TRANSKRYPCJA NAGRAŃ

Task 1.

Speaker A
These days three billion texts a week are sent in the UK alone. But some observers claim that the joy of texting may be waning as instant messaging and social media like Facebook or Twitter take over. These media will probably have a tremendous impact on our way of communicating just like texting did. It cannot be denied that it has influenced the way we write nowadays. Both grown-ups and kids obliterate conventional punctuation and replace properly spelled words with abbreviations. What's more, initials and emoticons are very often used. In my opinion, texting will have detrimental effects on the written language of future generations. Young people already have problems with presenting a coherent composition and it can only get worse.

Speaker B
According to the latest research, we text one another more often than we actually speak. To make matters worse, a considerable proportion of the few remaining conversations that somehow do take place are conducted as if the people involved were texting. So our conversation skills have declined. For example, I've noticed lately that my teenage daughter is mainly talking to her friends via social networks such as Facebook rather than meeting them. What additionally surprised me was that she felt uneasy when getting texts from adults. She called these texts abrupt. That's because we don't litter texts with emoticons which tell the other person our feelings. When she showed me her messages, I stared at her smartphone screen feeling puzzled. I had no idea what some icons might mean.

Speaker C
The influence of technology on our lives is growing all the time. The majority of people are not aware that these days the mobile phone or social media, like Facebook or Twitter, have become shackles to us. When I was driving home the other day with my daughter, we saw a woman who stepped to cross the road texting all the time. Imagine, she continued texting without looking, expecting vehicles to wait as she sauntered across the road! I believe we'll soon end up not being able to leave our homes without our mobile phones. We'll miss trains and buses or cancel what we've planned to do because retrieving our phone will be the priority. Even today many people just can't imagine spending a holiday in a place without any signal or Internet connection. I fear to think what the future may bring.

adapted from www.dailymail.co.uk

Task 2.

Text 1

Interviewer: **I'm Jane Handler and tonight I'm talking to an extraordinary man whose long and illustrious career has taken him all over the art world as a famous auctioneer. It's a real pleasure to have Henry Wyndham on the show tonight.**

Henry: It's my pleasure to be here.

Interviewer: **Well, you're one of the veterans of the art world, someone many experts look up to. But today I'd like to talk to you about the beginnings of your interest in art. What made you enter this world?**

Henry: From a very young age, I had the collecting bug. You could call me a 'natural born hoarder'. I began with collecting stamps, and then moved on to all sorts of things, like weaponry and swords. I think I must have been around 13 or 14 when I started to consider a career in art, which at the time did not please my parents very much. The idea of becoming an auctioneer hadn't occurred to me then. I rather thought about art dealing or running an antique shop. However, in my twenties, just out of curiosity, I enrolled on a Sotheby's course and that steered me towards auction houses. Having seen what the work was like, I felt I would learn more in an auction house than I would as a dealer.

Interviewer: **Was there a stage when you wondered whether you'd made the right choice? Have you always been more drawn to the commercial rather than the academic?**

Henry: No matter how much I might have wanted to go for the latter, there wasn't any contest for me really, because I didn't do well academically – I got rather poor A levels and I never went to university. So when I started to consider art as a career option, the commercial side was much more realistic for me. In the art world there's a fork in the road, quite early you have to decide that you either go one way or the other. Luckily, in my case I didn't need to spend sleepless nights weighing the options! I only had one.

Interviewer: **So what was the turning point in choosing your career path?**

Henry: It was definitely getting a job at Christie's. I was there from October 1974. Luckily, prior to this, I'd done the Sotheby's Fine Art course, which I mentioned earlier. It was obviously helpful, especially that I was taught by an incredibly charismatic figure who used a very non-standard, visual approach. It was really inspirational. But apart from that, I was relatively self-taught. I suppose you could say I was sort of an apprentice. I joined Christie's but I had to learn a lot as I went along. And not being much good at studying, I took a different approach, more hands-on, you would say. I used to go to the National Gallery or British Museum in my lunch hour. That was immensely helpful – visiting museums and developing my eye. I personally think that there's no substitute for looking – you can read all the books in the world, but art is there to be looked at. That's the only way to discover its secrets and learn to appreciate it.

Interviewer: **Can you tell our listeners …** (fade)

adapted from http://blog.arthistoryabroad.com

Text 2

Jo Swinson, a Member of Parliament, in an unprecedented move, decided to file a complaint concerning a series of new adverts made by a cosmetics company. She had had enough. In her opinion, the ads weren't representative of the results the product could achieve. Under pressure from Swinson, the series of ads will no longer be displayed in the UK. The ads featured Julia Roberts as the face of a cosmetics brand. We all know she's one of the top-earning actresses, however, the advertisers most presumably felt compelled to strongly "retouch" or "airbrush", as it's called, Roberts' photos. It was done so heavily that Jo Swinson filed a complaint and won. The company admitted retouching but denied that its adverts were misleading. However, it was affirmed by the competent watchdog authority in the UK that the images were exaggerated and that the company had breached its code of conduct.

Jo Swinson said that while some retouching may be acceptable, the adverts were particularly bad examples of deceitful advertising and could contribute to body image problems. Not so long ago, another well-known actress, Demi Moore, found herself having to defend the photo of herself on the cover of a fashion magazine. The airbrushing of Moore's photograph resulted in the actress looking as though she was missing a part of her hip. That looked horrible. Moore was bewildered with what she saw and said she hadn't seen the cover photograph before it went to press. If she had, she said she wouldn't have agreed to it, but she refrained from taking any legal action.

In articulating her complaint, Swinson said that retouching the images of models would contribute to an increase in the still rising number of young women suffering from eating disorders. She highlighted that more ethical standards should be adopted both by the industry and advertisers. Finally she encouraged individual consumers with the ultimate power of the purse to make it clear to cosmetic brands that Julia Roberts and Demi Moore do look "good enough" to us without airbrushing.

adapted from www.forbes.com

Task 3.

The first thing I'd like to say is 'thank you' for inviting me to this memorable ceremony. Not only has Harvard given me an extraordinary honour, but the weeks of fear I have endured at the thought of giving this speech have made me lose weight. So for me, it's a win-win situation!

Speaking to you on such an important day in your lives is a great responsibility; or so I thought until I cast my mind back to the day when I was where you are today. I was sitting there, clutching the diploma in my hands, cap and gown and all. The commencement speaker that day was the distinguished British philosopher Baroness Mary Warnock. Reflecting on her speech, has helped me immensely in writing this one, because it turns out that I can't remember a single word of what she said. This liberating discovery enables me to proceed without any fear that I might inadvertently influence you to abandon promising careers in business, law or politics for the giddy delights of becoming a fantasy author.

I must admit that looking back at the 21-year-old that I was then, is a slightly uncomfortable experience, as at the time I was striking an uneasy balance between the ambition I had for myself and what those closest to me expected of me. I'd wanted to study English Literature as I was convinced that the only thing I wanted to do, ever, was to write novels. However, my parents, both of whom came from impoverished backgrounds, considered my overactive imagination an amusing personal quirk that would never pay a mortgage or secure a pension. So they hoped that I would take a vocational degree. What I feared most for myself at your age, however, was not poverty, but failure. And, ironically, a mere seven years later, I failed on an epic scale. I was jobless, a lone parent, and as poor as it is possible to be in modern Britain, without being homeless.

You might never fail on the scale I did, but if you ever do, remember that some failure in life is inevitable. You just have to experience it to your advantage. If it hadn't been for my failure, I wouldn't have discovered that I had a strong will and more discipline than I'd suspected. The knowledge that setbacks have made you wiser and stronger means that you are, ever after, secure in your ability to survive. You will never truly know yourself, or the strength of your relationships, until both have been tested by adversity. Such knowledge is a true gift and it's worth more than any qualification you might earn.

And, finally, let me wish you all the best for the very start of your professional lives!

abridged from http://news.harvard.edu