

TASK 1: WESTMINSTER WHISTLEBLOWER: 'MPS DO BULLY THEIR FEMALE STAFF, I SHOULD KNOW'

GAP	1	2	3	4	5	6	7
PARAGRAPH	E	D	B	C	F	H	I

TASK 2: LAZY, DRUNKEN, PROMISCUOUS, RUDE: WHY THE UK LOVES TO....

TEXT	8	9	10	11	12	13	14	15	16
HEADING	C	A	A	C	A	A	C	A	A

TASK 3: EXTINCTION OF LARGE ANIMALS COULD MAKE CLIMATE CHANGE WORSE

SENTENCE	17	18	19	20	21	22	23	24	25
LETTER	A	D	D	A	D	D	D	A	B

TASK ONE: SIR KEN ROBINSON

QUESTION	1	2	3	4	5	6	7	8	9
LETTER	C	B	A	A	C	B	A	C	A

TASK TWO: LONDON SMASH 'TWO GUV'NORS' COMES TO BROADWAY

10. "..... Servant of Two/2 Masters"
11. clowning in it
12. sophisticated/ funny
13. stereotypes
14. direct interactions
15. spontaneous mayhem
16. freedom
17. equivalent
18. confusing language

TASK THREE: GREAT LIVES

EXTRACT	19	20	21	22	23	24	25
HEADING	J	F	C	E	G	B	A

TRANSCRIPT:

TASK ONE: SIR KEN ROBINSON

HUCKABEE (H): I've long believed that one of the most important things we need to be teaching our kids in school is music and art, and here is why. An education system that simply just transfers data from one brain to another is not an education system, it's a data download. We need real education. Joining me now is a person who understands something about it, and probably the most gifted communicator on Earth when it comes to helping to explain the value of creativity, Sir Ken Robinson, the author of the brand new book that I hope you'll read, called *The Element*. Sir Ken Robinson joins me here today. Sir Ken, it's great to have you here, what a pleasure. Now, this book is a fascinating book into why creativity has an important impact on the economy. So tell me, in a time when people are losing their jobs, worried about the economy, why on Earth should we be even discussing creativity and things of that nature?

SIR KEN ROBINSON (SKR): Well, my..., the world is moving so quickly now, technology is changing everything, populations are increasing, there is more competition, globalization is taking all the basic fundamentals of the success of the American economy hitherto, and truthfully a nation that doesn't innovate will simply fall behind and innovating in the 21st century means developing everybody's talents, it's a totally different game now.

H: Different than the old days of here, we needed to learn these math tables and learn these scientific formulas.

SHR.: Well, you need to know all those things too. This isn't to say that creativity means not learning things, it means learning things at a much higher level. But my big concern really in my writing the book is that in my experience most people, most adults, have no idea what their real talents are, and their children don't know what their real talents are either, and I think one of the reasons for it is education. I give a lot of stories in the book. You know, I'm from Liverpool.

H: Right.

SHR.: And so are the Beatles, the popular music group.

H: You interviewed Paul McCartney for the book in fact. (SHR: It's... you mention it.) I am very jealous, very jealous.

SHR: Well, Paul McCartney went to the school across the street from I went to, I didn't know him then, but that school is now School for Performing Arts, and I interviewed him from the book and I asked him if he enjoyed Music at school and he said he hated it. In fact, he went through the whole of his education and nobody thought that he had any musical talent. Paul McCartney. He does, doesn't he? They had in the same music class, at the same time, was George Harrison, the lead guitarist of the said popular music group, the Beatles, and nobody thought he had any talents either. So this one music teacher had half the Beatles in his class and he missed it. Now, this is my point really, that often talent is buried deep, and unless you look for it, unless you really give the encouragement or the conditions for it to flourish, you don't discover it, and the book really is about that, it's about how personally if people don't discover their true talents they never, I think, live a life that has real purpose and meaning. And secondly, for the success of the American economy, the global economy, it makes sense now that we should have an educational system that really looks deep for people's genuine talents.

H: We're talking about getting to double digits on unemployment first time perhaps since the Great Depression that's happened, that may happen this year. If a person is about to lose their job, what would your advice be to them in terms of starting another career and moving on from that?

SKR: I think no matter what age they are, they should start to think hard about the things that ever excited them, about the things where they feel comfortable, the things that make their imagination work... In my experience, most people have that, you know, there is a sense that something that they would have done if they could have done it, something that really made them feel most comfortable. A lot of people in my experience, a lot of adults, live their life doing work they don't enjoy much, doing things that don't really turn them on, and they do it because they feel they have to, or because they're just drifted in that direction. I know from your own story, I mean, you discovered music at school (Yes), theatre, did that not help you become the person you are?

H: Oh, I would not be sitting here talking to you today had it not been for music and theatre and debate and those things, those were the things that turned me on, and I think there are so many kids –the drop-out rate now is one in three kids in America, one in three leaves school, they don't even finish, and it's not because they are dumb, it's because they are bored.

SHR: I think that's true. You know, could I ask you how old you are, Mike?

H: I'm 53.

SHR: I can't believe that, you know.

H: If I was a female, I would've slapped you, but I'm ok by telling you that.

SHR: But you are mentally slapping me, I can feel it, you know. But most people – I'm 59. No, I'm not, I'm 58. I know I don't look that, but I live in Los Angeles, you know. I've had workdone, what can I do, but - But most people of my generation had their tonsils taken out, don't know if you had your tonsils taken out?

H: Yes, I did.

SHR: May I ask the audience, how many of you had your tonsils taken out?

H: The tonsil-less people, a lot of tonsil-less people.

SHR: Yeah. When we had the last stand by the way, it doesn't come up socially, do you have your tonsils, doesn't come up. I have asked rooms full of people, maybe 2000 people of the boomers, have they had their tonsils taken out. In the fifties and sixties, people routinely had

their tonsils removed. (Yes, they did.) When I was a kid, you couldn't afford to clear your throat in public or someone would punch you and take your tonsils out, and adenoids as well were taken out, people have had body parts removed, whimsically. And some people did it voluntarily – for the ice-cream. Now, the reason I'm saying this is that nowadays, if you ask a room full of teenagers if they've had their tonsils taken out, most of them haven't. This is only done now in critical cases and it used to be routine. Now, this generation doesn't suffer from the plague of tonsillectomy, it has turned out to be a false epidemic. What this generation suffers from is a new false plague, called ADHD (Right!), don't you agree? Now, (applause) don't mistake me, I'm not saying there's not such thing as ADHD. It's a genuine condition, doctors agree on that, some people need their tonsils taken out. What I don't believe is that there's an epidemic. In the early eighties, about half a million kids in America were thought to have ADHD. The current estimate is of eight million. This is a boom for the drug companies. And I think what's going on here is that kids are living in the most intensely stimulating environment in the history of the Earth, they deal with more information a day what we've dealt within a year, their minds are moved a thousand miles an hour and what penalized them now for getting distracted. From what? You know, boring stuff. And I think rather than exotise them, we should make the program more interesting.

H: And put them in music, and put them in art programs, and Ken, our time's about gone, but I hope that people would read the book, because if they do, they'll understand that creativity is not some peripheral to our economy, it's fundamental to it. I wanna thank you for writing it. I want our viewers to get a copy of this book from your bookstore, from Amazon.com. The author is Sir Ken Robinson, we wanna have him back, have more discussion on the value of creativity and if you are one of those people afraid about losing your job, think that something may happen to your economic situation, maybe it's a good time to look at what do you love doing. The book is *The Element*. Thank you, Ken Robinson for being with us. We'll be right back.

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<http://www.youtube.com/watch?v=f9OoSHZbBHQ>

TASK TWO: LONDON SMASH 'TWO GUV'NORS' COMES TO BROADWAY

From the big screen to the Broadway stage now. Tonight, the show that was the fastest selling ticket in the history of London's West End opens on Broadway with its original cast. The play is called "One Man, Two Guv'nors" and, as Jeff Lunden reports, it relies on a style of comedy that began in Italy some 500 years ago.

JEFF LUNDEN, BYLINE: If you weren't a college theatre major, you can be forgiven for not knowing much about commedia dell'arte, which is the Italian form Venetian playwright Carlo Goldoni used for his comedy, "The Servant of Two Masters," in 1743.

Contemporary playwright Richard Bean has adapted that play into "One Man, Two Guv'nors" and he says all you really need to know about commedia is - well, it's funny.

RICHARD BEAN: Commedia dell'arte is a very physical comedy and there's a lot of clowning in it, yeah. You won't find much irony in this play, you guys. You know, if you think this is going to be - oh, one of those very sophisticated British ironic comedies - no, we're a little bit more Benny Hill than Monty Python.

(SOUNDBITE OF PLAY, "ONE MAN, TWO GUVNORS")

UNIDENTIFIED MAN 2: I've got two jobs. How did that happen?

UNIDENTIFIED MAN 3: Oh, you got to concentrate, ain't ya, with two jobs.

UNIDENTIFIED MAN 2: I bet I can do it, as long as I don't get confused. But I do get confused easily.

LUNDEN: Commedia dealt with stock characters - the clown, the saucy maid, the oppressive father, the shady lawyer, all of whom show up in "One Man, Two Guv'nors," albeit in British stereotypes. The play showcases the comic talents of James Corden, a British TV star, says Richard Bean.

BEAN: The play is about stock characters and stereotypes quite deliberately. It's not a failing of the play that they're stereotypes. It's actually pretty much the point of the play and James' character is a fat guy who's hungry. It's as simple as that. In the second half, he's the fat guy who's horny.

(SOUNDBITE OF PLAY, "ONE MAN, TWO GUVNORS")

JAMES CORDEN: (as Francis) He likes his food, yeah.

UNIDENTIFIED WOMAN 2: Does he prefer eating or making love?

CORDEN: (as Francis) It's a tough one, that, isn't it?

BEAN: It's the most fun I've ever had with my clothes on. Do you know what I mean?

LUNDEN: Actor James Corden.

CORDEN: I've never heard noise like that in a theatre, like the noise as generated in the audience from this play.

LUNDEN: Part of the noise generated comes from Corden's direct interactions with audience members. Director Nicholas Hytner says, just as commedia dell'arte made use of improvisation, Bean's play has moments that allow for spontaneous mayhem.

NICHOLAS HYTNER: One of the things that we do is a lot of audience participation. You should be warned, if you sit on the front row, you might be pulled up onto the stage.

LUNDEN: And James Corden told me as he was preparing to go on for the 238th performance of the play and his fifth in New York...

CORDEN: I've never actually done the same show twice. I just have this great freedom, I guess, to really see how the night's panning out. You know, every night, I never quite know what I'm going to say, you know.

(SOUNDBITE OF MUSIC)

LUNDEN: "One Man, Two Guv'nors" is set in Brighton in 1963. It features original songs in the pre-Beatles British pop style called skiffle and all the actors do little solos with the onstage band during scene changes.

Director Nicholas Hytner says Brighton was the perfect British equivalent for Venice, a place where disguised lovers hide out in "The Servant of Two Masters."

HYTNER: Brighton is a seaside town on the south coast, a tourist town. It's where you go for a dirty weekend. It's always had a slightly shady criminal underworld. There are a lot of hotels, a lot of pubs, a lot of people walking along the promenade courting each other and exactly where you'd go if you were on the run from the law in the big city.

(SOUNDBITE OF PLAY, "ONE MAN, TWO GUVNORS")

UNIDENTIFIED MAN 2: My rival in love, Roscoe Crab(ph), arrived from London today and is staying here.

UNIDENTIFIED MAN 3: Well, dah. Roscoe Crab is the name of the chap I killed accidentally last Saturday evening, stabbing him three times in the chest with a knife I bought earlier.

LUNDEN: The show's creators say very little has changed with the Transatlantic crossing - just language which American audiences might find confusing, says director Nicholas Hytner.

HYTNER: We've come here genuinely, in all humility. This is what we find funny. If you find it funny, we're delighted. We think you'll find it funny because you find "Fawlty Towers" funny, but it is English humor.

LUNDEN: And the very English "One Man, Two Guv'nors" opens at the Music Box Theatre on Broadway tonight.

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TASK 3- GREAT LIVES:

Extract 0- EXAMPLE

Well, he had, certainly, an incredibly innovative life. He was creative. His/He's experiences with (...), at that moment in time, which were, I think, quite astonishing. As we'll discover, he actually went to school, which was, I think, a major breakthrough at that time; his commitment in terms of creating the Braille system, which we'll explore, and the way in which he's inspired people since. So, he actually changed the world for tens of thousands of people, and I think that's a great life (fade)

EXTRACT ONE

What I like about him is his ability to make decisions in the field, and where you're beyond the complete control of circumstances. And I admire him immensely as a human being because I

think when we look back... we, we, we can play God, we can look back on history with the benefit of hindsight. He was the man on the field at the time. And we often ask the question, 'Why didn't more Germans stand up to the Nazi folks and the lunacy of the Third Reich?' and here's a general who did. At least that's my understanding (fade)

EXTRACT TWO

My interest in Conan Doyle really began with, of course, Sherlock Holmes. I was brought up in London in the 1950s, my parents lived in a mansion flat in Baker Street, and, as a child, I literally looked out of my bedroom window onto what was considered to be 221 B, Baker Street. So, as a small boy, not only did I read all the Sherlock Holmes stories and fall in love with them, I felt I knew the man, and I think Conan Doyle is everything that I am not, but, as the years go by, I think he's more and more what I would like to be. Then I was (fade)

EXTRACT THREE

First try to imagine her, a small, rather plump woman, less than five-feet tall. She dressed like Queen Victoria, in kind of stiff black rustling silks, and, yet, she travelled to every far-flung corner of the world, where almost nobody else had ever been. I think that travel writers who do endure are the ones who've managed to kindle the imaginations of generation after generation, after generation; and she was a wonderful writer and a wonderful recorder from the far-flung corners of the world. She rode a world that none of us will probably ever see (fade)

EXTRACT FOUR

Well, I think she has a very strong claim to be the person, more than any other, who created the England we know and love. She has, perhaps, three great achievements to her credit, and these are quite astonishing achievements; particularly, when at the beginning of her reign, a very prominent member of Parliament said that the realm was poorer in men, money, riches and wealth than he had ever known it. And in addition to all that, she was a compelling and, perhaps, even bewitching personality (fade)

EXTRACT FIVE

You know, history is written by the winners. And when Richard died on the field of Bosworth, a new dynasty was born, and that dynasty had to... to denigrate Richard in a sense, because it had to show them as being the... the new choice. And, then Shakespeare, of course, comes along again in the Tudor era, so we have the popular perception of Richard as the archetype of evil villain, and that play based on Thomas Moore... so, it's an amalgamation of, I think, those three very, very powerful things that really wrote Richard's story off completely (fade)

EXTRACT SIX

She writes wonderfully. This is why she says she writes about her life, because if I tell the story, I control the version and because if I tell the story, I can get on with it. What I love about her is, the most important thing and I prize this highly, and my family (...) is being funny. And she can make anything funny but she's also intensely practical. So, here's a woman who's getting nominated for Oscars and Baftas, and Golden Globes but she'll still tell you (fade)

EXTRACT SEVEN

She was extraordinary and I knew her first-hand, and the first moment I met her, I was just totally in love with her. I was in love with her strength, independence, that non-conformist curiosity. She was just absolutely insatiable when it came to knowing real people. She just could not get enough of other people's experience of their own life. She wasn't interested in the Hollywood system she came from. She was interested in people. But I stood before a goddess, and it's as simple as that (fade).