

## TRANSKRYPCJA NAGRAŃ ARKUSZ I

### TASK 1.

#### **Speaker A**

I am a courier and I drive all over London. I often have to park my van in prohibited places, simply to load or unload the goods I deliver. I can't even remember how many times I've been given a ticket and how many times I've had to have the tickets cancelled. The cancellations are always approved, but it's just such a nuisance! After all, I'm delivering, not looking for tourist attractions on a map! And they always make you wait for the cancellation. Like the last ticket I got. I can only assume it was cancelled, as Ealing Council never wrote back to me after my letter of complaint. Driving for a living is a nightmare here. I am fed up with London. It's getting worse and worse.

#### **Speaker B**

I was walking back to my car that was parked in Marylebone. The parking time was almost up but I could already see the car so I didn't think the extra minute would be a problem. Then, I saw the parking attendant start to issue the ticket so I called out to him and started running towards the car. The alarm flashing lights went off as I got near, just as the attendant put the ticket on the windscreen. I was just two minutes over my time after having paid £5 for just over an hour. Aren't they supposed to wait by the car for five minutes before issuing a ticket? So I've heard on TV. I think Westminster Council really are overzealous, and while parking control is essential, this kind of practice will never help parking enforcement get public acceptance.

#### **Speaker C**

I recently received a parking ticket from Westminster Council for pulling over to the side of the road to check the route on the city plan for what was probably about a minute. I didn't leave my car or turn the engine off. The reason I had to pull over was because there were confusing roadworks and my one way route had been shut – and there were no signs as to what alternative route I could take. I was caught by a camera which showed I had apparently pulled over on a double yellow line. I challenged the ticket but was refused. This is no longer about keeping roads unobstructed, but about making money for the City Hall and the mayor! It disgusts me.

#### **Speaker D**

I live in Ealing, and the Controlled Parking Zone in the area operates, not – like everywhere else – from 9 am to 5 pm Monday to Friday, but from 9 am to 9 pm seven days a week! This is a residential area, with no underground stations nearby, and very few shops, and has never had a shortage of parking spaces.

The Controlled Parking Zone is not, of course, about controlling parking: it's about making money. And clear evidence of this can be seen from the behaviour of the parking attendants, who routinely patrol at five-to-nine in the evening, including Sundays, ticketing the cars of unsuspecting visitors. This is an abuse of authority by the Council in order to extort money. I also believe it should be made illegal to pay parking attendants a bounty for issuing penalty notices. It's no wonder they try to catch people out if they know they're going to profit from it.

#### **Speaker E**

Parking control in London is a disgrace. The pressure from cameras and wardens is relentless. You can't even pull over to pick up goods or passengers, look at the map or deliver something without the fear of being caught on closed circuit TV, which was never installed for

this purpose! I have a medical condition which can effect bladder control. I recently had to pull over in George Street and it cost me £60, with no prospect of an appeal. I used to live in London in the late 60's when it was a fabulous place to live. Nowadays, I don't come anywhere near the place unless there is no other option. The former mayor is gone, but his policies are here to stay. The Prime Minister removed him once and the electorate removed him a second time. Can't anyone remove his legacy?

*adapted from [www.bbc.co.uk/london](http://www.bbc.co.uk/london)*

## TASK 2.

**Reporter:** Susan Herring is one of the most successful psychiatrists in the country who deals with people's reactions to risk. Today we ask her why people are drawn to roller coasters...

**Susan:** It's simple... Roller coaster rides are meant to be the ultimate safe thrill. And what's important this is the kind of risk which is not real because, statistically speaking, riding on scary theme park rides is in fact safer than driving on the road.

**Reporter:** However, in recent years, controversy has arisen about the safety of the increasingly extreme rides. Can you comment on that?

**Susan:** Well, there have been suggestions that the rides may be subjecting passengers to translational and rotational accelerations that may be capable of causing brain injuries. In 2007 the Brain Injury Association of America concluded in a report that there is evidence that roller coaster rides pose a health risk to some people. A similar report in 2009 linked roller coasters and other thrill rides with potentially triggering abnormal heart conditions that could lead to death. However, equally evident is that the overwhelming majority of riders will suffer no ill effects.

**Reporter:** But the number of people taking the ride shows that we love it! What exactly happens during the ride to give us such a thrill?

**Susan:** It's no accident that the body feels absolutely terrified after a roller coaster ride. Roller coasters have been very carefully designed to maximize the fear experience. They do this through the sequence of ups and downs. Because of this design, they expose you to fear very rapidly, then take the experience away, then expose you again, then take it away, and so on. If a roller coaster was just one long drop, after a while you would get used to the experience of fear, and it wouldn't be quite so frightening.

And look at the very structure of the roller coaster. The sheer size of it means that it can be seen for miles around and acts as its own advertisement, drawing crowds in from a long distance away. Another important factor is the clackety nature, which greatly adds to the experience. The roller coaster is designed to look much more rickety and unsafe than it really is. We did research a few years ago and it turned out that most roller coaster fanatics preferred some old-fashioned wooden rides to those modern steel ones. Although they tend to be smaller and slower, they are considered more unsafe. The swaying and creaking frame, the deafening rattle of the wheels on the track and the archaic appearance can suggest that the ride – and consequently the riders too – may not be around that long and that's the crucial element of their appeal.

And there is one more explanation why many people at a theme park appear to be more willing to take risks. It has to do with the crowds, and the impact of crowd psychology. Psychologists have shown that there's a phenomenon called 'risky shift', whereby when people are in groups they tend to take more risky decisions than they would do if they were alone. But how do you keep the thrill of the roller coaster year after year? That's the challenge that faces all theme park managers.

**Reporter:** Thank you for talking to us today, Susan.

*adapted from [www.open2.net/sciencetechnologynature/math/risk\\_notrisk.html](http://www.open2.net/sciencetechnologynature/math/risk_notrisk.html)  
[www.en.wikipedia.org/wiki/Roller\\_coaster#Safety](http://www.en.wikipedia.org/wiki/Roller_coaster#Safety)  
[www.thisismoney.co.uk](http://www.thisismoney.co.uk)*

### TASK 3

**Interviewer: Today in the studio our guest is Jess Nevins, whose job seems both unusual and fascinating, and above all extremely useful for all the bookworms out there.**

**Tell us Jess, what is it you do?**

Jess: Well, I work at the University of California, and I make annotations to written texts. These days people do not read as much as they used to and even if they read a bit, they can't really understand the text. The situation is even worse with young people who are really more of a picture generation than text generation. Many texts are so detailed or obscure that readers miss out on some or most of the references and themes, especially in literary works. The annotator's job is to illuminate as many of those things as possible, so that readers who initially miss them can enjoy or at least take in things which previously eluded them. So you can say that I'm sort of a facilitator, but I never change the original text, so the author's language always remains untouched.

**Interviewer: What was the first annotation you did? How did that happen?**

Jess: I actually began with a book entitled *Kingdom Come*. As an English graduate, I'd read lots of annotations on everything from Shakespeare to Pynchon, and a guy named Scott Hollifield had done some pretty good online annotations to a comic book called *The Golden Age*. I was really inspired, and when *Kingdom Come* was published I thought I'd take a run at it. The annotations turned out pretty well, so I kept going.

**Interviewer: OK Jess, now tell me a little bit about how you work. It's amazing how much rich detail you pull out of some of these texts. How do you find it all?**

Jess: Well, really, it's just pure research. I look at every page to see if there's a proper name mentioned, or someone or something referred to. And when I find something, I begin trying to identify it. I have access to a wide range of databases, though they are not always properly arranged. I have a sizable collection of reference books at home, which I find the most reliable. As a former librarian, I'm good at this kind of research. Sometimes I also do online research, which is the easiest, but I must say it's mostly trash.

**Interviewer: And do you do all the research on your own?**

Jess: Some books are full of references and allusions. Like Alan Moore's for example. I mean his details are *really* detailed, and the obscure references are *really* obscure. So, I can't hope to get all of them or even most of them myself. The final product of the annotations is the result of contributions made by others – I lay the groundwork, initiate the process, and then others add to it. I also make sure the annotations are maintained in one place and are in the same style. And in the end I do the editing. I'm in control of the whole process but it's far from a one-person job.

**Interviewer: And the last question, Jess. I've heard that authors have been sending you lots of notes with their comments on your work. What are they like ?**

Jess: When I was preparing one of my first annotation books and I was posting my notes online, somebody showed Alan Moore, my favourite author, my annotations. Moore liked the fact that people were going over his work in such a detailed way, so when the time came to publish the annotations as a book, my publisher got Moore's phone number and we called him and asked him if he'd be willing to do an introduction and an interview. He was responsive, and for the next books was generous with his time in pointing out what I had missed. It's enormously flattering to me to have him respond in this way to the work I'm doing. He is the soul of generosity – he couldn't be a nicer person – and having him add to the notes, and lend me his working versions of books, makes all the work worthwhile.

**Interviewer: Jess, thank you very much for talking to us.**

*adapted from [www.time.com](http://www.time.com)*