Video Script

1 Colloquial English

The Interview Part 1

Interviewer Eliza Carthy, could you tell us a bit about your family background, your parents and grandparents?

Eliza Um, I come from a musical family; my parents are folk singers, my father is a guitarist who is known for playing for playing the guitar, um, and inventing a particular style of English folk guitar. Um, he started playing when he was 17, back in the fifties, and, um, really was, was quite instrumental in his youth in sort of building the, the sixties folk club scene in London. He was a friend of Bob Dylan and Paul Simon many, many years ago, and, um, is known for reconstructing old traditional ballads, traditional English ballads. My mother comes from a folk-singing family called The Watersons, and they were from the north of England, they're from Hull, which is in the north of England, and they were also instrumental in the beginning of the sixties folk revival, the formation of the folk clubs, and the, the beginning of, basically, the professional music scene that I work on now.

Interviewer And were your parents both from musical families?

Eliza Um, really, both sides of my family are musical: my, my mother's side of the family were all travelers and gypsies, my—uh, her grandmother, she was brought up by her grandmother, both of her parents died when she was very young. She had an uncle that played the trumpet, you know, her father played the banjo, he used to listen to American radio in—during the Second World War and he used to learn the songs off the radio like that. Her grandmother was very into the sort of old romantic ballads like *The Spinning Wheel* and things like that, and she used to—she used to sing when they were little; the whole family sang, the whole family danced.
And I was brought up in that kind of a family: my mother and her, her brother and her sister were in a singing group, my dad joined that singing group, and then, when I was old enough, I joined the family as well.

Interviewer So you had a very musical upbringing?

Eliza My upbringing was—I suppose some people might think it was quite a hippy upbringing. I was brought up on a farm, um, that had three houses in a row, with me and my mum and dad in the end house, my uncle—my mum's brother—and his wife and their four children in the middle house, and then my mum's sister and her husband and their two children on the other end house. And we grew up basically self-sufficient, we had animals and we had chickens and goats and pigs and horses and things like that, and we, we grew up singing together and living together in that environment in North Yorkshire in the 1970s. Um, we had—Because my parents were professional musicians and touring musicians, we had a lot of touring musician friends who would come and stay at the farm and they would sing and play all the time and there was music all around when I was a child, and that really, that really formed the basis of, of, of how I live now.

The Interview Part 2

Interviewer Do you think it was inevitable that you'd become a professional musician?

Eliza Well, if you if you were ever to ask any of us, were it— we would definitely have all said no. I wanted to be I wanted to be a writer; my mum certainly didn't want me to go on the road. My mum retired in 1966…65…66 from professional touring to raise me. I mean, the road is a difficult place, whether you're traveling with your family or with a band or on your own, and she certainly didn't want that for me. My dad also probably never thought that I would do it, but I ended up following—exactly following his footsteps and quitting school when I was 17 and going on the road, and I've been on the road ever since.

Interviewer Can you tell us about your first public performance?

Eliza My dad says that my first public performance was at the Fylde Folk Music Festival in Fleetwood in Lancashire when I was six, and we were at the Marine Hall and they were singing, The Watersons, the family—the family group were, were singing, and I asked if I could—I asked if I could go up on stage with them, and I was six. And Dad said, "Well, you know, you probably don't know everything so just stand next to me on stage and we'll start singing and if you, if you know the song just pull on my leg and I'll lift you up to the microphone and you can, you can join in." God, I must have been awful! But yes, apparently I just—the first song they started up singing, tugged on his leg, and he picked me up and held me to the microphone and I sang that, and he was like, "Did you enjoy that?" "Yes, I did!" Put me down again and they started singing the next one, tugged on his leg, same thing! And he just ended up doing the whole concert with me

Video Script

sitting on his hip! Which uh – now I have a six-year-old and I know how heavy she is and it must have been quite difficult. God bless him!

Interviewer Has having children yourself changed your approach to your career?

Eliza Uh, yes, in a way. Yes, in a way it has. I've just reordered my working year because my eldest daughter has just started school, so I, you know—I'm, I'm not free to, to take the children with me on the road anymore and, and I'm now bound by the school terms. So I try to work only on the weekends and in school holidays now and I try to, to be Mummy from Monday to Friday, taking them to school, bringing them back again. I'm not getting a great deal of sleep, but then I don't know many mothers of—many mothers of six- and four-year-olds that are getting a great deal of sleep!

The Interview Part 3

Interviewer You do a lot of collaborations with other musicians. What is it that appeals to you about working like that?

Eliza I like working with other—I don't like working alone. I don't know if that's because I don't trust myself or I just don't like being alone; I like being surrounded by a big crowd of people.

I suppose that's, that's partly to do with my upbringing, there were always so many people around, that, um, I, I'm at my best, I'm at my best in a, in a large event where loads of people are running around doing things and we're all sort of collaborating with each other and there's lots of ideas and everyone's having, you know, a creative time, and that's how I feel—yeah, that's how I feel I, I work best, and that's why at the moment I have a 13-piece band and it's just heaven for me being with so many people and just feeling like a part of a big machine, I love that.

Interviewer Is there a difference between playing with your family and playing with other people?

Eliza Um, yes, very much so. I'm not sure if I could tell you how different or why it's different. My dad is very eloquent on how and why it's different and he, he knows that uniquely because he joined The Watersons, and The Watersons was, was a brother and two sisters, and he joined that, and of course he was married to my mum, but he wasn't related to her. And there is this thing within family groups, this blood harmony thing, this intuition, you have similar sounding voices, you know where a relative is going to go, and that may be because you know each other so well, but it also may be whatever it is that binds a family together anyway.

Interviewer Would you like your children to follow in your footsteps?

Eliza I get very, very excited when the children, um, when the children love music, I get very excited. My daughter Florence is very, very sharp, she listens and she can already—she plays *Twinkle, Twinkle* on the violin, plucking like that, and on the guitar as well, and she's—yeah, she has a very, very good sense of rhythm. And she loves foreign languages as well, there's a real, um, there's a real sort of correlation there between, between language and singing, she has great pitch, she is able to learn songs and things very, very quickly, and I love that. And Isabella, my youngest as well, she's really, she's really showing interest in it and I love it when they do that. As to whether or not I'd want them to be touring musicians, I think I'm probably of the same opinion as my mother, which is, "No, not really!" But, you know, I, I think the—I think the world is changing anyway, I don't know how many touring musicians there are going to be in the world in 20 years when they're ready, I don't know.

1 Looking at language

1

"and they were also instrumental in the beginning of the 60s folk revival, the formation of the folk clubs, and the, the beginning of, basically, the professional music scene that I work on now."

2

Interviewer "And were your parents both from musical families?"

Eliza "Really, both sides of my family are musical…"

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"My mum retired in 1966…65…66 from professional touring to raise me and to, to – I mean, the road is a difficult place…"

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"But yes, apparently I just – the first song they started up singing, tugged on his leg…"

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Interviewer: “Has having children yourself changed your approach to your career?”

Eliza “Uh yes, in a way. Yes, in a way it has.”

6

“The Watersons was, was a brother and two sisters, and he joined that, and of course he was married to my mum, but he wasn’t related to her.”

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“And Isabella, my youngest as well, she’s really, she’s really showing interest in it and I love it when they do that. As to whether or not I’d want them to be touring musicians,…”

8

“But, you know, I think the – I think the world is changing anyway, I don’t know how many touring musicians there are going to be in the world in 20 years…”

1 On the street

1

Interviewer How much do you know about your family tree?

Sarah Uh, I actually know quite a bit about my family tree on my dad's side. I don't know very much about my mom's side.

Interviewer Have you ever researched it?

Sarah Yeah, um, my dad actually has done a lot of research, uh, and he can trace us all the way back to The Mayflower

Interviewer Is there anyone in your family that you’d like to know more about?

Sarah I would like to know more about my mom's side. Her father was adopted, so we don't, there's a lot we don't know.

2

Interviewer How much do you know about your family tree?

Kent I know a fair about—amount about my family tree. Um, I know we come back from ancestors in Sweden and, uh, England, and I know we’ve traced it back I think to, to the 1500s for some of the lines.

Interviewer Have you ever researched it?

Kent Um, you know, I haven’t personally done a lot of research about my ancestors. I know we have the books and we have the stories and the journals and it’s all there, so I guess I, I, I’d be interested to know a little bit about, uh, what my ancestors did, uh, before they came to America. Um, ’cause I think they were farmers, I’m not entirely sure.

3

Interviewer How much do you know about your family tree?

Alison Um, I know a little bit because, um, my dad’s done some research into his side of the family. Um, we know that my father’s side stretches back to the 1700s in Cornwall. Um, my great-great grandfather went down on the Titanic. Interesting piece of family history. Um, and we’ve got some family artifacts for that.

Interviewer Is there anyone in your family that you’d like to know more about?

Alison Um, probably the wife of the man who went down with the Titanic. I think she had quite an interesting and quite difficult life. Um, she had a baby, uh, brought it up by herself, so sounds like a, an amazing woman.

4

Interviewer How much do you know about your family tree?

Marylin Um, I know quite a lot because a relative of my father’s, um, did some research on our family tree, oh about 20 years ago. So, well I know that my father’s family, um, is from Luxembourg and, in fact, when I worked there, I tried to get in touch with some distant relatives, but they weren’t interested.

Interviewer Is there anyone in your family that you’d like to know more about?

Video Script

Marylin Um, well, guess what, it's precisely those relatives who are still living in Luxembourg. But what can I do, if they didn't want to meet me, oh well, I guess it's just destiny.

5

Interviewer How much do you know about your family tree?

Hannah You know, I, I know a little bit about my family tree because I was lucky enough to grow up with having great-grandparents in my life until about, like, ninth grade, so I know a lot from them and they told me a lot of stories about their parents and grandparents, but it doesn't go much further than that and that's only on my dad's side. I know about, um, immigration from Russia but that's all I know and then my mom's side I really don't know a lot about, but it's something that I'm interested in looking into.

Interviewer Have you ever researched it?

Hannah I've tried to research it a little bit, uh, like doing the ancestry.com thing, but, um, I haven't really gotten much further than that.

Interviewer Is there anyone in your family that you'd like to know more about?

Hannah I'd love to know more about my great-grandmother's grandmother. So I guess that would be my great-great-great grandmother.

1 Can you understand this movie?

The history of English

Hello, I'm Chris and welcome to London. But before we move from Big Ben to the London eye, I need to send a tweet. Only a few years ago a "tweet" was something only birds did. Now everybody's "tweeting"… often using "textspeak" or "emoticons." But the inventiveness of the English language is nothing new. It has been evolving for over 1600 years.

In AD 43, the Romans invaded Britain, conquering the indigenous Celts and taking over most of the country.

In AD 409 they left and around 50 years later, several tribes from around northern Germany – including the Angles, the Saxons, and the Jutes, better known as the Anglo-Saxons – started to move in. They settled in the east but unlike the Romans, the Anglo-Saxons didn't set out to conquer. They shared many things with the Celts - including language. Unlike Latin – which had never really caught on with the locals – people started using Anglo-Saxon terms for lots of everyday things, like "man," "woman," and "friend." But then Latin made a comeback! This time it didn't arrive with Roman soldiers, it arrived with Christian monks.

Christianity became very popular with the locals and introduced a whole new alphabet and religious vocabulary.

Then the Vikings arrived in around 800 AD. Their warrior spirit was reflected in their language. They "raced" through the country "ransacking" towns and villages armed with "knives" and "clubs." They "took" land and goods, but they "gave" English around 2,000 words. The Vikings and the Anglo-Saxons battled for almost 300 years until the English King Harold won the Battle of Stamford Bridge. But only three weeks later the unlucky Harold was killed by William the Conqueror – a Norman from France - at the Battle of Hastings.

William became the King of England and started building castles all over the country.

French became the language of the wealthy elite. It was the native tongue of all "princes," "dukes," "barons," and "dames." But English remained the language of the peasants. Farmers herded "cows" and "sheep," which were Anglo-Saxon words…but the nobility ate "beef" and "mutton," which were French words. Over the next 300 years, the two languages mixed until English eventually won out, albeit with 10,000 new words from the French.

This richer language was the perfect plaything for poets and playwrights, and one literary genius contributed more than most.

William Shakespeare wrote 38 plays and 150 poems. He also coined around 2,000 new words and his turn of phrase transformed the entire language. The 16th century was also the Age of Discovery and for Britain this meant the birth of an Empire that stretched across the globe. The British colonialists often used native words and soon words like "safari" from the African language Swahili, "pajamas" from the Urdu language in India, and "boomerang" from the native Australian language Dharuk, had entered the language.

But the country that had the most impact on English was America. The newly independent America needed a new type of English – American English.

Video Script

American English kept many of the old English words, so today English "curtains" are still American "drapes," English "wardrobes" are American "closets," and English "trousers" are American "pants."

But the language changed a lot, too. The father of American English was Noah Webster.

He created a new dictionary that simplified the spelling of lots of complicated English words. He also introduced uniquely American words like "squash," "chowder," and "skunk."

By the twentieth century, there were two main types of English – British English and American English.

But throughout the twentieth century, both continued to change and borrow from one another, especially with the invention of "computers" and the "internet." Suddenly we needed new words to describe our "blogs," "posts," and, of course, "tweets."

Today English is truly global. There are around 375 million native speakers, and about 1.5 billion people learn it as a foreign language. But it is always changing and shifting to suit our needs. Today the English vocabulary has over 170,000 words… and counting. We are inventing new words every day and if we don't know them, we just "Google" them on our "smartphones" or… send a "tweet."

2&3 Colloquial English

The interview part 1

Interviewer Professor Beard, what's the secret to getting people interested in the Romans, in ancient history?

Mary Well, you have to go about it in the right way, really. Um you know, I think that perhaps starting from rather arcane and difficult bits of literature isn't the right way. But, you know, one thing that you see in Britain, you know, one thing that we know is that an awful lot of our culture and our geography and our place names and so on are actually formed by the Romans, you know.

You ask somebody, um, "Why do you think so many English place names end in *-chester* or *-caster*, you know, Manchester, Doncaster?" And they'll often say, "I don't." And then you say, "That's because that bit – *-caster* – is from the Latin for 'military camp,' and every place that ends *-caster* or *-chester* once had a Roman fort on it." And I've got a pretty 99% success record with getting people interested after that, because suddenly it is a question, not of these um, uh, remote people who wrote some literature that you probably suspect would be boring; it's the people who formed the geography of our country and much of Europe. Why is London the capital of, of Britain? It's because the Romans made it so.

Interviewer What do you think we can learn from Roman history?

Mary In political terms many of the issues and questions and dilemmas that we face now, uh, were faced by the Romans. And in many ways, we're still thinking about and using their answers. I mean, one classic example of that is a famous incident in Roman history in 63 BC where there's a terrorist plot in, in the City of Rome to, to assassinate the political leaders, to torch the city, um, and to take over—revolution. Um, and that plot is discovered by, uh, one of the most famous Romans of all, Marcus Tullius Cicero, the great orator and wit of Roman culture. And he discovers the plot. He lays it before the Senate. He then decides to execute the leading conspirators without trial, summary execution. Um, and a couple of years later he's exiled. Now, in many ways that's the kind of problem we're still facing, uh, with modern responses to terrorism. I mean, what … how far does, how far should homeland security be more important than civil rights, you know? Uh, you know, what about those people in Guantanamo Bay without trial? Um, you know, where, where does the boundary come between the safety of the state and the liberty of the citizen? Now, the Romans were debating that in the 60s BC. And in many ways we're debating it, uh, along the same terms. And in part we've learned from how they debated those rights and wrongs.

The Interview Part 2

Interviewer If you could go back in time, is there one particular historical period that you'd like to go back to?

Mary I think it would be a terrible kind of, uh, punishment to be made to go back in history, you know, particularly if you're a woman, you know. There's, you know, there is not a single historical period in world history where women had halfway as decent a time as they do now. So, deciding to go back there, uh, you know, that would, that would be a self-inflicted punishment.

Video Script

I think I'd rather go in the future. Um, and there's also, I mean, even for men there's considerable disadvantages about the past, you know, like, you know, no antibiotics and no aspirin.

Interviewer Today we live in a celebrity culture, but in *Meet the Romans*, you focus on the lives of the ordinary people in Rome. Was that a conscious decision, to try to get people away from celebrity culture?

Mary I was rather pleased that people did actually find, you know, the non-celebrity, um, version of the Romans interesting. Um, and in some ways if it, if it was a small antidote to modern celebrity culture, I'm extremely pleased. Um, I think that, that wasn't quite what was driving me, though, because, uh, I think the celebrities of the ancient world are so remote from us in some ways. Um, and one of the things that puts people off ancient history is that, you know, you know, the big narrative books, the kind of the history of "the big men," you know, never seem to answer all those questions that we know we all want to know about the ancient world, you know, or any period in the past, you know: where did they go to the loo, you know. Um, and actually I think people are often short-changed, uh, about, um, the … in, in terms of providing an answer to questions which are really good ones, you know. Um, you know, in the end most of us, most women—don't know about men—most women, you know, do really want to know what having a baby was like, um, uh, before the advent of modern obstetrics, you know. That's a big question. It's not a– it's not, simply because it's uh intimate and female doesn't mean it's a less important question than why Julius Caesar was assassinated. And actually world history contains a lot more people like me and my family and women and slaves and people who, you know, want to do many of the things that we want to do, you know. But they can't clean their teeth because there's no such thing as an ancient toothbrush, you know. Now, how does that feel? And I'm not saying in that I guess that those big bloke-ish issues aren't important, you know. The assassination of Julius Caesar, you know, is an event in world history that has formed how we look at every other assassination since, you know. When Kennedy's assassinated we see that partially in relation to that, that formative defining bit of political assassination in Rome. But it's not the only way that Rome is important.

The interview Part 3

Interviewer As a historian, how important do you think it is that historical movies should be accurate?

Mary I'm not sure quite how keen I am on accuracy above everything else. The most important thing, if I was going to make a historical movie, I'd really want to get people interested. And I think that, that, um, film and television, um, program makers can be a bit, can be a bit sort of nerdish about accuracy. I remember a friend of mine once told me that, uh, he'd acted as advisor for some Roman film and the, the crew were always ringing up when they were on location, um, saying things like, "Now, what kind of dog should we have?" You know, "Should it, you know, if we're going to have a dog in the film, should it be an Alsatian or, you know, a Dachshund or whatever?" And to start with he said he'd go to the library and he'd kind of look up and he'd find a breed. And eventually after question after question he'd think, look, these guys are getting the whole of Roman history in, in the big picture utterly wrong, and yet there they are worrying about the damned dogs, you know.

Interviewer Can you think of any historical movies that you've really enjoyed?

Mary I absolutely loved *Gladiator*. Um, you know, never mind its horribly schmaltzy plot, you know; I thought in all kinds of ways it was just a wonderful, uh, brilliant, and I don't know if it was accurate, but a justifiable re-creation of ancient Rome. Um, the, the beginning scenes of *Gladiator* which show, you know, Roman combat, um, just in a sense punctured the kind of slightly sanitized version of, you know, legionaries standing, you know, with all their shields, you know, face to– you know, facing the enemy, um, you know, all looking ever so kind of neat and tidy. I mean, it was messy and it was bloody and it was horrible. And it was such a different kind of image of, uh, Roman combat that I remember we set it in Cambridge as an exam question, you know, um, you know: how, how would, how would students judge that kind of representation of Roman warfare.

Interviewer It's very interesting that there seem to be more and more historical movies recently, and many have won Oscars. Is that because history has all the best stories?

Mary Yes, there's no such good story as a true story—and that's what history's got going for it, you know, actually. Um, you know, nonfiction in a, in a kind of way is always a better yarn than fiction is. Um, and I think it's, you know … I feel very pleased because, uh, I think, you know, for one thing it gets, it gets some of the best stories from history into the popular, into popular attention, popular consciousness. But I think also, I mean, it shows that you don't always have to be

Video Script

deadly serious about history. I mean, you know, history, like classics, you know, is often treated as something which is good for you; but isn't actually going to be much fun, you know. You'll be improved by knowing about it, but it probably will be a bit tedious in the process. And I think that, you know, showing that history can be larky, it can funny, it can be surprising, um, it can be something that you can sit down and have a good two and a half hours at the cinema enjoying, is really all to the good.

2&3 Looking at language

1

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2

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3

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"I mean, what … how far does, how far should homeland security be more important than civil rights …"

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8

"But I think also, I mean, it shows that you don't always have to be deadly serious about history."

2&3 On the street

1

Interviewer Is there a period of history that you would like to go back to?

Daisy I'd really like to go back to Tudor England, sixteenth-century England.

Interviewer Why that period?

Daisy Well I'm doing a PHD in the music of that period and just think it's such a fascinating time because there was so much change happening and the way people lived their lives, their religion, the way the politics of the country was working. It must have been a really exciting time to live.

Interviewer Is there a person from history that you admire or find especially fascinating?

Daisy There was a lady called Bess of Hardwick, um, who owned a lot of property in Derbyshire. She was a real social climber, and she lived through Henry VIII, Edward VI, Mary I, and Elizabeth I and into a little bit of James I as well. Um, so she had a really long life, a really exciting life and she started from absolutely nothing and worked her way right to the top. I think she must have been a really amazing lady to know.

2

Interviewer Is there a period of history that you would like to go back to?

Heather I think I would have loved to be around in California in the sixties. I think it sounds like it was a really exciting time. I think, uh, there was a lot of frightening things happening, in Vietnam, and, but it—but people were excited and, um, excited about the potential, I think of something new and really exploring their freedom, I guess.

Interviewer Is there a person from history that you admire or find especially fascinating?

Heather I think I most admire Nelson Mandela. I'm South African. So, uh, he's the first person that comes to mind. I think he was, um, an incredible person and an amazing leader. So, um, yeah, I would have loved to have met him.

Video Script

3

Interviewer Is there a period of history that you would like to go back to?

Harry Um, ooh, that's a really, that's a weird one. I don't know. Um, history was pretty brutal, life was quite hard. Um, I mean there are some parts, some aspects of it that I'd like, where time was slower, life was defined by the seasons and daylight, um, and you didn't have the same sort of pressures as you do now. So, I'd like aspects of it, but I'm not sure I'd really like to go back to the actual way of life.

Interviewer Is there a person from history that you admire or find especially fascinating?

Harry Um, probably, uh, Queen Elizabeth I, because she, she managed to be the queen in a society where women weren't expected to have or hold or command any power and respect, and that they were meant to do the bidding of men and their families and she actually stood up and she was a person to be counted.

4

Interviewer Is there a period of history that you would like to go back to?

Adam Yes, there a period I'd like to go back to. Absolutely! I love ancient Greece. I love, uh, ancient Athens. I think it would be so amazing to spend time there and see what it was like being in the agora with, you know, uh, Plato and Aristotle talking. And, uh, that entire world would be very, very interesting to me.

Interviewer Is there a person from history that you admire or find especially fascinating?

Adam Hmmm. A person from history that I find, ah, that I admire. There are a lot of people, I study a lot of ancient history so I would love to meet Julius Caesar or someone like that who really transformed the entire world with his actions and you know, he has a very unique personality, he was a very cocky person and it'd be fun to, uh, see what he was like in person and see how he was able to kind of take over the entire Roman empire by himself.

5

Interviewer Is there a period of history that you would like to go back to?

Andrew I think I'd like to go back to, um, the Renaissance, like, the fourteenth and fifteenth century. Maybe in Italy.

Interviewer Why that period?

Andrew I think there was a lot of innovation and interesting new ideas coming up in that time period.

Interviewer Is there a person from history that you admire or find especially fascinating?

Andrew I've read a lot about, uh, Filippo Brunelleschi who was in Florence, in Italy, during the Renaissance and helped build the Duomo, the dome in Italy.

Can you understand this movie?

The comic book writer

Narrator In the very heart of New York City, under the bright neon lights of Times Square, lies Midtown Comics. No comic store in the US is larger. And deep shelves mean room for all sorts of comics, and comic book fans.

Gerry There's never a normal day at Midtown Comics.

Narrator It's a place where fiction comes to life.

Alongside fans, you'll find the writers, comic book artists, and dedicated collectors who make up the community. They are drawn by the stunning artwork and thrilling adventures, which come together to unleash the imagination. Each and every comic book is the end result of a very long process, which starts with a dream.

Chris My name is Chris Notarile. Comic books have inspired me to create my own heroes.

Narrator The streets and skylines of New York have been fictionalized as the backdrop for some of the best known superhero fiction. A New Yorker himself, Chris feels at home in the superhero genre. He's all set to create his own comic book.

Chris The dream is to bring The Protector to life and go from this comic character into ultimately a feature film. I just want it. I've been going to Midtown Comics on and off for most of my life. Basically, careers begin there. I'm making a comic book, what are some of the steps I'd have to take to get it into Midtown basically?

Video Script

Thor I get pitched ideas all the time. I can only put his comic on the shelves if it is good enough. Best thing you could do is work really hard on the book. Chris has got to prove to me that his comic is as good as he says it is.

Narrator Chris has the character designs, the script, and a couple of pages from the book. But if he wants it on the shelves for the next young writers' event at Midtown, he is going to have to speed things up. Four weeks to go and the countdown begins.

Chris OK cool, great, thanks. Thanks man.

Thor Yeah, no problem.

Narrator The love of comic books runs in Chris's blood.

Chris My dad is a graphic artist. He's actually a professional illustrator. He is one of the top illustrators in his profession.

Narrator So getting the book ready in full color by the agreed deadline is now a family effort. His dad has the expertise and is willing to put in the time, but it's up to Chris to put together a successful pitch.

Chris I need to make this happen, there is no plan B.

Chris's dad Succeeding against what look like insurmountable odds is a superhero characteristic. They triumph when all else fails and I think that's where Christopher got a lot of his resolve.

Narrator In order to build up excitement and show off the potential the book has to become a feature film, Chris is shooting a promo. For The Protector, he must cast an actor who can pull off a look that says he's ready to fight crime and overcome evil. No small feat, but Chris thinks Nick has what it takes.

Chris Today we are going to be doing The Protector promo. I'm very excited. I am one step closer to pitching to Midtown.

Narrator Chris needs to get the Protector's costume just right. Fans love the cosplay aspect of superhero fiction and they will spot a second rate costume from a mile away. At Midtown comics, costume competitions are a way of getting customers excited about the next big release. But no one is interested in a costume with no character. So what makes the Protector unique?

Chris The Protector has definitely been a character who, no matter what happens to him, he stays strong he does not give up. He's a character built on endurance. Action!

Narrator Protecting people from the dangers of the city is just as important as fighting criminal masterminds. And it's in the every-day superhero struggle that he's able to prove his worth. The same goes for Chris, who during the filming is faced with his fair share of unexpected obstacles.

Chris Good! Get inside, get inside! And that's a wrap.

Narrator Four long weeks of working around the clock has all come down to this one moment of truth. Is The Protector worthy of the famous Midtown shelves?

Chris The book's finally finished, as you can see. Thirty six pages of pure awesomeness. This book will be on the shelves by the end of the day.

Thor This is it?

Chris This is the book.

Thor It looks awesome, it really does.

Chris Not only did I make you a comic book, I made you a film.

Narrator The promo speaks the universal language of superhero blockbusters.

Thor That's pretty impressive.

It's the first time I've ever seen somebody come in with their own movie and their book.

Narrator Not only does Chris make the young artist's event at Midtown, the Protector is made the book of the week, kick starting Chris's career.

Chris's dad The superhero celebrates humanity. It's what we all aspire to be and it gives us hope that we can be that.

Narrator People might look at the Midtown family and wonder why they spend so much time and effort on comic books or dressing up as superheroes. What is all the fuss about? But to Chris, the answer is crystal clear.

Video Script

4&5 Colloquial English

The Interview Part 1

Interviewer In your experience, what are the main causes of stress?

Jordan My clients and audiences tell me that their big stressors are, uh, too much to do, too little time, uh, money stressors, commuting is a big stressor. I think that the opportunities to be stressed are everywhere.

Interviewer Do you think life is more stressful now than it was, say, 20 years ago?

Jordan I think that today there are many more opportunities to be stressed, there are many more distractions, especially ones that are technology-driven. And I'm a big fan of technology, we can use technology to help us reduce stress, but when you have emails coming in and text messages left and right, and Twitter feeds and Facebook messages, and, uh, TV, and the kids and a job, and maybe school, it really divides our attention and it produces a stress response that is often ongoing, continuous within us. And all of that stuff can take away the time to just relax, uh, take a walk, not think about who's trying to communicate with us, and not needing to be on all of the time. So, uh, so I think there are just more chances to be stressed today, uh, and therefore we need to really pay more attention to reducing stress.

Interviewer Can you tell us something about the effects of stress on the body and mind?

Jordan Stress impacts the body because it produces wear and tear, and when we are constantly stressed, our organs, our immune system, become the punching bags of our stress response. Stress is really important, and, in fact, it can be a lifesaver, but when it kicks into action all the time, it, uh, has a corrosive effect on us. So, for example, our immune systems are weakened when we are under a lot of stress, and especially for a long period of time. When our immune systems are weaker, it opens us up to be more susceptible to illnesses in the environment. Uh, stress contributes to high blood pressure, which contributes to heart problems and stroke. Stress impacts our sleep, so when we get stressed during the day, it often makes it more difficult for us to fall asleep at night or to stay asleep or to have a quality night's sleep, and if we don't get a good night's sleep, then we are tired the next day, which makes us more stressed in many cases, so it becomes a stress–poor-sleep cycle that is stressful and tiring. So these are all reasons to really pay attention to our stress levels and to take action to reduce the stress.

The Interview Part 2

Interviewer How can you help people deal with stress and how long does it take to find a solution?

Jordan The great thing about stress management is that it's like a salad bar. There are 30 different choices on a salad bar and some of us like most of the things that are offered, but some of us don't like everything, but we get to choose what works for us and what we enjoy. Same thing with stress management, there are more than 30 different ways you can manage stress, there are probably, uh, 30 million and counting, and we should pick the techniques, many of them easy and simple and fun, that we like, and therefore we'll be more likely to use them on an ongoing basis. So stress management can take as little as ten seconds. You can look at a beautiful picture that you took on your last vacation, you can put it on your computer screen, you can put it next to your bed, you can put it on your desk, and just focusing on that photo of the ocean or a mountain or a beach can alleviate stressed feelings immediately. We can do one-minute breathing exercises, we can exercise, we can take a ten-minute walk around the block, we can meditate each day. So there are many different ways to prevent and reduce the stress that we're experiencing. The key is to do it on a regular basis.

Interviewer Are the solutions to stress physical, mental, or both?

Jordan Stress management involves both the mind and the body, they make great partners when we're trying to feel better and to cut down on the stress that we're experiencing. I once worked in a school where a student identified his stressor as riding on the subway. He felt very stressed going to school every day and very stressed when it was time to go home, because the subway made him feel very closed in and like he wanted to escape, he couldn't stand the, the crowds. And then we opened up to the rest of the group and we asked them for different ways that this student might think about this stressor and different ways that he might act to try and reduce it.

And the group came up with all sorts of great possibilities ,including that he ride in a different car, in the first car or the last car, because it's often less crowded compared to the center car, which is where he always used to ride. And he liked that idea, and I heard from the principal of the school a few weeks later that

Video Script

he in fact had started riding in the first car, and for the first time in his subway-taking life, he didn't feel stressed, he didn't feel anxious, because the car was less crowded and he felt so much better.

And you might think, "Well, that's such an easy answer, why didn't he think of that himself?" The truth is, and I think we all identify with this, we get into very fixed ways, habits almost, of thinking and acting, because we, we deal with our stressors and have dealt with them in similar ways for a long, long time, so we lose the perspective, we don't take as much time to think about how we could deal with our stressors in different ways. So this is an example of how the mind and body and actions and thoughts can work together to really make a big difference in the way we feel.

The Interview Part 3

Interviewer Are some age groups more susceptible to stress than others?

Jordan Stress is a very democratic occurrence, so older people are stressed, college students are stressed, babies get stressed, 30-somethings get stressed, men are stressed, women are stressed, so, uh, it's hard to say if one group is more stressed than another.

Interviewer What makes students stressed? How does stress affect their lives or their studies, and what are the most stressful times in a typical student's life?

Jordan College, and being a student can be really fun and exciting and rewarding. There are also a lot of stressors associated with it: there's the studying, there's the pressure to do well on exams so that you can get a better job and perhaps make more money. You are in a different environment that doesn't have the same support that you used to have, especially if you were back home. Uh, there is the social stress of needing to meet new people, and also for a lot of young people, especially those in their teens and twenties, we see a lot of mental, uh, health issues arise and there's a greater need to get help for, uh, them while in school, but if you're not with your usual support network it's even more challenging sometimes to do so. Stress makes it difficult to study, to focus, to concentrate. When you're sitting down to take an exam and you studied really hard for the exam, and then all of a sudden, you're having trouble remembering what you studied, stress can play a big role in making it more difficult for us to recall information. If you're doing a presentation, public speaking, that can be very stressful for a lot of students as well as professionals. In fact, still, public speaking is feared more than death by most people. Then there's the financial stress of being in school, not only, uh, not having a lot of money to spend on things that you want to do, fun activities, but what awaits you when you graduate, which for many, uh, students is a lot of financial, uh, stress and loans to repay. So being a student—great fun, and also can provide a lot of—great stress.

Interviewer You set up Stressbusters as an anti-stress program for students. Can you tell us something about it and how it works?

Jordan We train teams of students to provide five-minute free back rubs at events all over campus, all year long, and people on campus come to the events, and not only do they get an amazing stress-relieving back rub, but they also learn about other stress reduction and wellness resources on campus that we train our students to provide. And we have seen incredible reductions in feelings of stress, tension, anxiety, lowering of feelings of being overwhelmed, from before someone has the Stressbusters experience to after. We also find students telling us that they're better able to cope with their stressors and they're better able to complete the tasks that they have at hand after they have one of our Stressbusters experiences.

4&5 Looking at language

1

"when you have emails coming in and text messages left and right…"

2

"Stress is really important, and, in fact, it can be a lifesaver..."

3

"Uh, stress contributes to high blood pressure, which contributes to heart problems and stroke."

4

"So these are all reasons to really pay attention to our stress levels and to take action to reduce the stress."

5

"The great thing about stress management is that it's like a salad bar."

Video Script

6

"We can do one-minute breathing exercises, we can exercise, we can, uh, we can take a ten-minute walk around the block…"

7

"Stress is a very democratic occurrence, so older people are stressed, college students are stressed, babies get stressed…"

8

"there's a greater need to get help for, uh, them while in school, but if you're not with your usual support network it's even more challenging sometimes to do so."

4&5 On the street

1

Interviewer Are you currently more stressed at work or at home?

Simon I'm more stressed, uh, I'm more stressed at home at the moment because my wife has just had, or, I say my wife has had, we have just had twin little girls. Eight months old or eight and half months old now, so it is far more stressful being at home than being at work. I found work easy compared with being at home at the moment.

Interviewer When things are stressful, what do you do to try to de-stress?

Simon I put my earphones on and listen to music, just to drown out the sound of the babies.

2

Interviewer Are you currently more stressed at work or at home?

Anne I'm stressed at both work and home. Um, my mom is really sick right now, work is busy, and, um, we're going through all sorts of changes with the project. Um, and I just got married! So there's been a lot going on.

Interviewer When things are stressful, what do you do to try to de-stress?

Anne This is my problem. I try to plan ahead, and, so that I won't be stressed at some point. But, after a while, there's nothing you can do so then you just have to practice letting go and relaxing and being in the moment, being happy with what is.

3

Interviewer Are you currently more stressed at work or at home?

Jim Uh, well, I work at home, uh, I'm a self-employed writer and, uh, I experience very little stress, except those rare periods when I'm up against a deadline. So, uh, I have no commute, my commute is walking from one room to the other, and I have a cozy little office and I'm very happy, uh, and unstressed with work, which I think is very unlike most New Yorkers and I'm very fortunate.

Interviewer When things are stressful, what do you do to try to de-stress?

Jim Ah, I de-stress by, uh, sitting, uh, down and breathing calmly and thinking about nothing, or sometimes thinking about the cosmos and thinking about, uh, the illusory nature of time. And, um, that usually works, uh, but as I say, I experience very low levels of stress, uh, because I actually spend a lot of time thinking about cosmological matters and that has a very calming effect I think and, uh, I commend it to my fellow New Yorkers.

4

Interviewer Are you currently more stressed at work or at home?

Billy More at home. I just recently moved from one place to another and, um, getting used to the new neighborhood, um, you know, where to shop, where to eat, um, how to get to work, um, a little stressful trying to navigate whereas, where I lived before I knew exactly what to do.

Interviewer When things are stressful, what do you do to try to de-stress?

Billy Work out. Um, I work out, I read, um, I listen to music, I meditate. Um, yeah.

5

Interviewer Are you currently more stressed at work or at home?

Video Script

Sean I would say definitely more stressed at work. Um, I think stress is quite contagious. I think I spend a lot of my time around stressed people, um, either in a room with them, or on the phone to them, or just having emails from them, so I think that that builds a lot of stress, um, just from the environment really.

Interviewer When things are stressful, what do you do to try to de-stress?

Sean I've realized quite recently that when I am stressed, I build a lot of tension in my shoulders, um, and I think it's not just a metaphor when we say we have things, we carry the weight of things on our shoulders. So I think it really helps just to be conscious of that and every half an hour or so, just if I concentrate on relaxing my shoulders everything seems to be a little bit more bearable.

Can you understand this movie?

Giving presentations

Hi, I'm Louise and I work for a local newspaper here in London. I love writing and I enjoy interviewing, but there's one part of my job I really hate – and that's public speaking.

The problem is that no matter what work you do, speaking in public is almost impossible to avoid. These days most roles require communication skills. From small presentations to big conference speeches – you need to be able to deliver a message clearly and confidently.

But for people like me this isn't easy. I find speaking in public terrifying. I become tense and nervous and find it very difficult to relax. That's why I've come here – to the Royal Academy of Dramatic Art.

RADA first opened in the Haymarket in London in 1904. It offers training for theater specialists, including actors, stage managers, directors, and designers. It has become one of the most famous acting schools in the world and some of the entertainment industry's biggest names have studied here.

But what am I doing here? Well, it's about time I overcame my fear of public speaking and to do this I need to become a good actor.

After all, actors and public speakers use a lot of the same skills. Both should tell a story and both should engage an audience. Because of this RADA runs several public speaking courses.

…into a series of individuals and of course, individuals are never as scary as the mass. Does that make sense?

People come here to develop an actor's approach to speaking effectively and Sandie – an actor for over thirty years – is going to show us the way. The RADA approach to public speaking can be summarized in three words – think, breathe, speak.

"Tell me if anything doesn't make sense." "No, it does and I've always wanted a really grown-up …"

First, we're going to focus on the "think" part.

"First of all, I hope you don't mind me asking, but why are you here?" "Um, well I tend to do a lot of one-to-one work with people when I'm interviewing them …"

At this stage, you talk through your concerns and set an objective for the session.

"… there's a big group of people and they're not behind a microphone or TV camera, I get so nervous – even when I'm meeting new people at parties or dinner parties, so it would just be good to learn a few techniques to feel more confident " "OK, so …"

Then you give a presentation in your usual style and get some interesting feedback from Sandie.

"… So, that's about it." "Very, very well done. Thank you very much indeed. Really well done, Lou. How was that for you? So I think you're absolutely charming, Lou. You come across with a real positive energy. You've got a lovely open face. You very clearly are naturally engaging, which means I, as your audience, am naturally engaged. You're friendly, you're affable and you've got a great smile, which is wonderful. Things, small things, that I think you might be able to do differently: so, you were playing with your feet. You were playing with your feet like a five-year-old. So, if I say that you were doing that on your heels …" "Right. Oh, yeah." "Do you know what I mean?" "Yeah, yeah, yeah." "And then you crossed your legs." "Right." "Probably the most significant thing that I noticed that you could do differently is to slow down." "…see yourself and feel yourself confident and sure …"

If you can get your body language right, it will help your breathing and controlling your breath is central to good public speaking. You learn to relax and find the power

behind the voice through warm-up and breathing exercises.

"I trust, Lou, that you are aware of that amazing range you have. Yes?" "Yeah." "So, you're breathing in, sighing in, pushing out. Pushing all the air right out. Waiting …"

Once you have mastered the thought and the breath you can finally speak. But this isn't as easy as it sounds.

"Good afternoon." "Brilliant, you've done that really, really well. You've got the hang of that. So now we're going to get a bit of oomph into our voice by doing it like an opera singer." "Good afternoon." "Good afternoon."

It isn't always easy to speak naturally, but eventually – after a lot of practice – the words start to flow. Then you can move on to a full paragraph.

"I'll share some very embarrassing stories and I'll explain the impact that our work has on very lonely people."

You have to make an impact from the beginning and Sandie gives you the A, B, C, D of the perfect opening. And it's just as important to end on a positive note.

… body language and anticipate finishing by 4 p.m.

Speaking and communicating are two very different things, and communicating effectively takes skill, perseverance, and lots of hard work. Unfortunately, it isn't as easy as just reading the right words; you need to tell the story, too. But if you can do this you will draw in your audience, and as they relax, you'll relax too.

"Yeah, I thought your pace was excellent: it was really measured, it was clear. I would have understood exactly what you were about to do, who you were and why you were doing that. So, as far as I'm concerned, that was really effective communication." "Thank you." "Pleasure."

I still feel nervous about speaking in front of people, but at RADA I enjoyed public speaking for the first time, and the more I enjoyed it, the better I became. And that's what the RADA technique is all about. It gives you the skills to grow in confidence so, so like an actor, you can face your audience with assurance rather than fear.

6&7 Colloquial English

The Interview Part 1

Interviewer Would you describe yourself as an illustrator or as an artist?

Quentin I think those are two overlapping categories. I'm an artist and an illustrator, in the way that one might be an artist and a ceramic artist, or an artist and a sculptor, or something like that, so it's a department of being an artist.

Interviewer When did you decide to become an illustrator?

Quentin I don't think I ever quite decided to become an illustrator, I knew I wanted to draw, and I think I knew I wanted to draw situations. Um I think it was– First of all, I knew that I could do pictures in magazines, and it was I suppose when I was about 20-something, 23, 24, when I was finding my own way of drawing, I also wanted to get a book to myself, so that I could have the– not only do the drawings, but tell the whole story and design the book in the way that I wanted to.

Interviewer And when did you realize that it was going to work out for you as a career?

Quentin Um when I was 20-something, a bit older than that, when I'd when I'd left university and art school, I thought– I managed to get a book published in 1960, and written by John Yeoman, who's a friend, and he didn't know how to write a book and I didn't know how to illustrate it, but we got it published. And I thought, "Well, I'll I'll try keep– I'll try and keep on with this until I'm 30, and if it's not working out then I'll go back to teaching." Um and I got to 30, but I passed 30 and I didn't notice!

Interviewer If a young person who was interested in becoming an illustrator, age 18, say, asked you for any advice you could give them, what would you say?

Quentin They, they do ask me, actually, it's very, it's very, it's very touching they still come and say– Some of them say, "I'm doing it because of you," and but also they, they ask that question. Um and it's, it's– I mean I really don't know the answer, but it must be something about drawing and doing a lot of drawing and a lot of different kinds of drawing, because then you become completely familiar with the activity, and in a sense, that's the most important thing.

Video Script

The Interview Part 2

Interviewer How important is the relationship between author and illustrator?

Quentin Well, in some respects it has to be terribly important, I think! But it's it's– the thing about it is initially it's, um, collaboration very often isn't what people think it is. You don't spend a lot of time talking much, "Shall we do this? Shall we do that?" and I, I never want to do that. Essentially, the collaboration, the relationship, is with the text to begin with, with the book to begin with, and you have to read that first and you have to keep collaborating with– those, those are the messages from the writer, that is the thing that you're dealing with. You may want to talk to the writer as well, but if, if the– if you can establish the, the relationship with, with the words, that's the important thing.

Interviewer Are there any authors to whom you did talk a lot?

Quentin With Roald Dahl, I think our view of things, in many respects, is very, very different, and I think we, we did talk a lot and we needed to talk. Um, but it was on the basis of what he'd written, initially, so that I would– the way of going about it, which we established after a while, was that I would draw some pictures of what I thought the characters looked like, and the moments that I thought would be useful to draw and interesting to draw, then I would go and talk to him about it, and he would say, "Could you do this and could you do this? We need to see more tortoises," you know, or something like that! But, um, uh, we talked quite a lot, again, some of it was about the about the technicalities of the book, getting it to work better, I think. Um, but I think to get to, get into the mood of the book, which is a terribly important thing, it's something you have to do on your own really, I think. The author can't tell you that.

Interviewer I can imagine that an author might ask an illustrator to redraw something. Does it ever work the other way around, that the illustrator asks the author to change things?

Quentin Uh, it can do, yes.

Actually, Roald volunteered to alter things, I didn't ask him to, I mean in the case of *The BFG*, which we spent a lot of time working on, um, the BFG had a different costume to begin with. Uh, he had a long leather apron and long boots and that sort of thing. Of course, if you say an apron, when the character is introduced you say he was wearing an apron and you don't talk about it after that probably. But I had to draw it in every wretched drawing– picture that there is in the book! So he– after a bit he said, "This apron's getting in the way, isn't it?" because the chap has– you know, the giant has to run and it has to leap in the air, and so on and so on. So we went back and talked about what he would wear, uh, that would keep his character the same, but um and, and that– also what came out of that, we couldn't decide what to put on his feet. And I went home, and a day or two later, arrived this strange brown paper parcel, which is– was one of Roald's own Norwegian sandals, um and so what he's wearing, and of course, that's– it solved the problem as far as what he wears is concerned, but in a funny way it also told you how near he was to his creation.

The Interview Part 3

Interviewer Do you like all the characters you create in an illustration, or are some more interesting to you than others?

Quentin You have a sympathetic feeling for all of them, I think, but of course some are more interesting than others I think! Um that's not a question I've ever thought about, I don't think. Um yes, I think some are more interesting, but I think the, the essence of that question, though I'm not sure I've got this right, is that you have to be able to, whether they're nice or not, or interesting or not, you have to be able to identify with them, so that you imagine, in some sense, as you're drawing, that you are them, and that's much more important than whether you're interested in them or like them.

Interviewer So you're not thinking of the children who are going to be reading the books?

Quentin What I'm interested in about children is children and about children in books, but I, I'm not illustrating children's books because I love children or because I have children, which I don't, or because– anything of that kind. What you have to do while you're illustrating that book is to identify with them for that moment, in the same way that that's how I know what they're doing, because I just become them for a moment, you know. In the same way that you become the elderly grandparent or you become the dog, or, or whatever the characters are!

Interviewer Do you draw from life?

Quentin I never draw from life, no, I make it all up. Um and um, I think I'm fortunate in that respect, I, I can imagine people. I do a rough drawing first to see how, you know, where the gestures are or what the, what the activity is, how the figures relate to each other, what the expressions on their faces are, so I get a

Video Script

rough drawing and then I, I work from that. But um I've mostly just invented.

Interviewer Do you ever draw digitally?

Quentin Digitally, curiously enough, I was probably one of the first people who did it ,did it, because I did, um like 40 years ago, start– did drawing on a television screen, I mean, in a television studio, so that you could draw on the screen, but I haven't gone on with it. Um I mean I wouldn't mind doing it, the disadvantage to it from my point of view is that I like the feeling of the implement on the paper, so that it's– you get– you know, if you have a quill or a nib or a reed pen, you get a different kind of scratch, but if you're inventing what is happening, the reed pen is actually doing it. It's, it's not copying something, it's actually creating it as you're going along, so it's the fact that you can feel it on the paper is enormously helpful.

Interviewer Is there an artist or an illustrator that inspired you?

Quentin I mean I was very influenced by a lot of, of, uh, people who were drawing when I started drawing in the 50s, um I mean, Ronald Searle, for instance, who was, was– who you couldn't avoid being influenced by to a considerable extent, but the person that I think most had an effect on me was a French artist, a contemporary and friend of Searle, André Francois. When I was a young man I got his address and went to see him. And um I suppose – he died a few years ago, he was nearly 90, but um just two or three years before that, I had an exhibition in Paris and it was rather wonderful because he turned up. I mean, I didn't invite him, the gallery owner invited him, um so it was nice that he hadn't forgotten who I was, exactly.

6&7 Looking at Language

1

"but we got it published. And I thought, 'Well, I'll, I'll try keep– I'll try and keep on with this until I'm 30…'"

2

"Um, and I got to 30 but I passed 30 and I didn't notice!"

3

"But, um, uh, we talked quite a lot, again, some of it was about the about the technicalities of the book, getting it to work better…"

4

"Um but I think to get, to get into the mood of the book, which is a terribly important thing…"

5

"So he– after a bit he said, 'This apron's getting in the way, isn't it?'"

6

"if you have a quill, or a nib, or a reed pen, you get a different kind of scratch"

7

"When I was a young man I got his address and went to see him."

6&7 On the street

1

Interviewer Is there a book that you particularly like because of the illustrations?

Laura *Garfield*, I love *Garfield*. They have wonderful illustrations. With this stupid human, and the stupid dog and a clever cat. I love it. That would be it.

Interviewer Do you have a favorite painting or poster in your house?

Laura I have a painting I bought in, uh, Buenos Aires once with two tango dancers which I'm very fond of. I dance tango myself and it has a meaning to me.

Interviewer Can you describe it?

Laura Mmm, not very strong colors. It's sort of black and white and she's wearing a, uh, red dress, which also very classical tango-like and he's in black clothes and they're like from above, uh, you see her leaning back. It's nice.

2

Interviewer Is there a book that you particularly liked or like because of the illustrations?

Video Script

Marcus Um, uh, it's difficult, but, uh, I guess a book that I would enjoy the most because of the illustrations would be, uh, actually, uh, Tolkien's, uh, *Hobbit* and *Lord of the Rings*. He did a lot of original drawings himself and they're quite whimsical in their design. I really enjoy that sort of originality.

Interviewer Do you have a favorite painting or poster in your house?

Marcus Uh, I have a really nice picture from Canada, by a, uh, a local artist and it's, um, it's inspired by the traditional Canadian styles.

So, it's a black and red, painting very, uh, striking, and, um, sort of a tribal style and I really like that one. It's very vibrant and, at the same time, simple.

3

Interviewer Can you remember a book you read when you were a child where you liked the illustrations?

Louise Um, probably the *Little Prince,* because the author illustrated the book himself and he's got water-color illustrations and they're just so unique and timeless.

Interviewer Do you have a favorite painting or poster in your house?

Louise Um, I have a calendar that my friend made. So it's got pictures of all of us, which is really nice.

4

Interviewer Is there a book that you particularly liked because of the illustrations?

Maura There's probably two books that I can think of that I liked because of the illustrations. One is *Alice in Wonderland,* um, by Lewis Carroll which had all the very famous line drawings, uh, in the book of Alice going down, uh, into Wonderland, following the White Rabbit, and I guess I really liked those because they kind of show you the characters and they help you to kind of fix the images of, uh, the people within the book, so I really liked that one. And another one that I liked, and I don't know if they were the original illustrations that come with the book were Oscar Wilde's *Short Stories,* and I always remember there was a picture of the Selfish Giant crying in the garden and I think I read that as I child so it must have really stuck with me that I can still see this image and again, I think it was just a black and white line drawing.

Interviewer Do you have a favorite painting or poster in your house? Can you describe it?

Maura I do have a fav, a favorite painting in my house at the moment. I actually got it for Christmas. And it was actually in my friend's bedroom and I saw it and I said, "Oh, that's really nice," and she said, "Oh OK, well, you can have it for your Christmas present." And I have it hanging up in my house at the moment. And it's two birds, uh, in a garden about to, uh, eat a plant. And, uh, it's very cute, it's not realistic, um, and I just really like it and it's kind of a tree and underneath it, it says something like "We found love," which is probably sentimental but anyway, it was quite sweet and I really liked it and it's in my house at the moment.

5

Interviewer Can you remember a book you read when you were a child where you liked the illustrations?

Ally When I was younger I had this copy of *A Little Princess* which had really beautiful illustrations and I really loved it.

Interviewer Do you have a favorite painting or poster in your house? Can you describe it?

Ally At my parents' house, in my room, I have this poster that I got when we went to Pompeii when I was in fifth grade. It's a recreation of this, um, Roman, um, mural and so it's this lady with flowers and it's beautiful.

Can you understand this movie?

The history of penicillin

I'm Nigel and this is St. Mary's Hospital in London.

Humanity has always fought against disease and infection, but it wasn't until the 19th century that people began to understand the role bacteria and other germs had to play. This led to rapid improvements in hygiene and, for the first time, people could prevent infection. But it wasn't until 1928 that Alexander Fleming found a way to treat infection, when he discovered penicillin here at St. Mary's Hospital.

Alexander Fleming was a Scottish doctor and scientist. He was born in 1881 and began research here in 1906. Fleming was a brilliant researcher but he was notoriously messy. After a month's holiday he returned to find a mold growing on a bacteria sample he had

discarded. As he was throwing it away, he noticed the mold was actually killing the bacteria. When he investigated further, he found the type of mold was Penicillium. Fleming named the substance it released penicillin.

Fleming realized that penicillin could treat infection, but he couldn't produce enough of the antibiotic agent to be truly effective. It looked like the end of the road for penicillin, until two Oxford scientists took up the challenge.

Howard Florey was an Australian pharmacologist and pathologist working at Oxford University. He led a team researching antibacterial agents produced by microorganisms. Ernst Boris Chain had fled Nazi Germany to work as a scientist in England. He was one of Florey's most talented colleagues and was studying naturally occurring chemicals that could kill bacteria.

Together they started looking into Fleming's discovery and decided they had better reinvestigate some of his findings. Based here at Lincoln College, an entire team of Oxford-based scientists were soon working on penicillin and by late 1940 they had invented a way to mass-produce the drug. They had also trialed the drug here at Oxford's Radcliffe Infirmary.

By this time another war – World War II – had started. Suddenly there was a great need for a drug which could fight infection and the American War Production board was willing to spend big money. By 1945, they were able to produce enough penicillin to treat the entire Allied forces. That same year Fleming, Florey and Chain won the Nobel Prize in Medicine and penicillin was being hailed as a wonder-drug.

Penicillin was the first antibiotic, a range of drugs used to treat and prevent infections. There are now more than a hundred antibiotics which can treat all kinds of illnesses, from mild conditions like acne to serious infections like meningitis. For over seventy years they have saved countless lives, but scientists warn we are now facing a new threat – antibiotic resistance.

Bacteria are living organisms, and like any living thing they adapt to survive. Many strains of bacteria have evolved to fight off antibiotics and this means some infections are now resistant to treatment.
Although some of this resistance is naturally occurring, much of it is our own fault. Antibiotics have become far too widely used, meaning that many strains of bacteria have been overexposed to these drugs and as a consequence have developed resistance.

There are several reasons for this, but one of the most damaging is over-prescription. Some doctors have used antibiotics as a "cure-all" treatment, prescribing them for minor illnesses. As a result, many patients now demand them, regardless of what they are suffering from or how effective the drugs will be. In some countries antibiotics are even available over-the-counter, so there are almost no restrictions on how they're supplied.

This over-use of antibiotics has fuelled the rapid growth of resistance, and if it continues, it will have disastrous consequences. Suddenly illnesses we regard as minor could be deadly, and most major surgery – such as heart operations or cancer treatment – will be impossible to carry out because the risk of untreatable infection will be too high. But if we can control our use of antibiotics, we can limit the spread of resistance. Global legislation is required to restrict the over-supply of antibiotics and we all – doctors and patients – need to make sure we use the drugs sparingly and responsibly.

But while we can certainly slow down the development of antibiotic resistance, we will never stop it entirely. That is why scientists are urgently trying to discover new forms of antibiotic that bacteria may not yet be resistant to. The issue is now so serious that if this can be achieved, it will be the most important anti-bacterial breakthrough since Fleming's discovery of penicillin.

8&9 Colloquial English

The Interview Part 1

Interviewer Professor McGavin, you're an expert in arthropods. Could you start by telling us what arthropods are?

George Well, arthropods are, are this really enormous group of animals; I mean they're, they're much bigger than any other animal group on Earth. They comprise about, you know, three quarters of, of all animals and they're the, they're the animals that have lots of hinged legs: so crustacea, spiders, insects, that sort of thing. Hard outsides, lots of hinged legs.

Interviewer And what is it about them that interests you?

George Arthropods have got to interest everybody because they are, to all intents and purposes, the, the major animal group on Earth. So if you call yourself a zoologist and you don't know anything about arthropods, you really don't know anything about

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anything, because they are the majority! Everybody gets very excited about, uh, backboned animals, things with a spine: uh, bats, cats, rats, mammals, amphibians, fish, birds, they only comprise 2.9% of all species, whereas arthropods comprise about 66% of all species. So in terms of, of species, they are immensely important. In terms of what they do, they are immensely important.

Interviewer Were you interested in them right from the start, from when you were a child?

George When I was very young, I, I knew that the natural world was the most interesting thing around. So I wanted to be outside, and you don't have to be outside very long before you find, you know, insects and spiders and things, you know, doing interesting things. But I was interested more generally as a kid, and it was only when I got to Edinburgh for my first degree that I realized that actually insects were the major player in any habitat. And we were on a field trip to the west coast of Scotland, when all my classmates were looking for badgers and owls and eagles, and failing to find them, but at our feet were hundreds of thousands of ants doing very interesting things, and I thought,

"Well, the– surely this is easier to work on?"

Interviewer I understand that there are several species that are named after you. Could you tell us a little about them?

George One of the great things about being in a field for long enough is that people will eventually describe a new species and think, "Oh, what on earth am I going to call this?" you know, and normally they're named after the country or how they look or something like that. But five people around the world have named, uh, an insect in my honor, and a spider I think, so I have a planthopper in Africa, I've got a shield bug from Borneo, uh, I think an ant from Africa as well, a cockroach from southeast Asia, which is, is great, and they have my name, uh, attached to them! What's making me slightly depressed is the fact that, uh, these things may not survive. Uh, even though they've been named in my, my honor, we're losing species at a quite alarming rate now, because of habitat loss. And the sad truth is that although we are pretty sure there are eight million species of arthropods out there unknown, our chances of ever finding them and naming them are probably pretty slim, because they will come and they will go without us ever knowing they were there.

The Interview Part 2

Interviewer Quite a lot of people have phobias of insects and spiders. Why do you think that is?

George I sometimes wonder why people have a phobia. I mean, they, they say it's because they're unpredictable, they, they move in a strange way, they've got lots of legs, well, you know, I don't know. It, it– I think it's passed on. I think if you're a kid growing up, you have a fascination with the thing arou– all the animals around you, and I think adults sometimes pass their fears on by, by going, "Oh, what's that? Oh, it's a spider," you know. In some parts of the world it, it's perfectly justifiable to, to have a fear of spiders, because there are many places in the world where, you know, spiders can injure you severely. In the UK, however, there are no spiders which can injure you at all. You might get a slight irritation or, you know, a swelling, but, but still there are something like seven million people in the United Kingdom who are terrified of spiders, and, and moths.

Interviewer Do you think it's possible for them t be cured of their phobia?

George It is possible to, to train people out of fears, uh, by, by simply exposing them to something you know on a regular basis, and perhaps if they have a spider phobia, you start with a very small spider and you say, well, "Have it on your hand, examine it, you know, it's fine." And I've, I've actually cured a girl who had a spider phobia in a, in a day and by the end of the day she was able to hold a tarantula. Um and I, I think it's– you know, if people look at the natural world, if they look at insects or spiders, and they understand them, then you begin to, to really enjoy them. But, but if you just cut yourself off, which is what most people do, they say, you know, "I'm going to have an insect-free zone around me," it, it's not possible.

Interviewer I'm assuming you're not afraid of any insects or spiders, but have you ever been in a situation where you were genuinely frightened of an animal?

George We were filming in the Amazon after dark, because it was a program about animals after dark, and I saw a, a head of a snake poking out from under a leaf, and of course I thought, well, "This is great, you know, quick, the camera! Come on, let's get down and have a look at this thing." You know, I'm not stupid, so I, I got a stick and I, I lifted this leaf up gingerly, and of course it was a fer-de-lance, which is one of the most dangerous snakes in the whole of South America,

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responsible for more human deaths than probably any other snake. And as I lifted it up it sort of looked at me, you know, and they don't like head torches, so I'm wearing a head torch shining right in its face! It does this, you know! And then I realize that it's four feet long, it's twice as long as my stick, which means that it could get me very easily indeed. So I, I just sort of froze, I could feel my heart pounding, and I just gent– gingerly put the leaf down and said, "We'll just leave this one I think!" That could have been very nasty.

The Interview Part 3

Interviewer Would you ever just kill an insect that was in your house?

George Well, in my career I have killed millions of insects. As part of my work is, you have to collect them, uh, because you can't name them or describe them or work on them unless you kill them. In my home, that's a different thing. If it's a, if it's a bee that has come in by accident, or a wasp or something like that, I will catch it and outside it goes. Fleas, however, if you have a cat and you don't control the fleas, are a bit of a pest and I will definitely get rid of the fleas.

Interviewer Eating insects has recently become quite fashionable. Is it a realistic solution to the problem of world nutrition, or is it just a flash in the pan, for want of a better phrase?

George I don't think it's a flash in the pan because you can farm them in, in, in a very easy way. And as long as you can make the food available in a palatable form, uh, I mean, I've, I've eaten insects for, for years and years, fry them and up and grind them into flour and make, you know, bread out of it. No, it, it isn't a flash in the pan, um we will have to, to address this quite seriously in the next, you know, hundred or so years.

Interviewer Why do we not eat insects in Europe?

George In the West we, we tend to not eat insects and, and lots of people say it's because insects are dirty or they look funny or whatever. It's actually not anything to do with those things, it's, it's about ecology, it's about a thing called "optimal foraging theory," which simply says if you use up more energy collecting food to feed yourself and your family than you get back from eating it, it won't happen, it's, it's not a thing that will, will occur in that area of the world.

So in the West, where it's cold and insects are relatively small, it's, it's not a very sensible idea. However, in hot countries where insects are larger and swarm and can be collected very, very easily, and that's anywhere from Mexico, Japan, South America, you know, any of these countries, it makes sense. It's very easy to harvest enough food, uh, in a relatively short time, half an hour, an hour, which will provide a, a sizeable meal. And it's, it's a thing that we've been doing as a species for a million years.

Interviewer If you were trying to convert someone to insect-eating, what would be the first thing you would cook them?

George Well, you, you would have to make the food appealing and interesting and, uh, you know, attractive, so I would start with a with a mealworm, uh, in a snack! Roasted mealworms are awfully good!

Interviewer How often do you cook insects?

George As often as I can! I cook insects as often as I can!

I like to open audiences' eyes to the possibility of eating insects.

We eat prawns, we eat lots of things, you know, snails, but I mean, insects are essentially flying prawns. OK, they, they tend to be smaller. But I, I had an audience once in in Oxford of 200 eight, eight to twelve-year-olds and at, at the end of my lecture I cooked up a big wok of, of crickets, fried them up with some garlic and a bit of salt and paper, handed them round, and the kids went wild! They, they ate the whole lot.

From the back of the audience came a mom with a face like thunder, and she came down to the front of the of the auditorium and said, "My son's just eaten six crickets!" I went, "Yeah, and your point is?"

She was like, "At home he doesn't even eat broccoli." And I said, "Clearly it's the way you cook your broccoli."

8&9 Looking at language

1

"And the sad truth is that although we are pretty sure there are eight million species of arthropods out there unknown…"

Video Script

2

"I think adults sometimes pass their fears on by, by going, 'Oh, what's that? Oh, it's a spider.'"

3

"but, but still there are something like seven million people in the United Kingdom who are terrified of spiders, and, and moths."

4

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6

"lots of people say it's because insects are dirty or they look funny or whatever."

7

"and the kids went wild! They, they ate the whole lot."

8

"I went, 'Yeah, and your point is?" She was like, 'At home he doesn't even eat broccoli.'"

8&9 On the street

1

Interviewer What's the most interesting animal that you've ever seen in the wild?

Jenny I think the most interesting animal I've ever seen in the wild is an elephant. It was in Thailand, actually, at an elephant sanctuary where we got to bathe them and pet them.

Interviewer Why did it make such an impression on you?

Jenny Uh, the sanctuary, uh, was for rehabilitating elephants that were injured in the wild, um, but they actually allowed them to just roam around free, uh, so it was really impressive.

Interviewer Is there anywhere you would particularly like to go to see animals or the natural world?

Jenny Yes. I would love to go to Japan to see the snow monkeys.

2

Interviewer What's the most interesting wild animal that you've ever seen in the wild?

Alex Um, an orangutan. Yeah, an orangutan. Certainly.

Interviewer Where was that?

Alex In Borneo. In the Malaysian part of Borneo.

Interviewer Why did it make such an impression on you?

Alex Uh, simply because we'd gone there specially to see them. It was one of my favorite animals. But, we'd been told the chances of seeing them in the wild were very slim, uh, and so I'd kind of lowered my expectations and when we did actually get to see one, it was very, very exciting and unexpected.

Interviewer Is there anywhere you would particularly like to go to see animals or the natural world?

Alex Oh, um, yes. Uh, I'd, I'd really like to go to, uh, East Africa. Uh, to see the kind of, the mountains, around there. Uh, it's a part of the world I've not been to and I'd really like to go and explore that.

3

Interviewer What's the most interesting wild animal that you've ever seen in the wild?

Sarah Uh, the most interesting animals I've seen are giant sea turtles. It was in Hawaii.

Interviewer Why did it make such an impression on you?

Sarah They're just so big! They're huge! You see them on TV but never in real life.

Interviewer Is there anywhere you'd particularly like to go to see animals or the natural world?

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Sarah Hmm, I think I'd like to go to South Africa and go on a safari.

4

Interviewer What's the most interesting animal that you've ever seen in the wild?

James Um, I saw a giraffe once. I mean it's not that interesting I suppose, but I did see it in the wild.

Interviewer Where was that?

James That was in Ethiopia, in northern Ethiopia.

Interviewer Why did it make such an impression on you?

James I think because I wasn't expecting to see it. I was, uh, hitch hiking on the back of a, a truck, and, uh, we were driving just, through, um, the countryside, and suddenly we saw a giraffe running along the side of the truck and it was kind of amazing, um, so I suppose that's why it was, you know, pretty good to see.

Interviewer Is there anywhere you would particularly like to go to see animals or the natural world?

James Um, I've always wanted to see whales in the wild. Um, I've never, I've never had the chance to do it, but it looks just so amazing, the size of them. So I'd like to do that, yeah.

5

Interviewer What's the most interesting wild animal that you've ever seen in the wild?

Karen The most interesting animal I've seen in the wild? Um, that would be a tiger in a national park in India, so, um, it's very rare that you can actually, um, spot them, so I was very fortunate enough to, um, just to see one and just the grace of the movement and the awareness of, you know, everything around him or her, um, was extraordinary.

Interviewer Is there anywhere you would particularly like to go to see animals or the natural world?

Karen Madagascar. I'd love to see, um, animals in the natural world there. I've seen, um, a few David Attenborough documentaries, um, it's like I want to go there now.

8&9 Can you understand this movie?

Ellis Island

Hi, I'm Amy Burser. Like most Americans my family background is quite diverse. My surname was originally Bursorsky, which is Russian, but my ancestors came here from all over the world, including Austria and Puerto Rico. And many of them came through the immigration station here at Ellis Island.

The island's first immigration point opened on New Year's Day 1892, when a young Irish woman called Annie Moore became the first immigrant to be processed here. From 1892 to 1954 12 million people passed through here and today an estimated 40 percent of America's population can trace their ancestry to this tiny island in New York harbor. 1907 was the busiest year with over one million immigrants processed here. The largest number came from Italy but there were many from Poland, Germany, Hungary and Scandinavia, too. As they sailed passed the Statue of Liberty, many of them must have been filled with hope and joy. After all they, had just spent weeks – if not months – in cramped conditions aboard overcrowded ships. Finally, they had arrived. But for most of them their ordeal wasn't quite over.

The ships moored in Manhattan. The first and second class passengers could disembark here, along with any American citizens. But passengers in steerage – the poorest on the ship, all of whom were immigrants – were ferried over to this building for further inspection. The building – built in 1900 after the first station burned down in 1897 – was very impressive. It had a large dining hall and kitchen, dormitories with 600 beds, a hospital and a roof garden with a play area for children. But the jewel in the crown was this – the Great Hall. With its 60 foot vaulted ceiling it resembles an old-fashioned ballroom but from 1900 to 1924 this was the Registry Room.
Each day it was filled with new arrivals. On some days, 5,000 people waited here. The noise was deafening and the atmosphere chaotic. Dozens of languages filled the air as each person fearfully awaited a series of citizenship tests.

In fact, each person had undergone a "six-second medical exam," before they had even entered the hall. Here doctors checked for signs of physical weaknesses or illnesses, especially tuberculosis or trachoma, an infectious disease of the eye. If they failed, they were marked with a chalk letter and were sent to the hospital for a full examination. If they passed, they shuffled into the Great Hall and waited on benches like these. On average this wait lasted three

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or four hours but could take much longer. Those still here in the evening had to sleep in the dormitory and start the process again the next morning.

Eventually they were called by the clerks, who stood at desks like these with a full list of each ship's passengers. They found each person's name and then asked 28 further questions. It was their job to find out if a person could work and had money to support themselves. They also had to weed out any "undesirables," including criminals, and political radicals. If someone failed these tests they were sent back home. This only happened to around two percent of the passengers, but for the unlucky ones and their families it was a traumatic experience a dispiriting end to a long and arduous journey. But those that were approved could walk through the doors out into their new lives. Some were met by relatives here at the "kissing post," others emerged alone into a completely new world.
Around a third stayed in the New York area while the rest scattered across the country.

The Immigration Act of 1924 effectively ended the era of mass-immigration. But for just over three decades Ellis Island was America's gateway for millions of people. Some became authors, like the science fiction writer Isaac Asimov, who came here from Russia. Others became successful businessmen like the cosmetics giant Max Factor, whose real name was Maksymilian Faktorowicz and who moved to America in 1904. And some worked in film, like Elia Kazan a Greek-American who directed classic films such as *On the Waterfront* and *A Streetcar Named Desire.*

Others became doctors, shopkeepers and builders. They all settled down and started families. And they all created the country we know today.