
NEW PROFICIENCY ENGLISH

TEACHER'S GUIDE TO BOOK FOUR

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Introduction

Changes in the examination syllabus

New Proficiency English Book 4 covers the areas of Paper 4 Listening Comprehension and Paper 5 Interview in the Cambridge Certificate of Proficiency in English examination and takes into account all the changes proposed in the 1984 syllabus.

The changes can be summed up as follows:

Paper 4: Listening comprehension

- 1 There will be a series of *recorded* texts.
- 2 Questions will be of varying kinds, *not limited to multiple choice*, and will make use of a combined question paper/answer sheet.
- 3 The test will carry a final total of 20 marks out of the whole examination total of 180 marks.
- 4 The texts will include radio-type sequences, situational dialogues, announcements, etc., and non-standard accents will be used.
- 5 The use of recorded material signifies a move away from the literature-oriented texts of the 1975 syllabus towards authentic spoken English in a variety of realistic contexts.

Paper 5: Interview

- 1 The photograph-based conversation has been retained.
- 2 The reading-aloud exercise has been retained but modified. In the interview the candidate will be given a booklet containing a series of reading passages, asked to look at a particular one, and given a few moments to prepare not only to read it but also to identify the speech situation in which it might occur.
- 3 The third part contains a variety of possibilities, including role-play, giving definitions or opinions, giving short talks on prepared topics, taking part in discussions, etc., and, if the candidates have been studying the optional texts, discussing (or giving talks about) them. In addition, the third part may be taken either individually or in groups of three, according to the policy of the examination centre.

The design of the course

The four books comprising the *New Proficiency English* course can be used independently to concentrate on a specific paper in the examination, but they have been written in such a way that they relate to each other. We have tried to make this relationship loose enough to avoid

monotony, but close enough for students to be able to practise and reinforce any language or skills they have used in the linked units in *Books 1* and *2*.

The table below shows how the 18 teaching units in *Book 4* relate to units in *Books 1* and *2*.

Book 4	Book 1	Book 2
1	1	1
2	2	2
3	4	—
4	5	4
5	6	5
6	8	—
7	10	8
8	11	9
9	12	—
10	13	10
11	15	12
12	16	—
13	17	13
14	19	14
15	20	—
16	21	16
17	23	18
18	24	—

The contents of Book 4

Each of the 18 teaching units in *Book 4* (intended to occupy $1\frac{1}{2}$ class hours) is divided into Listening and Speaking sections and contains:

Listening

Pre-listening activity: This is intended to allow students a few minutes to talk in a context related to the listening task that follows.

Activity 1: This is generally a fact-based task.

Activity 2: This is generally longer and more complex than Activity 1, requiring students to gather information by inference or interpretation as well as by straight comprehension.

In the interests of keeping our approach flexible, however, we have not forced all units to follow the same pattern.

Speaking

Questions on the photographs and related topics: Our

experience has taught us that photo contrasts, which we used in the original *First Certificate English Book 5* and *Proficiency English Book 5*, give more food for thought and yield better results in the classroom than single photographs, but in this book we have varied the approach, occasionally using one photograph and occasionally more than two.

Speech situation/Reading aloud: A short passage for reading aloud, linked to the theme of the unit, is followed by questions of the type used in the examination interview.

Structured communication activity: A variety of communicative activities have been included, some requiring individual preparation and some group work. The listening exercises in some units lend themselves to follow-up role-play and other activities.

Finally, there are two test units, which contain material with no thematic link.

Suggested methodology

Listening exercises

As the examination text requires the tape to be played twice only, with suitable pauses beforehand for the students to look over the questions, and after each listening for the answers to be written, we feel that two plays should be the target by the last term of the course, if not before. After all, in real life one rarely gets more than one! However, in view of the fact that this type of recorded material may be new to a large number of students doing a Proficiency course, we would recommend teachers to be flexible at first and adopt the approach 'twice at least but as often as necessary', always provided that students realise that the point of the exercise is to select the relevant needed information from what they hear and NOT to try and understand every word. Students should be encouraged to work in pairs or small groups; in this way weaker students are helped and notes can be compared after each listening. They should be allowed a minute or so to look at the task requirements beforehand; and after each listening there should be a pause to give them time to talk about their answers. In the examination listening test, however, the pauses will be briefer; something like 20 seconds for the preparation of the questions, 15 seconds between listenings, and 15 seconds at the end. In our opinion such short pauses should only be used when the tasks are being done individually, as a test.

Questions on the photographs

The best results with the photographs always come when students work in pairs/small groups. Below we list four suggested techniques which help to vary the learning experience with the photographs.

- 1 In pairs or groups of three or four. One student has the photo (the book open) and the other(s) can't see it. The other(s) is/are allowed 20 questions to guess as exactly as possible what is in the photo. The student with the

photo should demand a high degree of precision in the description (i.e. what is in the background/top right-hand corner, etc.) but should not limit him/herself simply to answering yes or no. The best results come when the student with the photo helps the guessers with the occasional question or comment. For this activity it is obviously essential that the guessers should not have had the chance of seeing the photos beforehand.

- 2 This is an exercise testing memory and powers of observation, and works best if the photo contains a lot of detail. In pairs or small groups. All the students look at the photograph for a short time, and try to take in as much detail as possible. Then, in pairs or groups, one student can see the photo and the other(s) can't. The students who can't see have to rebuild the picture from memory as exactly as they can. Before the exercise begins to drag, the photo should be seen and discussed.
- 3 **Second opinion.** This is useful with photo contrasts. In pairs. Instead of both students talking about both photos, each takes a different one and studies it in depth, not only answering any of the questions he/she finds interesting but also building up his/her own short list of questions to ask his/her partner's opinion about. After this brief (5–8 minute) individual stage, the two students get together and work on the photos one by one, talking about their own questions or points that have interested them, (i.e. not slavishly working through our list of questions, which are intended as suggestions-only).
- 4 A second reconstruction exercise, this time with photo contrasts and linked with note-taking. In pairs/small groups. The students look briefly at both photos and take notes individually about their content; they then close their books. They should then write down two or three sentences in which they sum up in their own words what each photo is about, and suggest what the two photos have in common. After this brief (7–10 minute) individual stage, the students work together to compare notes and summaries.

Speech situation/reading aloud

Here are some suggestions for bringing this exercise to life.

- 1 The students work in pairs to prepare the passage, identify where it comes from, etc.; each student in the pair could read it aloud once. Then the class comes together to compare notes.
- 2 In pairs. Both students prepare the passage. Then a role-play format is adopted, where one student is an actor/actress 'rehearsing' the passage as if it were lines he/she has to say in a play. The other student is the play director, who makes comments on the 'performance' until every sentence is 'just right'. As well as being enjoyable, this exercise makes both partners aware of the factors involved in good reading.

We recommend 5–8 minutes as a maximum time for this exercise.

Structured communication activity

We feel that with this type of activity many teachers do not give enough attention to helping students develop accuracy of expression as well as *fluency*. Students often express discontent because they want to know if they are speaking correctly, but have no way of knowing if the teacher lets everything pass when they are doing relatively free oral exercises. We believe that the following three rules of thumb will help both students and teachers get the best out of this type of activity.

- 1 Students should be allowed enough time to prepare themselves properly; they should not be rushed into beginning.
- 2 The teacher needs a sensitive correction strategy. He/she will need to help with lexis/expressions in response to each student's particular needs during the activity, but will cut off the student's fluency if he/she does any more than supply the needed help. The best approach seems to be for the teacher to note down any common and recurring mistakes while the activity is going on, ensuring

that the students see that this is being done and know why.

- 3 Then, armed with these notes and while the activity is still fresh in the students' minds (and in his/her own!) the teacher can use the notes as the basis for some remedial explanation/practice (either at the end of the same class or in the following one). This has the double benefit of (possibly!) putting right some things that the students know they have difficulty with, and also of showing that their oral work is given value within the course framework.

It is our hope that this aural/oral book in the *New Proficiency English* series will not only provide Proficiency examination candidates with practice in all the skills they will need in Papers 4 and 5, but that it will also make that practice enjoyable in its own right.

Will Fowler, John Pidcock, Robin Rycroft
Barcelona, July 1984.

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Answer key to Listening activities

Unit 1 People

Activity 1

1A: 2D; 3B; 4C

Activity 2

Students should have ticked the following:
4, 5, 7, 9, 10, 12, 13, 14

Unit 2 Work

Activity 1

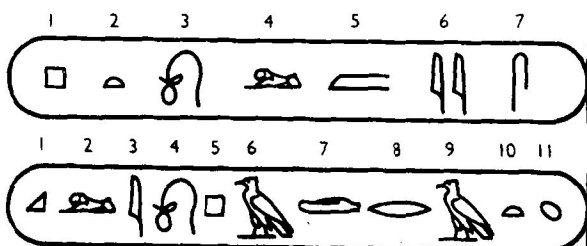
1 No. 10; 2 No. 8; 3 No. 5; 4 No. 2

Activity 2

True: 4, 7, 9, 10, 11, 12
False: 1, 2, 3, 5, 6, 8

Unit 3 Decoding information

Activity 1



5 Ptolemy
2 Cleopatra

Activity 2

- Base camp. Radio set up on Saturday.
- Porter fell on ice. Food load lost down crevasse. Other porters worried.
- Gale slowed them down.
- Avalanche fell onto glacier and blocked the way.
- Small advance camp established Sunday morning. Consolidated Sunday afternoon.
- Tom and Frank heard strange noise, possibly yeti.
- Tom and Frank struck camp on Monday for assault on summit.

- Frank had a fall. Saved by rope on the edge of precipice.
- Tom and Frank wanted to establish camp late Monday but couldn't.

Unit 4 Processes and procedures

Activity 1

Students should have ticked the following:
1, 3, 4, 6, 8, 10

Activity 2

True: 1, 4, 6
False: 2, 3, 5, 7

Unit 5 News story

Activity 1

- An armed dissident group, the Ruritania Liberation Front, occupied the British Embassy in Semenath, Ruritania.
- Yesterday morning.
- Up to 115.
- They want safe passage by a British Airways plane to the neighbouring state of Sylvania, where they have been offered political asylum.
- A military dictatorship, which came to power through a coup d'etat two years ago.

Activity 2

True: 3, 5
False: 2, 4, 6, 7

Activity 3

True: 3, 5, 6, 9, 10
False: 1, 2, 4, 7, 8

Unit 6 Schedules

Activity 1

Jim and Sally: A805; Sheffield Road; fair till 2 a.m.; cricket 11.30–6.30, Recreation Ground; zoo 10.00–8.00, Haddon
Eileen and Andrew: A719 or A784; station car park; rock music 6.00–12.00, precinct; showjumping 10.00–2.00/2.45–

ANSWER KEY

5.00, Ring Two; go-karting 10.00–8.00, Haddon
You and Pat: A15, near Burnwell Station; dogs 2.00–4.30,
 Ring One (Main Ring); motorcycles 2.00 and 5.00, Ring Two;
 showjumping 10.00–2.00/2.45–5.00, Ring Two

Activity 2

Time	Group 1 Scripting/production	Group 2 Technical	Group 3 Acting	Day
09.15–09.30	Welcome address by Alan Drinkall			① S A T U R D A Y
09.45–10.45	Introductory session with Gillian Allen			
10.45–11.15	← Coffee →			
11.15–12.45	'Some production problems – basic theory' by Alan Braine	'Problems with sound and recording' by Ned Grigson	'Drama exercises, mime and movement' led by Pam Taylor	
13.00–14.00	← Lunch →			
14.00–15.30	'Practical problems – scripting direction, production' by Alan Braine and Gillian Allen	'Video – visual aspects and camera use' by Ned Grigson	'On camera' led by Pam Taylor	
15.30–16.00	← Tea →			
16.00–18.00	Workshop 'Brainstorm – What programme shall we make?' led by Gillian Allen and Alan Braine	'Coordination of sound/vision' by Ned Grigson	'On camera exercises' led by Pam Taylor	
18.00–19.00	← Free →			
19.00–20.00	← Dinner →			
20.00–22.00	← Showing of the film 2010 and discussion →			
09.15–10.45	Workshop: 'Scripting, preparing and polishing' led by Gillian Allen and Alan Braine	Workshop: 'Practical technical problems' led by Ned Grigson	Guinea pigs for Technical group practical workshop	② S U N D A Y
10.45–11.15	← Coffee →			
11.15–12.45	← Briefing session on script by Scripting group with active participation of Technical and Acting groups →			
13.00–14.00	← Lunch →			
14.00–15.30	← 'Filming' →			
15.30–16.00	← Tea →			
16.00–18.30	← Editing and mixing →			
19.00–20.00	← Dinner →			
20.00–22.00	← Showing of the film and discussion →			

Unit 7

Travel

Activity 1

Total number of passengers handled in year: Chicago 45 million; London 27½ million; Georgia 40 million; Los Angeles 33 million

Total number of international passengers: Frankfurt 12 million; New York 13 million; London 23½ million

True: 2, 3, 4

False: 1, 5, 6, 7

Activity 2

True: 1, 3, 4, 5

False: 2, 6

Unit 8

Women in society

Activity 1

1C; 2C; 3B; 4B

Activity 2

True: 3, 4, 5, 8, 10

False: 1, 2, 6, 7, 9

Unit 9

Speeches

Activity 1

Students should have ticked the following:

4, 5, 6, 8, 9, 11

Activity 2

Questions A–D are open questions. No one set of answers is correct.

Students should have ticked the following:

1, 2, 3, 4, 8, 9

6 and 7 are subjective replies. Students should have ticked either 6 or 7 and should be able to explain their reasons for doing so.

Unit 10

The Past

Activity 1 Part 1

Butter: 100g (later 50g) a week

Cheese: 20–25g a week

Eggs: 1 a fortnight; expectant mothers and children under 5, 3 a week.

Tea: 50g a week; more for OAPs

Sugar: 350g a week; more in jam-making season

Sweets: 50g a week

Onions: None

Bananas: None

Oranges: None; except for children

Activity 1 Part 2

True: 1, 3, 4

False: 2, 5

Activity 2

1D; 2A; 3D; 4B

Unit 11**Leisure and education****Activity 1**

Sex	Women		
	Age-group covered 20-30		
Category	unmarried	married with no children	married with children
Television	10.7	14.2	19.8
Crafts and hobbies	11.6	18.6	20.7
Gardening	0.3	2.4	3.1
Excursions	7.0	8.4	7.7
Other activities	6.7	9.5	13.6
Walking	5.7	4.3	7.8
Active physical recreation as participant	28.0	15.4	9.8
Reading	7.5	6.1	4.0
Cinema/Theatre going	5.6	2.8	1.4
Club activities	5.3	3.2	1.8
Spectator sports	1.7	1.7	1.0
Visits to pubs	2.9	2.2	2.2
Other social activities	7.0	11.2	7.0

Activity 2

Sex	Men		
	Age-group covered 20-30		
Category	unmarried	married with no children	married with children
Excursions	8.7	8.7	8.7
Spectator sports	2.4	1.7	2.4
Other activities	11.8	8.5	11.8
Television	10.3	13.8	20.8
Gardening	1.3	3.4	6.2
Crafts/hobbies	4.2	5.6	5.6
Maintenance	3.9	10.9	8.8
Walking	2.0	4.8	4.1
Social activities	2.7	4.1	3.4
Reading	6.5	5.6	3.7
Cinema/theatre-going	3.3	2.6	1.2
Club activities	6.4	2.9	4.3
Active physical recreation as participant	24.2	22.1	15.1
Visits to pubs	12.3	5.3	3.9

Unit 16

A roof over your head

Activity 1

Students should have ticked number 1

Activity 2

	Chateau on the river	Villa on the Cote d'Azur
period required?	last 2 weeks of August	last 2 weeks of August
no. of bedrooms?	5	4
no. of bathrooms?	2	3
other rooms?	2	2
to sleep max.?	8-9	8
Swimming-pool?	no	yes
maid service?	-	-
other attractions?	horse-riding	beautiful furnishing, open fire place, near beach, sea views, garden
rental cost per week?	£652	£712

- 1 Chateau Lafitte
6 House in Sainte Maxime

Unit 17

Inferences

Activity 1

Students should have ticked the following:

1, 3, 4, 5, 8, 9, 11, 12, 13, 14

Activity 2

True: 2, 3, 4, 6

False: 1, 5, 7, 8, 9, 10

Unit 18

Complaints

Activity 1

Students should have ticked the following:

3, 4, 5, 6, 8, 9, 10, 11

Activity 2

1B; 2C; 3D; 4A

Test 1**First part**

1 athletics 1; golf 2; cycling 3; horse-racing 4;
cricket 5; showjumping 6; squash 7; karate 8
2C; 3D; 4C

Second part

1 Students should have ticked the following:

1, 2, 3, 5
2C; 3C; 4D

Third part

Reading clockwise, starting by the door:

A, D, G, F, B, C, H, E

Test 2**First part**

Students should have ticked the following:

1, 2, 4, 6

Second part

1D; 2C; 3C; 4A; 5B

Third part

1A; 2B; 3D; 4A

Tapescript

Unit 1 People

Activity 1

Section 1

Norman I think she looks a bit smarmy, actually, the woman in that one, a bit scornful, stuck-up, you know the sort. Nose in the air, prim smile.

Bert Yeah, I know the sort. Thinks she's superior to the artist, really, but she can't wait for the portrait to be done so she can see herself up there on the wall in a frame and show the neighbours, eh?

Norman Got a funny face, hasn't she? Those high eyebrows and that long nose ... heavy eyelids too, quite a strong jaw, a forceful sort of lady. Looks like a schoolmistress.

Bert Yeah, symmetrical sort of face, isn't it? Wonder what she's got her mouth open for. Maybe she's stifling a yawn or something or maybe ...

Norman Maybe she was going to tell the painter to hurry up and get it over.

Bert Here, come on. Let's go and have a look at that one over there ...

Section 2

Bert Ah, now there's a face I like. An intellectual face. Serious, thoughtful, nice high forehead ...

Norman Quite young too. How many years would you give him, Bert?

Bert Difficult to say, really. Late twenties? Early thirties?

Norman Funny, I was going to say less.

Bert But if you look closely he's got wrinkles, hasn't he, and that's not a young man's beard.

Norman Maybe not. I was looking at the wavy hair ... Funny eyes though. Disturbing eyes. They stare at you. Have you seen the bump on the bridge of the nose?

Bert A really bushy beard, isn't it? I wonder how he managed to kiss his wife.

Section 3

Norman Well, it says 'seated woman', so there must be a seated woman in there somewhere.

Bert I can't see any seated woman, Norm. No seated woman there. Here, wait a minute though ...

I think I've seen the nose.

Norman Nose? Where? I can see a hand, but it's only got four fingers, I think. Where's that nose you say?

Bert Ah, I've got an eye now, and a mouth, and she's wearing a hat.

Norman Oh, now I'm with it. Got the nose there, and that must be an ear next to it.

Bert No, it is truly a fine piece of modern art but it does require an effort to appreciate it fully ... and concentration ... and intelligence.

Norman What? Hey, these knobbly bits at the bottom, what are they? Are they her knees or are they parts of the armchair?

Bert A fine portrait. The painter has tried to get below the surface of the subject.

Norman If a painter painted a portrait of me like that, I'd smash it over his head.

Section 4

Bert I'm not sure I like the look of him much. He looks somehow a bit ... don't know how to say it ... *disturbed*.

Norman Very intense, the look. Those eyes really burn a hole in you, don't they?

Bert Yeah, and the high forehead and those high cheekbones ... They're sort of ...

Norman I'd like it better if he were looking straight at me. Hey, do you think he was going bald, or did he just have his hair cut short?

Bert Don't know. You'd have to ask him. Looks like an escaped convict to me.

Norman He's got swollen eyes too. He reminds me a bit of E.T., Bert.

Bert Yes, he would, Norm.

Activity 2

Anne Oh, yes, I see. So am I right, Marion, that Chinese horoscopes work on a totally different system from ours?

Marion Oh yes. Instead of the twelve signs we know – Aquarius, Pisces and so on – the Chinese divide people into twelve basic types according to the year they're born in, and then they call each year in the twelve-year cycle by the name of an animal.

Anne And each year, each animal, has different characteristics then?

Marion That's right. Do you want to try it? Try it on yourself, I mean.

Anne Well, I was born in 1956, so what does that make me?

Marion 1956? Oh, that's a good one! That makes you a Monkey.

Anne That's what my parents used to call me, but I think they meant something else.

Marion Actually, it's an interesting sign, the Monkey. Interesting years, Monkey years, too, if you think about it. 1968, 1980, 1956, 1944, years when lots of things seem to happen, often rather confusing things.

Anne What sort of characteristics do Monkeys have then?

Marion Well, let me tell you the black side first. It's strange that of all the twelve signs in the Chinese system, the Monkey sign has been used as a sort of 'dustbin-sign', a sign where lots of rather unpleasant characteristics have been thrown together, to stand beside the one great Monkey characteristic, which is intelligence.

Anne Oh dear. That doesn't sound very encouraging. Really unpleasant?

Marion Get ready for it. Liar, hypocrite, charlatan, pretender, basically unstable ... and a whole lot more.

Anne Goodness! I don't know if I want to hear any more.

Marion But ... but ... but ...

Anne That's a relief.

Marion I must say I've always tried to compare the characteristics of each sign with people I know, to see if they fit their animal. In eleven of the animals, the characteristics usually fit to a very large extent, but ... but the one sign that rarely seemed to fit, if ever, was the Monkey, until, after a long time, I realised why.

Anne I was beginning to give up hope for the whole Monkey race.

Marion You see, the trouble is that in Chinese literature they look at the Monkey from the outside ... they describe him as the world sees him ... and that's deceptive, misleading. Because then the Monkey gets accused of being a gambler, a manipulator, a conspirator, one who wants to rule others, to decide everything for himself, to have a frightful superiority complex, but ... but what gets forgotten is, that precisely because of his quality of intelligence the Monkey does tend naturally to dominate intellectually and make wise decisions. So the superiority complex is somehow justified?

Anne So the superiority complex is somehow justified?

Marion In a way, because the Monkey does tend to be the animal best adapted to life in this world, and to get the best out of it. And that provokes envy and misunderstanding.

Anne What other characteristics do Monkeys have?

Marion Lots ... vivacity, fantasy, imagination, a capacity to

adapt to circumstances, to change characters, to act the role that circumstances require.

Anne I suppose that's where the reputation for hypocrisy comes from?

Marion Yes, although if you look at it from the point of view of your job, say, as an interviewer, it's a positive thing, because it means you can put yourself mentally in the shoes of the people you have to interview, adapt to them, find ways of making them talk.

Anne Yes, true ... I see what you mean.

Marion And then there's a great facility for expression, a hatred for routine, repetition, regularity ... Monkeys love being given a challenge to motivate and stimulate them, challenges to their ingenuity. Maybe that is true in my case. I do get bored very easily.

Marion On top of that, Monkeys are independent, with a gift for quick reactions. Although they sometimes lack perseverance and concentration ... as you say, they get bored if they're stuck with one problem for long.

Anne This really is making me think. I see myself in this, quite clearly.

Marion Do you spread your interests widely? Monkeys do. They have this great curiosity for things, a real thirst for all sorts of knowledge. And in fact they really know a lot ... the only trouble is that because they tend to have an open spontaneous attitude, people sometimes take them for superficial, shallow ...

Anne That's an occupational hazard of being an interviewer, I think.

Marion Now one of the Monkey's main troubles comes from this spontaneity, in fact, because people do get put off by it. The Monkey gets the reputation for being a know-all, and people shy away from that and reproach him for it, and reject him. Monkeys usually manage to take that with humour - they've got a good sense of humour and irony and know how to laugh at themselves - but if their humour fails them, they can get very depressed and pessimistic, embittered, sceptical.

Anne Yes, yes.

Marion They're generous, they take a lot of interest in others, they like talking to people, but often their intelligence stops them actually feeling how others feel.

Anne You mean mentally they understand others, but not emotionally?

Marion Yes, that's it. They hear another person's problem and think, 'Gosh, how stupid! Why don't you do this or that and solve it instead of sitting here moaning about it?' Whereas the problem might be requiring more than a quick mental solution. And, tied in with the same thing, people think Monkeys

are insensitive because they don't seem to show feeling, whereas what really happens is that their feelings pass first through the filter of their intelligence, and that often stops their expression.

Anne

Well, sorry to break in here, but we must just pause for a break for commercials. We'll be back on the air with more about Chinese horoscopes just one minute from now . . .

Unit 2

Work

Activity 1

- 1 Well, for my job I wear flame-retardant overalls, heavy duty gloves, safety-glasses, and a face shield . . . and . . . a hard hat of course, and steel-toed shoes that are covered by giant, wooden, heat-resistant sandals, and that all tends to disguise the fact that I'm a woman. I earn about £12,000 a year on the job, so I suppose I can afford to wear more feminine gear when I'm not working. When I went to the interview the man offering the job tried his best to put me off, of course, but I stuck out for it and here I am. It's dangerous at times . . . every department has drawbacks, of course, in some it's dust, in others heat, but really the only health threat that worries me, that I do lose a bit of sleep over, is the gas emissions from the coke ovens.
- 2 It's a routine job, really, but there still aren't many women doing it. I work from 8.30 till about 5.30 or so. In the mornings it's mostly taking stuff to residents, businesses and so on, and in the afternoons I make pick-ups from stores, and then after 5.00, any stuff left over from the mornings. That means there's quite a bit of overtime working. I like the work and it's quite well-paid really. At first I had to go out with an experienced operator, to show me the ropes like, and learn how to deal with the paperwork. Drawbacks? . . . Mother Nature, mainly. Sometimes you get cold and wet, or just plain irritated, like when you have a fall in the mud, or when you drop your biro in a puddle because your fingers are freezing . . .
- 3 I was a medical technician originally, then I got into a restaurant business, but I was getting nowhere, so when I saw the ad for this job I thought why not and now I've been here six years. It's my job to coordinate all the open-pit operations . . . directly under my supervision I've got three foremen and a crew of twenty truck drivers and eighteen digging equipment-operators. It was rough at first, worse than in other jobs because, well, there's still a deep tradition in this work, especially below ground, a superstition that women bring bad luck. So on my first day I had the doubtful honour of having a petition signed by the men to get me away . . . but they're used to me now, and they've come to respect me . . .
- 4 I was a licenced beautician, actually, but as a farmer's daughter I'd had experience in manipulating heavy farm equipment . . . still it had never crossed my mind that I'd ever need that experience in a job. The work isn't all that hard . . . I mean, I don't have to lift anything heavy – the machine does the hard work. But you do have to be quite strong to work the levers and the noise bothers

me a bit, and the dirt sometimes. I did a two-year apprenticeship run by the union ... where they gradually break you into all sorts of construction machinery. I chose this particular machine because I was walking down a street once and I saw one at work on a building site, and I thought, 'That looks fun, picking things up off the floor and putting them in the right place' ...

Activity 2

Phil Well, with us today we've got Marion Collins of the *Daily News*. Marion, you've been doing articles on the problems of women doing blue-collar jobs – that is, manual and industrial work haven't you?

Marion Yes, yes, that's right. The subject's come up partly because of an American film which features a girl who works as a welder, and, as I say, partly as a result of that, the interest among women for heavy jobs that used to be considered a male preserve has grown.

Phil Although in the film, in fact, the girl welder does in the end become a ballet dancer, doesn't she, which spoils the effect a bit?

Marion Yes, you're right, she does, but at least the point's made – that there is absolutely no reason why a woman can't do a manual, well, or industrial job, and still stay recognisably feminine, if that's what she wants.

Phil What are the problems that women get in blue-collar jobs?

Marion Well, I think it all depends on what women expect. You know if they go into it with their eyes open, they shouldn't get many problems. But, anyway, there are a number of things they should get worked out in their own minds before they apply. Health's the first. She needn't be a superwoman, but she should realise that blue-collar workers are generally healthier and fitter than average, oh, and that she'll probably be required to perform strenuous tasks in the job. She should preferably have a car, because public transport to and from most manual work places can be inadequate. And she should also realise that blue-collar jobs usually work on a seniority system, which means that if she's a recent arrival, she'll be among the first to be laid off in any economic recession.

Phil I suppose she ought to have some enthusiasm for the work, too?

Marion Oh yes, if they think blue-collar jobs aren't ladylike, they'd better not apply, because it's true that on-the-job harassment and off-the-job prejudice still exist.

Phil Do men on the job really still resent the presence of women?

Marion Well, it's difficult to generalise, because a lot of the women I've interviewed have said, 'Oh no, the men we work with are just great.' But there's no doubt that it can be a problem – resentment – and it's probably good to go to the job expecting to be tested ...

Phil Expecting the worst, in other words?

Marion Yes, and that means that women have to expect to be harassed and teased ... but, but women who become successful in non-traditional jobs tend to say they handled the daily teasing at first by not rising to it, and after a while they won the men's respect. On top of that, too, of course, you need to talk things over with husbands, boyfriends, children and friends, if they object, because you do need their understanding and support.

Phil Are the hours of work the same in blue-collar jobs?

Marion I was just coming to that, actually, because there can be problems if you have to work on, say, night shifts or rotating shifts – that's, say, 3.00 to 11.00 one week and 11.00 to 7.00 the next. Blue-collar jobs often start earlier than white-collar ones, so if you've got school-age children you may have to leave home earlier than they do. It's a good idea to find out all about hours and overtime before you take on a blue-collar job.

Phil Aren't ... a lot of blue-collar jobs normally ... dirty? Unpleasant?

Marion There is truth in that, yes. Any woman wanting a blue-collar job should be realistic about what she can stand and what she can't. For example, her tolerance of heights, of working outside in very hot or cold weather ... or of how much heavy work she can do ... lifting, shovelling, carrying ... because the men won't tolerate passengers on the job. And noise and smells, can she stand loud noise or ghastly smells for long? Well she'd have to sometimes, the smells in a chemical factory or a paper mill can be dreadful. That's not to say, of course, that every blue-collar job has these drawbacks, but many of them ... they occur in relatively unpleasant environments.

Phil What about boredom? There are a lot of boring jobs, aren't there, among non-traditional jobs? Like assembly-line working.

Marion Yes, there's a tremendous range of work amongst blue-collar jobs ... anything from, you know, really interesting things to pushing the same button a thousand times a day, so it's important to choose well.

Phil I suppose you've got to start at the bottom of the ladder, have you?

Marion You have, indeed. Whatever industry you go into, unless you've had some good training or