



FACULTY OF ARTS
Comenius University
Bratislava

DEPARTMENT OF
LANGUAGES

**VIDEO-BASED LISTENING TASKS AND ACTIVITIES
FOR ESP CLASSES
VOLUME II.**

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STIMUL



Video-based Listening Tasks and Activities for ESP Classes

Volume II.

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FOREWORD

This workbook is the second collection of worksheets designed to develop listening comprehension of students in the ESP classroom at the Faculty of Arts, Comenius University. Each task is based on a freely available You Tube video. The subject content of the videos in this second volume will be of interest especially to students of archaeology, museology, history, religious studies, philosophy, and political science. While each clip was carefully selected and forms an integral part of the English for Specific Purposes curriculum for the above-mentioned disciplines, it is possible to use many of them with students of other social sciences and humanities to develop their listening skills.

The workbook was designed to be used during lessons in the ESP classroom. Nevertheless, it may also be suitable for self-study, as the link to each video is also provided. Additionally, for those who might have a problem following some parts of a video clip, each activity is supported with the tape script of the video.

The activities in this workbook were created solely for the purpose of developing listening comprehension in ESP classes and are based on the video sources acknowledged after each tape script. All videos acknowledged were accessed on You Tube and the links were fully functional as of December 10, 2020.

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EXERCISES

1. STORIES FROM THE STONE AGE – PART 1

1. Complete the table below, dividing the words below into categories.

ancestor, sickle, glacier, hunter, weapon, blade, gatherer, woodland, plain, nomad, hill, handle

PEOPLE	TOOLS	AREA OF LAND

2. Answer the questions below.

- A) Which of the ones listed below do we normally consider to be *edible plants*?
- B) Which belong to the botanical family *the grasses*?
- C) Which produce grains?

strawberries, grass, weed, potato fruit, wheat, barley, manchineel tree, rhododendron, mushrooms

3. Explain the possible meaning of the phrases below.

They are *one meal away from starvation*

They have to *travel light*

Never able to *settle down*

Stone Age revolution

The Fertile Crescent

4. Now watch the first part of the video and mark the statements below as TRUE or FALSE.

1. 15,000 years ago, the climate began to change for the worse. T / F
2. Around this time our ancestors found something that would change humanity forever. T / F
3. In the 1920s the 1st woman archaeologist carried out research in caves in Israel. T / F
4. In the caves she found exactly what she was looking for. T / F
5. The body of a man she found was 5,000 years old. T / F
6. He was wearing a beautiful headband decorated with shells. T / F
7. Garrod believed she had discovered a new people – the Natufians. T / F
8. Garrod made a ground-breaking discovery. T / F
9. Line of sharp blades on the tool she discovered were coated with a residue of a wild grass. T / F
10. The sickle meant the Natufians were collecting grass in large quantities. T / F
11. The Natufians were able to select which species of grasses were edible. T / F
12. The useful grains included barley and wheat. T / F

5. Complete the statements below.

1. The need to carry their harvest meant _____
2. Archaeologists estimate there were _____
3. One man harvesting for 3 weeks can feed _____
4. The grains discovered by the Natufians _____

2. STORIES FROM THE STONE AGE – PART 2

1. Mark the statements as TRUE or FALSE.

1. The main advantage of grain is that it does not decay. T / F
2. The need to store grain is not a reason to stay in one place. T / F
3. The Natufians started to build shelters that were able to last for years. T / F
4. None of their shelters had stone walls. T / F
5. The Natufian shelters soon formed hamlets, villages and towns. T / F
6. Every Natufian shelter had a hearth. T / F

2. Answer the questions below.

1. How many people lived together in a Natufian community?
2. How did they cook their food?
3. What did archaeologists find on the floor that gives us clues about their daily lives?
4. Why is their refuse a mine of information?
5. Besides grain what else formed part of their diet?
6. What do we know about their craft skills?

3. Tick the characteristics of a mortar and a pestle that are mentioned in the video.

- ___ made of single large block
- ___ made of several different parts
- ___ circular
- ___ beautifully decorated
- ___ had footed stands
- ___ had rims
- ___ did not take long to make
- ___ took many hours to produce
- ___ were used to store food

- ___ were used to grind up seeds
- ___ they were very big
- ___ their size was small
- ___ they were heavy
- ___ had equally thick walls
- ___ were of a very high standard

4. Complete the gaps in the text with the items offered.

biscuit, bread, gourds, flatbread, grains, flour, leather

Early varieties of grain could not be used to make _____. The Natufians used the _____ to make a coarse _____ that combined different grains. They also made a kind of _____, which later evolved into a _____ that is still used today. The Natufians were clever about storage of their grains, although all evidence has decayed. They used hollow _____ that grew in the area and they also knew how to tan _____. Enough food meant the clan could stay together, share and celebrate. It also meant they could plan ahead and rely on the future.

5. Answer the questions below.

1. Which of the following formed part of a balanced diet of the Natufians?

wild game, eggs, grains, sheep, fruit, vegetables, nuts, milk

2. What influence did the size of mortars have on the Natufian life-style?
3. How did the Natufians influence the evolution of the plants?

3. STORIES FROM THE STONE AGE – PART 3

1. Listen and answer the questions.

1. What time of day did the community come together?
2. What was the community based on?
3. What do we know about their social structure?
4. What happened when bands of Natufians met?
5. How did permanent buildings influence their thinking?

2. Complete the gaps in the text below.

When bands of Natufians met, they started _____. The beginnings of commerce helped build up a network of extended _____. Meetings were also an opportunity to swap _____, new tools and _____ and also _____. The meetings also helped fulfil a fundamental biological requirement – they brought new _____ to the clan.

4. STORIES FROM THE STONE AGE – PART 4

1. Listen and answer the questions.

1. What information do we have about their rituals and ceremonies?
2. How do we know they cared about the members of their band?
3. How old are the dead found across the Natufian territory?

2. Write a short description of the Natufian burial ceremony.

5. BRINGING CHILDREN TO MUSEUMS

1. Read the text and answer the questions below.

1. What do most parents worry about before they take their children to museums?
2. Has the approach of museums to children changed?
3. What do museums offer for children?
4. What has, in Serota's opinion, become the primary task of museums?

Bringing Children to Museums

Most parents have thought it: I should take my children to a museum. Think of the payoffs — education, inspiration, culture. Then reality sets in: What if she cries? What if he's loud and runs around? What if she stubbornly lies down on the floor?

The latter befell one mother the day her two-year-old deposited herself on her back in the middle of a museum gallery floor. "The day was starting to look like a disaster," recalls the mom with a laugh. "But the very proper British docent looked at my daughter and without missing a beat commented, 'What a wonderful way to appreciate our very ornate ceiling.' She really saved our visit."

The lie-on-the-floor approach may not work for most. But the incident was a happy reminder that museums aren't the stuffy vestibules of yore. Complete unruliness is still taboo, but there's a kinder, gentler, more tolerant museum vibe these days.

Visit the websites of even some of the grandest institutions — and you'll find that most are actually going to great lengths to gently encourage curiosity and interest from a tender age. Some museums provide simple things like kid-friendly pamphlets. Others have elaborate programs that include storytelling, family rooms, and workshops.

According to Nicholas Serota, Director of Tate Gallery, London: "The past ten years has seen a revolution in museum education. Museums have placed learning at the core of their service to the public and have developed extensive programmes, establishing their role as vital centres of knowledge. We need to ensure that museums and galleries remain at the heart of children's and young

people's education and continue to innovate while reaching out to everyone in their communities.”

2. Watch the video on Westminster Abbey in London and answer the questions below.

1. Who organises activities aimed at children?
2. What is the institution famous for?
3. List two of the activities mentioned that are aimed at children.
4. Which of the activities mentioned do you particularly like? Why?

3. Think of a Slovak museum, church or castle and in groups try to design interesting activities for children and families.

6. HOW MUSEUMS CAN HOOK CHILDREN ONTO A LIFE TIME OF LEARNING

1. Watch the video about a study conducted in Australian museums and mark the statements as TRUE or FALSE.

1. Museums are most effective when they are aimed specifically at children. T / F
2. Researchers analysed how children and adults respond to different displays. T / F
3. Displays are most effective when they encourage conversation between children and adults. T / F
4. The study helps museums organise new exhibitions. T / F
5. The research will have no effect on the sustainability of museums. T / F

2. Watch the video again and answer the questions below.

1. What did the study focus on?
2. Which kind of exhibition was found to be most effective?
3. In what way do parents play a role?
4. How is the research important for museums?

3. Match items A-D (activities designed for young children in the Museum of London Docklands - Early Years Programme) with the focus area of the museum (1-4).

- | | |
|--------------------------------|--|
| A Messy play session | 1 a statue in the Museum's collection |
| B Hanuman the Monkey King | 2 songs about boats, sailors and sea |
| C Musical baby session | 3 a play area with water canals and boats |
| D Mudlark's children's gallery | 4 goods that travelled to the London Docklands |

- 4. Finish watching the video on your own. Then choose one of the activities shown and explain its benefits for the museum's youngest visitors.**

7. GETTING DRESSED IN THE 18TH CENTURY

1. **Before you watch the video, read the text below. Underline all the expressions you don't understand and check their meaning. Then do tasks 2, 3 and 4.**

Costume curator Pauline Rushton explores what it was like for women to get dressed in the 18th century.

“Getting ourselves dressed in the morning is one of the everyday things we all take for granted, along with brushing our hair and our teeth. But what would it feel like to have someone else dress you every day? In the 18th century, provided you had enough money and could afford to pay servants, that would be the norm, especially if you were a woman. In any case, clothes could be so complicated that you wouldn't be able to get into them easily without someone else's assistance. Ideas about privacy and intimacy were different then too – it was normal to be touched by a servant if they were helping you wash or dress.

You can now watch a short video that shows how a well-off woman was dressed by her maid servant at that time. You can see the layers of garments that were involved, beginning with the basic linen shift, followed by the stays (the corset), and the petticoats, and finishing with the fine silk gown. Many accessories were also involved in the process, including stockings, garters, separate pockets, padded bum rolls and kerchiefs for the neckline – but no drawers! Women in England didn't start to wear drawers until the early years of the 19th century. During the 18th century, drawers were considered unhygienic and too masculine for women because men wore them under their knee breeches. It took a long time for them to become accepted in England, with some women only adopting them as late as the 1830s.

The blue silk gown shown in the video is based on one in a painting of 1765, *Mrs Paine and her Daughters*, by Sir Joshua Reynolds, on display in the Gallery. The gown, worn by one of Mrs Paine's daughters, is a polonaise, a form of dress in which the skirt was looped up into folds and secured underneath with tapes. In the video, you can also see the type of clothes worn by a maid servant during the 18th century. Typically, they were much plainer than her mistress's and were made of linen or wool rather than fine silk. A maid's linen apron had a bib pinned into position at the front, the origin of the term pinafore. Here, the maid's clothes have been inspired by those seen in another well-known work, *La Belle Chocolatière*, (*The Beautiful Chocolate Girl*), by Jean-Étienne Liotard,

of about 1743-44. It depicts a maid servant, with linen apron and crossed-over kerchief, carrying a cup of hot drinking chocolate on a tray.

Women continued to need help to get dressed throughout the 19th century and into the early years of the 20th. It was only during the First World War, when even the clothes of better-off women became simpler and more practical, that they started to be able to dress themselves. Even so, society women still kept their ladies' maids throughout the 1920s and 30s and continued to be dressed by them as a mark of their social status and wealth. The practice only ended finally with the outbreak of the Second World War when most servants left their employers and joined the armed forces." Watch the video about getting dressed in the 18th century now, and come and see it and the Reynolds painting that inspired it in the recently-refurbished 18th Century Room at the Lady Lever Art Gallery in Liverpool.

2. Divide the items below into *main clothes* and *accessories*.

stockings, silk gown, garters, petticoats separate pockets, padded bum rolls, kerchiefs, shift

MAIN CLOTHES	ACCESSORIES

3. In which order were the following items put on? Number them in the correct order.

___ silk gown

___ stays (the corset)

___ petticoats

___ shift

4. Answer the questions below.

1. Why couldn't women get dressed on their own?
2. What materials were clothes made from?
3. Which item of clothing was worn both by the rich and the poor women?
4. Did women in the 18th century wear underwear?

5. Now watch the video in segments and answer the questions below.

1. What was the purpose of the *shift*?
2. How are the stockings different from those women wear today?
3. How were *garters* used if you wanted to go dancing?
4. What were *stays* used for?
5. Did clothes normally have pockets?
6. Why does the author use the nursery rhyme "Lucy Locket lost her pocket...?"
7. How many *petticoats* would an 18th century woman wear?
8. What function did the *kerchief* have?
9. Where was the *stomacher* worn?
10. Why did the petticoat have side openings?
11. Did the gown have buttons?
12. What items was put on the last?

8. CREATING A SMALL EXHIBITION

1. Explain the terms below.

1. a small exhibition
2. one cabinet themed exhibit

2. How is a small exhibition prepared? Put these steps in the order you think they happen. Then watch the video and check your answers.

- ___ Organise the content of the exhibition (chronologic, taxonomic or thematic)
- ___ Choose preliminary objects
- ___ Organise a brainstorming session
- ___ Select exhibition theme
- ___ Brainstorming session exhibition theme preliminary objects
- ___ Group objects together across themes
- ___ Consider your audience

3. Watch the last part of the video. Then answer the questions below.

1. Name three useful guidelines relating to display cases.
2. What advice is given about the labels?
3. What are the following objects needed for when creating an exhibition?
 - A) *plinths, object rests, stands*
 - B) *wood, foam core, cardboard*
 - C) *hooks*
4. What is a *mock-up* of a display case?
5. What is a *label rest*?
6. What is a *display case*?
7. What is a *pull up banner*?

- 4. In groups, plan and explain how you would prepare an exhibition about the lives of secondary school students in the early 21st century.**

9. THE EU IN TEN OBJECTS – THE BEACHES

1. Watch the video and note what is said about:

1.	The beaches in 1970	
2.	Sewage	
3.	1975 EU rules	
4.	2006 EU rules	
5.	The cost of the clean up	
6.	The state of British beaches now	
7.	Blue Flag	

2. Based on the video, what conclusion can we make about the beaches in connection with the EU?

10. A DAY IN THE LIFE OF PHILOSOPHY STUDENT

1. Watch the University of Birmingham video and mark the statements below as TRUE or FALSE.

1. Mark and Nick are both third-year philosophy students. T / F
2. For the module on Logic, you need journal articles as well as books. T / F
3. You need to collect journal articles in the university library. T / F
4. You can't ask questions during the lecture. T / F
5. Lectures form the biggest part of a philosophy student's life. T / F
6. If you need to do some quiet work, Mark recommends the University library. T / F
7. You have to meet your tutor once a week. T / F
8. Philosophy seminars cover the lecture topics. T / F
9. You are expected to participate in debates during seminars. T / F
10. You are told what topic to research in your dissertation. T / F
11. Your tutor guides you through your dissertation. T / F
12. In Philosophy you are mainly assessed through tests. T / F
13. Mark and Nick are off to a pub in the University campus. T / F

2. Using your own experiences as a university student, describe a day in your life as a student of your discipline.

11. THE ACADEMIC STUDY OF RELIGION EXPLAINED

1. Watch the video and complete the table below with information from it.

1. The reason why religious studies can be considered to be a multidisciplinary study	
2. Definition of sociology	
3. A fitting example of collective behaviour	
4. Names of the sociologist interested in the role of religion in economic structures	
5. The topic Nancy Ammerman's research	
6. One of the questions Ammerman examined	
7. Two tools that are used to study religion	
8. The difference between psychological approach and the sociological approach	
9. Pascal Boyer's hypothesis about religion and people	
10. One area of religion neuroscience studies	
11. The reason Hume considered to be an important figure in the study of religion	

12. The reason why religious studies are a separate scientific discipline	
13. The reason why different approaches in the study of religion are seen as a bonus	

12. THE EU IN TEN OBJECTS – VAPING

1. Watch the video and note what is said about:

1. Vaping rules in Britain	
2. General consumer product legislation	
3. New EU rules on the way	
4. The ker-ching	
5. Excise duty	

2. Based on the video, what conclusion can we make about vaping in connection with the EU?

13. THE FIVE BENEFITS OF ART

1. Look at the five benefits of art listed below. Can you explain what they mean? Which of the statements do you agree / disagree with?

- A) Art keeps us hopeful.
- B) Art makes us less lonely.
- C) Art rebalances us.
- D) Art helps us to appreciate stuff.
- E) Art is propaganda for what really matters.

2. Now watch a video in which philosopher Alain de Botton gives his top five reasons why art is such a vital force for humanity and what are its benefits. As you watch, complete the gaps in the explanations below.

Video link: <https://youtu.be/ZVlQOytFCRI>

A.

1. **Arts keeps us hopeful.** Art shows us _____ things. For example, _____ or _____. The top selling postcard in the world from the Metropolitan Museum of Art in New York shows a work of art which is _____. Some people object, saying that life is not like art shows us. However, if we admire a work of art showing beautiful things, it does not mean we forget what _____ is really like. Beautiful art helps us not to feel _____. It is an emblem of _____.

B.

2. **Art makes us less lonely.** Many of us carry a cheerful façade, not showing our _____, because we don't want to be seen as losers. Art reassures us that pain is _____. Some great works of art show the pain that is inside all of us publicly _____. For example a sad piece of _____ or a sombre _____ will not depress us. It will remind us that _____ is part of being human. It reminds us that every good life is also full of suffering, confusion, _____ and distress.

C.

3. **Art rebalances us.** All of us are a little bit unbalanced. We can be too masculine or too _____ , too calm or too _____. Art can _____ for what we are missing in our life. When we are moved by a piece of art, it may be because it contains things that we need in our life. For example, it can be full of serenity we admire, but _____ enough of. Or it can show _____ we don't have in our relationships. Sometimes a whole society _____ with a certain style in art. This can be seen as a way to balance itself - for example Britain in the 19th century with beauty against brutal _____ .

3. **For the two remaining benefits of art (4, 5) find two supporting arguments (A, B, C, D).**

4. **Art helps us to appreciate stuff.** _____

5. **Art is propaganda for what really matters.** _____

- A) Art can be seen as a motivator for a certain cause.
- B) Art shows mundane things as glamorous.
- C) Art teaches us to appreciate ordinary things.
- D) Art supports some of the nicest emotions and attitudes in the world.

14. MORMONISM

1. In small groups decide which set of questions you would like to find out the answers to. Then watch the two clips to find the answers.

A.

Who do Mormons worship?

What does the Church teach Mormons to do?

Do Mormons believe in the Old and New Testaments?

Do Mormons have communications from God? How?

Why is family so important to Mormons?

B.

Describe the Heavenly Father's plan.

What do Mormons purportedly believe about Elohim?

What have Mormon critics claimed Mormons believe about Earth's creation?

Why is Joseph Smith revered as a prophet?

Why do critics say the Temple is so important to Mormon males?

C.

Why do Mormons love their love text?

How is the attitude to revelation different to non-Mormon Christians?

How did Jesus purportedly become saviour and Lucifer the devil?

Why do you think some Mormons today say what the religion has become is more important than the talking about the ancient stories as literal fact?

15. THE TERRIFYING DANGER OF WEARING MAKE UP IN NORTH KOREA - PART 1

1. Watch the first part of the video in shorter segments and answer the questions.

1. Do the women in the video correspond to your picture of underground resistance?
2. What do “access to the Internet in North Korea” and “access to cell phones in North Korea” have in common?
3. What is a new wave of resistance?
4. What is K-beauty?
5. What are some of the specific rules that Jessie had to follow in North Korea?
6. Why does North Korea control people’s appearance?
7. What information does the state issued guide on hairstyles have?
8. Who approves the hairstyles on salon menus?
9. What happens if you don’t follow it?
10. How did North Koreans learn about beauty products?
11. How did South Korea begin building its international influence?
12. How did the Korean wave reach North Korea?
13. What do many North Koreans realise when they watch Korean dramas?

2. Name or explain:

1. The reason why North Korean has no names for beauty products	
2. Two items of <i>The Korean wave</i>	
3. The South Korean government strategy to export Korean culture	

4. Difference between <i>soft power</i> and <i>hard power</i>	
5. The effectiveness of <i>soft power</i> in North Korea	
6. Some of the activities of the non-profit organisation <i>Liberty in North Korea</i>	

16. THE TERRIFYING DANGER OF WEARING MAKE UP IN NORTH KOREA – PARTS 2–3

PART 2

Watch the second part of the video and answer the questions.

1. How is Danbi's story different from Jessie's?
2. How many political prisoners are there in North Korea today?
3. What do satellite images and personal accounts tell us about North Korea?
4. What happened to Danbi when she was in prison?
5. How many people escape North Korea each year?
6. How do they make the journey?
7. Why do they call K-beauty a tool of comfort, resistance and international influence?

PART 3

Watch the third part and mark the statements as TRUE or FALSE.

1. Kim Jong Un sees K-beauty as a threat to the society. T / F
2. It is important for North Korea to prevent South Korean beauty products to enter their society. T / F
3. Beauty has become a form of weapon between North and South Korea. T / F
4. Beauty will help free the North Korean people. T / F

17. THE EU IN TEN OBJECTS – THE SAUSAGE

1. Watch the video and note what is said about:

1. Animal welfare rules in Britain	
2. The British and animals	
3. British legal requirements on animals and farms	
4. European animal farmers	
5. Problems of the British pig farmers	
6. The price of pork products	
7. Trade barriers	
8. Searching for a bargain	
9. Imports into Britain	

2. Based on the video, what conclusion can we make about the sausage in connection with the EU?

18. YOUNG PEOPLE AND SOCIAL MOVEMENTS

1. Complete the gaps in the text below with a suitable expression from those offered. Then watch the video to check your answers.

Young people have helped drive social movements around the world. From protesting the _____ to furthering _____, youth are often on the front lines of political and _____, hoping to make the world a _____. Reasons for youth participation and movements vary.

Compared to adults, youth often have larger _____ which can serve as conduits for the _____ and mobilisation. Young people are often more inclined to be innovative in their _____. They may adopt the _____ to help spread their message and mission. Also, youth may have _____ and bandwidth than older generations, giving them a greater chance to _____ and fight the status quo. Altogether, reasons such as these make youth participation in social movements an incredibly powerful element.

- A. *use of media*
- B. *latest technologies*
- C. *new ideas*
- D. *more time*
- E. *better place*
- F. *take risks*
- G. *transmission of ideas*
- H. *social networks*
- I. *established order*
- J. *social transformations*

19. THE ILLUMINATI

- 1. In pairs choose the set of questions you want to find answers to (A – easy, B – more difficult). Then watch the video about the Illuminati and answer them.**

A.

1. Name *one* symbol used by the Illuminati.
2. Why did the Illuminati have to disband in 1785?
3. Name some of the celebrities that some conspiracy theorists think were assassinated by the Illuminati.
4. Why do conspiracy theorists believe that these celebrities were targeted?

B.

1. What proof is there that the original Illuminati's influence continued beyond its disbanding in 1785?
2. What proof is there that any of the celebrities mentioned in the video are or were associated with the modern-day Illuminati?
3. Which of the symbols of the Illuminati mentioned in the video seems to you to be the most appropriate symbol for the organisation? Explain why.

- 2. In groups discuss one of the questions below. When expressing your opinion, explain what you think and add supporting arguments, using suitable cause and effect expressions. You can also add a counterargument and explain why it is wrong. You may use some of the expressions in the box below.**

I agree / disagree with the statement.

My main reason for this is that...

I believe that...

...the reason for this is...

Therefore...

For this reason, ...

Someone who disagrees with me would say...

They might believe this because...

However, this is wrong because...

1. Do you agree with the speaker in the video that the idea of the Illuminati is “terrifying”?
2. How do you think that a secret society initially founded on secular values of freedom and justice ended up becoming associated with world dominance and oppression?
3. What similarities and differences do you see between conspiracy theories and religion?

20. ALTERNATIVE MATH

1. Watch the video and answer the questions below.

1. Who are the main characters of the story?
2. How would you describe the following characters?
 - A) Danny
 - B) Mrs Wells
 - C) Danny's parents
 - D) Principal
 - E) The School Board
 - F) The journalists
3. What do you think Danny's father means when he says "Danny is a free thinker"?
4. Why does Danny's mother accuse Mrs Wells "to be right out of Nazi Germany"?
5. Why does the principal think Mrs Wells should apologise?
6. Why does Mrs Wells believe it is *she* who should be apologised to?

2. In your opinion:

1. What are the reasons for the accusations that Mrs Wells is abusing her student's First Amendment Rights?
2. Why is Mrs Wells not keeping her students for more than a year?
3. What are the reasons why Mrs Wells is not "more open-minded" about math?
4. Do you believe there is something wrong about only one acceptable answer at school?

3. What do the following statements from the principal mean? Explain their meaning.

1. Parents don't want you ramming your biased views down their kids' throats.

2. I certainly hope you have that correct answer when the media gets wind of this.
3. This school minus you equals tomorrow.

21. TEACHING WITH OBJECTS IN A MUSEUM

1. Watch the video and answer the questions below.

1. Who is Christina Halperin?
2. Who is Bryan Just?
3. Why is it useful for students to touch the archaeological artefacts?
4. Name three of the objects that are discussed in the video.
5. How do the students respond to being able to interact with the objects?
6. What is the purpose of the manufacturing workshop?
7. How do the students perceive the manufacturing workshop?

2. Complete the gaps with the expressions offered. One of them is not needed.

Princeton University professor _____ to prepare a special hands-on workshop for University students of art and archaeology. In the workshop, the students are able to touch the objects and use them, for example to use a blow pipe _____. In the practical part of the workshop students _____. They learn how _____ to produce works of art. Additionally, they also learn to appreciate _____ without moulds by the native peoples of Mesoamerica.

- A. *the time and effort that went into producing objects*
- B. *joined the curator for ancient American art*
- C. *to produce music*
- D. *to paint pictures*
- E. *experiment with clay*
- F. *moulds were used in the past*

22. THE EU IN TEN OBJECTS – THE CLOCK

1. Watch the video and note what is said about:

1. Greenwich Mean Time	
2. Working Time Directive	
3. Time before the Working Time Directive	
4. Complaints about the Working Time Directive	
5. 48 hour working week	
6. Problems with re-writing the Working Time Directive	

2. Based on the video, what conclusion can we make about the clock and time in connection with the EU?

23. THE SCIENCE OF THE SOUL – PART 1

1. Watch the first part of the video and mark the statements as TRUE or FALSE.

1. Soul has been the focus of human interest since the beginning of time. T / F
2. It is a scientifically proven fact that soul measures approximately 21 grams. T / F
3. Dr. McDougal's experiment has been successfully duplicated many times. T / F
4. One of the core beliefs of most cultures and religions is our immortality. T / F
5. The soul dies with the body. T / F

2. Look at the jumbled-up sentences below. Match the first half of each sentence (1-5) with its second half (A-E).

- | | |
|---|---|
| 1 The questions have intrigued people | A on some answers using new technology. |
| 2 Experts are closing in | B on scientific evidence of the soul. |
| 3 Ancient cultures did not rely | C the soul by a Boston physician in 1907. |
| 4 Twenty-one grams was the weight attributed to | D duplicate MacDougall's macabre test. |
| 5 No one has been able to | E since they first walked the earth. |

24. THE SCIENCE OF THE SOUL – PART 2

1. Watch Part 2 of the video and answer the questions below.

1. Where can we trace the beginnings of the Western beliefs on *soul*?
2. Who laid the foundations for what we believe today?
3. What did the Greeks believe about the body?
4. In what ways is their view on *soul* unique?
5. Did the Greeks believe we are given only one body?

2. Sum up what you have learned about the Greek beliefs about the body and the soul.

25. THE SCIENCE OF THE SOUL – PART 3

1. Watch the video and answer the questions below.

1. What did the ancient Greeks believe happens to the body and the soul after death?
2. In what way is the Greek view on the body and the soul different from the Christian view?
3. What does Dante's Inferno show about Christian beliefs on the soul?
4. What did René Descartes try to prove with his statement "I think, therefore I am."?
5. What does Dyan Elliot mean by "universal human phenomenon"?
6. Does Ray Kurzweil believe science should be able to measure the soul?

2. Watch the video again and mark the statements as TRUE or FALSE.

1. Resurrection and immortality used to be very distinct concepts in early Christianity. T / F
2. Modern Christianity has difficulties separating the concepts of body and soul. T / F
3. All three speakers in the video believe that we all are souls. T / F
4. Consciousness is a proof of a supernatural soul. T / F

3. In groups think of the possible answers to this question:

If the soul leaves the body after death where does it go in the years or even centuries it may have to wait until the day that Jesus returns to judge the living and the dead?

TAPESCRIPTS

1. STORIES FROM THE STONE AGE – PART 1

It's the end of the last Ice Age. Our ancestors have survived this freezing desolation for 25 thousand years. They are hunter-gatherers. They travel light, their children with them, one meal away from starvation. They are never able to settle down. But these nomads are about to change the world. Their Stone Age revolution will make our civilisation possible. They will set humanity on the long journey to the modern world.

Around 15 thousand years ago the climate began to change. The glaciers melted and with water, the world came back to life. One of the best places for humans to live now was an area of the Middle East we call the Fertile Crescent, from Israel to Iraq. The hills were dotted with trees, which spread quickly as the weather improved. The open woodlands were like a garden, supporting a new range of edible plants. Animals flourished on the uplands and fertile plains. It was a hunter-gatherer's paradise.

It was here the travelling bands found something completely new, which would change humanity forever. They discovered a huge family of plants – the grasses. It was a vast supply of grain. This was the spark that would make human progress possible.

The evidence is scattered in valleys across the Fertile Crescent. These people left no recorded language or stories. All the archaeologists can do, is dig. In the 1920s, the first great woman archaeologist, Dorothy Garrod, carried out excavations around Mount Carmel in Israel. She was looking in caves she thought had been used 50,000 years earlier. Instead, she unearthed the body of a man buried around 12,000 years ago. He was curled up, wearing a beautifully carved headband decorated with pipe-like seashell. It was so distinctive, Garrod believed she discovered a new people. She named them the Natufians.

As she kept digging, she found something researchers had never seen before. It was a tool with a bone handle. It held a line of sharp flint blades. The were coated with a shiny residue – traces of a wild grass, an ancient form of wheat. It was a sickle, a tool designed especially for cutting grass. So Dorothy Garrod knew the Natufians were collecting the new grass foods in large quantities.

At the same time each year, these ancient people would have found the ripening grass in huge areas. Many of them were not edible, but they managed to select all the useful species. Now, they had barley and wheat. But, they were travellers, working together in small family groups. They had to carry everything they harvested. This burden would ultimately change their way of life.

Archaeologists estimate there were no more than a thousand families living in the whole of Israel and Jordan at that time. There was enough grains to feed them well. And, it was all growing wild.

George Willcox, archaeobotanist: Now, archaeologists have experimented in harvesting wild cereals in their natural area in the Middle east. And what they found is that one person harvesting for about a period of three weeks can produce enough food to feed a family of four for a whole year.

These ancient grasses are the forerunners of modern crops. The grains discovered by the Natufians still feed more than a half of the world's population today.

Based on: AllHistories. *Stories from the Stone Age* - 1of15. 2009.

<https://youtu.be/-7bqi70B3tE>

2. STORIES FROM THE STONE AGE – PART 2

Of all the foods they ate, grain was unique in one vital way. It did not decay. Keep it dry and it lasts for decades. For the first time they had food they could rely on for long periods of time.

Now, they needed to store their grain. There was a reason to stay one place. This was the first time in the Middle East we know people built shelters to last from year to year, and they remained here from generation to generation, down the centuries.

They chose their sites carefully, many had low stone walls. The remains can be found all through the region.

Prof. Ofer Bar-Yosef, Archaeologist: The Natufians in time of plenty, established their villages or small, small villages, hamlets, where they had a series of pit houses which required some energy expenditure. They had to dig into the ground, build walls sometimes up to one meter high and then create some sort of a cover with brush. They were now large, but the community itself was not large, an estimated between 25 to fifty people.

Inside, each hut had its own hearth where food was cooked on hot stones. On the floor they left the fragments that today provide the clues to their daily life. Pieces of flint, shavings of bone, burned seeds stayed in the ashes of the fire. They threw the remains of their food on the ground. To archaeologists, this refuse is a mine of information. It shows just what wild game they were able to catch. Their hunting expeditions were still vital for their diet.

The Natufians had a unique feeling for decoration. They loved carving and carefully shaped their mortars and pestles. It's now that archaeologists find them in numbers far greater than ever before. They may have traded their carvings for the hard mortar stone.

These would have had to be made out of a single large block of basalt. You can see the shape, almost perfectly circular, lovely bevelled rims, beautiful footed stands, and even thicknesses of the vessels all the way through... these would have been many hours of careful work put into producing these things. And doing so to, once again, to a high aesthetic

standard that goes perhaps beyond the immediate needs of a piece of rock to pound a pestle to grind up seeds.

The most amazing thing about these mortars is their sheer size. They were far too heavy to carry around. We know the Natufians left them year after year at their own hearths.

They are beginning to settle down near their own food supply.

These early varieties of grain did not allow them to turn the flower into bread. Instead, a coarse biscuit combined different grains. A kind of pancake was the ancestor of today's flatbread. Skilled processing meant their teeth were not worn away by the coarse grain.

They seemed to have been clever about storage, although all the evidence has decayed. We know hollow gourds grew in the area and they understood how to tan leather. The stored food must have been a treasure. It was a chance to share and celebrate, and keep the clan together. It meant they could plan ahead and rely on the future.

But stored grain was not enough to guarantee survival. The Natufians needed to combine their grain with seasonal foods like berries and nuts. They were instinctively creating a balanced diet. Fruit and vegetables with meat and starch.

Inadvertently they were directing the future evolution of plants, choosing the best, the biggest, the sweetest to carry home. It was the seeds of these carefully selected foods that ended up in the rubbish pile. The refuse was moist and organically rich, rather like a garden bed. The plants would sprout and crosspollinate to create a more useful strain. These were the first experimental gardens.

Based on: AllHistories. *Stories from the Stone Age - 1of15*. 2009.

<https://youtu.be/-7bqi70B3tE>

3. STORIES FROM THE STONE AGE – PART 3

Particularly in the hot sun the community probably came together. Archaeologists guess that it was an intensely shared world based on giving rather than individual wealth. We know nothing about their social structure. In modern hunter-gatherers this is often extremely complex, regulating small groups that relied on each other with almost no privacy. But we do know these bands met together as part of a larger culture. They traded or shared prized materials which helped to maintain a network of extended kin. This trade kept the wider Natufian culture together. It enabled their tools to travel throughout the region. They were experimenting with the beginnings of commerce. What's more, they swapped ideas, new tools, new decorations and foods. But these meetings between clans had an even more fundamental purpose. Biological survival demanded they bring back new blood to the settlement.

With permanent buildings the Natufian world was changing. Increasingly they must have thought of themselves as coming from this valley and this cluster of huts.

Based on: AllHistories. *Stories from the Stone Age - 1of15*. 2009.

<https://youtu.be/-7bqi70B3tE>

4. STORIES FROM THE STONE AGE – PART 4

Their rituals and beliefs are gone, with hardly a trace of evidence. But we know they had a ceremony which linked the death of someone special to their home. They dug a hole in the floor under the fire place. And there, they buried the dead. They made it a sacred place.

They brought in a huge river stone and placed it in the grave on top of the body. The grieving family added the kind of objects found in so many graves – the poignant treasures of daily life. These graves are found across the Natufian world. The dead are all less than fifty years old and they died of injuries.

Based on: AllHistories. *Stories from the Stone Age - 1of15*. 2009.

<https://youtu.be/-7bqi70B3tE>

5. BRINGING CHILDREN TO MUSEUMS

Aaron Paterson, Community Learning Officer: Westminster Abbey is an incredible building in the heart of central London, and its position as the coronation church in this country is just one of the reasons why we welcome families from across London the UK and the rest of the world.

Grazyna Richmond, head of Learning: We do all sorts of activities at the Abbey. We run art and crafts and storytelling, we run family tours as well on all sorts of different subjects. There's a thousand years' worth of history to pick from and over 3,000 people buried and remembered here so it's a really rich history to draw upon.

Aaron Paterson, Community Learning Officer: Our free family events take place in our beautiful walled garden in the cloisters and in the colder months indoors and throughout the summer we have five weeks of activities and anyone can sign up to our mailing lists for regular updates and for more unique opportunities to get involved with the Abbey.

Based on: Westminster Abbey. 2018. *Kids & Family Fun at Westminster Abbey in London*. <https://youtu.be/4RSgzJ2UNqs>

6. HOW MUSEUMS CAN HOOK CHILDREN ONTO A LIFE TIME OF LEARNING

With young children, and in particular in museum spaces we found that when children and parents are conversing together about the exhibits, their learning is deeper, so they stay longer at the exhibits, there's more information shared about that exhibit context and their curiosity - both of the parent and the child is really stimulated.

So, the research is really important for us going forward in terms of the way that we plan our exhibitions, our spaces, our building - all of the kind of facilities that help children and families to learn together. So, looking at how they learn, helping those young children become part of a lifelong journey into learning and to understanding how museums are for them is incredibly critical for the sustainability of museums.

Based on: Macquarie University. 2019. *How museums can hook children in for a lifetime of learning.* <https://youtu.be/qfPqHtwD8II>

7. GETTING DRESSED IN THE 18TH CENTURY

The shift was the undergarment worn next to the skin, made from linen.

It was washable and protected the clothes from bodily moisture and the body from possibly harsh textiles being worn. It was not meant to be seen.

No knickers were worn. Over-the-knee stockings made from wool cotton silk or a mixture of these yarns were machine or hand knitted.

They were often decorated at the ankle with a woven design known as clocks. Ribbon garters were tied just above the knee. However, for walking or dancing the garters were often tied below the knee and the stocking rolled down over them to secure everything in place. The Dickey petticoat is a knee-length white linen petticoat worn for warmth and modesty.

Stays were made from layers of linen and boned with strips of baleen.

Some were left plain and others faced with decorative silk fabric.

They altered the body to the characteristic 18th century shape of upright flat back, narrow conical waist and raised bosom. Pocket bags were worn at the hip and carried around the waist on the linen cord.

Side openings and the skirts allowed access to them. They were made from plain or decorated fabric embroidered or as in this example made from a patchwork of pieced fabrics.

It was possible to lose your pockets however if the ties came undone.

Lucy locket lost her pocket, Kitty Fischer found it, not a penny was there in it, only a ribbon round it.

Paneas or a hip pad were worn to lift and display the skirts and to emphasize the small waist. The hip pad was a large roll tapering at the ends and tied around the waist. It may have been padded with anything from wool to cork. At least one full-length linen petticoat was also worn. In the winter an under-petticoat wadded with wool and quilted for warmth may have been worn. During the day a linen or silk kerchief or fisher was worn over the bosom for warmth, modesty and protect from the Sun. It could be worn tucked into the gown or worn over the shoulders and sometimes it was crossed over the chest and tied at the back.

The stomacher was a decorative panel of fabric that filled the centre front bodice of a gown. It could have been stiffened or just lined and had three pairs of linen tabs at the side, to help pin it to the stage beneath. Stomachers could be highly decorated and worn with many different gowns or made of matching fabric. The gown petticoat could be made of contrasting fabric or to match the gown. It was lined with silk or linen and had side openings for pocket access. Elaborately quilted silk petticoats were often worn in colder weather.

The gown is pinned into place down the side front of the stomacher with straight pins.

The maid's linen apron has a bib pinned into position.

The origin of the term "pinafore". She has placed the straight pins in the bib ready for fastening her mistress's gown. Ribbons beneath the gown's skirts are tied together to raise the skirts into a polonaise puff.

Day caps were worn by all classes and varied from practical to decorative.

Finally, a delicate silk or embroidered muslin apron is added, which serves no purpose but to indicate the fine status of the individual wearing it; conspicuous consumption.

Based on: National Museums Liverpool. 2017. *Getting dressed in the 18th century*. <https://youtu.be/UpnwWP3fOSA>

8. CREATING A SMALL EXHIBITION

Creating a small themed exhibition is a great way to showcase a particular story from your collection without having to rethink your permanent exhibition space.

A small exhibition could be relating to an event or anniversary in your region, and could be changed over a few times a year.

This video will illustrate how you can create a small one cabinet themed exhibit, or a series of cabinets to create an exhibition.

We will be using examples from the Strong Roots – Resilient Communities exhibition, which brought together ten communities and over 100 volunteers in the Buloke Shire to develop a travelling historical exhibition, following the 2011 floods. Members of historical societies across ten communities in the Buloke Shire gathered together to discuss ideas. The group then narrowed down ideas from the initial brainstorming session, to come up with a series of themes that could be covered in the exhibition. Once you have your exhibition theme and preliminary objects, you can decide how to organise the content of your exhibition. It could be chronological, taxonomic, or thematic. In this example, the group decided to use the thematic approach, and have grouped objects together across themes.

It is a good idea to also think about who you want to attract to your exhibition. Considering the collection items chosen for the exhibition, the group decided on themes including Sport, Communications, Education, War, Local business, and Aboriginal history and it was decided to dedicate a display case to each.

The general themes decided at the beginning of the process were examined, and the group considered what stories they might tell about these themes. Rather than just presenting facts, it can be helpful to tell a story about the object, or a group of objects.

Once you have narrowed down what objects you will include in your display. Experiment with a few different options before you decide how the display cabinets should be setup. This helps you decide if you are overcrowding the case and also gives you a sense of how much space you have for labels. It

is useful to photograph these mock-ups of your display, for your records and to help you decide which is the best option and what exhibition furniture you might require.

Many small museums and historical societies may have members who have carpentry skills who could build exhibition furniture such as plinths, object rests or stands from wood or even foam core. Alternatively, inexpensive and reusable display supports can be found at shop fitting suppliers. Consider each of your objects and the best way to display them as a group. An object such as this telephone headset benefit from being displayed upright using small hooks. To keep your display looking professional, it is important to make sure your labels and mounted objects are displayed straight. A spirit level makes this task easy.

Labels can be more easily read if they are mounted on an angle.

Label rests like this can also be made from strong cardboard or foam core. A more interesting display can be achieved by displaying objects at different levels. You can combine historical photographs with your label text to create an informative label. You can use basic word processing software to create labels like this, or design software if you have it available.

You could use quotes from diaries, journals or newspaper articles to help tell the story. When creating your object labels, use one clear font, with the object name or title in bold. It is common practice to use a sans serif font such as Helvetica or Arial, with a minimum point size of 12. Labels can be printed on plain white paper and mounted on foam core or forex. Trim the labels with a sharp Stanley knife to ensure you have a nice straight edge. Sometimes you may be putting together an exhibition on your own, or within a very small team. It is important to always have someone to run your ideas past, to proofread your labels and to give feedback on display ideas.

Since this exhibition was touring, it used a combination of pull-up banners with interpretation text and photographs, combined with small labels within the cabinets. You could do something similar with a larger overall interpretation panel attached to strong card, along with smaller labels within the display cabinet.

We hope that you can use some of these practical ideas to assist with your small exhibitions. If you are creating a one cabinet display, it may not be necessary to develop a full-blown exhibition proposal, but thinking about your exhibition under these terms can assist you to focus your ideas and consider all aspects of the exhibition development.

See our website for an exhibition proposal template and more resources and templates to assist you with your exhibitions and collection management.

Based on: AMaGA Victoria. 2012. *Online Museum Training - Creating a Small Exhibition*. <https://youtu.be/2YviD1Pcq9Y>

9. THE EU IN TEN OBJECTS – THE BEACHES

What does a beach tell you about the European Union? Well, let's take you back to the 70s, where glam rock was glam and our beaches were... well filthy.

TV report: "In 1972 a Royal Commission revealed that apart from the London region 80% of sewage from..."

We were pumping large volumes of raw sewage into the sea and doing absolutely nothing about it. Then in 1975 the European community decided to force everybody to clean up their bathing waters. Britain battled Brussels on the beaches for years, refusing to do anything about it, but in 2006 the European Union made the standards twice as high and by last year- four full decades after those first rules came in - most of our beaches had passed.

The clean-up has cost our government two and a half billion pounds. Since 1990 in all 21,000 bathing sites across the EU, in Switzerland and Albania as well, are being monitored. It's a common standard so you should know what your chosen holiday destination beach will be like.

Finally, the best beaches will they're awarded a Blue flag but that is nothing to do with the EU as it's run by an NGO in Denmark.

Based on: BBC News. 2016. *EU in 10 objects: Beaches* - BBC News.

<https://youtu.be/GyFER7pAG5c>

10. A DAY IN THE LIFE OF PHILOSOPHY STUDENT

Mark: Hello, I'm Mark and I'm a third-year Philosophy student...

Nick: ... and I'm Nick, a second-year Philosophy student.

Mark: Before we show you a day in our lives, philosophy isn't just about what this guy thought two-and-a-half thousand years ago.

Nick: You may be surprised by what a philosopher gets up to on a day-to-day basis! We're both starting the day with a lecture.

Mark: This is my weekly two-hour lecture on Logic. This lecture is for my module called Logic: its Limits and Scope, which concerns logical theorems - like completeness - and their proofs. The books I need for this module can be found in the library on campus and any required journal articles can be easily accessed through my online library account. Lectures can be quite informal and students are able to raise their hands and ask questions throughout and in the ten-minute break in the middle of the lecture. As you can see this lecture is quite small...

Nick: ... but my lecture's much bigger! This is my two-hour-long weekly lecture for my Philosophy of Religion module and today's lecture is on Philosophy students don't have as many lectures as in other disciplines, so it's not a bad idea to talk through any questions I may have with the lecturer after the lecture has finished - the lecturers won't mind!

Mark: Lectures take up about 15% of my working week. I'm now going to do some further research for this module. There are many spaces around the university for doing some quiet work. During this time, you'd probably be doing some further reading and writing up lecture notes. My favourite place to study is the ERI Building - The European Research Institute - which is also the home of the Philosophy Department. I like it in here because: there are plenty of computers and workspaces, it's quiet enough to concentrate and my lecturers are always nearby to talk with. You'll also see lecturers when you have termly Personal Tutor meetings with your allocated tutor in the department. These meetings are to discuss your progress and any issues you may be having. Each Philosophy student also has

a weekly or biweekly seminar for each module, which cover lecture-topics. Nick has one now!

Nick: Seminars are comprised of small discussion groups where you debate topics introduced in lectures, as well as ask any questions you may have concerning the text you're required to read for the seminar. These include some of the best works of philosophy you'll come across!

Mark: By your third year, you'll need to do a dissertation. This is an independent research project, the topic for which you choose. You'll be assigned a supervisor, who you can arrange to meet with, to help guide you. Most ordinary assessments in Philosophy, however, involve writing essays. These are submitted online and you can ask for advice from your lecturers during their office hours. These are weekly slots during which lecturers' doors are open for students to ask questions and discuss their modules.

Nick: After a long day, I like to meet my friends in Joe's Bar, the student bar that's located on campus, for a laugh and a drink.

Mark: That was a day in the life of a philosophy student...

Based on: University of Birmingham. 2017. *A day in the life of a Philosophy student*. <https://youtu.be/zcAW0r0q0UM?t=85>

11. THE ACADEMIC STUDY OF RELIGION EXPLAINED

I've always been jealous of academics who have fancy job titles like sociologists or archaeologists they just sound so cool but what do you do when you study religion? Am I a religionist? Well, one of the reasons why this is even an issue is, because religious studies the academic discipline draws from multiple methods - from anthropology, from sociology, and even some of the hard sciences like neuroscience, bringing all of these tools to the table to study the single subject - religion.

So, what are some of the main approaches to the academic study of religion and how do they differ? Let's start with the sociological approach to religion. Sociology is the scientific study of society including the structures interactions and collective behaviour of human beings and if we're talking about collective human behaviour, religion is a great example. So, it shouldn't surprise you some of the foundational thinkers of sociology studied religion. Emile Durkheim in his book *The elementary forms of religious life* tried to describe the origins and function of religion in society. Sociologist Max Weber analysed the role religion played in economic and social structures with his essay *The Protestant ethic and the spirit of capitalism*, and although later studies are a little more sophisticated than Durkheim and Weber, these scholars continue to shape the sociological study of religion.

Modern sociologists such as Nancy Ammerman at Boston University, study the social structures and practices of religion as it's practiced in daily life asking questions like how do new religious movements form? Why do humans participate in communal ritual? and How do factors like gender, race and ethnicity all influence religious identity? Studies like these use a combination of quantitative and qualitative tools like analysing demographic data, conducting surveys, in-person interviews or even archival research, but all of these tools combined to identify and analyse religion as it functions in society.

But while guys like Durkheim and Weber were studying the intersection of religion and society, scholars like Freud were taking a psychological approach to religion, studying how the human mind, our thoughts our emotions and even the biological processes of our brain influence religious

belief and practice. Now Freud famously compared religious rituals to obsessive-compulsive behaviour in his essay *Obsessive actions and religious practices*, but modern scholars have generally debunked his more eccentric approaches to religion, while at the same time building on his methodology of focusing on the human brain. Some of these studies take a more Freudian approach to religion, like Princeton Emeritus professor Gannon Sakurai who uses psycho-analytical methods when studying the religions of his home country Sri Lanka.

Other scholars take a more cognitive science approach. Pascal Boyer for example, a professor of anthropology and psychology at Washington University St. Louis applies the study of evolutionary psychology to religion. In his book *Religion explained* he argues that the tendency towards religion is hardwired into the human brain and you'll notice this sounds a lot like the hard sciences.

Contemporary figures in the scientific study of religion include Dimitri Legolas who measures different levels of hormone production and extreme rituals and Patricia Sharp who studies the neural underpinnings of meditation and mindfulness. What unites this research in the scientific study of religion is not so much a single methodology but a tendency to emphasize reductionism and explanation.

During the 18th century the philosopher David Hume argued that religious beliefs and behaviours could be explained naturalistically without and appealed the theological explanations or personal spiritual experience. This simple idea has formed the core of the scientific study of religion, that religion can be explained using the tools that we use to analyse any other aspect of human behaviour.

So, at this point you might be asking yourself: Well, why do we even need to bother having a separate discipline called religious studies? And one reason why this is the case is because religion is just too complex for one discipline to manage. Remember, religion is embedded in all aspects of culture - our art, our politics, our literature, gender, race, ethnicity, all influence it. Religious studies demands an interdisciplinary approach and it demands scholars and students who are able to apply different methods to the study of religion but none of these approaches are mutually exclusive. You can be an anthropologist of religion who uses psychological

approaches. You can be a historian of religion who also uses archaeological data like my but this is actually an advantage to religious studies because different approaches ask different questions and reveal different sets of data.

So, whether you're a biologist or have interest in philosophy or politics you probably can find a home in religious studies.

Based on: ReligionForBreakfast. 2017. *The Academic Study of Religion Explained*. <https://youtu.be/6VAx4jZbBr8>

12. THE EU IN TEN OBJECTS – VAPING

What does vaping tell you about the European Union? First, here's a handy guide to some of the places you can't vape in the UK. None of those rules have anything to do with the EU. Now, e-cigarettes of course are a new technology and at the moment regulation is taking time to catch up. Here in Britain, they're covered by general consumer product legislation but new EU rules are on the way. They're going to heavily restrict product advertising; they're going to limit how much nicotine could be inside an e-cig and they're going to require manufacturers to make them childproof. What about the ker-ching, ker-ching? So, the European Commission is looking at whether a cigarette should have excise duty slapped on them just like normal cigarettes and fuel does. On e-cigs the European Commission is going to carry out public consultations and impact assessments and it's one of those policy areas where every single country in the EU has to agree on a proposal, if it is made. So, if the UK didn't like it, it could stop it happening.

Based on: BBC News. 2016. *The EU in 10 Objects: The e-cigarette* - BBC News.
<https://youtu.be/Jft8MGuKJ3g>

13. THE FIVE BENEFITS OF ART

You might think there was a simple answer to this. After all, we know how to say what most things are for: like this or that. People flock to museums like never before so they must have their motives but when it comes to art people get strangely afraid to ask too directly what it might all be for because, well, everyone except you might know the answer already. It's perhaps obvious, it's perhaps too complicated. The result is an awkward silence and a lot of confusion. But maybe it shouldn't be that hard to say what art is for. Maybe we can have a go at ascribing certain rather clear purposes to art.

Here's five things that art might be able to do for us.

It's an obvious but striking fact that the most popular works of art in the world show pretty things: happy people, flowers in spring, blue skies. This is the top selling post card in the world from the Metropolitan Museum of Art in New York. This enthusiasm for prettiness worries serious types a lot. They wonder: "have people forgotten what life is really like?" But that seems a misplaced worry. We need pretty things close to us not because we're in danger of forgetting the bad stuff but because terrible problems weigh so heavily on us that we're in danger of slipping into despair and depression. That's why prettiness matters - it's an emblem of hope, which is an achievement. Prettiness - those flowers and blue skies and kids in meadows is hope bottled and preserved, waiting for us when we need it. The world often requires us to put on a cheerful facade but beneath the surface there's a lot of sadness and regret that we can't express from fear of seeming weird or a loser.

One thing art can do is reassure us of the normality of pain. It can be sad with and for us. Some of the world's greatest works of art have been loved for their capacity to make the pain that's inside all of us more publicly visible and available. Like putting on a sad piece of music, sombre works of art don't have to depress us, rather they can give us the welcome feeling that pain is part of the human condition.

Art fights the false optimism of commercial society. It's there to remind us with dignity that every good life has extraordinary amounts of

confusion, suffering, loneliness and distress within it. And that therefore, we should never aggravate sadness by feeling we must be freakish simply for experiencing it quite a lot. All of us are a little unbalanced in some way. We're too intellectual or too emotional, too masculine or too feminine, too calm or too excitable. The art we love is frequently something we're drawn to because it compensates us for what we lack. It counterbalances us. When we're moved by a work of art, it may be because it contains concentrated doses of qualities we need more of in our lives. Perhaps it's full of the serenity we admire but don't have enough of, perhaps it's got the tenderness we long for but that our jobs and relationships are currently lacking. Or perhaps it's suffused with the pain and drama we've had to stifle but want to get in touch with.

Sometimes a whole society falls in love with a certain style in art because it's trying to rebalance itself: like France in the late 18th century that wanted David as a corrective to its decadence or Britain in the 19th century that looked to the pre-Raphaelites to counter the effects of brutal industrialisation. The art a country or a person calls "beautiful" gives you vital clues as to what's missing in them. It's in the power of art to help us feel more rounded, more balanced and more sane.

The media is constantly giving us hints about what's glamorous and important. Art also tells us about what's glamorous and important but, fortunately, given that you weren't invited again to the Oscars this year, it usually picks on some very different things. Albrecht Durer makes grass look glamorous, John Constable draws our attention to the skies, van Gogh reminds us that oranges are worth paying attention to, Marcel Duchamp challenges us again to look at the seemingly mundane. These artists aren't falsely glamorising things that are better ignored, they're justly teasing out a value that's been neglected by a world with a deeply distorted and unfair sense of what truly matters. Art returns glamour to its rightful place, highlighting what's genuinely worth appreciating.

Nothing seems further from good art than propaganda, the sort encouraging you to fight or what government to support. But one way to think about art is that it is a sort of propaganda in the sense of a tool that motivates and energises you for a cause, only it's propaganda on behalf of some of the most important and nicest emotions and attitudes in the world, which it uses its skills to make newly appealing and accessible.

It might be propaganda about the simple life or about the need to broaden one's horizons, or about a more playful, tender approach to life. It's a force that stands up for the best sides of human nature and gives them a platform and an authority in a noisy, distracted world. For too long art has attracted a little too much reverence and mystique for its own good. In its presence we're like someone meeting a very famous person, we get stiff and lose our spontaneity. We should relax around it as we already do with music and learn to use it for what it's really meant for: as a constant source of support and encouragement for our better selves.

Based on: Guardian Culture. 2014. *What is art for? Alain de Botton's animated guide* | Art and design. <https://youtu.be/ZVIQOytFCRI>

14. MORMONISM

Mormon 1: We believe in God the Eternal Father and in His Son, Jesus Christ and the Holy Ghost. Our church is named the Church of Jesus Christ of Latter-Day Saints for a reason, and that reason is what has Jesus Christ made the centre of our faith.

Mormon 2: Latter-day saints consider themselves as Christian in every sense of the term. We believe in Christ, we worship Christ, and we view him not only as our mentor because of those things he taught, but most of all that he is our Saviour. He is the essence of all that we do and all that we seek to become.

Mormon 3: Jesus Christ really is a central figure in our beliefs and we believe that he is the saviour and Redeemer of not only every member of our church but of everyone in the world.

Mormon 4: The church teaches us to follow Jesus Christ, to serve others and to love others.

Mormon 5: The Bible says that all people are the offspring of God they live with him in a premortal existence. As part of their heavenly father's divine plan his children come to earth and receive physical bodies, gain experience, improve themselves worthy to return to live with him in Heaven.

Mormon 6: Knowing that I'm a daughter of a loving Heavenly Father and having this sense of purpose I think is honestly the greatest gift of the gospel.

Mormon 7: The gospel helps us to be a better family to be more united, more cohesive, I think more understanding of each other and as a result we're happier. We have a purpose together; we have a common interest and a common belief and because of that I think we are a better family.

Mormon 8: We believe in the scriptures that the Bible is the Word of God that the Book of Mormon is the word of God and that we can still receive more of the Word of God today.

Mormon 9: I love the Book of Mormon. I love the way I feel when I read it. I love the stories; I love what it teaches me about Jesus Christ. I love teaching my children out of the Book of Mormon for the same reason that I

love teaching them out of the Bible. The stories about Jesus Christ and his followers come to life as we read and it makes me want to be a better follower of Jesus Christ.

Mormon 10: We believe in the prophets and the teachings of the Old Testament. We believe in the New Testament and all that was taught about Jesus Christ by him and by His apostles. Because he's the same yesterday today and forever we're his children just as much as the people who heard his voice through old prophets or when he was here on the earth, we believe that he reveals things today to today's prophets and we believe that he will continue to reveal things to prophets.

Mormon 1: We have modern-day revelation and the Prophet is able to hear revelation to speak for the entire church, but we also have revelation on an individual level I know that throughout the day all I have to do is pray and turn to Heavenly Father and he can guide me by the hand and what I can do in my life to become closer to him and to do it he needs me to do and this is something that is empowering and uplifting and I know that I'm supported by a Heavenly Father who loves me.

Mormon 11: The Bliss of our touch has brought me joy peace and love within the family and even within the community that I live everyone I see I see that he is my brother or sister.

Mormon 12: What I love about being a member of the Church of Jesus Christ of Latter-day Saints is that it provides opportunities to me and in many ways almost compels me to help other people and because the church gives me those opportunities to help other people, I realize that I truly am a disciple of Jesus Christ as the Saviour defined Christianity: "by this shall all men know ye are my disciples if you have love one to another".

Mormon 13: Our faith and the religion that we practice is not a Sunday religion, it's a lifetime, it's what we do, it's who we are, it's how we live.

Mormon 6: There's that saying "by their fruits you shall know them" and the truths of the gospel have always been good to me, they have always brought me joy and happiness and purpose in my life so I know that the source must also be good and true.

Based on: Church Newsroom. 2013. *What Latter-day Saints Believe*.

<https://youtu.be/IUaHacwLxao>

15. THE TERRIFYING DANGER OF WEARING MAKE UP IN NORTH KOREA - PART 1

I knew their heart-wrenching stories long before I flew halfway around the world. But it didn't make them any easier to hear.

These young smugglers are part of an underground resistance in North Korea, pushing the limits against one of the most oppressive regimes on the planet.

Risking everything for an unexpected tool for freedom: Make-up.

The Democratic People's Republic of Korea, better known as North Korea, was born after World War II when the once united Korean peninsula was split. You probably know it best for its eccentric millennial dictator, Kim Jong Un, his arsenal of nuclear weapons, and his tit-for-tat with international leaders. In North Korea, access to the Internet and cell phones is heavily restricted, and few are allowed to leave.

The longest running communist dynasty has survived by ruling with an iron fist. But there's a new wave of resistance brewing. Only it might not look how you think.

Seoul, South Korea is known for street after street of beauty boutiques, carrying the latest South Korean products known as K-Beauty.

In less than a decade, it's exploded into a more than 13-billion-dollar industry. The sheer amount of choices and information can be exhilarating, especially for 27 year old Jessie Kim.

Jessie: She and I, same neutral colours?

Assistant: Yes.

Reporter: We're both neutral.

Jessie: Oh my god!

Reporter: So good!

Jessie grew up in North Korea, under oppressive rule. She's part of a new generation that's pushing boundaries in an unexpected way. Strict rules around appearance are used by the North Korean regime as a form of control.

Visual confirmation of whether or not you fall in line. A state issued guide outlines specific hairstyles and lengths approved by the Supreme Leader. Salon menus show the cuts that are allowed. Appearances are so regulated that any deviations can lead to public shaming and even arrest. But what's strictly controlled by the regime is still finding its way in.

Danbi Kim started a business smuggling basic goods into North Korea at just fourteen years old. But she quickly realized that beauty and fashion items were the most in demand.

Reporter: What kind of items were most requested?

Many North Koreans barely know what South Korean K-Beauty products are even called. But they know they want them.

Reporter: You were getting hundreds of orders from all over North Korea?

The demand for South Korean products is high. But how do they even know that they exist?

Researcher: The best way to understand K-beauty is within the Korean Wave.

The Korean Wave. A tsunami of popular South Korean culture. Boy bands, and girl bands. K-dramas and films. And the latest wave: K-beauty.

Beautician: So, as you see here, we have four different kinds of masks. These microtip pads have a needle here.

Reporter: Wait, there's needles on these sheet masks?

Iconic South Korean brand Dr. Jart+ is at the forefront of K-Beauty.

It's like a lab down here. Its progress is part of a larger experiment.

Dr. Jart+ representative: We've got some support with our global marketing activities, such as a pop-up store project in the U.S. and in China.

Reporter: So the government awarded Dr. Jart+ funding so it can go out into the world and do pop-up stores and spread the word even further internationally.

Dr. Jart+ representative: Yeah.

It's part of a government strategy to export Korean culture and build international influence.

It's called soft power.

Political scientist: In international relations, if we talk about soft power, that's usually in contrast to what we call hard power.

So, when we talk about hard power, we normally think of something like, you know, bombs, guns, military might.

When we talk about soft power, we're trying to use the power of attraction to get the counterpart to do what we would think is desirable behaviour.

Reporter: So, if hard power is forcing people to like you, soft power is getting them to like you.

Political scientist: Yeah.

This soft power strategy has been vital to South Korea becoming an economic powerhouse by bringing in tens of billions of dollars. The Korean Wave has reached countries all over the world, including its adversarial neighbour. K-Dramas smuggled into North Korea through flash drives have spread like wildfire, and so have its beauty trends.

Liberty in North Korea: We've heard from North Koreans how they began to wonder, "Why can't we have these things ourselves?"

Liberty in North Korea is a non-profit that helps North Koreans defect, and tracks the information they bring out of the country with them.

Liberty in North Korea: It's this sort of shared disobedience you could say. In a country that's as restrictive as North Korea, this is a really interesting and important signal.

Based on: Refinery29. 2019. *The Terrifying Danger Of Wearing Makeup In North Korea* | Shady | Refinery29. <https://youtu.be/ppplOhy-Tn0>

16. THE TERRIFYING DANGER OF WEARING MAKE UP IN NORTH KOREA – PARTS 2-3

Reporter: You were a rebel.

Jessie: Yeah.

Jessie was able to avoid being arrested. But Danbi paid a heavy price.

One night, North Korean officials came to Danbi's home and arrested her entire family. They accused her older brother of being a spy, a common umbrella charge for going against the regime. She was just 17. Punishments for rule breakers in North Korea are horrifying. The state has a secret network of camps and detention centres that it denies exists, despite detailed satellite images and verified testimonies collected by the UN. Drawings from prison camp survivors detail the conditions they endured. Eating rats to survive. Barbaric forms of torture. And even mass executions. It's estimated that around 200,000 North Koreans are imprisoned in camps today. Danbi's decision to leave wasn't an easy one. Defecting from North Korea is a difficult journey. South Korea has an open-door policy but there's no easy way to get there. The demilitarized zone between the two countries makes it nearly impossible to cross at the border. Instead, most take their chances through China, and then on to Mongolia or Southeast Asia, hoping to make it to a country that won't send them back. Liberty in North Korea's footage gives us a rare view into the harrowing journey.

Liberty in North Korea: You may face the risk of being shot in the back as you're trying to get to the other side. Or caught midway through and being dragged all the way back in the act of trying to get across. And there's no time to think, sometimes they don't even eat, because they're so nervous and scared.

That's about a 3,000-mile journey, longer than the distance between New York and LA.

Liberty in North Korea: Once they get to Southeast Asia and our team greets them, it's always a mix of emotions. Some people are just so exhausted,

they just pass out. Others are just so overjoyed because this is the first time that they are truly free.

Of the more than 25 million people living in North Korea, it's estimated that about 1,000 safely escape each year. Hannah and her team are involved every step of the way. They've seen what matters most to defectors who make it to safety.

Liberty in North Korea: The basics are the most important, but every so often women will ask for BB cream, or maybe they'll ask for hair dye or face masks.

Some people might look at this very small step of what you do, which is putting together these kits, and say, "Why would someone from North Korea need a face mask?" What would your response to that be?

Liberty in North Korea: I can only imagine how difficult that journey is. And so to come through that, even if there's something small we can provide, like a face mask, what's so wrong about wanting to really look their best as they're really starting a new life?

It's a reminder that K-beauty's impact goes beyond face value. It's a tool of comfort, resistance, and especially international influence.

I'm about to learn just how far that influence goes when it comes to North Korea. Just last year, Kim Jong Un declared that North Korea was getting into the global luxury cosmetics game to make, in his words, the world's best cosmetics.

Reporter: Is K-beauty a threat to North Korea?

Professor: I think so. The South Korean K-beauty is a threat to the King Jong Un regime, society.

Professor Nam is one of the few people in the world who's studying North Korean beauty products. He offered to show me what NK beauty looks like.

Reporter: I wouldn't know that any of this is from North Korea if I wasn't standing in your office looking at products that you basically can't find in most of the world. Trying North Korean, state-created beauty products for the first time. It doesn't smell like a beauty product. It doesn't have that floral-y, fragrance-y smell that beauty products will have. And it smells more like it's an edible product.

For the countries of North and South Korea, beauty has become a new weapon in the race for power. For its people, it's a driver of change.

These small changes that are happening are being driven by North Korean people. This is really where there's hope. The reality is beauty isn't going to free North Korea. But curiosity about self-expression creates curiosity about the outside world. It's empowering the younger generations to imagine a new kind of North Korea.

Based on: Refinery29. 2019. *The Terrifying Danger Of Wearing Makeup In North Korea* | Shady | Refinery29. <https://youtu.be/ppplOhy-Tn0>

17. THE EU IN TEN OBJECTS – THE SAUSAGE

What does a sausage tell us about the European Union? We're told that there are costs and benefits of EU membership and yet many of us haven't a clue as to what those costs and benefits are. And you can learn a lot by looking at individual objects.

So, the British sausage... or rather, the animals that we make it from. Now, in Britain, we have some of the strongest animal welfare rules, certainly I Europe, but also around the world. We have them, why? Well, we're a nation of animal lovers. And we don't just want to look after the animals that we keep as pets at home... we also want to look after our farm animals.

So, the British legal requirements for raising of animals on the farm has always been set pretty high. Now over the years as members of the EU we've been going to Brussels and trying to persuade the rest of Europe to come up to our animal welfare requirements. In effect, we've been wrapping all their farmers in more and more red tape.

Have they come up to our level?

Well, almost, but not quite. And in that gap, there lies the problem for the British pig farmer. Because the rest of the EU doesn't have to follow such strict welfare requirements, it's cheaper for them to raise their pigs, and to produce sausage meat and other pork products. And because Britain is part of the EU and its single market, we can't put up trade barrier to stop all that cheap meat coming into our country. What does that do in the supermarket?

Well, it would be fine if we all wanted to buy British all the time. And yet we don't - we like to search out a bargain. And British farmers say that those imports - those cheap imports, are undermining their business.

And that's just one example of the costs and benefits that EU membership brings. All told through the humble British sausage.

Based on: BBC News. 2016. *EU in 10 objects: The sausage* - BBC News.

<https://youtu.be/BAM5ENrWirM>

18. YOUNG PEOPLE AND SOCIAL MOVEMENTS

Young people have helped drive social movements around the world. From protesting the established order, to furthering new ideas, youth are often on the front lines of political and social transformations, hoping to make the world a better place.

Reasons for youth participation and movements vary compared to adults.

Youth often have larger social networks which can serve as conduits for the transmission of ideas and mobilization.

Young people are also more inclined to be innovative in their use of media. They may adopt the latest technologies to help spread their message and mission.

Also, youth may have more time and bandwidth than older generations, giving them a greater chance to take risks and fight the status quo. Altogether, reasons such as these, make youth participation in social movements an incredibly powerful element.

Based on: National Geographic. 2018. *Why Do Young People Get Involved in Social Movements?* | National Geographic. <https://youtu.be/zySKwvQCpXE>

19. THE ILLUMINATI

Hi guys, I'm Robin from Alltime Conspiracies, and today we've got something special in. We're digging the dirt on a supposedly all-powerful, secret group of elites that wants to establish international political power, through a New World Order. This is the Illuminati, declassified.

According to legend, the Illuminati is a cartel of international bankers, politicians, celebrities, and businessmen, which seeks to control all aspects of life on earth: from current affairs, to pop culture, and the government. Beyonce, Kanye West, Miley Cyrus, President Barack Obama, and the Pope are all rumoured to be part of this special club. But what is the Illuminati all about, and does it really exist?

The Illuminati's goal is to establish a totalitarian government across the world, and restrict our liberties. But it wasn't always like this.

In 1776, a German philosopher called Adam Weishaupt set up a secret fraternity in Ingolstadt, which he called the 'Bavarian Illuminati'. Weishaupt's group was a radical alternative to the Freemasons, and supported many principles associated with the Enlightenment era. The Illuminati championed science and rational thought, gender equality - and an end to state oppression. In fact, the word 'Illuminati' literally means 'Enlightened' in Latin, and the society used the Ancient Greek's 'Owl of Minerva' as its symbol of wisdom. This symbol can still be found today in places like the White House, the emblem of America's elite club, Bohemian Grove, and the US dollar bill, if you look closely. By incorporating rituals from occult brotherhoods like the Freemasons and the Rosicrucian Order, the Illuminati quickly attracted new members. In just over a decade, the Illuminati grew from a group of 5, to a global political force of 3000 members. In 1780 a strong alliance formed between the Freemasons and the Illuminati. The merge with Masonic lodges strengthened the society's reputation. But this success didn't last long.

Devout Freemasons started to fear that their brotherhood was being overrun by Satanic Illuminists, who had become increasingly intent in overthrowing the government. In the late 1780s, Bavarian politicians banned all secret societies, and the Illuminati was forced to disband.

But the Freemasons are still going strong today, and have 6 million members worldwide. The Illuminati may have missed an opportunity to survive through its affiliation with the Freemasons. But many theorists believe that the Illuminati went underground, and never truly disappeared. Across the Atlantic, lots of America's elites and politicians were already members of secret societies. Benjamin Franklin was well versed in the teachings of the Illuminati. During his time as US ambassador in France, Franklin was Grand Master of the Parisian Masonic Lodge: Les Neuf Soeurs. And in 1799, George Washington wrote a letter to the German Minister, G.W Snyder, that he was concerned with the Illuminati's political intentions in the United States. If the Illuminati managed to survive today, then they could be entrenched in our most established institutions.

Conspiracy theorists point towards symbolism in Hollywood and the music industry as proof that this omniscient fraternity is watching us. Check out Jay Z's concerts, Rihanna's music videos, or Madonna's Superbowl half time show. They believe that presence of the pyramid symbol, all-seeing eye, and pentagram might indicate that famous artists are sending out a message - or perhaps a cry for help - that the Illuminati is treating the media as a powerful mind-control weapon to brainwash the masses into submission. It's rumoured that those who speak out against the establishment will be silenced: JFK, Tupac, Michael Jackson, and Whitney Houston are all thought to have been assassinated by the Illuminati, for disagreeing with its oppressive agenda.

The allure of the Illuminati is its secrecy - we can never know for sure that it doesn't exist, and that's what makes it so terrifying.

Based on: AlltimeConspiracies. 2017. The Illuminati - declassified.

https://youtu.be/FQkpPY4L_FI

20. ALTERNATIVE MATH

Mrs Wells: Oh, hi Danny come on in. Looks like you're having some trouble with addition. Now don't be upset. You're here to learn. And we learn from mistakes. Everybody makes mistakes.

Danny: Nuh-uh.

Mrs Wells: Look at this question here. What is $2 + 2$? See you wrote 22. But when we do addition, we don't just put the numbers next to each other.

Danny: That's stupid.

Mrs. Wells: Alright, think about it this way. If I have two markers in this hand... ..and then I add the two markers from this hand... How many markers do I have now?

Danny: Twenty-two!

Mrs Wells: No, Danny. It's four.

Danny's mother: Mrs. Wells? We're Danny's parents.

Mrs Wells: Oh yes! Hello. Please, come in. Now don't worry. It's completely normal for kids to get frustrated when they're struggling with a subject.

Danny's mother: So, what's this about Danny getting some answers wrong on this so-called test of yours?

Mrs Wells: We had a test. One of the questions was what is $2 + 2$. Danny answered 22.

Danny's father: And?

Mrs Wells: And that's not the right answer.

Danny's father: Says who?

Mrs Wells: Says math.

Danny's father: Are you calling my son stupid?

Mrs Wells: No, of course not!

Danny's father: Who are you to say that your answer is right and that his is wrong?

Danny's mother: No no, she's right.

Mrs Wells: Thank you.

Danny's mother: Right out of Nazi Germany.

Mrs Wells: You can't honestly tell me that you don't know what two plus two equals.

Danny's father: So you've got it all figured out, don't you. You smart-ass little tramp.

Mrs Wells: Uhhhhhh

Danny's father: Uhhhh uhhhhh uhhhhh. What are you? Some kind of retard?

Mrs Wells: Alright! I'm sorry, I'm not going to be able to continue this conversation.

Danny's father: We're going to complain to the principal about you. Danny is a free thinker!

Danny's mother: I'll have your job, bitch.

Mrs Wells: Not if you can't add two and two together you won't.

Principal: Mrs. Wells.

Mrs Wells: Oh, sorry Principal. I didn't see you.

I understand you had an issue yesterday with the parents of one of our students.

Mrs Wells: It did get a little crazy.

Principal: When things get out of hand I really need you to let me know about it.

Mrs Wells: Sure. So how do you want to handle it?

Principal: I guess you could apologize.

Mrs Wells: Apol- What? His mom hit me!

Principal: I understand you told Danny he had a wrong answer on his test.

Mrs Wells: He did have a wrong answer on his test.

Principal: It's not our job to tell students when they're right and wrong.

Mrs Wells: That is exactly what our job is.

Principal: Parents don't want you ramming your biased views down their kids' throats.

Mrs Wells: That's not biased. That's how math works.

Principal: You know what doesn't work? Your attitude. Maybe I can explain this in math terms, so you can understand. If you took all the kids in this classroom, and divided them by zero, that's exactly the amount of respect you're giving them. Something you'd like to say?

Mrs Wells: You can't divide a number by zero and get zero.

Principal: So now I'm stupid. Just some crazy administrator doing paper work, while you superstar teachers change the world!

Protesters: Students Count! Teachers Divide! Stop undermining our kids' confidence! Are you going to apologize to the parents? Why did you even start teaching if you hate children?

Superintendent: Please have a seat, Mrs. Wells.

Mrs Wells: Thank you. You know, I honestly think this will all blow over if we just wait a week or so.

Superintendent: I'm afraid we can't do that.

Mrs Wells: Why not?

Mayor: They're suing.

Mrs Wells: For what?

Mayor: Emotional distress to a minor.

Mayor: Mrs Wells, can you please tell the members of this board exactly when you became aware of this fiasco and the events leading up to the riot.

Mrs Wells: Riot? I just told a student that two plus two equals four.

Superintendent: We need for you to recant that.

Mrs Wells: What?

Superintendent: Just say that you're open to the possibility that there might be multiple correct answers.

Mrs Wells: But that's not true. We can't let them bully us. This is so stupid!

Principal: Stupid. That's your problem. Anyone who disagrees with you is stupid.

Mrs Wells: There is nothing to disagree with. There is only one correct answer.

Mayor: For your sake, I certainly hope you have that correct answer when the media gets wind of this.

Mrs Wells: I do. It's four.

Principal: I have my own answer. This school minus you equals tomorrow.

Mrs Wells: You're firing me?

Principal: Suspending. While you reconsider your extremist views.

Mayor: You brought this on yourself.

TV: Breaking News.

TV presenter: In what's being called Mathgate an activist elementary school teacher was caught abusing her student's First Amendment Rights.

Panellist 1: So this teacher, this liberal elitist, tells this innocent little first-grade kid that his answer is wrong. Only her answer is acceptable.

Panellist 2: Yeah, from what I hear, she doesn't even keep these students for more than a year. After that, they all leave her and go to another teacher.

Mrs Wells: It's called graduating!

TV presenter: It's creating some good healthy debate in this country. Some experts say that $2 + 2 = 4$. Others say that it's 22.

Mrs Wells: No they don't!

Panellist 3: If you hate America that much, why don't you just go teach in Commie France.

Mrs Wells: Hello?

Principal: Hello, Mrs. Wells. The Board decided that for everyone's benefit, your services will no longer be required.

Mrs Wells: For everyone's benefit? How about the kids?

Principal: I need you to come by the school tomorrow. We don't want you radicalizing our students anymore.

Principal: Mrs. Wells, thank you so much for coming. I'm just so sorry it happened this way. If only you'd been willing to be more open-minded.

Mrs Wells: About math? What about academic integrity?

Principal: You were warned. Given an explanation. And yet you persisted. But we will of course fulfil our financial obligations. Now, that's \$2,000 for your last pay period, and \$2,000 for this one. So that's \$4,000.

Mrs Wells: Wrong. It's twenty-two thousand!

Based on: Asfand Official. 2018. *Alternative Math (Teacher)*. <https://youtu.be/-ONGRdNEIg4>

21. TEACHING WITH OBJECTS IN A MUSEUM

CHRISTINA HALPERIN: I'm Christina Halperin. I'm a Latin American Studies Cotsen Post Doctoral Fellow here in the Society Fellows at Princeton University. Right now, I'm teaching a course in the Department of Art and Archaeology called Mesoamerican Material Culture that explores pre-Columbian Mesoamerican cultures from the perspective of archaeology.

BRYAN JUST: Hi. My name is Bryan Just. I'm the curator for ancient American art here at the art museum. And we're working with Professor Christina Halperin today to allow her students and their precepts to examine first-hand original works of ancient Maya ceramic, both vessels and figurines.

CHRISTINA HALPERIN: When we worked in the museum, the students being able to actually look at some of these pieces and touch them-- they can think about ways in which people in the past may have actually worked with these objects and experienced them.

So in looking at a ceramic vessel that has a narrative scene around the vessel itself, they're able to get a sense of actually how that story was told and the way in which someone may have held it. Some of the complete specimens that are at the museum, you can actually play them and hear how certain resonances and sounds were like in the past. Can you hear it?

DANIELA COSIO: Yeah.

CHRISTINA HALPERIN: That one is a rattle.

BRYAN JUST: So, this is the blow piece. This is the sound hole. And these are for changing tone.

[OCARINA PLAYING]

PENG PENG: That's amazing.

DANIELA COSIO: That's so cool.

CHRISTINA HALPERIN: Good job. And you're, of course, blowing life into the figures. You're animating them.

BRYAN JUST: As a compliment to the study today, the students will be actually experimenting with manufacturing works in clay to understand the

mould-making and modelling processes and hopefully, to gain a deeper appreciation for the skill and expertise that went into producing the works of art we have here at the art museum.

CHRISTINA HALPERIN: There's this wonderful aspect of childhood of experimentation and play that allows you to learn, that allows you to think about and move things in ways that you wouldn't have normally done. We tend to work so rigidly according to these rules and these structures that we forget that this form of experimentation and play allows us to think in new ways. And I think that that's what some of this teaches us.

DANIELA COSIO: It was really cool to be able to make something-- especially something that we've been seeing in class and in precept--and to be able to make it with our own hands and understand the time and effort that went into something like this-- or with the moulds, the lack of time and effort that went into it-- and the types of people that could have been making things like this in Mesoamerica.

SARAH MAGAGNA: I think this is case for not just ceramics, but for other visual arts. But it really helps you to understand so much better just the circumstances of production and the processes when you have done it yourself. So, I think it's really great when we learn about the materiality of the work and how it's made.

Based on: Princeton University. 2013. *“Teaching With Objects in the Museum”*.
<https://youtu.be/aGv1OAz1qwl>

22. THE EU IN TEN OBJECTS – THE CLOCK

What does a clock tell us about the European Union?

Have you ever heard of Greenwich Mean Time? Britain's been telling the world how to set its watches since 1884. Now, time has taken on a distinctly European feel thanks to the Working Time Directive. Eurosceptics hate it. It says that on average you can't work more than 48 hours a week, that you get 11 hours rest every single day and that you can take 28 days of holiday every year.

Before the Working Time Directive came in in 1998, there was no law here in Britain that made your employer give you any time off at all. Right, here's a lorry and its driver Paul and here's the simplified version of the rules that Paul has to follow. One of the big complaints about the Working Time Directive is how complex it all is. EU clock-watching doesn't apply to all jobs and most of you can actually opt out of the maximum 48 hour working week.

At first, that was just in the UK but now 15 other countries also use that opt out. Why? Because many people feel that the Working Time Directive isn't... well, working. It's a great example of how the EU itself can fail to work efficiently. Now Brussels wants to rewrite the Working Time Directive, the EU's 28 member states want to rewrite it as well, the European Parliament wants to rewrite it but they can't agree on how to do it. So for now, we're stuck with it.

Based on: BBC News. 2016. *The EU in 10 objects: The clock* - BBC News.

https://youtu.be/liOAMsyAX_k

23. THE SCIENCE OF THE SOUL – PART 1

What is the soul? Where is it? Can you measure it, touch it, recreate it? Do near-death experiences, reincarnation and unexplained brain activity indicate the existence of the soul? These are questions that have intrigued and haunted people since they first walked the earth. Today, in the 21st century, experts are closing in on some answers using new technology and new understandings to unlock the secrets of the soul.

21 grams. Less than one ounce. A weight attributed to the soul by a Boston physician in 1907. Dr. Duncan MacDougall conducted a ghoulish experiment. He watched six people die. Dr. McDougal wanted to know whether the soul existed, so he built a delicate scale to determine whether humans got lighter at the moment of death. In just one of the deaths MacDougall recorded a weight change of less than one ounce - 21 grams. His experiment got a tiny mention in the New York Times - more of a curiosity than news. Although no one since has been able to duplicate MacDougall's macabre test, it's still remembered today as the first time that modern science attempted to quantify the existence of the soul.

Cultures since the beginning of civilization haven't needed nor relied on scientific evidence of the soul. A core belief for most cultures and religions is that when our bodies die there is an immortal part of us that remains past death - our soul.

Author Yvonne Kason: All the world's great major religions talk about us as being souls, as truly being spiritual beings that are incarnated here in our bodies and that the death of our physical body is not the death of us, it's the death of the body. That that us, that special spark that is us - I call that the soul - it leaves.

Based on: Syndicado TV. 2019. *Science Of The Soul - Full Documentary.*

<https://youtu.be/S7SQoQj9868>

24. THE SCIENCE OF THE SOUL – PART 2

Lisa Miller, religion editor: There's a lot of questions right now about how much of the irrational, mysterious, supernatural aspects of life we can explain through science and many, many scientists are directing their attention toward those questions and I applaud that. But I also think that religion is a language for the stuff that we don't understand and one of the reasons that religion is so fascinating to me is that it is by definition paradoxical, oxymoronic, like things don't fit rationally together. You want to live forever and you want to keep changing, you want to have an immortal soul and you want to hug your grandma you know you want... these things don't fit together, they're not rational.

To trace the history of the modern Western view of the soul the trail begins in the 3rd century BC. Alexander the Great swept across Europe and Asia and Greek thinking had spread like wildfire. The Greeks above all others set the stage for what we believe about the soul today.

Lisa Miller, religion editor: The Greeks believed that your body was unimportant, in fact even bad. It was the place where all of your most base impulses resided, so lust, greed, hunger, childbearing... everything that was yucky about human life resided in the body and everything that was good and true about human life resided in the soul which was in the head. So, when you died your soul ascended to God and your body resided in the ground, you didn't need it anymore.

The Greeks believed in reincarnation, that the soul can move on to a new body. As Christianity conquered the world, the Greek idea of body and soul being separate things was eclipsed by the evolving Christian notion that body and soul are part of the same whole.

Based on: Syndicado TV. 2019. *Science Of The Soul - Full Documentary*.

<https://youtu.be/S7SQoQj9868>

25. THE SCIENCE OF THE SOUL – PART 3

Lisa Miller, religion editor: Because the... in the Greek context you had your soul your soul went up to heaven after you died and your body was dirt, dust, nothing. The Christian teaching is that your body and your soul are one thing. You can't have one without the other. Together they make you - you. Christian ideas of "what does my soul look like?" raised questions that people joke about. But it remains one of life's great mysteries where we go and what we are after we die and which me is my soul.

Lisa Miller, religion editor: Am I me when I was 26 or am I me when I am 80 or am I me with my wrinkles or am I me without my wrinkles, you know, am I me with my cancer, am I me without my cancer? You know those questions start to get people hung up and then they start to be kind of funny and silly. But the yearning itself is real and powerful. So it's... it's a conundrum like all of these things.

Christian beliefs eventually deviated even further from the Greeks who considered the soul separate from the body, like an energy force. Christian souls were more like ghosts with shapes.

Dyan Elliot, professor of history: In Dante's Inferno, etcetera, you see all these souls, they seem like bodies. Dante can recognize them but you know they're souls. They're souls that are shaped like bodies, so they have taken on a certain amount of somatism which I think shows how hard it is for Christianity to separate body and souls. That even these souls which were pronounced as completely immaterial, there's no matter in them, nevertheless they can be perceived that way.

The West inherited a combination of Greek and Christian apocalyptic ideas about what the soul is, which is more confounding today than it was in its own time. If the soul leaves the body after death where does it go in the years or even centuries it may have to wait until the day that Jesus returns to judge the living and the dead?

Dyan Elliot, professor of history: What do you do in the period between the Last Judgment and you know when a person dies well, what is the soul just on itself I mean how do we envisage the soul without the body? It's very, very difficult.

Lisa Miller, religion editor: What the scholars of early Christianity say, for example, is that we've made it into a mush, that in those days you know there was a word for resurrection which meant resurrection and there was, there was a combination of words for immortality of us all which meant something different and now when we talk about heaven and afterlife we mush it all together and we mean heaven and we mean resurrection and we mean immortality of the soul and we mean seeing grandma and we mean seeing Jesus and we mean hearing harps and... and we don't disentangle these ideas. But in the ancient world they were very distinct ideas and you were either in the immortality of the soul camp or you were in the resurrection camp.

Since resurrection involves bodies and immortality involves Souls, René Descartes tried to reconcile the two by focusing on consciousness. In the 17th century he famously wrote "I think, therefore I am". Since then, scientists believed that if there is a soul it resides somewhere in the brain, but they haven't found it - yet. And today, we're still grappling with the problem - is the existence of the soul a question for science or religion to answer?

Lisa Miller, religion editor: Religion is a way for us to talk about and think about those aspects of human life that are beyond us. And, so let science keep probing because it must, and yet, let us keep acknowledging through whatever language works for us, whether it's poetry or art or religion, that there are aspects to the human experience and to human yearning that failed to meet categories, and... I think the soul is one of those things. We want to believe that there's something special about us that lives forever. And, we want to believe that we will commune with those we love at some later point, we don't want to lose those people and those yearnings are powerful and important.

Those yearnings require that consciousness be something separate from the brain that it is something not material but magical. The spiritual among us believe one thing.

Dyan Elliot, professor of history: I have seen men, women, old, young, all face, all gender orientations, atheist, believers, all religious traditions... I believe it is a universal human phenomenon, it's part of, being human, that we are all souls and that each soul sometimes has the capacity to have a spiritual experience in certain circumstances.

The scientific among us hold another view.

Ray Kurzweil, author, inventor, futurist: I don't think consciousness is some supernatural soul that is not measurable scientifically, that somehow associated with our natural brain. I also don't think there's a mystical world beyond what we can measure. If something actually exists, then it's part of the real world and ultimately, we should be able to detect it.

Based on: Syndicado TV. 2019. *Science Of The Soul - Full Documentary*.

<https://youtu.be/S7SQoQj9868>

The activities in this workbook were created solely for the purpose of developing listening comprehension in ESP classes and are based on the video sources acknowledged after each tape script. All videos acknowledged were accessed on YouTube and the links were fully functional as of November 30, 2020.

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