

Practice Pack, Unit 01, exercise 4 (© 32)

Announcer: Listen to Hannah introducing herself.

Hannah: Hi, I'm Hannah, and I'm new to Whitehall because I've just moved to Cambridge with my parents. I hated having to move, but my mum got this really great job at the hospital, so here we are. I was very afraid about starting at a new school, but everyone's been so nice here, and I'm beginning to make friends, which is really great.

So, erm, let me tell you about myself. I'm 14, I'm not very tall, and I'm sometimes a bit of a sarcastic person, meaning I like making jokes. Hm, and I also like reading. I'm really into fantasy stories. Right now, I'm reading "Spinning Silver", which is kind of a fairy tale, but more modern, with two girls as the heroines of the story, so it's really cool. I also like listening to music, and I love dancing. In fact, I think I'm pretty good at dancing. Next week I'm going to try out a dancing class that one of my new classmates is going to, and I hope I can join them.

What else ... Erm, I don't have any brothers or sisters, but I have lots of cousins all over the place, because in my dad's family, there were five siblings. Two of his sisters live in the US, and last year we went there to visit them. That was great fun. One of my cousins is coming over in a few weeks to stay with us for a while, and he'll be going to school with me. Maybe I'll get him to join this partner school project, so we have somebody from a different continent on it as well.

Okay, that's all I can think of, so bye for now.

Coursebook, Unit 01, exercise 19b and 19c (© 02)

Announcer: Listen to four people talking about social media. ... Abena.

Abena: I'm connected with the majority of my class on social media, but I mainly use it to contact friends. I see my friends every day, but even when I'm not with them, we're always talking on social media. It's such a fast and easy way to reach out to someone when you need them, you see. And they will usually respond quickly. This just makes it easier to establish a close friendship, I guess. AND you can do it anywhere, at any time. And as soon as you see the person again, you have something in common, something to talk about. Having said that, there are some people who don't understand when it's enough and when to leave me alone. That's really annoying. I actually stopped talking to this one friend who wouldn't stop DMing me constantly. When I asked her to respect my privacy, she got mad. I mean, I couldn't help it, and then I ghosted her.

Announcer: Zahid.

Zahid: I use two social media platforms for photos and videos, and I text with my friends and family over three different apps. I'm also in many different group chats with friends, family and classmates. I sometimes find it quite stressful keeping up with all my followers, answering texts, reading through group chats, liking and commenting on my friends' videos and then sharing pictures and creating videos or stories myself. And it's not like coming up with those only takes two seconds. Finding the right music to go with a video can be a lot of work. I do think it's important to talk face to face, but nowadays that's just not enough. If you wanna keep your friends, you need to follow them on social media.

Announcer: Susan.

Susan: An online friend is just – how can I put it – an acquaintance, not someone you're really close to. You want to find a way to communicate with them, but you really don't want to exchange phone numbers or emails, because that's a bit too personal, I think. You just want to maybe, stay in touch with them somehow. Maybe you're curious about what they've been up to. But you're not interested enough to actually call them, or message them or – God forbid – meet them in person. No, with social media you can just keep an eye on them. And unfollow them if they turn out not to be good company. Wow, that makes me sound like a stalker, doesn't it?
(chuckles)

Announcer: Riccardo.

Riccardo: Social media is fun, as long as you don't take it too seriously. Of course, there are always people who want to impress others with their seemingly perfect lives online, you know, but I just ignore those posts and get on with the fun bits. I enjoy watching funny videos that give me and my friends a chuckle. We're part of a group text chain where we only share crazy and silly memes and videos. I've got to know some people who play the same video games as me. It's helped me to improve my game, and I've even made new friends this way. Who knows, maybe I'll even meet them in person one day.

Practice Pack, Unit 02, exercise 8 (© 33)

Announcer: Listen to the description of the picture.

Speaker: This is a photo Alan took yesterday and mailed to me so I can show it to my grandad. In the picture I'm standing next to Steve, who is sitting on the edge of the table. I'm the one with the curly blond hair. You can easily see John standing behind us as he is so tall! Have you noticed that all the boys are standing on one side and all the girls on the other? That's because the girls are singing the high notes and the boys are singing the low notes. It's easier to concentrate if we are standing with people singing the same music. What do you think of our school uniforms? The girls are wearing blue checked skirts that look like Scottish kilts. We are all wearing a blue blazer with the school badge on it. I think it looks pretty smart. The three girls in the front row are all in my class and the three in the back row are in the year below us. In the foreground you can see our conductor, Ms Jansen. She's fun and is relaxed most of the time, apart from when we are performing. Then she gets very serious – but she does a great job.

Practice Pack, Unit 02, exercise 9 (© 34)

Announcer: Listen to the description with your eyes closed.

Speaker: This is a picture of me looking happy because I'm in my favourite after-school club. As you can see, we're having a good laugh, even though I'm feeling a bit stressed because it's much harder than it looks to control the clay on the wheel. My three friends are interested to see if I make a mess of things. The girl standing on my left with her hands on her hips is Katy.

She always ties back her long hair to keep it clean, but she's made a mess of her apron. The boy with the short black hair is Alan. He's standing a bit behind me because he's nervous some clay might come flying off the wheel and go on his new shirt. Oh, and the boy with the blond wavy hair – that's Tom. The old shelf behind me is where we put our finished pottery to dry before it's fired in the kiln.

Practice Pack, Unit 03, exercise 7 (© 35)

Announcer: Listen to a woman talking about the school she went to.

Helen: When I was 15, my father got a job for three years working in Hong Kong planning the underground system there. At that time, there weren't many English-language schools in Hong Kong, so my parents decided that I needed to go to school in England and sent me to this all-girls boarding school in Kent. And I tell you, if you've ever read one of those girly books about boarding schools, or Harry Potter, it wasn't at all like that. I hated every minute of it. There were five of us in one room, so typically two pairs of girls were good friends and one was left out – and that was usually me. Mind you, it taught me to be independent and to mind my own business, but back then I was really miserable a lot of the time, especially in the first year. That was before the internet and cheap telephone calls, so my mother would write me one letter per week, and I would write one letter back. I'd had quite a lot of freedom until then, so I found it really difficult to get used to strict study hours, and lights out at 10 and things like that.

Also, we found out later that it was probably not the best school for me, because I'm a very practical person, and the school was very academic, with book prizes for those who came top of the class – and of course I never got one. I also remember that they wouldn't let me learn German because I wasn't very good at Latin, of all things, and they said that German was more complicated than Latin, so I wouldn't be good at it – which was stupid because my mother spoke German, we had friends in Austria and I even knew a couple of words in German, so I had a personal connection to the language and wanted to learn it.

Oh, and another thing was that we had to raise money for the school twice a year. For example, we had to bake biscuits and sell them, and we had to use our own pocket money to buy the stuff for making the biscuits, and I found that really ... (*fade out*)

Practice Pack, Unit 03, exercise 8 (© 36)

Announcer: Listen to a girl talking about her school.

Estella: I attend the strangest school on earth. My classroom is enormous, it is twice the size of Texas, but there are only about 140 students in the whole school. I live with my parents and two sisters on a sheep station about 300 miles northwest of Alice Springs in the Northern Territories of Australia, and I attend Year 10 of the School of the Air. What this means is that we have a satellite dish at home, and every morning I sit down in front of my computer and do my lessons online. There's about 10 of us in one group, and we all live too far away from school to attend regularly, so we get together every morning for about, I don't know, half an hour when Sam, our teacher, explains what we are supposed to do for the day, and then we are free to get things done and mail written homework to him.

I think it's a great way to go to school because it means that I can stay here with my family and not have to go to boarding school, and I still get to know all the kids living in my area. We do all the traditional subjects, like maths, and languages, I'm learning Spanish, by the way, or science, and at the end of the year we take the same tests as the kids that go to 'normal' schools. And we're better than them!

We even have assembly every second week, when all the teachers and kids get together in front of their computers and we sing Happy Birthday to whoever has had their birthday in the past two weeks, or if somebody has been doing really well, they get praised by the headteacher, Mr Williams. And we have school camps four times a year, where we meet for a week and do sports together or go on school trips, and even have lessons like science experiments we can't do on our own.

Practice Pack, Unit 04, exercise 6 (© 37)

Announcer: Listen to the FM4 interview with Steven

Bratman, the doctor who invented the term 'orthorexia'.

Bratman: Just as in anorexia people become obsessed to the point of ill health with counting calories and losing weight, in orthorexia people become obsessed to the point of ill health with the pursuit of healthy food.

What happens in orthorexia is people begin by trying to follow what they believe to be a healthy diet, but that somehow, they go beyond the point of health to where they activate a kind of perfectionistic, obsessive, excessive, never-ending quest for the more perfect diet, which could end up leading to a variety of physical and psychological problems. They may not count calories. It just so happens that they are eating a diet that's very low in calories. Or they may not primarily think about weight, but they think that being thin is healthy. So, a person with orthorexia will brag about their diet, a person with anorexia is hiding what they are doing.

Practice Pack, Unit 04, exercise 7 (© 38)

Announcer: And obviously this pursuit of health and purity can be very restrictive and isolating, it means you can't go out and eat with your friends necessarily, you might have to bring your own food wherever you go.

Bratman: That's the psychological and social problem of orthorexia, which is much more common than there being actual medical problems. People will go on a restrictive diet, so they can't engage in that basic human process of sharing food with family and friends. People may have to spend an inordinate amount of time thinking about their food, planning their food, preparing their food, and then people will place these requirements on their children, so that there are five-year-olds going to birthday parties who come with a long list of what they can and can't eat. Food is no longer for pleasure; it's only for the utilitarian purpose of improving physical condition.

Coursebook, Unit 04, exercise 24 (BBC 01)

V/O: Nine in the morning, and Cassie is still in bed. Most schools have already started for the day, but Cassie's school now starts later. Much later. It runs from half past one in the afternoon till seven in the evening.

Cassie: Morning, Mum!

V/O: Waking up later and getting more sleep has had a dramatic impact on life at home.

Cassie: I used to get really annoyed when my mum tried to wake me up. I'm sorry. [*laughs*] But now she doesn't really have to, I can just do it on my own.

Cassie's mum: I don't see her, you know, looking tired and, er, you know, even if you're older you feel tired, and you're likely stroppy to someone, but she's much better.

V/O: They've changed the start time at Cassie's school, not because they think their sixth-formers are lazy, the decision's based on more than twenty years of research into the teenage body clock.

Guy Holloway/Headmaster: The cards really are stacked against them because they are overriding nature by getting up 'early' in the morning in order to be on time for school.

V/O: Overriding nature – what is the science here? We asked the students to explain it.

Student 1: Our body clock is located in the brain, in the hypothalamus and specifically in the suprachiasmatic nuclei. These cells are responsible for all our 24-hour time existence in the human body.

Student 2: In adolescence, as the brain continues to grow and develop, the body clock shifts to two to three hours later.

Student 3: A seven o'clock start time for a teenager is equivalent to a four thirty wake-up time for an adult.

Student 1: I definitely think I'm less of a classic teenager. Erm, In the mornings I've been a lot more cooperative and a lot nicer and I'll often be helping out and I'll actually be doing chores out of a want rather than a requirement.

Student 2: In my old school timetable I felt kind of grumpy in the morning, but then it would wear out. But now it's just – I'm feeling good all around because I've got good sleep and good quality of sleep.

Student 3: I find it easier to concentrate on lessons. Whereas before I'd sometimes be falling asleep in, ah, over the first three hours of the morning. Here it's so much more easy to concentrate and just to focus on the work that I have to do.

Guy Holloway/Headmaster: Schools on a day-to-day basis are dealing with a whole range of issues, sometimes mental health issues. I would argue there's a public health issue really, in terms of a nation of teenagers, particularly older teenagers, that are going to school chronically sleep deprived.

V/O: It's too early to say if the changes here will mean students do better in their exams, but it's hoped that a wider study by Oxford University will help other schools to decide whether to change their timetable. Graham Satchel, BBC News.

Announcer: Listen to an interview with a university professor about the language of emoji.

Interviewer: Hello and welcome to Bognor Radio Station and 'Features of Today'. With me in the studio today is Professor Eva Seaton. She's Professor of Linguistics at Exeter University and we'll be talking about a new study that she's co-authored, on the language of emoji. Good afternoon, professor, and thank you for joining us.

Seaton: The pleasure is all mine.

Interviewer: Professor, could you maybe just summarise the main results of your study for our listeners?

Seaton: Yes, certainly. This is a study that was sponsored by a mobile provider, and we wanted to find out to what extent people are using emojis and how this influences their way of communicating. And, not surprisingly, 80% of the 2,000 people we asked said that they were using emojis on a daily basis, in their text messages or emails. Now if you consider that emojis only started to be included in smartphone systems around 2011, you can see that this new language is growing really fast, and its use is more widespread than, say, that of abbreviations like 'thx' for 'thanks' and 'atm' for 'at the moment'.

Interviewer: Do you have an explanation for this success story?

Seaton: Well, one reason for the fast growth of emojis is the universality of the signs. True, there are some signs that are culture-specific, like the white flower used in Japan meaning 'excellent homework', which would probably be lost on a British student, but most signs, like the smiling face or the sad face, can be understood across all cultures and, even more importantly, by users of different ages. Another reason is that emojis are a very efficient way of communicating complex emotional experiences. If you take the emoji 'laughing face with tears of joy', which was selected by Oxford Dictionaries as the Word of the Year, we have one symbol, the emoji, and we'd normally need about, I don't know, 20 to 30 letters to convey the same meaning.

Interviewer: So do you think that in a couple of years' time, we will only be using emojis to communicate?

Seaton: At the moment, there is no arguing with the expressive power of emojis. I think emojis are a sign of our times, just like digital communication, and the two go very well together. But I'm not sure emojis will replace real language, although there have already been some interesting experiments. Alice in Wonderland, for example, has been translated into emojis. The first three signs are 'backhand pointing down', 'rabbit' and 'heavy red circle' – and they stand for Alice's journey down the rabbit hole. The whole book is a four-foot-tall poster made up of 25,000 emoji symbols, and while it sounds like an interesting experiment, I think I prefer the book form to the poster form. (*laughs*)

And we must remember that people have been using pictures for centuries to educate, illustrate and simply express their feelings, so the concept of emojis is nothing new, it's the technology that makes it so widespread and universal. One of the reasons why I think it won't replace 'real' language is that language doesn't just consist of words that can easily be translated into pictures. We frequently use words like 'we' or 'is', 'was' and many abstract words like 'courage' or 'hope', and a lot of meaning gets lost if we can't use these words.

Interviewer: Well, Professor Seaton, that was very informative. Thank you for sharing your ideas with us.

Seaton: Thank you for having me!

Practice Pack, Unit 06, exercise 2 (© 39)

Announcer: Listen and check.

Speaker: Neon colours have been in and out of fashion since the 1980s. Back then these bright colours were popular for items of clothing. Pop stars like Madonna wore neon bracelets and fingerless gloves. So many teenagers copied this style. Now and then neon colours came back into fashion. Still, they were never again as popular as in the 1980s.

Coursebook, Unit 06, exercise 10b (BBC 02)

Interviewer: What sort of person would wear Levi's?

Vox pops: I think everyone wears Levi's./Yeah, everyone.

UK designer: I think Levi's is absolutely a reflection of youth rebellion.

Vox pops: You can't see a construction person without a pair of Levi's on.

Interviewer: What sort of things pop into your mind when you think about Levi's?

Vox pops: Usually cowboys./It's just spread through to every corner of the culture.

V/O: Levi's have been the world's biggest-selling jeans brand for over a hundred years, but how did they get there? Levi Strauss was running a shop in San Francisco during the gold rush of the late 1800s when he had the idea of using some fabric he'd imported for making tents to make hard-wearing trousers for the miners. He'd brought it in from Nîmes in France. De Nîmes, Denim, get it? He put rivets in the pockets to stop them tearing and jeans were born. That was pretty much it for seventy years until, just after the Second World War, teenagers were invented.

UK designer: The western world was coming out of this massive slump and all of a sudden there was this exciting new era of people that weren't wearing suits. They were wearing workwear, dating girls and riding motorbikes and all of a sudden, denim was actually a really cool look.

US designer: They were incorporating into their message the workwear of the common honest salt of the earth people.

UK designer: It was really kind of ruffling feathers. It's, you know, similar to me going round my granny's house in paint-spattered overalls with kind of paint on my face, you know, all that kind of thing. It would be like I don't care, I'm here.

V/O: So now as well as meaning work, jeans and Levi's with them meant rebellion. Once rock and roll came along in the 60s, jeans meant peace, skinheads and loads of things. You can tell a lot about somebody just from looking at their jeans.

US designer: Throughout most of human history, people used their dress to signal their success in life. In the 20th and the 21st centuries, what people started craving and needing was to be able to assert their authenticity. In an ever-more marketed and advertised and fake world, what mattered was to say I'm real, and nothing says I'm real as much as the total history of jeans and denim.

Coursebook, Unit 07, exercise 19 (© 19)

Announcer: Listen to the FM4 feature on 'Spartan Races'.

Presenter: Now this is some sight to behold: on a breezy cold day in the English countryside, a man, half-naked, with an ancient Greek helmet on his head is vocally announcing the start of a Spartan Race.

Man: Are you ready?

Crowd: Yeah!

Man: And on my mark in three, two, one ... Let the battle commence!

Presenter: A few dozen people, mostly just in shorts and shirts and of all sizes and ages, run off to tackle an arduous obstacle course that will take them through mud, water and under barbed wire. Spartan Races are still a bit of a novelty in Europe, they were co-founded in the U.S.A. by Joseph De Sena.

Joseph De Sena: So, basically we feel like the world has gotten too soft, especially in First World countries, and the idea was, can we rip people off the couch, could we turn the clock back, get them back to nature, beat them up a bit, almost like a rite of passage.

Presenter: So, there's some fancy dress at the start and some hooting, but this is no joke.

De Sena: No, we're taking it pretty seriously. We're working on getting into the Olympics. We think it's got the makings of an Olympic sport. This is less about coming with a bunch of friends and partying and more about digging deep, training, discipline, goal-setting and pushing through or crawling under a barbed wire and getting over the walls, climbing the rope and getting it done.

Presenter: Yet, with courses ranging from around 5 kilometres to full marathon length, you don't have to be an elite athlete to take part in a Spartan Race.

De Sena: We've got 7-year-old kids, we've got 70-year-old grandfathers, grandmothers, you name it, they're coming out and they're competing.

Presenter: The event is timed and people return again and again to try and improve their personal best or maybe take on a longer course. But the timing isn't the most important thing.

De Sena: The most important thing is really getting out of your comfort zone. Just getting uncomfortable or, I like to say, look, if the weather is bad, go outside. You wanna push through, and in pushing through you're gonna reset your frame of reference in life, and all of a sudden those little things that come up to all of us every day, they're not gonna seem like such a big deal. You're not gonna be upset that your coffee is too cold, your car didn't start or that your girlfriend left you. You're just gonna say to yourself, thank God I'm not crawling under barbed wire.

Practice Pack, Unit 07, exercise 9 (© 40)

Announcer: Listen to the two interviews. ... Interview 1.

Oscar: Hi!

Greg: Hi!

Oscar: Can I ask you a couple of questions for that school project I'm doing?

Greg: Sure, go ahead, always ready to help a fellow sufferer.

Oscar: It's about sports. Do you do any sports regularly? I'm sure you do, you look the type.

Greg: Actually, yes, I do, you guessed right. I'm a cross-country runner.

Oscar: Really? That sounds cool. Like through mud puddles and across cornfields?

Greg: Well, we generally try to avoid the cornfields, but mud puddles, yeah, you've got it, right through them.

Oscar: How often do you do this?

Greg: Fairly often, I'd say, I do an outside run at least once a week, and I train about three times a week in a gym as well. I've already taken part in some minor competitions, actually.

Oscar: So this is pretty serious?

Greg: Yes, you could say that. I'm trying to get some local sponsors so I can take part in more competitions, but that's quite hard.

Oscar: So you actually want to become a pro, then?

Greg: I tell you what, I'd really like to become a pro in highlining.

Oscar: Sorry?

Greg: It's like slacklining but really high up. I think it must be fantastic if you can do it well. I saw a documentary about it, and these guys said it was like flying. They actually take a parachute with them, in a rucksack, and if they lose their balance, they just jump off the line and enjoy a bit of free fall, then open the parachute after a while and land safely down in the valley.

Oscar: Sounds totally awesome.

Greg: You have to be a good climber as well, because they fix these lines in places that are really high up, and quite difficult to get to, like from one rock to another, and you have to climb up to the line, that's the first adventure.

Oscar: And ... Why don't you do it?

Greg: Too expensive. There's not many places in the world you can do that, I wouldn't know where to fix a high line here in Cambridge, except maybe from one college tower to another, but that wouldn't be allowed anyway.

Oscar: It does sound great, but I'm not sure I could do it. I think I'd fall off the line after the first few steps, and then what's the point?

Greg: Well, I've tried slacklining, and I think I'm quite good at it, I'm good at keeping my balance, but highlining is a whole new ballgame. I'd really have to join a club to do it properly, and then again, there's the expense, so I think I'll stick with good old cross-country and see where it takes me. ... Any more questions?

Oscar: Sorry? Oh, sorry, no more questions, erm, I was thinking about where I could try highlining in Britain, actually. Thanks a lot for your time.

Greg: No problem. See you!

Announcer: Interview 2.

Malika: Excuse me?

Emily: Yes?

Malika: We're doing this school project on sports. Can I ask you a couple of questions?

Emily: Sure, why not.

Malika: Do you do any sports regularly?

Emily: I don't know, what do you call regularly? I do go to the pool once a month, is that regular enough? And I walk to school every day, but I'm not sure if that's a sport.

Malika: Erm, I think I'll put down swimming as fairly regular, and walking to school – how long is that?

Emily: It takes me 40 minutes each way, I guess it's about two or three miles?

Malika: 40 minutes each way! That's definitely sporty. And very regular. Is there no bus?

Emily: There is, but it's so expensive and I have to pay my own fare.

Malika: Really? How come?

Emily: Well, I get this allowance every week, which is quite a lot, but I have to pay all my expenses with it, including school stuff and bus fares and so on.

Malika: That's mean, erm, can I ask you another question?

Emily: Yeah.

Malika: Is there a sport that you'd really like to do?

Emily: I'm not sure, I think cheerleading would be a lot of fun.

Malika: Cheerleading? Like in those teenie movies?

Emily: Why not? I mean, you are in a team, and you try to create a good atmosphere for your school team, I kind of like that idea. Also, I've watched some videos on YouTube, and I'm totally fascinated by all those moves – the way they shout "down" and put their hands up (*laughs*). I think you need to be very fit to be doing that, and good at gymnastics, the way they throw people in the air and catch them again? That really needs absolute team coordination and everybody needs to know what they're doing.

Malika: Oh, OK, if you put it like that ...

Emily: At my school, it would be a great addition to sports day, for example, if we could get a cheerleading team going. Maybe some of the boys would like to join, too.

Malika: OK, I'll put down cheerleading, and thank you for your time. Bye!

Emily: OK, then ... Bye.

Practice Pack, Unit 07, exercise 11b (© 41)

Announcer: Listen to the conversation.

Hasan: In my opinion, the only really exciting sport is tennis, especially singles, where there are only two people playing.

Lianne: Sorry, but I think you're wrong. Basketball is by far the best sport. It's way more exciting than tennis. The players have to be fast and very fit. After all, they have to run around for a long time.

Hasan: Yes, I can see that, but let me explain why I think tennis is more challenging. Tennis players aren't part of a team, so they have to be active on the court for the whole match. And some tennis matches last much longer than basketball games.

Lianne: That's interesting. I can see your point. However, watching ten people run around a basketball court is far more fun. There's just more action to watch.

Hasan: All right, but don't you think it is so much more thrilling to focus on just two people? You can see every move they make, whereas in basketball there's just too much going on.

Lianne: No, I'm absolutely convinced that basketball is more exciting. Why don't you come to a game with me sometime and you'll see what I mean ...

Announcer: Listen to the FM4 interview about the internet and plagiarism.

Susan Blum: The internet is making text ubiquitous. I note a lot of people talk about younger people not reading any more, but they read, they just don't read books so much. They read online, they read on the screen, they read on their phones, they're reading all the time and there's text floating around them every minute. And they're not necessarily inclined to slow down and trace the origin of every bit of text that they're reading. So, when it's time to write a paper, we can ask them, as professors, to slow down and to trace the origin, to give credit to the originator of the text, but it's really contrary to what they are doing almost all the rest of their lives.

Interviewer: But there's this feeling also, if I understand it correctly, among various academics, that, you know, in this age of Wikipedia and music and video file sharing and even social networking media, that young people kind of have this idea that this stuff doesn't belong to anyone anymore, that it's just out there for general use, so why not use it? Is that right?

Susan Blum: I think that is right. The whole idea that something might have an author who must be recognised as opposed to something without an author is very important. I think there are two things about Wikipedia that we need to understand. One is that it's authorless in a sense, I mean that's obviously not true, and if you ever look at the discussion page or the history page of a Wikipedia entry, you can see that there actually are individuals who have taken the trouble to make a contribution. The other thing about Wikipedia is that it gives evidence of the generosity of creators, and I think this is a value that is really widely shared, especially among young people. They think that it's wonderful that people have put things out there for the world to use without requiring any kind of payment or any kind of acknowledgement, and so we're asking them to do something completely different when we're asking for a citation and attribution.

Interviewer: Is there also this sort of post-modern idea that creativity has also changed? You know, you talk about, I think, TV shows that reference other TV shows and music that samples other music, so the whole idea of, you know, what is creative, what I have created myself, has somehow changed completely as well, among this generation.

Susan Blum: I think a lot of scholars actually accept that idea that there is not so much novelty in artistic creations and that absolute originality is in some ways an illusion. And so I think students often are quite aware of that. There's this idea that sampling is a creative activity, but it doesn't require complete originality from a blank slate. So you can take bits and pieces of things that have already been published, broadcast, screened and re-combine them in new ways that says something new.

Interviewer: But isn't there a difference between creatively incorporating other people's material into something new and just outright copying, can't we draw that distinction?

Susan Blum: I think we absolutely can, and in that sense I would like to emphasise that the term plagiarism is often used in a slightly loose way to cover everything from forgetting quotation marks in a quotation to buying a paper or copying something completely. Copying something completely, presenting it knowingly as your own even though you didn't write it, is fraud, really, and fraud is never acceptable. But creatively incorporating things is certainly something that all artists have always done.

Interviewer: The idea of authorship is connected to authority, isn't it, and you know, the idea is that when you write something you take responsibility for it. Myself, as a journalist, if I write a piece, then my name goes on it and therefore I am responsible for what I write. So isn't it kind of dangerous to start separating those two things, somehow?

Susan Blum: That's a great question. In some ways that gets at the heart of the problem of plagiarism for education. The purpose of education is for students to learn something, and so when they are, let's say, channelling somebody else's words, they are not only misrepresenting the authorship, but they are not responsible for it because they haven't even thought about it. So in that sense plagiarism is really problematic because it shows a disregard and a disdain for the educational enterprise.

Interviewer: Is this something that's talked about on university campuses, do you have these discussions with your students or is this a theme that comes up regularly among students and among educators?

Susan Blum: Usually faculty give a kind of announcement to their students plagiarism and cheating will not be tolerated. There are conferences all the time about academic integrity. Some schools have honour codes, but I don't think that the conversations have been nuanced enough. I think that the tendency has been on morality and criminality, and it hasn't really been on the subtle concerns about authorship, and it certainly hasn't been about the connection between plagiarism and lack of learning.

Practice Pack, Unit 08, exercise 7 (© 42)

Announcer: Listen to four people talking about times when they misbehaved at school.

Announcer: Dawn.

Dawn: The biggest trouble I got into at school was when I was caught smoking behind the bike sheds with some friends of mine. It was quite serious. We had to go and see the headmaster and he was thinking of sending us home. My parents would have killed me. In the end he said we had to stay behind after school for three days. An extra hour each day. It wasn't so bad.

Announcer: Joy.

Joy: I got chucked out my first high school. I was only 13 and I hated it, so I never used to go. I used to go to the cinema instead or hang out in the park. One day the cinema manager phoned my school and the headmaster came and got me. He warned me not to do it again but I did, so they asked me to leave. I was so happy. I hated that school.

Announcer: Paul.

Paul: I was usually quite a good student when I was at school, but I did get sent home once for fighting in the playground. It wasn't my fault. It was this other kid, Phil Green, he just came up to me and hit me. I had to hit him back. Anyway, it was a Thursday, so the headmaster told us to go home and not come back until Monday. My parents were really mad at me.

Announcer: David.

David: I remember once we were in a chemistry lesson. It was really boring, so me and my friend decided to have a paper aeroplane competition. I made this really cool plane, but just as I threw it, the teacher turned round and saw me. I had to write "I will not mess around in the classroom" 100 times on a piece of paper. What a waste of time.

V/O [Lara Lewington]: Copenhagen, one of the cycling capitals of the world. A place where there are as many bikes as there are inhabitants. ... In the 90s this was the first capital city to install a cycle hire system, so it's little surprise that they've just upgraded to one at the cutting edge.

Lara: When it comes to hiring a bike, it needs to offer something extra. Now not only are these electric but they also come complete with their own built-in apparently vandal-proof tablet. When it comes to reserving, booking and paying for one, you can do it all on this.

V/O: You can select manual or whatever level of pedal power assistance you desire.

Torben Aargaard, Co-founder & CEO, GoBike: You could go for longer distances, it's not sweating. Even when you have your own bike, a manual bike if you want to go five kilometres, the fastest and easiest way to go is on an E-bike and you get there without sweating.

Lara: I'm not that confident on a bike. I was actually quite relieved that even when the electric element kicks in, it still feels comfortable and stable and safe and the thing is, it's very easy to stop.

V/O: The tablet offers GPS travel guides enhanced for cycling, making the bikes a liberating way for tourists to explore the city or for commuters to get to unfamiliar locations. There's an option to check train times and you can even book a bike for someone else pre-setting a meeting destination to make sure they head to the right place.

At the same time, the GPS tracks who is going where, when and that data is sent home every ten seconds, meaning information on battery life, location and usage is constantly being collected. It is of course early days now but the open platform means the potential for software development is huge. One idea they're trying out at the moment is location-based marketing but there's also scope for improving the cycling experience for the whole city.

Andreas Roehl, Head of Mobility & Open Spaces, City of Copenhagen: We would get a lot of data from the bikes. We are already getting that. What is the average length of a trip, what is the speed people are cycling with etc, because then we can adjust the traffic signals to the speed of the bikes in the morning. If you have a head wind, then maybe they change in another rhythm than if you have the wind in the back.

V/O: Is looking down at a tablet when on a bike safe, though? Well, apparently, there's been no problem yet.

Lara: If you've finished your journey and there's no room in the docking station, then you can actually just leave the bike in a designated safe zone. You put the stand on, lock it and you can leave but right now I'm in luck.

V/O: 250 of the bikes have been up and running for a couple of months now but the hope is it will soon become thousands. Then maybe other cities will follow Copenhagen's example once again.

Coursebook, Unit 10, exercise 16b (BBC 04)

V/O: It's no wonder Hong Kong claims to be the world's tallest residential city. So many people and not enough space, building homes higher into the sky was this city's only option. Architect Jonathan Solomon is the world's foremost authority on vertical living.

Jonathan Solomon: Hong Kong truly is a city without ground. It's a fact. Having been built on very steep slopes, on land that's been reclaimed from the sea, and on the incredible density which makes it very hard to get around your highways, your bus terminals and your other types of infrastructure.

V/O: Built on the side of a mountain, Hong Kong is effectively Manhattan on a 45-degree slope.

Solomon: So you can enter on the ground floor down at Queens Road, get in an elevator, ride it up to the 17th floor and exit on the ground floor again at Kennedy Road.

V/O: It's the only city in the world where you can live most of your life without setting foot on what used to be called the ground.

Solomon: In place of a ground, Hong Kong has a dense three-dimensional pedestrian connectivity. It's a network.

V/O: Escalators, lifts and raised walkways weave through the forest of high-rise buildings.

Solomon: You can walk through shopping malls to hotel lobbies, corporate towers, to public parks, several kilometres without ever stepping onto what you could legitimately call a ground.

V/O: It may be unusual but it doesn't stop more and more people from moving here. ... Every year the demand for living space in Hong Kong increases. Ap Lei Chau is one of the densest residential areas in the city. ... Yin Yin Tong's family lives over seventy metres up. Her children only know a life in the sky.

Yin Yin Tong: OK, so we have like two estates here. This is called Yu Ong Court, the shops, the retail space, the GP, post office and then down below we have two schools where the children go to and a playground just below us.

V/O: Vertical living requires some discipline.

Practice Pack, Unit 10, exercise 3 (© 43)

Announcer: Listen to an Englishwoman talking about the differences between housing in England and Austria.

Woman: I think quite an interesting way of seeing differences in the lifestyles between Austria and England is in looking at the houses. There are very big differences there. For example, in England we, we buy and sell houses almost like cars these days. In Austria, people seem to, to stay in one house for years and years. They have a house built, and they invest all their money and the rest of their lives paying for it. And then they hope that their children will live on in the same house; and I remember meeting a lot of people who were living in the house that their parents or their grandparents had lived in before them. Another difference is that people in England move around quite often from one town to another because of their jobs, which I don't think happens in Austria. Most people in England live in houses which they own or which they're buying. They don't have them individually built by an architect; large estates of houses are built, which all look the same. Then you go and buy one, just like you buy, a car. So, you buy a house that's finished, you don't have one built for you. If you wander round any English town and keep your eyes open, you'll see that there are estate agents' boards in front of houses in every street, I think where I live, for example, it would be very difficult to find a road or a street where there wasn't at least one estate agent's board and usually there are several; everywhere you see: For sale. For sale. I know that Austrians visiting Britain sometimes see this and think that something's wrong with the houses; it's not that, it's simply that, as I say, we, we buy and sell houses like cars. I think the houses in England are much more cheaply built. I don't think our houses are so solid. And they are not so well insulated, they don't keep out the cold as efficiently. But then, of course, it is a rather different climate. Because so many people in England own the house they live in, they spend much more time painting and decorating them, doing repairs and so on, so Do-It-Yourself is a big thing in England, also gardening – loads and loads of people love gardening. I think that's the same thing in Austria, especially in the smaller towns and villages, but far more people, I think, live in flats and don't have the same feeling towards the place they live in. I think another thing is that houses are much cheaper in England. It's fairly normal for an average family to be able to buy a house. I got the impression in Austria that it was much more difficult for working-class people to buy a house. It tends to be the professionals, the businessmen, the teachers, and doctors and so on who have enough money to have a house built. I suppose the other major thing is that I find Austrian houses just so much warmer. I mean your winters are much, much colder than ours and yet it always seems warm in the houses, whether you have central-heating or the "Kachelofen" or whatever, whereas in English houses it doesn't seem to matter what heating system we have, it always seems colder. Whenever you go into an Austrian school in the winter, it's like being in a greenhouse. I used to find it difficult not to fall asleep 'cos it was so hot. Perhaps we English don't feel the cold as much as you do, or perhaps we don't really want to spend quite so much money on keeping warm.

Practice Pack, Unit 10, exercise 5 (© 44)

Announcer: Listen to three people describing a problem they had with their neighbour.

Announcer: Good fences make good neighbours.

Speaker 1: My husband and I have been living peacefully in our detached house for 20 years. Last year our next-door neighbour Mrs Brady died of old age. We were very sad because she had been such a great neighbour. The house was put up for sale and a few weeks later a young couple moved in. They seemed very nice at first, but after about a week, the problems started. The husband was very keen on gardening and he went out and bought two big apple trees, which he planted right next to the fence which separates our gardens. The problem was that they blocked the sun from our garden. We asked him politely if he could put them on the other side of his garden and he said 'no'. So we went to the local council to complain. They sent an official to investigate who told our neighbours that they had no permission to plant the trees. The next day they sent a team and cut the trees down. Our neighbours were furious. The next day when I got up, I looked out the bedroom window and saw my neighbour taking the fish from my garden pond. I shouted and ran downstairs. When I got into the garden, he had already jumped back over the fence. I called my husband and when we looked over into their garden guess what we saw? Our neighbours were feeding our goldfish to their cat.

Announcer: 24-hour nightclub.

Speaker 2: I live in a row of small three-bedroom terraced houses and you wouldn't believe the noise that came from our neighbour's house. It was like living next to a 24-hour nightclub. There was music, shouting, babies crying, dogs barking. It was hell. Me and a couple of other people who live in the road went around there several times to ask them to keep the noise down, but we were just told to go away (but not quite so politely). So eventually we went to the police. I'm not sure exactly what happened but a few weeks later the house was empty. Another neighbour, who saw them moving out, told me there had been ten people and five dogs living in the house and he had seen them carrying out eight TV sets, four electric guitars and four amplifiers.

Announcer: He drives me crazy.

Speaker 3: I live in a semi-detached bungalow and my next-door neighbour is a car fanatic. There are always at least three cars on his front garden and drive, but they're never complete. He spends all his free time working on them. I don't mind this. It's a bit messy and he makes a bit of noise but everybody needs a hobby. The problem was when he fitted a new horn into one of his cars. It wasn't a simple horn. It was one of these horns that plays a really loud tune. In his case the song was "God Save the Queen" – at least he was being patriotic, I suppose. Well, this horn was really loud and he played it every time he drove into the road, usually at one o'clock in the morning. One day when he arrived home at about midnight, I went outside to complain. He didn't take it very well. He reversed his car back on to the road and drove his car straight at me. I jumped out of the way and he drove his car into my living room. Well, I called the police and they arrested him for drunken driving. He escaped prison because he promised to pay for the damage but he's lost his driving licence and he can't drive and so at least for now, my life is peaceful again.

Coursebook, Unit 10, exercise 04 (© 26)

Announcer: Listen to the video call between Hannah and her cousin Adam, who's back in the States.

Hannah: Ha! There you are! Finally got this thing to work.

Adam: Hi, Hannah, good to see you again, even if it's just online. How's my favourite cousin?

Hannah: I'm fine, thanks. And yourself?

Adam: Excited to hear about your new room! So you said you've finally moved in?

Hannah: Yeah, it's been heaps of work, but I'm really happy with how it's turned out.

Adam: I can imagine. So, tell me: what do you like best about it? And don't say your bed!

Hannah: But I do! (*laughs*) It's a green and grey sofa bed that's just super comfortable. Mum helped me choose it. What else, let me think ... I really like the view I've got now, overlooking the garden. Here, let me move the laptop so you can see ... There, that's it. It's really quiet, too. And if it's too sunny, I can close the blinds and –

Adam: – Er, is that a plant over there in the corner?

Hannah: Yeah ... It's a potted plant I got for my birthday. Not hard to see that it's dead already. Hm, maybe I overwatered it a bit ...? But let's move on to a happier topic – my new photo wall! I've put up all my favourite photos of places I'd like to visit and people and stuff I love. Can you see? Above my bedside table. Really great to look at first thing in the morning.

Adam: That sounds awesome. Let me have a look ... Is there a picture of me on there somewhere, too?

Hannah: Nope, I only put nice people on it! (*laughs*) Send me one of you at your place in California and I might reconsider. How's life for you over there anyway?

Adam: Lots of work and not much time for anything else, sadly. I finally managed to buy a little coffee table and a brand-new couch for the apartment, so I don't have to eat on the floor anymore. I'm actually sitting on the couch right now – see? Quite an improvement, right?

Hannah: And it only took you ... what, thirty days?

Adam: You make it sound like a year! I've just been really busy settling in at university. There are so many new places and people to get used to. It feels like it's been months already. Anyway, the next purchase's going to be a closet or, er, what would you call it – wardrobe? Erm, wait a sec, over here, so I can get the clothes off the floor too.

Hannah: Oh, wait, you've got to see my new one! It's really spacious. I've put all my stuff in it, and there's still room for so much more ... See? So much space! I can't wait to fill it up with new clothes.

Adam: Glad to hear you like your new room! Anything you'd like to change still, or are you happy with the way it looks now?

Hannah: Well ... my old armchair is getting really creaky, but it's too comfy to give away. Maybe some more decoration, like a colourful rug or a fancy bedspread? But I guess the lighting could use some improvement. I spend so much time in here in the evenings now, studying for school, and I think it's a bit too dark to read with the lights I've got now. I've been thinking about getting one of those strips of LED lights you can attach to furniture, you know? I could put them here, you see, on the shelf above my desk.

Adam: You know you can get some that can change colour, too? They'd look great when you have people over.

Hannah: That's a terrific idea! Maybe I could ...

Practice Pack, Unit 11, exercise 4 (© 45)

Announcer: Listen to three people talking about their experiences with summer jobs. ...

Speaker one – Ruth.

Ruth: I had quite a few summer jobs when I was younger, but for some reason I always ended up in the food processing industry. So, there was one job I remember, in a bread factory down south, and I remember it mainly because there was another student who was a communist and who kind of only worked there because he wanted to sabotage the capitalist system. So he kept lecturing about the exploitation of workers, though we were actually quite well paid, even though it was unskilled work, so I didn't quite get what he was saying. He bored us all stiff, and one of the foremen complained after a while, so he was transferred to loading vans until his six weeks of summer job were over. It wasn't very pleasant work, we had to take the loaves that came straight out of the oven and put them onto the right conveyer belts so that, you know, if it was toast, it could go off to be sliced and packaged, and if it was brown loaves, they had to go – right, I think and white loaves had to go left. And it was very hot in the room, and the bread was very hot too, and we had to wear hygienic clothes, you know, so I was always completely soaked in sweat by 9 o'clock and just hoping to make it through to tea break at 11.

So the next year I thought – nothing hot again, and I ended up in the frozen goods warehouse, where I had to supervise the machines packaging frozen peas and carrots, and it was so cold that I wore my winter clothes even though the sun was shining outside. And for a long time I wasn't able to eat peas or carrots without shivering.

Announcer: Speaker two – Gordon.

Gordon: When I was a student, I worked in a record shop one summer. But I don't think they exist anymore ... We didn't even sell CDs, back then records were all the craze. The shop sold mainly classical music, and for the first couple of weeks, I had a hard time. People would come in and wouldn't just ask for, I don't know, Mozart's 25th symphony, but for Mozart's 25th symphony conducted by Karajan, or played by the London Symphony orchestra, and I didn't really have a clue. But the other staff were very helpful, and after a while, I managed to find my way round and learned the names of the most important conductors or singers or soloists. I was good with handling the equipment, so they let me do this after a while. They showed me how to handle the records, of course, so that I didn't scratch them when I took them out, and what to do with the record player, but as we had one at home, I was really quick to learn. And I remember, once I had two old ladies come in and ask me to play a particular piece of music, Schubert, I think it was, and when I started the music, one of them started to cry because she was so moved by it. We were all a bit embarrassed by this, she was crying and smiling at the same time because the music was so wonderful. And I can't say that I've ever seen anybody react so strongly to music since then.

Announcer: Speaker three – Linda.

Linda: Over the last holidays, I worked as a magician. I've always been interested in juggling and in performing magic tricks, and everybody told me that I was quite good at it, so I decided to contact this agency for artists to see if they had any work for me – and they did! They asked me to put together an act that would work for children's birthday parties, and then show it to them. You can bet that I was really nervous when I performed it for the first time, but they liked it. So they took me on, and said I shouldn't expect very much business, but from the start, I was kept quite busy performing especially at weekends, at children's birthday parties. I think there was a certain amount of word-of-mouth advertising going on, because after the first two 'performances', I definitely got more phone calls, and I even had to tell some parents that I couldn't do their parties.

Actually, it was great fun. Children are a very critical audience, so if you don't do your job well, I think they can be pretty nasty, but fortunately, that never happened to me. I think I'm quite a good actress, so I always managed to get their full attention, and once you have that, it's very easy to manipulate them a bit and make them look at, I don't know, your left hand while you're hiding something up your sleeve with your right hand.