

TRANSKRYPCJA NAGRAŃ

Task 1

Speaker A

At school you are rewarded for memorizing an abundance of facts and minor details which are irrelevant in everyday life. And there's rarely any gain from being able to recall this information in the adult world. As a naturally curious person, I've always tended to accumulate huge amounts of such seemingly useless knowledge. Therefore, taking part in quiz shows has turned out to be a great way of doing something with all the information that I have acquired. Every time I participate in a quiz show, my friends and relations watch it, and to be honest, I really enjoy the attention. What motivates me is not so much outperforming other contestants as getting stuff right. Nothing gives me a greater sense of achievement than that moment when I manage to retrieve from my mind something that I didn't even know was there.

Adapted from: www.bbc.com

Speaker B

The more quiz questions I answer, the more I see that they tend to fall into distinct categories, and that every contestant has his or her own preferences. Personally, I'm into those which ask about something hardly anybody knows the answer to, but which include the right clues, so that, with some logical thinking and a talent for joining the dots, the contestant has some chance of giving the correct answer. A well-composed question will give you a sense of excitement not because you've answered it correctly but because the mental exercise of rooting around for the answer gives you such a thrill. Some questions are so clever that you don't mind getting them wrong. It's the challenge, not the result, that counts.

Adapted from: www.ken-jennings.com

Speaker C

To tell you the truth, trying to learn a lot of trivial facts all at once doesn't work for me. In fact, I find getting ready for a quiz show extremely frustrating. Although there's very little you can do to prepare yourself for the fast pace of a show like *Jeopardy!*, I've found it helpful to make a practice buzzer and buzz along at home while watching the show. It's hard to substantially improve your reflexes, so contestants who have naturally quick reactions are at an advantage. You have to trust your instincts. As soon as you get an inkling of the answer, you hit the buzzer. To win you also need to be okay with the prospect of losing the large sums of cash which are at stake. I got to the final that way. My optimal strategy has always been, "Nothing ventured, nothing gained".

Adapted from: www.theatlantic.com

Speaker D

Quiz show contestants are often teased about committing countless obscure facts to memory only to satisfy their intellectual vanity and make a quick buck. However, I strongly believe that quizzing is never just about shallow recall. It's an exercise in quick thinking, and possibly the only forum where everything a contestant has ever seen, read, tasted, heard of, or lived through – can be treated as pure knowledge. A friend of mine, an English professor at a college in Bangalore, calls answering quiz questions an act of bricolage. This French term refers to how a number of things can be combined to create something new and innovative. The bricolage process holds a sense of limitless possibility – as far as ideas are concerned, it means that we can deduce many things we never knew, out of the relatively few things that we do know.

Adapted from: www.theguardian.com

Task 2

Text 1

Interviewer: Today I'm talking to the art historian Franny Moyle who has done research into Holbein, the court painter to Henry VIII. The miniature portrait you are going to talk about is from the Royal Collection, isn't it?

Franny Moyle: Yes. The miniature was created in 1540 or thereabouts, but the identity of the woman in the painting has long been considered uncertain. The miniature is catalogued as "*Portrait of a Lady*, perhaps Catherine Howard". Catherine Howard was Henry VIII's fifth wife. However, the evidence that I have put together supports my hypothesis that the miniature in fact depicts Anne of Cleves, the German noblewoman who Henry married in 1540 to form a political alliance. She was his fourth wife.

Interviewer: What makes you think that it is actually a portrait of Anne of Cleves?

Franny Moyle: I believe that Holbein left a tantalizing clue to her identity by attaching a particular playing card on the back of the miniature. It was the four of diamonds which could have been intended to indicate Henry's fourth queen. Holbein always layered his works with symbols. For example, he put the ace of spades on the back of the miniature of Henry VIII's principal advisor, the shrewd politician Thomas Cromwell, a man who would call a spade a spade without the slightest hesitation.

Interviewer: So, why do you think the miniature has traditionally been linked to Henry VIII's fifth wife, Catherine, and not Anne of Cleves?

Franny Moyle: Well, partly because both weddings took place the same year, 1540. It was assumed that the King would have wanted to portray the queen he loved, that was Catherine, and not the one he married for political reasons. From the very beginning Henry was disappointed with Anne, he soon had the marriage to Anne annulled and quickly turned his attention to Catherine, who was much younger. And if you look closely at the *Portrait of a Lady*, it doesn't depict a teenage bride. So it's much more likely to be a picture of Anne.

Interviewer: I see. Is there any other evidence to support your hypothesis that the 1540 painting portrays Anne?

Franny Moyle: Well, we also have the portrait of Anne as a potential bride, painted by Holbein in 1539 in Germany. I was struck by the uncanny likeness of the two portraits which both feature heavy eyelids and thick eyebrows. I'm sure both pictures depict the same person. The portrait from 1539 shows Anne with her hair modestly covered under a veil. To the English eye it must have looked somewhat outdated. I think that *Portrait of a Lady* was painted soon after Anne's marriage because she felt she needed to be seen anew in her new homeland. In this portrait she's wearing different garments, including a French hood, which at the time was all the rage in England. Unfortunately, we have no authentic portraits of Catherine. She was executed in 1542 for adultery and any portraits of her, if they ever existed, would have been quickly destroyed. But a contemporary described her as a "ravishing beauty" and it would be difficult to apply that description to the lady in the portrait.

Interviewer: Well, this has been fascinating. Thank you!

Adapted from: "How Holbein Left Clever Clue in Portrait to Identify Henry's Queen", Observer

Text 2

As a cultural anthropologist I have been exploring the differences between the British and American sense of humour. For example, we British use irony in a different way to our friends in the US. It's like a kettle to us: it's always on, whistling slyly in the corner of our daily interactions. To Americans, however, it's more like a nice teapot, something to be used when the occasion demands it. This is why an ironic comment will sometimes be met with a perplexed smile by an unwary American. Why? When Americans use irony, they will often immediately qualify it as being so, with a jovial 'just kidding', even if the statement is outrageous and plainly ironic. It's not so much about having a different sense of humour as a different approach to life. Americans, not being embarrassed by their emotions, are more demonstrative than we are. They clap louder, cheer harder and empathize more unconditionally. It's an openness that always leaves me feeling slightly guilty and apologetic when American personalities take part in British chat shows and find their jokes and stories met with smiles, not laughs, or their gags met with silent appreciation, rather than claps and yelps. We don't like them any less, we just aren't inclined to give so much of ourselves away. Meanwhile, as a Brit on an American chat show, I find it difficult to sit through prolonged whooping without uncomfortable red-faced grinning.

As the global village continues to expand, our emotional habits are shifting. Even though our uptightness is still a huge part of our charm, we are easing towards a slight liberation from our national inhibitions. Probably that is why the popular American sitcom *Friends*, a show often dismissed by the cynical as 'cheesy', was at once wholeheartedly adopted by the British public. So much so that many years after its final episode, a day barely passes without its inclusion in programme schedules. After all, we may all be different, but we're all capable of getting the same joke. In a world beset by prejudice and difference, how ironic is that?

Adapted from: www.theguardian.com

Task 3

Like anyone who has conducted field research, I have experienced various kinds of mishaps. In fact, this is something in which I seem to have become an expert. Here's just one example. At the moment, I'm investigating the infectious disease burdens of the 15,000-strong population of wild zebras living in Etosha National Park. The most basic material for the research is blood samples. They are not easy to collect as one has to catch one of the zebras first and this entails the use of a pneumatic dart with a cocktail of opioids 10,000 times more potent than morphine.

To get a sample, we drive around a national park which is roughly one tenth the size of the UK. In such vast plains, it's like looking for a needle in a haystack. When we have found a group of zebras, we have to shoot the selected animal in the shoulder and wait about five minutes for the animal to become groggy and fall over. Then we rush in to gather our samples before the effects of the tranquillizer wear off. This is a tried-and-tested procedure that usually yields excellent results. However, every now and then, an animal somehow manages to override the effects of the sedative, and becomes more agitated than drowsy. This can happen if the creature becomes stressed prior to the tranquillizer being administered. That's what probably happened that day. We spotted a female zebra, just right for the purposes of our research, and after shooting the dart we followed her. We were confident that the sedative would quickly take effect, she would tire herself out and take a nap in the open. However, she not only kept galloping for much longer than we expected but also headed straight for a scrubby acacia tree, the only one within a 5 km radius. In hindsight, I suspect she was aware of our presence and wanted to conceal herself from us in the shade of the tree.

What occurred soon after was a spectacular collision between the zebra and the tree. This solitary structure had a V-shaped branch that was precisely the height and width of the zebra's neck, so our zebra got completely stuck. To get the zebra out of her predicament, it took two qualified vets pulling her tail, and a third one manoeuvring the zebra's head out of the V-shaped branch. Then she was immediately tranquillized again with an additional dose of the sedative so that we could finally take the blood samples. And when the sedative stopped working she jumped up defiantly, trotted away back to her herd and resumed grazing as if nothing had happened.

Adapted from: "Tales from the Bush", BBC Wildlife