

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
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**«Нижегородский государственный
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им. Н.А. Добролюбова»**

Английский язык

**Для студентов
факультетов иностранных языков
педагогических вузов**

III курс

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Предлагаемый учебник по практике английского языка предназначен для работы над совершенствованием навыков говорения, чтения, аудирования и письма и включает 5 тематических комплексов: «Проблемы современного города», «Театр», «Кино», «Музыка», «Живопись» – и приложение, содержащее упражнения по совершенствованию грамматической стороны речи на материале сослагательного наклонения.

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Предисловие

Настоящий учебник является третьей частью в серии учебников "A Graded English Course" и предназначен для студентов третьего курса лингвистических и педагогических университетов, институтов и факультетов иностранных языков, а также может быть рекомендован для всех лиц, желающих повысить свой уровень владения английским языком.

Книга представляет собой отражение методической концепции и опыта преподавания английского языка на III курсе Нижегородского государственного лингвистического университета им. Н.А.Добролюбова. Она рассчитана на 190 - 200 часов.

В основе методической концепции авторского коллектива лежит идея комплексного преподавания иностранного языка.

Материалы книги направлены на обучение четырём видам речевой деятельности: чтению, аудированию, говорению и письму. Упражнения предназначены для совершенствования всех сторон речи: лексической, грамматической, фонетической. Особое внимание уделяется в учебнике расширению коммуникативной и профессионально- педагогической компетенции обучаемых.

Учебник состоит из шести тематических комплексов, освещающих жизнь современного города, мир театра, кино, музыки, живописи. В каждый комплекс входит несколько блоков, каждый из которых призван решать основную задачу (Learning Activities) и несколько других задач, связанных с ней (Related Activities).

Материалы для чтения и аудирования представлены текстами разных жанров: короткими рассказами и отрывками из романов, эссе, критическими рецензиями, проспектами, письмами, анкетами, рекламными объявлениями, стихами и т.д.

Основной текст каждого блока сопровождается упражнениями, направленными на определение охвата его общего содержания (Scanning Activities) и выявления его более детального понимания (Skimming Activities).

Одна часть текстов для чтения предназначена для углубленной работы над их лексической и грамматической стороной (Intensive Reading). Они служат основой для расширения словарного минимума посредством выполнения упражнений, направленных на выявление синонимичных рядов, слов-оппозитивов, паронимов, дериватов, словозначений в многозначной лексике, фразеологических единиц и пословиц. Словарный минимум, подлежащий активному усвоению, составляет 800 лексических единиц.

Грамматическая сторона речи обогащается за счет новых речевых образцов, представленных в разделах "Related Grammar Points". Деятельность обучаемых первоначально направляется на выявление

функции рассматриваемых речевых образцов в прочитанном тексте с последующим анализом соответствующих грамматических структур. Активизация нового грамматического материала осуществляется как под контролем преподавателя, так и самостоятельно посредством выполнения послетекстовых упражнений (Related Grammar Points) и упражнений, вынесенных в приложение (Appendix).

Другая часть текстов для чтения (Extensive Reading) рекомендуется для совершенствования навыков чтения, расширения запаса рецептивной лексики и создания мотивации для устного и письменного общения. Многие упражнения, стимулирующие речевую деятельность на основе текстов (Related Speaking Activities), рассчитаны на работу в парах и группах по три и более участников. Задания, побуждающие обучаемого к монологическому высказыванию, могут быть рекомендованы для самостоятельной внеаудиторной работы. Письменные задания в этой части (Related Writing Activities) носят творческий характер.

Последующая рубрика в серии заданий каждого блока (Follow Up Activities) содержит устные и письменные коммуникативные задания, опосредованно связанные с текстом, призванные создавать ситуации, максимально приближенные к жизненным, в вербальном решении которых обучаемый осуществляет перенос активного лексического и грамматического материала.

В отдельные блоки (Practising Reading Activities) вынесены тексты, предназначенные для совершенствования фонетической стороны речи посредством аудиочтения и выполнения последующих упражнений (Related Activities). Другие задания, ориентированные на формирование профессионально-педагогических навыков (Teacher-Oriented Activities) являются составной частью всех тематических комплексов.

Составителями темкомплексов являются следующие преподаватели кафедры лексикологии и стилистики английского языка НГЛУ им. Н.А. Добролюбова:

"Жизнь современного города"	Ильина С.Ю.;
"Театральная жизнь"	Сальникова Н.Н.;
"Музыка в нашей жизни"	Сальникова Н.Н.;
"В мире кино"	Горб Г.А.;
"В мире живописи"	Сальникова Н.Н.;
"Приложения: Условные наклонения глаголов"	Сальникова Н.Н.;
	Ильина С.Ю.

Коллектив авторов выражает глубокую признательность доценту кафедры лексикологии и стилистики английского языка НГЛУ им. Н.А.Добролюбова А.И.Литвиненко за ценные замечания, высказанные в ходе работы над книгой.

Авторы учебника признательны преподавателям кафедры лексикологии и стилистики английского языка Иркутского государственного педагогического института иностранных языков и профессору кафедры английской филологии Кировского государственного педагогического института Я.Г.Биренбауму за критические замечания и предложения, высказанные в рецензии на учебник.



UNIT 1 MAN AND CITY

Today the world is facing the problems of urban explosion, migration from small towns and villages to big cities, urban development, housing construction and many others. Why is the process going on at an increasing rate? What is the social and psychological environment in big cities? In this unit we invite you to discuss these and some other problems.

Life In The Modern City

Part 1 LISTENING COMPREHENSION

Small Towns and Big Cities

Pre Listening Activities

1.1 Study these words if they are new to you:

amenities (pl.)	- things, circumstances that make life easy or pleasant
facility	- something that makes doing things easy or simple
to lure	- to attract, to tempt

Aural Comprehension Activities

1.2 Read these questions before you hear the recording. Then listen to the recording once and answer the questions.

1. What makes people leave their home towns for big cities?
2. How do people usually feel shortly after they arrive in a big city?
3. When do they begin feeling at home in a big city and what is their lifestyle?
4. What is the literal sense of the word "provincial" and what do most people mean when they use the word "provincial"?

1.3 Listen to the recording a second time and say whether these statements are true or false. Use the following conversational formulas of:

- a) agreement - that's quite true, that's right, I absolutely (entirely) agree, exactly (absolutely, definitely, quite) so, how right you are;
- b) disagreement - I'm afraid I don't agree (I disagree), nothing of the kind, on the contrary, far from it;

c) doubt - it's hard to tell, I shouldn't say so, perhaps not, not exactly, it all depends, on the one hand... on the other hand.

1. Many people, especially young people, are anxious to get away from the small town or village where they were brought up and make for the big city.
2. Birmingham, Barcelona, Milan and Salonica are provincial towns.
3. There are no attractions or amenities in provincial towns.
4. Many of the big cities' attractions are often so expensive that they are beyond the reach of the most young people's pockets.
5. People are lured to big cities by their brightness, miles and miles of street lights and neon signs.
6. The brightness of the city is the source of joy and happiness.
7. One never feels lonely or isolated in the big city with a lot of things going on.
8. Young people look down or even despise those who have no longing for new experiences, new horizons and stay in small towns.
9. People begin to feel at home in a big city after finding a job and moving into some accommodation.
10. One can be provincial even living in a large city.

1.4 In the class ask one another about the episodes you didn't understand.

1.5 Answer the following questions:

1. What do people mean when they say that their town is provincial?
2. Why are many young people anxious to get away from small towns and villages?
3. Can one enjoy different amenities living in a small town or village?
4. Why do young people often look down, pity or despise those, who stay in small towns? What do you think of such attitude?
5. Why are the bright lights of a big city so luring to young people?
6. When they come to a big city can they afford many luxuries of the big city life?
7. What feeling may set in shortly after young people arrive in a big city?
8. How does one settle in a big city?
9. When do people start feeling at home in a big city?
10. What is the author's opinion of the problems of big cities and small towns?
11. What is your point of view?
12. Do we face the same problems in this country? What are your problems like?
13. Living in a large city do you often go to concerts, exhibitions or theatres?
14. Do all people living in big cities enjoy all the attractions and amenities offered to them? If not, why? Can people do without concert halls, theatres, exhibitions, etc.?

15. What makes a person's life rich and interesting?
16. Which is more important: where a person lives or how he lives?

Grammar Points

Thinking The Unthinkable

When speaking about imaginary events or unreal facts in situations referring to the present use the pattern given below:

If I knew her name I would tell you.

If you knew the rule you wouldn't make so many mistakes now.

Note: The difference between "if I know" and "if I knew" or "will tell" and "would tell" is not a difference of time but of **Mood**. Both structures can refer to the present or future: the past verb-form suggests that the situation is less probable, or impossible, or imaginary.

Compare: If I become president, I'll... (said by a candidate in an election)

If I became president, I'd... (said by a schoolboy)

1.6 Study the following sentences and try to guess under what circumstances they might have been said:

1. If he thought I liked having you here he would turn you out tomorrow.
2. I would be so much more comfortable if you let me pay for my board and lodging.
3. She would be a fool if she missed the chance.
4. It would be funny if one of these days she fell in love with him.
5. Even if there were nothing else, do you think I could ever forget that you are a German and I'm a Frenchwoman? If you weren't as stupid as only a German can be you'd see that that child must be a reproach to me as long as I live.

(S. Maugham)

1.7 Complete the sentences:

1. If I had a house of my own I...
2. If I had a million pounds I...
3. You needn't feel lonely. If I were you...
4. You shouldn't look down on people living in small towns and villages. If I were you...
5. Here is a fine man. If I were you...
6. I would live in the suburbs...
7. I would rent another flat...
8. It's raining. I would stay if...
9. I long for fresh country air. If only I could get away from the city I...

Speaking Activities

Pair work

1.8 Suggest solutions, contradict or give advice to someone who tells you that:

- a) he/she is anxious to get away from his/her town;
- b) he/she longs for fresh country air and wants to move to a small town or village;
- c) he/she feels lost in a large industrial city;
- d) she/he feels isolated and lonely in her/his village, especially in winter.

Useful Language:

a) if I were you I would... ; you'd better... ; why don't you? It might be a good idea to... ; I think you ought to... ; I would advise/recommend... ; you needn't (live)... ; there's no reason why you should (not)... it's for you to decide...; it's up to you.

b) to be anxious; to long for; to make for/to make off for; to escape; to have few amenities; expensive; to be beyond the reach of one's pocket; to lure; to be struck by; a feeling of disappointment sets in; to feel lonely, isolated, lost; to feel at home; to look down on somebody/to despise; to move into; to rent; cramped accommodation; in a suburb; to make a circle of friends (acquaintances); to stay in; to go out.

Group work

1.9 Exchange your opinions on the following problems.
Make use of the words given in 1.8

- 1. Young people are right to leave small towns for big cities.
- 2. One can be happy (unhappy) in a big city as well as in a small town.
- 3. One feels happier in a big city than in a small town or village.
- 4. People are attracted to big cities by their amenities, but they often feel lonely and isolated there.
- 5. People who stay in small towns are lazy, they have no sense of adventure, no interest in new experiences and horizons.
- 6. One can be provincial even living in a big city.
- 7. The attitude to living in big cities and small towns is different among people of different age-groups.

1.10 Explain the meaning of these proverbs; speak of your personal experiences proving that:

East or West - home is best.
Every town has its customs.
When in Rome - do as Romans do.

- 1.11 Suppose you find yourself in the following situations:
- 1. After five years of life in a big city you wish you had never left your home town.

2. A year ago you came to a big city from a small town. What lured you to this big city and how are you feeling now?
3. You are an elderly lady (gentleman) living in a small town. You cannot leave it for a big city now but you wish you had done it when you were young. Explain, why?
4. You are a pessimistic lady (gentleman) and you don't believe in any sense of adventure, you don't think that life in a big city has much in store for a provincial man.
5. After you have packed up all your belongings and before leaving for a big city answer these two questions:
 - a) Why have you made up your mind to turn over a new leaf?
 - b) What are you leaving behind and what do you think the future has in store for you?

Pair work

- 1.12 Choose a partner and act out one of the situations below:
1. After three years of life in a big city you came back to your provincial town for a week because you cannot get over a feeling of loneliness and homesickness. You meet your neighbour and discuss your difficulties.
 2. You are leaving for a big city. You came to your friend to bid a farewell to her. She is a pessimistic person and doesn't believe that the future in the city has much in store for you. She lacks a sense of adventure and you look down on her. You picturesquely describe your future life.
 3. Your daughter (son) is leaving for a big city. You are anxious for her (him) and trying to talk her out of it. But she longs for adventures and new horizons the city can offer her. On the other hand she worries about her mother who she leaves behind.

Writing Activities

- 1.13 Write a letter to your friend (or parents) describing your impressions of the city shortly after your arrival.

Useful Language:

to be impressed by (with); to be depressed; to feel at home (ill at ease); to feel lost, isolated; to long for; to get acquainted with; to make the acquaintance of; to make friends; to admire something; to be filled with admiration for something; to be used to doing something.

Part 2 INTENSIVE
READING
SONNY'S BLUES¹
(an extract)

J. Baldwin

James BALDWIN (born in 1924) is an American writer, the author of the novels, stories and literary political essays. The story "Sonny's Blues" is dedicated to the fate of a young talented black boy from Harlem, whose life and talent are nearly ruined by poverty and bad company. His love of music drives him away from his brother who at first doesn't take it seriously. It is only among the musicians of a black band that his talent is recognized.

2.1 Points to consider

1. Divide the text into logical parts.
2. While working at the text write out words and expressions to describe:
 - a) the city;
 - b) appearance and character;
 - c) feelings and state of mind.

2.2 Read the text

I read about it in the paper, in the subway², on my way to work, I read it, and I couldn't believe it, and I read it again. Then perhaps I just stared at it, at the newsprint spelling out his name, spelling out the story. I stared at it in the swinging lights of the subway car, and in the faces and bodies of people, and in my own face, trapped in the darkness which roared outside.

My brother Sonny was about as old as the boys in my class, his face had been bright and open and he had wonderfully direct brown eyes, and great gentleness and privacy. I wondered what he looked like now. He had been picked up, the evening before, in a raid on an apartment downtown³, for peddling and using heroin.

I couldn't believe it. I told myself that Sonny was wild, but he wasn't crazy. And he had always been a good boy, he hadn't ever turned hard or disrespectful, the way kids can, so quick, especially in Harlem⁴. I didn't want to believe that I would ever face my brother going down⁵, coming to nothing, all that light in his face going out, in the condition I'd already seen in so many others.

Sonny was taken to prison and I didn't write or send him anything for a long time. When I finally did, it was just after my little girl died, he wrote me back a letter which made me feel like a bastard.

Then I kept in constant touch with him I sent him whatever I could and I went to meet him when he came back to New York. When I saw him many things I thought I had forgotten came flooding back to me. This was because I have begun, finally, to wonder about Sonny, about the life Sonny lived inside. This life whatever it was, had made him older and thinner and it deepened the distant stillness in which he had always moved. He looked very unlike my baby

brother. Yet, when he smiled, when we shook hands, the baby brother I had never known looked out from the depths of his private life, like an animal waiting to be coaxed into the light.

"How you been keeping?"⁶ he asked me.

"All right, and you?"

"Just fine". He was smiling all over his face. "It's good to see you again."

"It's good to see you."

The seven years' difference in our ages lay between us like a chasm. I wonder whether these years would ever operate between us as a bridge. I was remembering and it made it hard to catch my breath, that I had been there when he was born; and had heard the first words he had ever spoken. When he started to work he walked from our mother straight to me. I caught him just before he fell when he took the first steps he ever took in this world.

"How's Isabel?"

"Just fine. She is dying to see you."

"And the boys?"

"They are fine too."

"They are anxious to see their uncle."

"Oh, come on. You know they don't remember me."

"Are you kidding? Of course, they remember you."

He grinned again. We got into a taxi. We had a lot to say to each other, far too much to know how to begin.

"Do you mind", he asked, "if we have the driver drive us alongside the park? On the west side - I haven't seen the city in so long."

"Of course, not", I said.

So we drove along, between the green of the park⁷ and the stony, lifeless elegance of hotels and apartment buildings,⁸ toward the vivid killing streets⁹ of our childhood. These streets hadn't changed, though housing projects¹⁰ jutted up out of them now like rocks out of a boiling sea. Most of the houses in which we had grown up had vanished as had the stores from which we had stolen, the roof tops from which we had hurled tin cans and bricks. But houses exactly like the houses of our past yet dominated the landscape, boys exactly like the boys we once had been found themselves smothering in the houses, came down into the badly-kept, narrow streets for light and air and found themselves encircled by disaster. Some escaped the trap, most didn't. Those who got out always left something of themselves behind, as some animals amputate a leg and leave it in the trap. It might be said, perhaps, that I had escaped after all, I was a school teacher; or that Sonny had, he hadn't lived in Harlem for years. Yet, as the cab moved uptown¹¹ through streets which seemed with a rush, to darken with dark people, and as I covertly studied Sonny's face, it came to me that what we were seeking through our separate cab windows was that part of ourselves which had been left behind. It is always at the hour of trouble and confrontation that the missing member aches.

We hit 110th street¹² and started rolling up Lenox Avenue. And I'd known this avenue all my life, but it seemed to me again, as it had seemed on the day I had first heard about Sonny's trouble, filled with a hidden menace which was its very breath of life.

"We are almost there," said Sonny.

"Almost". We were both too nervous to say anything more. We live in a housing project. It hasn't been up long. A few days after it was up it seemed uninhabitably new, now, of course, it's already run down.¹³ It looks like a parody of the good, clean, faceless life - God knows the people who live in it do their best to make it a parody. There is no sign of lawns or flower- beds, to say nothing of shady, well- paved streets. The big windows around aren't enough to make their life green, the hedges will fool no one, they aren't big enough to make space out of no space. They don't bother with the windows, they watch the TV screen instead. The playground is most popular with the children who don't play at jacks,¹⁴ or skip rope, or roller skates, or swing, and they can be found in it after dark. We moved in partly because it's not too far from where I teach, and partly for the kids; but it's really just like the houses in which Sonny and I grew up. The same things happened, they will have the same things to remember. The moment Sonny and I started into the house I had the feeling that I was simply bringing him back into the danger he had almost died trying to escape.

Sonny has never been talkative. So I don't know why I was sure he'd be dying to talk to me when supper was over the first night. Everything went fine, the oldest boy remembered him, and the youngest boy liked him, and Sonny had remembered to bring something for each of them; and Isabel who is really much nicer than I am, more open and giving had gone to a lot of trouble about dinner and was genuinely glad to see him. It was nice to see her face so vivid again and to hear her laugh and watch her make Sonny laugh. She wasn't, or, anyway, she didn't seem to be, at all uneasy or embarrassed. She chattered as though there were no subject which had to be avoided and so she got Sonny past his first, faint stiffness. And thank God she was there, for I was filled with that icy dread again. Everything I did seemed awkward to me, and everything I said sounded freighted with hidden meaning. I was trying to remember everything I had heard about dope addiction and I couldn't help watching Sonny for signs. I wasn't doing it out of malice. I was trying to find out something about my brother. I was dying to hear him tell me he was safe.

Notes

1. blues - a) melodies originally of Negroes in the Southern USA;
 b) condition of being sad, melancholy.
2. subway - a) in the USA it is an underground electric railway;
 b) in Great Britain it means an underground passage or tunnel,
 especially for people to get from one side of a busy street to another.

Note: USA - subway, Great Britain - underground, tube(colloq.)

3. downtown - the main or business part of a town (esp. in the USA).
4. Harlem - the area of New York City mainly known for its Negro population.
5. to go down - to degrade, to come to nothing.
6. How you been keeping? = How have you been keeping?
7. the park -(here) the Central Park; it is situated in the centre of Manhattan Island in New York City.
8. apartment building (house) - USA; a block of flats - Great Britain.
9. killing streets - (here) splendid streets.
10. housing projects - new construction sites, modern housing developments.
11. uptown - the residential, non- business, non- commercial part of a town.
12. 110th Street - it is a peculiar feature of New York City that streets are running parallelly from south to north whereas avenues are crossing the streets from east to west.
13. run down - old, dilapidated.
14. to play at jacks - to play a game of bowls (small white balls towards which bowls are rolled).

Learning Activities

Skimming¹

2.3 Answer the following questions:

1. Where and when is the scene laid?
2. What and who are the characters?
3. What happened to Sonny?

2.4 Make up an outline of the text.

2.5 Formulate in short what the text is about.

Scanning²

2.6 Read the text again and find the sentences proving that:

- a) Sonny's brother loved him and was anxious about his future;
- b) the living conditions and the social environment were partly the reason for Sonny's tragedy;
- c) many other children were facing the same dangers that nearly ruined Sonny's life.

2.7 Fill in these lines arranging the information from the story:

Problems	Reasons	Solutions
...

2.8 Comment on the following sentences:

1. Some escaped the trap, most didn't. Those who got out always left something of themselves behind, as some animals amputate a leg and leave it in the trap.
2. The playground is most popular with the children who don't play at jacks, or skip rope, or roller skates, or swing, and they can be found in it after dark.
3. The moment Sonny and I started into the house I had the feeling that I was simply bringing him back into the danger he had almost died trying to escape.
4. Everything I did seemed awkward to me, and everything I said sounded freighted with hidden meaning.
5. I was trying to remember everything I had heard about dope addiction and I couldn't help watching Sonny for signs.

Notes: 1 To skim (through) - to read quickly, noting only the chief points.

2 To scan - to study attentively, running the eyes over every part of what you are reading.

2.9 To make sure that you understand the story answer these detailed questions:

1. What did the teacher read in the newspaper?
2. How did he feel when he learned the news?
3. Why couldn't he believe it?
4. When Sonny was in prison he constantly kept in touch with him, didn't he? If not, why?
5. What made him write Sonny a letter?
6. How did he feel when he saw Sonny after all that time?
7. What places did they pass on their way home?
8. Why did Sonny have the driver go past the Central Park?
9. What did each of them think about on their way home?
10. Where did Sonny's brother live?
11. Sonny was very talkative at dinner, wasn't he?
12. Everyone enjoyed the evening genuinely, didn't they?
13. Why was Sonny's brother filled with icy dread?
14. What was he trying to find out about Sonny?
15. What were the relations between the two brothers in the past and present?

Related Activities

Word study

2.10 Transcribe, mark the stress and read the following words and word combinations:

avenue	housing project	to coax
menace	dope addiction	to smother
malice	hotel	to vanish
genuine	freight	anxious

2.11 Explain the meaning of these words and word combinations to your groupmates. When speaking use:

this word means...	"to dominate" means...
"an apartment" is...	

Apartment, housing project, downtown, uptown, hedge, lawn, playground, subway car, badly- kept, to dominate the landscape, to jut up.

2.12 Match the synonyms in the right and left columns:

to escape	to look fixedly at
to grin	dilapidated
to stare	to throw violently
to be run down	tree- shaded
to kid	to smile broadly
to hurl	clean and tidy
to be uneasy	threat
to smother	to pull somebody's leg
vivid	to get away
menace	to choke
malice	ill will
shady	bright and lively
well- kept	to be troubled

2.13 Find in the text synonyms for the following:
to be confused, misfortune, to be worried, to degrade, to disappear, to look for, to be mad, to come upon, weak, fear, true (real).

2.14

a) Study the difference between these verbs:

to know, to learn, to find out.

If necessary use an explanatory dictionary.

b) Fill in the gaps with the proper verb:

- Sonny's brother...that Sonny was peddling and using heroin.
- Sonny's brother...about it from a newspaper.

- He was trying to...something about his brother.

c) Make up your own sentences with these verbs.

d) Explain the difference between the verbs "to know", "to learn", "to find out" in class using your sentences as examples.

2.15 Find the odd word out: open, giving, gentle, respectful, dread, direct, talkative.

2.16 Dwell on the polysemy of these words: to hit, vivid, anxious. State the meaning in which they were used in the story.

2.17 Give British-English equivalents for the following Americanisms: apartment, subway, downtown, store.

2.18 Give the English for:

квартира, жилой дом, деловой район, грязные улицы, тенистые, хорошо мощенные улицы, газоны и клумбы, живая изгородь, яркий /оживленный/, зелень парка, опуститься, скованный, смущенный, открытый /взгляд, характер/, настоящий, выяснить, наркомания, игровая площадка, играть во что-либо, заставить кого-либо что-то сделать, не мог не беспокоиться, возвышаться над чем-либо, избежать несчастья, поддерживать отношения, сделать что-либо от злости /из любопытства/, избежать ловушки, жилые дома.

2.19 Give the three forms of the following verbs:

to steal, to shake, to fall, to trap, to forget, to feel, to fill, to catch, to lie, to lay, to hide, to drive, to find, to die.

2.20 Make verbs by means of the verb- forming suffix -en or prefix en-; translate them into Russian.

wide, deep, broad, red, length, circle, rich, large, slave, cage, courage.

2.21 Give words of the same root (derivatives). If necessary consult a dictionary:

gentle, dark, to wonder, to inhabit, to respect, to believe, life, face, danger, disaster, to confront, house, circle, elegant, stiff, ice, malice, safe, to talk, dread, to be embarrassed.

2.22 Analyse the morphological structure of the compound adjective "badly-kept". Give other compound words built on the same pattern. Here are the verbs you can use:

to illuminate, to light, to pave, to lay out, to build, to do, to make.

2.23 Consider the morphological structure of the words: "uninhabitable", "disrespectful". What sense do the prefixes "un-" and "dis-" add to the words? Give your own examples.

2.24 Look at this:

“...the baby brother I had never known looked out from the depths of his private life, like an animal waiting to be coaxed into the light”.

The author resorts here to a stylistic device called simile.

----*For Your Information*----

Simile is based on the likeness of objects or ideas belonging to different classes.

Find in the text two more cases of this device. What is the effect of the simile in them?

Cover up the list below and remember these idioms based on the simile. Test each other.

	eats		fish
He	drives	like a	log
	smokes		trooper
	drinks		chimney
	swears		lunatic
	sleeps		pig

2.25 Look at this sentence: “She is dying to see you.” Here the author resorts to a stylistic device called hyperbole.

----*For Your Information*----

Hyperbole is an exaggerated statement made for effect and not intended to be taken literally.

Write out from the text two more cases of hyperbole and say what effect it produces there.

2.26 Express the same idea in other words substituting for the italicized words and expressions:

1.He hadn't ever *turned hard* or disrespectful. 2.He was *smiling all over his face*. 3.*How have you been keeping?* 4.I was remembering and it made it hard *to catch my breath*. 5.She is *dying to see* you. 6.They found themselves *encircled by disaster*. 7.A few days after it *was up* it seemed *uninhabitably* new. 8.The difference in our age *lay between us like a chasm*. 9.So we drove along, between *the green of the park*, and the *stony lifeless elegance* of hotels and *apartment buildings*, toward the *vivid killing streets* of our childhood. 10.As *I covertly studied* Sonny's face *it came to me* that what we were both seeking through our separate cab windows was that part of ourselves which had been left behind. 11.We *hit 110th Street* and *started rolling up Lennox Avenue*.

12. She got Sonny past his first, *faint stiffness*.

Grammar Points

2.27 Review the following structures:

To make somebody do something
To have somebody do something
Can't help doing something

Find the sentences in which they are used in the text. Make up three sentences of your own with each structure. Read your sentences to each other in class.

Thinking The Unthinkable

When we want to talk about things that did not happen in the past, imagining what would have happened if things had been different, we use the past conditional in the principal clause (would have passed) and subjunctive II past (homonymous to past perfect) in the subordinate clause (had worked).

E.g. If you had worked harder last year, you would have passed your exam.

If you had asked me I would have told you the whole story.

2.28 Study these sentences and say under what circumstances they might have been said.

1. If I had any sense I would have married a Malay girl.
2. If I had only my chance I know I would have made good.
3. Perhaps he was right, perhaps it would have eased my mind. I wonder what he would have said.
4. She would have scratched my eyes if she could.
5. If you had had any pride, if you had had any sense of decency, you would have thrown his presents in his face.
6. Of course all this wouldn't have happened if the girl hadn't been a fool.
7. Would she have said that if it hadn't meant something to her?

2.29 Complete the sentences given below:

1. If Sonny's brother hadn't read in the paper that Sonny had been arrested...
2. If Sonny hadn't used and peddled heroin...
3. If the circumstances had been different...
4. If Sonny hadn't been homesick...
5. If Sonny's brother hadn't been anxious for Sonny...
6. If it hadn't been for Isabel's open and easy manner...
7. If Isabel hadn't been genuinely glad to see Sonny...

2.30 Say whether these statements are true or false. When giving your arguments use sentences of unreal condition like this:

That's true. I don't think his childhood was happy, because if it had been happy...

1. Sonny's childhood was not happy.
2. Sonny's brother was a kind, decent, reliable man capable of self-criticism
3. Sonny's brother knew him well and in the past they used to be close friends.
4. Sonny's brother was anxious for Sonny's fate (his children's fate, for the fate of other children).

Speaking Activities

2.31 Suppose you were Sonny's brother. What would you say about Sonny? What do you think the future might have in store for him? For your children?

2.32 Suppose you were Sonny. What could you say about yourself? About your relations with your brother, your parents and mates? How do you visualize your future?

2.33 Draw character sketches of Sonny, his brother and the brother's wife. Turn to the text for facts and proofs and use sentences of unreal condition *e.g.*: If he hadn't been anxious for his fate he wouldn't have done it (said it).

2.34 Imagine you are the members of the school teachers' board and Sonny is your student.

Role-play

Situation - Discuss the incident and the ways of solving the problem for Sonny and other children.

Problems - You heatedly discuss the following problems:

- a) the living conditions in Harlem;
- b) the social environment in Harlem;
- c) the relations between children and parents;
- d) drug addiction among children;
- e) social measures taken against juvenile delinquency.

Cast List The following people take part in the discussion:

the headmaster; the school psychologist; the school doctor; a representative from the parents' board; the teachers of the school, both young and old.

Role Cards

The headmaster, age 58. You have a large family on your hands, have gone through many difficulties, raised your children, you are strict, but understanding, really caring for children.

The doctor, aged 53. You are married, but have no children. You are well aware of the situation in Harlem and at school, but your attitude is negative, you demand strict measures against drug addicts.

The psychologist, aged 35. You are concerned with the growing psychic instability of children resulting from the pressure of the outside adult world, money problems, poor living conditions, unemployment, drug addiction, alcoholism among parents in Harlem.

The other teachers of the school. They are of different ages and have different views on the problems under discussion.

2.35 Make up the summary of the text.

Group Work

2.36 Get into groups of 2 or 3 and discuss the text. Use conversational formulas and the expressions given below:

to go deep into social problems, to reveal the truth about, to get a deep insight into (a character, problems), to bring something to light, realistic portrayal of life, the object of the author's concern, the author's sympathy lies with...

Writing Activities

2.37 Imagine you are a detective following a man (it might be Sonny) that aroused your suspicion. Write a short description of the physical layout of the place/town. These words may help you:

to be run down, dilapidated, apartment houses, to dominate the landscape, a long way off (from), to make for, lively, vivid streets, well- (badly-) kept, downtown, lawns, flower-beds, shady streets, tree-lined avenues, in the suburbs.

Part 3 EXTENSIVE READING

Read this text and divide it into logical parts.

The Urban Explosion

Today cities are growing at an unprecedented rate. More than 40% of the world population currently live in urban¹ areas. This will increase to more than 50% shortly after the turn of the century. Developed regions have been more than 50% urban since the mid-20th century. Developing countries are expected to pass the mark in the first quarter of the next century. Nations will face the formidable task of providing shelter, services and employment for these urban multitudes. The demand for adequate housing will by far exceed the supply - unless national governments and international agencies begin to make appropriate plans now.

In the developing world urban slums are growing twice as fast as the cities themselves. Already, some 600 million people live crowded in make-shift² shacks³ and squalid⁴ squatter settlements⁵; by the year 2000, this population will double.

In mushrooming urban slums, people live amidst pollution⁶, overcrowding, unemployment, crime and disease. Day after day they trickle in - the peasants uprooted by floods, drought, war or land pressure; the migrant workers, alone or with their families, seeking jobs, food and security; the men, the women and the children with little material possessions but holding on to the hope for better lives in the new environment. But, of course, those who suffer most are women and children. Women around the world are the poorest of the poor. A homeless woman is a familiar sight in the crowded cities of both industrialized and developing countries. They can be seen on the bustling streets, in the shadow of high-rises⁷ and luxury condos⁸, huddled on door-steps or near subway entrances, heating her hands near a ventilation grate, improvising her shelter under sun or wind or snow with some scraps of cardboard and newspaper.

A homeless woman can be a single mother, a teenage runaway, a drug addict, a senior citizen, a battered wife, a mentally ill patient. She holds on to her children, scrambles for her daily food and somehow finds the resourcefulness and courage to carry on.

It is difficult to estimate their numbers. Of all the invisible women in society she may be the most invisible. Statistically, she is a zero, a nonentity⁹ without voice, nor power nor identity; at the very best, she is counted among the swelling, faceless ranks of homeless people, for whom society has no space.

Notes:

1.urban-	городской	6.pollution -	загрязнение окружающей среды
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2. make- shift -	временный	7. high rise-	высотное здание
3.shack -	лачуга	8.condo (condominium) -	кооперативный жилой дом
4.squalid -	нищенский	9. nonentity -	ничтожество, пустое место
5.squatter settlement -	самовольно возведенные постройки		

Learning Activities

3.1 Divide the text into logical parts

3.2 Have you learned anything new about the problems of the modern city life? What is it? Express the new information in several sentences.

3.3 Answer these questions:

- 1.How much of the world population lives in urban areas?
- 2.How much of the world population will be living in urban areas shortly after the turn of the century?
- 3.What is the urban population in developed and developing regions now?
- 4.Why does the demand for adequate housing exceed the supply?
- 5.What tasks will nations face in the immediate future?
- 6.In what conditions do people live in mushrooming urban slums?
- 7.Why do people migrate to cities?
- 8.Who suffers most from poverty and lack of shelter?
- 9.Who constitutes the majority of the homeless in big cities?
10. Where do homeless women find shelter?
11. What is the position of homeless people and women in particular?

Pair work

3.4 Talking points

1. Are there homeless people in this country? (in the USA? in the UK?) Why? What are the ways of solving their problems?
2. If you were the Prime Minister what would you do to solve the problems of homeless people in this country?
3. Do you believe that there will be no homeless people in the 21st century?

Group Work

3.5 Discuss the problems of the modern city life.

Part 4 CULTURE
ORIENTED ACTIVITIES

Housing in Britain and the USA

We often say that every town has its customs. But it is even more true about every country having its own customs, scale of values and lifestyle. One of the first questions that usually arises is where and how people in the country live. If you want to learn where the British and the Americans live read this text, look at the pictures and you will find it out.



Text 1 Types of Dwellings in Britain and the USA

It is common knowledge that **a house** is a building for people to live in. But in English this word is narrower than in Russian and can be defined as a building intended for one household, usually for a family to live in. English houses usually have two or three stories and are built of brick or stone. They may be detached, semi-detached or terraced.

A **detached** house is a house standing by itself with some space on each side, it is a separate house for a family. A **semi-detached** house is in fact two houses joined together by one common wall and each having its own entrance. In the second half of the 19th century and the beginning of the 20th century **terraced houses** were built that were much cheaper than detached and semi-detached houses. A **terraced house** is a small house with a separate entrance joined together with other identical houses in a long row.

In Britain there are also **tenement houses** or **tenements** which mean either a larger house for the use of many families at low rents or any dwelling house.

One can also live in a **boarding house** - a private house which provides board and lodging for a relatively small number of people ("board" means food, meals; "lodging" - a place to live in). They are usually less formal than a hotel, and cheaper.

Alongside with private houses there are **council houses** built by a local council. They may also be detached or semi-detached.

Many people in Britain and the USA live in **flats**. A **flat** is a unit on one floor, as a rule lived in by one family, forming part of a large block of flats. A flat may be very large or it may be a bed-sitting room with a kitchen and a bathroom (a bed-sitter). Note that in Britain the size of a flat is judged by the number of bedrooms; there may be six, eight or more bedrooms in a large flat or

house. A many-storeyed house consisting of separate flats is called a ***block of flats***.

In the USA they call these buildings ***apartment houses*** which consist of separate apartments. ***An apartment*** is a single room or a set of rooms in a large building, usually on the same floor. It is often furnished and rented by the week or month.

An area on which many houses are built, either by a private enterprise or by a public authority, is called a ***housing estate*** (housing development). If it is built by a local authority it is called ***a council estate***. ***An estate*** is a place of property in the form of land, especially in the country. So if one wants to buy a house or land he goes to an estate agent.

An estate agent is a person who buys and sells houses or land for others.

In the countryside people may live in a bungalow or in a cottage.

A bungalow is a building of one storey with or without a verandah.

A cottage is a villager's small dwelling or a small country residence, generally two-storeyed, with two or three rooms downstairs and the same upstairs built of stone or brick. Most houses in the country are cottages since they were built for farm workers and craftsmen to live in.

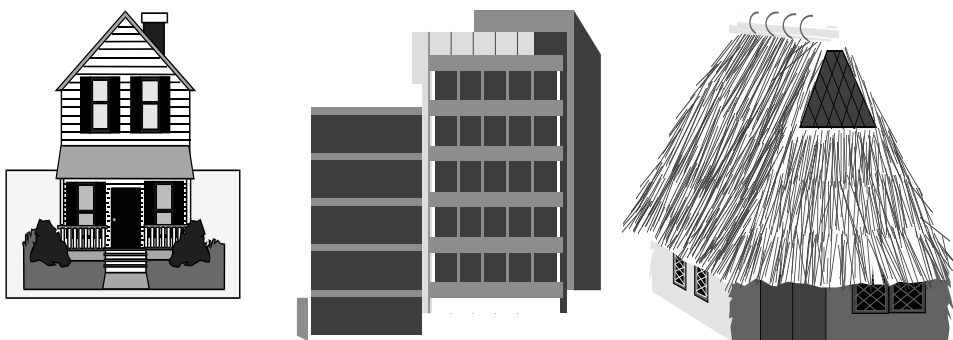
Those who love nature, fresh country air go out of town for a weekend or a holiday and live in a country house or a weekend house.

A country house is a large and often luxurious house in the country built by the upper and upper-middle classes.

A weekend house is a small house in the country, usually one-storey with a piece of land. Don't confuse it with a summer house.

A summer house is only a light building in a garden or park for sitting in (беседка).

4.1 Look at these pictures and try to identify the types of dwellings described in the text.



4.2 Answer these questions. If necessary account for your choice.

1. What is better - a detached, a semi-detached, a terraced house or a block of flats?
2. In which of these houses would you like to live and why?
3. Are there terraced houses in this country?
4. Where is the rent lower - in a council house or in a private one?
5. What would you rather have - a four-room council flat or a small detached house? Why?
6. Where do your parents spend their weekends - in a country house, in a weekend house or in a summer house?

4.3 Grammar Points

Thinking The Unthinkable

Put yourself in these imaginary situations.

1. If you had the choice where would you go for a trip - to Britain or the USA?
2. If you went on a trip to Britain where would you rather put up (stay) - in a boarding house or in a hotel?
3. If you were to live in Britain for some time what would you prefer - a detached, a semi-detached or a terraced house?
4. If you were invited for a weekend there where would you spend it - in a country house, in a summer house or a weekend house?
5. If you found yourself in the USA where would you live - in an apartment house or in a detached house?

Text 2

Homes In Britain

Most British people can obtain their home in one of three ways. The majority, about two-thirds, buy their own houses or flats. About ten per cent of the population live in flats or houses which they rent privately from other person or organisation. The majority of the remaining 25 per cent live in accommodation that is owned by and rented from their local council. Council houses (or flats), as they are called, are available to everyone, but in many areas there are long waiting lists and the homes go to the most needy people. In the past few years it has become possible for council house tenants to buy their property from the local authority at a fairly cheap price – this is determined by taking into account how much rent the person has paid to the council over the years.

Homes in Britain are relatively expensive, although prices vary from area to area. They are most expensive in the London area and cheapest in northern England, parts of Scotland, Wales and Northern Ireland.

Text 3 Buying A Home In Britain

There are two types of organisations which are central to the buying of houses and flats.

The first is *the estate agency*. An estate agency is, essentially, a shop which arranges for the sale of homes.

Let us imagine that Mr. and Mrs. Smith want to sell their house. First, they ask one or more local estate agents to visit the house and tell them how much they should be able to sell it for. They will also want to know how much the agent will charge for his services (usually between 1% and 2% of the selling price). If the Smiths are happy with his proposals, the agent will publish details of the house in the form of give-away leaflets and possibly in the local or even national newspapers. The leaflet will describe the house in detail, describing the position, number and sizes of its rooms, the garden and so on.

Mr. and Mrs. Smith then wait for prospective buyers to arrive.

Imagine that Mr. and Mrs. Johnson want to buy a house in the same area. They go to the estate agency and inspect the details of the houses on offer. If they are attracted by the description of the Smiths' house, they will visit the property to look at it. If they are still interested after seeing the house they may take the offer to the Smiths via the estate agent. Often the offer will be slightly less than the official "asking" price. If the Smiths agree, the house can be sold.

But the Johnsons probably do not have enough money to pay for the house immediately, so what do they do? They go to the second type of institution involved in house buying and selling – *the building society*.

A building society's main function is to lend people like the Johnsons enough money to buy a house. Banks also offer a similar service.

Building societies make their money by borrowing money from some members of the public – their "depositors" and lending it to others. Many British people have building society savings accounts. They save their money with a building society, which pays them interest. The society then lends this money to people who want to buy a house or flat and charges them a higher interest rate on the amount borrowed. This long-term loan is called a *mortgage*.

So Mr. and Mrs. Johnson go to a local building society where they will be asked a number of questions: What type of job do they have? How much do they earn? What are their monthly expenses? And so on. The society will also inspect the house to see if it is worth the money they are being asked to lend. All being well, it will offer to lend the Johnsons up to about 30 per cent of the price of the

house, to be paid back with interest over 25 years, or sometimes less. When all is agreed and the papers signed, the money is paid to the Smiths or their legal representative – usually a *solicitor* – and the Johnsons can move in. Over the 25 years they will pay far more than the original price of the house because of the interest on the loan. But since they are paying it in fairly small sums once a month they are, at least, able to afford it.

Text 4 The Language Of Estate Agents

It is a running joke in Britain that the more disreputable estate agents will always try to make the houses they are trying to sell sound more desirable than they really are. An estate agent would never write: "This is a horrible little house in very poor condition. The trains go past every 10 minutes and shake the walls. The back garden is laughably small. This is why it is so cheap." Instead he would say: "This compact residence is ideally priced for the *first time buyer*. Although in need of some renovation, it has some highly attractive features, including a small patio (garden) in the rear. It is very convenient for the railway station."

4.4 What do you think the following extracts from estate agents' descriptions really correspond to?

1.Planning permission has been granted for the addition of a bathroom.
2.The rooms have been decorated to the taste of the present owner. 3.The cottage has a particularly charming historical character.

4.5 Get ready to explain in class the following:

- What are building societies for?
- What are estate agencies for?
- What are the functions of estate agents?
- How can people buy houses or flats in Great Britain?

Part 5 READING

INTENSIVE

So there is a great variety of dwellings in Britain. Which of them are preferred by the British? What problems are facing those who need housing? What are the prospects for newly-married couples? Perhaps this text will answer these and some other questions.

Where The British Live

Perhaps you know that about 57 million people live in Britain today. Most of those people - at least 80 per cent - live in towns or suburbs of towns.

More than 40 per cent of people in Britain live in seven large urban communities (conurbations), whose centres are London, Manchester, Birmingham, Glasgow, Leeds, Liverpool and Newcastle-on-Tyne.

The typical home of an English family is still a house rather than a flat, despite the ever increasing number of blocks of flats which are being built. Local councils find it increasingly difficult to build houses to let because of the high cost of land and a very high rate of interest.

A young couple about to marry know that there is a long waiting list for council built houses and flats. To rent a flat or a house from a private landlord is often very expensive. The tenant has to sign an agreement for a period of years, and when a new agreement is drawn up he may be asked to pay a higher rent. And if he cannot pay the new rent he can be turned out (evicted) from his home. So, many young couples try to buy a house of their own if they possibly can. If they are in reasonably secure jobs and if they are earning more or less the average national wage, a bank or building society will lend them the money to buy a house. They must be able to pay the percentage of the cost of the house in cash, and the loan from the bank (called a mortgage) has to be repaid over 20 to 25 years, plus interest on the loan.

Imagine what happens if the husband loses his job or goes on short-time. Imagine what happens to the household budget if the bank-rate goes up one or two per cent. Imagine how rising prices demand more and more of the house-keeping money and the problems it brings for maintaining the mortgage repayments.

For thousands of young workers earning less than the average wage there is no prospect of bank loans nor of council houses; but at the other end of the scale there are people who have no problems of this kind. A glance at the property advertisements in papers like "The Times" shows that there are still buyers for houses with six, eight or ten bedrooms at prices to £600.000 and tenants for flats at rents of up to £150-200 a week.

The suburban houses, in which a large majority of families live, vary enormously but have clear class characteristics. An upper-class suburb will be situated in pleasant surroundings and consists of large detached houses with four or more bedrooms, set in large gardens and approached through tree-lined streets. The less well-to-do family may live in a suburb of cheaply built semi-detached houses with pocket-handkerchief gardens. The ugliest of suburbs are to be found near the centres of big industrial towns and may consist of old Victorian villas, or dilapidated tenements, housing thousands of working-class families in unhealthy and depressing living conditions

In a very few places progressive town councils have built new suburbs, trying to create a community by planning the housing round a shopping centre and providing it with schools and recreational buildings. There are even one or

two completely new towns, often designed by first-class architects, which present an attractive picture to the visitor.

But Britain still has an acute housing problem. Why is this? There is no lack of building material in Britain and no lack of skilled or unskilled workers. Perhaps the answer can be found in the story of one man, who started by buying a piece of land for £35.000 and selling it at a profit. Buying and selling land in this way he made a fortune of three million pounds in seven years. Property speculation is a respectable business in Britain, but who really pays?

Learning Activities

Skimming

5.1 Agree or disagree with these statements. While speaking use conversational formulas.

1.The typical home of an English family is rather a house than a flat. 2.Local councils build a great number of blocks of flats to meet the requirements of the population. 3.A young couple can get a council- built house or a flat as soon as they are married. 4.If there is a long waiting list for council -built houses a family can rent a flat. 5.When renting a flat no agreement is signed. 6.It is beyond people's means to buy a house of their own. 7.All those who want a house of their own can borrow money from a bank or a building society. 8.Unemployment is a constant threat to many families. 9.It is next to impossible to sell a large and luxurious house with six, eight or ten bedrooms. 10.In Great Britain people prefer to live in the heart of the city. 11.There is no housing problem in Great Britain.

Scanning

5.2 Answer the questions:

- 1.What is the typical home of an English family?
- 2.Why don't the local councils build more houses to let?
- 3.What are the prospects for a young couple to get housing?
- 4.What may happen to the tenants of privately owned flats?
- 5.Where can one borrow money to buy a house or a flat?
- 6.What are the conditions on which people can get a loan from a bank or a building society?
- 7.What risk do people run when they borrow money?
- 8.What is typical of a working class area?
- 9.What does an upper- middle class area look like?
10. What are the reasons of the acute housing problems in Great Britain?
11. What are the possible ways of solving the housing problem in Britain?

Related Activities

Word Study

5.3 Transcribe, mark the stress and practise the reading of the following words:

a) urban	architecture	nation
suburbs	secure	to increase
per cent	mortgage	increase
percentage	enormous	to vary
conurbation	dilapidated	various
architect	national	to design

b) London, Newcastle- on- Tyne, Manchester, Birmingham, Glasgow, Liverpool, Leeds.

5.4 Find the words and phrases similar in meaning:

in spite of, to turn somebody out, great, situated in, falling to pieces, first-rate, need for housing, to begin, reliable, to lend.

5.5 Give the words and phrases of the opposite meaning:

cheap, to have a full- time job, to lend, to go up, wealthy, healthy, to depress, to buy, small.

5.6 Give nouns and adjectives of the same root. If necessary use an English- English dictionary:

to vary, to design, to agree, to depress, to provide, to attract, to respect, to advertise, to pay, to evict, to imagine, to approach, to increase, to reason.

5.7 Give the three forms of the verbs:

to find, to fall, to rent, to cost, to draw, to pay, to lay, to lend, to loan, to rise, to raise, to vary, to design, to smell, to lack.

5.8 Define each of the following words. If necessary consult an English- English dictionary and be ready to explain them to your groupmates in class:

rent, tenant, landlord, block of flats, local council, council house, detached (semi-detached) house, suburbs, outskirts, to loan, to lend, to borrow.

5.9 Explain the following word- combinations in class. Pick out the sentences in which they are used:

to be in a reasonably secure job, building society, to go on short time, property advertisements, upper- middle class, Victorian villa, pocket-handkerchief garden, dilapidated tenements, recreational buildings, property speculation, to draw up an agreement, to pay in cash, interest on the loan.

5.10 Study these words:

1. income money which a person receives regularly for one's daily spending, usually payment for one's work, or interest from investments
2. rent money paid regularly for the use of a room, building. or a piece of land
3. tax money paid in accordance with the law to the government according to income, property, goods bought
4. tip a small gift of money for a service
5. wages a payment for labour or services calculated by the hour, day, week, month and usually received daily, weekly or monthly
6. salary fixed regular pay each month, three months, a year for a job, especially (rather than wages) as for workers of higher skill and rank
7. grant money given by the state, usually for educational purposes, as to a university or to support a student during his studies
8. fee a sum of money paid for professional services to a doctor, lawyer, private school, etc.
9. fare money charged for a journey by bus, ship, taxi, etc.
10. fine money paid as punishment for breaking laws or rules

5.11 Fill in the missing words. Use the words from the list in the above left-hand column.

The government plans to increase ...s by 5% over the next year. The company pays its employees good...-s. What's your yearly...- ? "All ...-s, please!" cried the conductor. When prices rise, students find it difficult to live on a... He let the house at a...- of £30.00 a week. He gave the waiter a...- when he paid for the meal. What are your weekly...-s? The parents paid the child's school...-s.

5.12 Suggest the English for:

снимать квартиру, сдавать квартиру, выгодно продать, составить состояние, проектировать, городская агломерация, муниципалитет, отдельный дом, квартиросъёмщик, торговый центр, владелец дома, приходящие в ветхость жилища, иметь постоянную работу, 56 миллионов, 80%, выселять, перейти на неполный рабочий день, первоклассный архитектор, жилищные условия, плохие для здоровья, многоквартирный дом, острая жилищная проблема.

5.13 Rephrase the following sentences using the words and word-combinations from the text:

1.The house was situated in an area which was distant from the centre of the town. 2.They had not spent much money on building the house. 3.The landlord is going to make them pay more money for the flat. 4.We don't need to share our house with people. 5.I asked him if he would give me a room to live in. 6.They lived in an area of old deteriorated houses. 7.They occupy a large and spacious house.

5.14 Complete the following sentences:

1.Thousands of working-class families live... 2.The less well-to-do families may live... 3.The upper-middle class suburb is situated... 4.Local councils find it increasingly difficult to build houses because... 5.If a person is in a reasonably secure job he can... 6.Despite the ever increasing number of blocks of flats... 7.A young couple can hardly hope... 8.A family can be evicted from their home if... 9.A person that wants to buy a house of his own... 10.If the husband goes on short-time or loses his job... 11.Property advertisements in papers like "The Times" show that... 12.Britain has an acute housing problem because...

5.15 Study the use of the prepositions. Make up sentences with the expressions given below.

AT: at my place, at the seaside, at 10 Downing Street, at the price, at low rent, at Victoria Station;

IN: in London, in Trafalgar Square, in the street, in Downing Street 10, in pleasant surroundings, in the countryside, in the suburbs;

ON: on the Thames, on the outskirts.

5.16 Fill in the blanks with suitable prepositions:

1. Newcastle... Tyne is one of the biggest cities in Britain.
2. There is a famous castle... Windsor.
3. Stratford is situated... the river Avon.
4. London is located... the river Thames.
5. The British Prime Minister lives... 10 Downing Street.
6. New towns have been built... the outskirts of London.
7. The new houses are situated... pleasant surroundings.
8. The delegation arrived... Waterloo Station.
9. They arrived... London by 10 a.m.
- 10.Thousands of people were walking... the streets.
- 11.There are many luxurious shops... Oxford Street.
- 12.There is a big demonstration for peace... Trafalgar Square.
- 13.We are going to spend our holidays... the seaside.
- 14.My uncle used to live... the countryside.
- 15.He hates the very idea of living... the outskirts of the city.
- 16.You can hardly get a decent flat nowadays... low rent.

5.17 Sum up the information about the housing system in Britain.

----**For Your Information**----

A **summary** is a clear concise orderly retelling of the contents of a passage or a text and is about 1/3 or 1/4 as long as the original.

Here are the summing up strategies:

Read the information (text) thoroughly.

Write out in your own words the main points of the text.

Eliminate minor points and retain the paragraphing of the original.

Use words instead of word combinations and word combinations instead of sentences.

Don't introduce your opinion, interpretation or appreciation.

Read the selection again, criticise and revise your words.

The student who is in the habit of searching for the main points, understanding them, learning them and reviewing them is educating himself.

Follow-Up Activities

5.18 Supply more information about the housing system in Britain (use newspapers, magazines etc.).

5.19 Comment on My house is my castle

Pair work

5.20 Suggest solutions, contradict or give advice to an Englishman who tells you that. Choose a topic and expand on it.

- 1.he/she does not like living in the centre of a big city;
- 2.his/her present home is not large enough for his/her family;
- 3.he/she has got a council flat that is really dilapidated;
- 4.he/she does not like to live in a block of flats;
- 5.he/she would like to live in a house of his/her own

Don't forget to use conversational formulas.

5.21 Interviewing people

----**For Your Information**----

Interview is a useful means of getting information. There are two types of interviews - formal and informal. A formal interview is a scheduled event and you need to be well prepared for it.

Here are the strategies for interviewing people:

- Call the person you plan to interview and arrange for a mutually convenient time and place to meet. Arrive in time, be courteous and respectful.
- Find out as much as possible about the person you are going to interview.
- Prepare a list of questions. "Who", "what", "when", "where", "why", and "how" are the journalist's questions used to obtain necessary information to cover a story accurately and fully. Each question must lead to a specific detail, not just a "yes" or "no" response.
- Take notes on the significant points of the subject matter and be careful not to let the interview wander from the topic.

5.22 Prepare for an interview with:

- a well-to-do family living in a detached house;
- a working-class family renting a flat from a private landlord;
- a family that is on the waiting list for a council house;
- a young couple about to marry;
- a clerk living in the suburbs of a big industrial city;
- a young teacher living in the centre of a big city and renting a room.

5.23 Choose partners and act out your interviews. Ask a student from your class to evaluate your performance, basing the evaluation on your questions and answers, manner, posture and voice.

5.24 Study these words and **read the letter** given below. Be ready to outline

- the state of Mrs. Green's health;
- Mrs. Green's living conditions;
- Mrs. Green's future.

Give a title to this letter.

asthma	['æsmə]	
bronchitis	[brɒn'kəɪtɪs]	
pneumonia	[nju(:)'mʌnjə]	
to necessitate	[ni'sesɪteɪt]	-make necessary
to deteriorate	[di'tiəriəreɪt]	- make or become of less value, or worse (in quality)

Dear Sir,

This patient has been under my care for the past 6 years. During this time she has suffered constantly from asthma and bronchitis. She has had three attacks of pneumonia, two of which necessitated her admission to Hornesville General Hospital. The second time she was in hospital for three weeks.

I understand that before Mrs. Green came to Hornesville she had been living in a village in the West county. Needless to say her health was far better then. I think that the chief factor in her deteriorating health is the condition of the flat which she occupies. In two of the rooms, two of the walls are

permanently damp. In a third room during the rainy season she has to use a bucket to catch the rain coming through the roof. The flat is on the 3rd floor and that imposes an added strain on her heart when her asthma is active.

I would strongly recommend that Mrs. Green be considered a priority case for better housing. I am aware of the great demand for council property in this area and there may well be people before her on the housing list. However as her medical adviser I must insist with all the vigour at my command that if Mrs. Green continues to occupy her present unsuitable flat she will become increasingly ill and need a long-term care.

I should therefore be most grateful if you would put Mrs. Green on your emergency housing list forthwith.

Yours faithfully
(Dr) Tom Brown
General Practitioner

5.25

A. Explain:

What made the doctor write the letter?

What should be done to improve the situation?

What has the future in store for Mrs. Green?

B. Write a letter Dr. Brown was likely to receive from the local authorities.

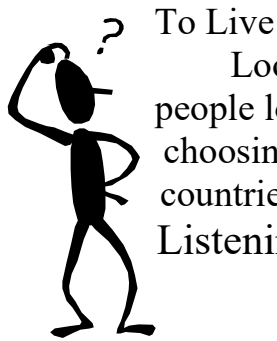
5.26 **Thinking The Unthinkable**

If you were the Mayor of Hornesville what would you do to improve the living conditions of:

- a) young families;
- b) big families with many children;
- c) old disabled people.

5.27 Interview:

- a) Dr. Brown;
- b) Mrs. Green;
- c) the Mayor of Hornesville.



To Live

Looking for a place to live in is no easy matter. What makes people look for a new flat or house? What factors are decisive in choosing accommodation? Is the procedure similar in different countries?

Listening Comprehension

This Desirable Residence

Pre- Listening Activities

6.1 Before you listen to the recording read these questions and study the words:

1. Where is the scene laid?
2. What are the characters of the story?
3. What had the Wallaces been looking for?
4. What kind of residence did they find?

lodge - 1) small house, esp. at the entrance to the grounds of a large house, occupied by gate-keeper, gardener, or other servant of the estate;

- 2). a country house in the hunting or shooting season (in the Highlands).

surveyor - person who surveys and values land, buildings etc.

real estate - land or buildings that are a person's property.

Aural Comprehension Activities

6.2 Listen to the recording once and say whether these statements are true or false. Count the number of negative answers.

1. The scene is laid in Australia. 2. The Wallaces came to the real estate agency to buy land. 3. The Wallaces were a young recently married couple. 4. The real estate agent Mr. Lane offered them several houses to choose from. 5. Park Lodge was a comfortable, newly redecorated house. 6. The residence didn't suit the Wallaces because it was too expensive and they couldn't afford it. 7. The Wallaces refused to buy Park Lodge because Mr. Wallace got suspicious (smelt a rat).

How assess your listening comprehension skills:

- | | |
|-----------------------------|----------------|
| 6 negative answers | – excellent |
| 5 negative answers | - good |
| 4 negative answers | - satisfactory |
| 3 and less negative answers | - Try again! |

6.3 Listen to the recording a second time and pay attention to the description of:

1. the Wallaces' appearance and manner;
2. the behaviour of the real estate agent;
3. the description of the house and its surroundings.

6.4 After you listened to the story a second time answer these questions:

1. Where did the Wallaces come to? Why?
2. What did they look like?
3. Why was there an air of fatigue in their manner?
4. What place did they come from?
5. Why was Mr. Lane friendly and warm with the Wallaces?
6. Why did Mr. Wallace speak in a resigned manner?
7. What kind of house had they been looking for?
8. Why had they been looking for a house for such a long time?
9. What kind of house did Mr. Lane offer them?
10. Why is it said that Mr. Wallace smelt a rat?
11. What were the advantages and disadvantages of the house according to Mr. Lane's words?
12. Why were the Wallaces so much impressed with the house?
13. Why did they refuse to have a surveyor's opinion?
14. Why had Park Lodge been vacant for 3 years?
15. Why did the real estate agent offer Park Lodge to the Wallaces?
16. Why did the Wallaces buy it?

Related Activities

6.5 Grammar Points

1. If the Wallaces hadn't needed a residence...
2. If they hadn't been looking for a house for so long...
3. Mr. Lane wouldn't have sounded so friendly if...
4. If the house hadn't been modernized and redecorated...
5. Mr. Lane wouldn't have offered the house to the Wallaces if...
6. Park Lodge wouldn't have been vacant for 3 years if...
7. The Wallaces would have never bought the house if...

Speaking Activities

6.6 Imagine you are Mr. Lane, a real estate agent.

- a) Make up an advertisement of Park Lodge for a newspaper;
- b) Tell a friend of yours how you managed to sell Park Lodge.

Bring and describe a picture using the words given below:

A detached 4-bedroomed house, a good neighbourhood, to be in a good state of decoration and repair, to enjoy an unrestricted view, to give on a large lawn, to be within easy walking distance, to be modernised, redecorated,

rewired, welcoming, well-proportioned, clean, solid, reasonable price, lodge, vacant, to extend, isolated, to close the deal, surveyor's opinion.

6.7 Imagine you are Mrs. Wallace.

- a) Describe the residence you are going to buy to your children;
- b) Write a letter to a friend in Australia about the house you have bought.

Use the words given above in 6.6

6.8 Think of your own end of the story.

Part 7 EXTENSIVE
READING

The New Student

Read through the selection once. After it you will find a number of questions. Try to answer them correctly.

Setting



Steve Armstrong was starting his new life as a student at Oxford Polytechnic. It was the beginning of term but Steve still didn't have anywhere to live. Unfortunately in autumn Oxford is full of students; there is the university, there is the polytechnic, there is the college of further education and there are also many private colleges for secretaries and for foreigners learning English. Steve couldn't find anywhere to live so he went to see the accommodation officer.

Steve: I need somewhere to live.

Man: Oh, yes? Why have you left it so late?

Steve: But it's only the beginning of term.

Man: Yes, and that's late. Most students find digs by July.

Steve: But I didn't know I was going to be a student here till last month.

Man: All right, all right, we'll see what we can do. Next year try and think ahead.

Steve: Yeah, I'd better.

The accommodation officer looked through his files and found several addresses for Steve to see. Four of them were in Summertown and one in Jericho.

Here they are

Large bedsitting room for single student (£20 p.w., Headington, Oxford 3307	North Oxford. Single bedsitter with cooking facilities. Summertown area. Mrs. Brown. Oxford 54019
Bedsitter for 2 or 3 sharing. Cowley, Oxford 512932	Attractive self-contained flat, professional married couple only. No children or pets. (£154 per month. Oxford 44637
Unfurnished 3 bedroomed house to let for up to 2 years. 10 miles west of Oxford. (£150 per month. Oxford 49944	Flat, lounge, bedroom, kitchen, dining area, share bedroom, (£45 p.w. Jericho 5122887

But next morning Steve was back at the accommodation officer.

Man: Well, didn't you find anywhere?

Steve: No, I'm afraid I didn't. The Summertown ones were too far out and the Jericho one was horrible.

Man: Last year's people liked it very much. Mrs. Brown's very friendly.

Steve: No, it was too busy there.

Man: And a lot of people come into college from Summertown.

Steve: No, it's really too far.

Man: As it happens you are lucky. I've just heard there is a room free in Morrell Hall.

Steve: What's that?

Man: It is one of our student hostels. There is a room empty because one of the students isn't coming back.

Steve: I hope it's all right.

Man: Don't be too fussy*: you're lucky to get anything now. And it's close to college.

So Steve went to Morrell Hall and took all his suitcases with him. He had a room to himself quite modern and comfortable, and shared the kitchen with five others.

Note: *fussy - "full of nervous excitement; worrying about unimportant things".
Learning Activities

7.1 Comprehension questions

Without looking back at the dialogue answer the questions given below and assess your reading comprehension skills. If you work in pairs listen to your partner's answers and assess his/her reading comprehension skills.

1. Why did Steve need to find somewhere to live?

2. What time of year was it?
3. Why was it difficult to find rooms in Oxford?
4. What is an accommodation officer?
5. Why was Steve late in looking for rooms?
6. Where were the rooms that the accommodation officer recommended?
7. What kind of rooms were they?
8. Why didn't Steve like them?
9. Where did Steve finally get the room?
10. Why was the room still free?
11. What was the room like?

So what is the result of your/or your partner's assessment?

10 - 9	correct answers	- excellent
8 - 7	correct answers	- good
6-5	correct answers	- satisfactory
4 and less	correct answers	- Try again!

7.2 Opinion questions

1. What do you think of Steve's character? Do you think he is fussy?
2. What do you think the accommodation officer thinks about him?
3. If you were studying at the polytechnic which of the rooms offered by the accommodation officer would you choose?

Pair work

7.3 Act out the dialogue between Steve and the accommodation officer.

Writing Activities

7.4 Write either Steve's diary for the day or the letter he writes home to his parents.

Follow- Up Activities

7.5 Speak about your personal experience of looking for a flat.

7.6 Put yourself in these imaginary situations:

1. If you went to live and work in England for a year would you like to live in:
 - a) a hotel;
 - b) a flat;
 - c) a house;
 - d) a hostel;
 - e) somewhere else? why?

2. How would you look for a place to live in:

- a) looking in the newspapers;
- b) going to an agent;
- c) writing to a hotel;
- d) in some other way. (via internet)

7.7 Opinion questions

1. Do you think that the kinds of place where people live or the ways in which they find somewhere to live are very different in your country from those in England?

2. For whom is it easier to find a place to live in:

a student, a rich old man, a family of four, a single-parent family, a young married couple? Why?

Part 8 SPEED READING

The Wilsons Are Looking For An Apartment

8.1 Pre- reading Activities

Study these words:

ads	- advertisements
realty	- real estate agency (an agency selling property);
security deposit	- something valuable or money given as a pledge for the repayment of a loan.
lease	- legal agreement by which the owner of land or a building agrees to let another have the use of it for a certain time for a fixed money payment (rent), <i>e.g.</i> a one- year lease;
plumbing	- the pipes, water tanks, etc. in a building;
utilities	- water supply, electricity, gas etc.; also: bus or railway service;
porch	- 1) built- out roofed doorway or entrance to a building 2) (USA, also) veranda.

8.2 Read the selection as quickly as you can. Keep a record of time it takes you to read through the text. After the text you will find a number of true and false statements; run through them without looking back at the text.

Jean and Oswald Wilson were living in a small three- room apartment. Their apartment had been big enough until Oswald started working at home as an architect. He decided to use the apartment as an office because it was cheaper and the business was small. Oswald had liked working at home, but his business developed very quickly, and soon the apartment became much too crowded.

Jean and Oswald decided to move, so they began to read the apartment ads in the newspaper every day. They called about many apartments. The landlords had already rented most of them, others were much too expensive.

Here are some apartment advertisements they read in the newspapers:

Furnished rooms
Agwam St., \$35.00/wk.,
safe, clean, quiet. 555-
4140

3 rm. Apt. for rent
1 bdrm. living room,
kitchen, nice yard. Call
384-4400

Lafayette St. 8 rms.,
newly redecorated close
to public transportation
\$325 a month. Security
deposit and one- year
lease. No pets. Call
Delany Realty, 555-
3228

Front St. Apt. \$400
Beautiful 4 rm. Apt. in
quiet neighborhood,
lease- deposit. 555-8884

Oswald: Do you see any interesting ads in the paper today?

Jean: No, they are all so expensive, and - oh, look. Here is one - a large, redecorated apartment on Lafayette street.

Oswald: Sounds good. How many rooms does it have?

Jean: Let's see... eight rooms, and it's close to public transportation.

Oswald: How much is the rent?

Jean: Three twenty-five a month, plus utilities. There is also a security deposit, and there's one- year lease.

Oswald: Let's call right away. What's the number?

Jean: 555-3228. Delany Realty.



Oswald: Hello, may I speak to Mr. Delany, please?

Mr. Delany: Yes, speaking.

Oswald: I'd like to get some information about the apartment on Lafayette street.

Mr. Delany: Certainly. What would you like to know?

Oswald: Well, would you give me a general description of the apartment?

Mr. Delany: Sure. It's on the second floor, and the landlord has just painted it. It has eight rooms: three bedrooms, a living room, a dining room, a study, and a kitchen with plenty of cabinets. The bathroom has new plumbing and fixtures, and there is also a small porch in the back. The yard is very small, however, and you would have to park on the street.

Oswald: Does the rent include utilities?

Mr. Delany: No, you would have to pay for the utilities. The rent is \$325, due on the first of each of month. You would have to sign a one- year lease, and the landlord requires one month's rent as a security deposit. Would you like to make an appointment to see it?

Oswald: Yes, I would.

Mr. Delany: Would you rather see it today or tomorrow?

Oswald: Well, I'd rather see it today.

Mr. Delany: O.K. Today would be fine.

At three-thirty, the Wilsons arrived at Delany Realty. Although they had left early, they arrived late. Their bus hadn't come on time.

Mr. Delany: I'm very sorry. The landlady called me that she had just rented the apartment. I tried to call you, but you had already left.

Jean: Oh, no. Well, good- by, Mr. Delany...

Mr. Delany: Wait. I have another apartment that is available. I hadn't advertised it because I just saw it this morning. It's four hundred dollars a month, but the rent includes the utilities.

Oswald: Well, I don't know. Four hundred dollars is more than...

Jean: Oh, let's look at it, Oswald. It might be very nice.

Mr. Delany took Jean and Oswald to the apartment. He introduced them to the landlord. After the landlord answered their questions about the apartment, Jean and Oswald decided to rent it. The apartment was just what they wanted. Although they hadn't wanted to spend so much for rent, they really liked the apartment and the location.

Your reading time should be 2 minutes.

Learning Activities

8.3 Agree or disagree with these statements and keep a record of your "yes" and "no" answers.

1. The scene is laid in Great Britain.
2. Oswald Wilson was a doctor.
3. The Wilsons decided to rent a new apartment because they had a large family.
4. It was a real estate agent who advised them to see the apartment on Lafayette Street, wasn't it?
5. The apartment on Lafayette Street didn't suit them because it was beyond their means.
6. The Wilsons were late for their appointment at Delany realty because they had got into a road accident.
7. When they came to Mr. Delany's office the apartment had already been rented.
8. The other apartment Mr. Delany offered them was far beyond the reach of their pockets.
9. They didn't rent it.

Now assess your reading comprehension skills. Look for the result at the end of the part.

8.4 Answer the following questions:

1. Why did the Wilson decide to rent a new apartment?
2. What apartment ads did Jean read in the newspapers?
3. What information is usually given in an apartment ad?
4. What was the apartment on Lafayette Street like?
5. On what conditions was it let (rented)?
6. Why did the Wilsons fail to rent the apartment?
7. Did the Wilsons manage to rent another apartment? On what conditions?

Speaking Activities

8.5 Act out the dialogues between:

- a) Jean and Oswald;
- b) Mr. Delany, Jean and Oswald.

8.6 Speak how you searched for a flat as:

- a) Jean Wilson;
- b) Oswald Wilson.

8.7 Imagine you are Jean. Call you friend and tell her/him how you searched for an apartment and describe your new apartment. The following expressions will help you to do it:

- a) Can I speak to N., please? N. speaking. Who shall I say is calling? Who is it? Is there any message? She is not in. (She is out). Someone wants you on the phone (or the telephone for you). You have got the wrong number. Hold the line (hold on, don't hang up), please. Will you call me back? May I use the phone, please? To ring somebody up, to phone somebody, to make a call, to speak (talk) to somebody (on, over) the telephone.
- b) a 3-bedroomed apartment, to be in a good state of repair, redecorated, modernized, plenty of cabinets, new plumbing and fixtures, amenities, utilities, well- proportioned, to look over a lawn (to give on a lawn), public transportation, shopping centre, within easy walking distance.

Writing Activities

8.8 Write a letter to your friend and describe:

- a) a house you have recently visited;
- b) your "dream house" (a house you have been dreaming of).

If you have:

9	correct answers	- your mark is excellent
8 - 7	correct answers	- your mark is good
6 - 5	correct answers	- your mark is satisfactory
4 and less	correct answers	- Try again!

Part 9 HOUSING AND RENTING IN RUSSIA

9.1 You have read and heard about housing in Britain and the USA, and learned about their problems. But what housing problems are we confronted with in this country? What are the reasons of the housing shortage and prospects for the future?

The phrases given below and in exercise 9.2 will help you to discuss the problem:

to grow at a rapid pace, the urban population is increasing, the rural population is decreasing, the problems of employment, health, education, housing, the demand for adequate housing exceeds the supply, overcrowded, to meet the requirements, to improve the living conditions, to suffer immeasurable damage, to lie in ruins, to be razed to the ground, shortage, lack of, building material.

9.2 Use the following words and expressions when answering the questions given below:

- a) my home town, a big city, a small town, a settlement, a picturesque village, a new residential area, a new housing development, an old quarter, the heart of the city, on the outskirts, in the suburbs, pleasant surroundings, lawns, parks, shady streets, well- kept;
- b) a well- appointed flat, unhealthy conditions, dilapidated dwelling, to be of old (modern) construction, (in)adequate, council- built, private, to decorate, to renovate, to reconstruct, to restore, to pull down, to improve;
- c) furnished room, boarding house, a high-rise block of flats, (semi)detached house;
- d) housing shortage, the demand exceeds the supply, lack of skilled- labour, shortage of building material, poor quality of housing construction, living conditions, shopping centre, supermarket, recreational facilities, public transportation, within easy walking distance, to design, first-class architects, amenities, utilities.

1.What kind of building does your family live in? 2.Who owns this building? 3.What proportion of the family budget goes on the rent and utility services? 4.What kind of place do you live in? 5.In what ways has it developed in the last few years? 6.How would you describe the majority of buildings in your town? 7.What do you know about the improvements in the housing and in the general view of the city planned by your local authorities and the difficulties they are facing?

Pair work

9.3 Using the words given below, make up dialogues on advantages and disadvantages of living:

- 1. in a student's hall;
- 2. at home with one's parents;
- 3. in a rented room;
- 4. to be married and live with one's parents.

a) ***Useful Language:***

to share a flat (kitchen, bathroom) with somebody, to have enough room (space), to share housework, to be dependent on something, to be independent of somebody (something), to look after oneself, to have time for oneself, to be allowed visitors, to obey hostel regulations, to feel isolated, lonely;

b) These words will help you to express opinion:

I'd like to, would you like it if, I'd rather, you'd better, if I were you, I find it useful, convenient, inconvenient, it suits me that, you must take into consideration that, it's right but don't forget that, it's natural(strange) that you should...

Role-Play

9.4 Speak about the life and living conditions in the name of the following characters; use the words given below:

- | | |
|-----------|--|
| Situation | a) a woman aged 85. She has been living in St. Petersburg all her life, studied in the Smolni Institute. Before the Revolution her family occupied a large detached house in the centre of Petersburg. |
| Cue-Card | Expensive, luxurious, a detached house, lawns, flower beds, a tree-shaded street, re-distribution, overpopulated, unsanitary, housing shortage, depressing living conditions. |
| Situation | b) a woman aged 80. She came of a working-class family, got higher education in a teachers' training college, now she is on pension. |
| Cue-Card | Overcrowded, deteriorating, damp, the demand exceeds the supply, housing shortage, housing construction, to be under way, to be on a housing waiting list, a housing estate, a block of flats, a well-appointed flat, rent, utility services, but for... |
| Situation | c) a woman aged 40. She came of a farmer's family, now she lives in Moscow and works at a plant. When she retires she wants to live in the countryside |
| Cue-Card | A cottage, a shack, to be razed to the ground, to lie in ruins, a dwelling, overpopulated, to mushroom, on the outskirts, to be on a waiting list, to meet the requirements, to be under way, high-rise blocks of flats, but for..., I wish, if it were not for... |
| Situation | d) An architect aged 35. He was born in a small town, studied architecture in St. Petersburg. His life-time dream is to restore and reconstruct old cities. |
| Cue-Card | Slums, to pull down, to preserve, to restore, masterpieces of |

architecture, to keep the atmosphere, to design, first-class (rate) architects, new housing developments, apartment buildings, a shopping centre, recreational facilities, public transportation, within easy walking distance, houses of old construction, spacious, well-appointed flats, lawns, shady streets, I would... if...

Situation e) A young woman aged 28. She is married, has two children and lives in the centre of a large city.

Make up a cue-card yourself.

Situation f) A woman aged 30. She has a family, lives on the outskirts of a large industrial city and works in the centre of this city.

Make up a cue-card yourself.

9.5 Imagine you are an English tourist in Russia. You are interested in the housing system of this country. Try to get answers to the following questions:

1. Where do the people prefer to live in this country - in state-owned or private houses? in detached, semi-detached houses or blocks of flats?
2. How do the people here rent a house, a flat, a room?
3. Do they rent furnished or unfurnished flats or rooms?
4. How is rent for flats regulated?
5. How much of their wages and salaries do the people here pay in rent?
6. What is the decisive factor when choosing a place to live in? Is it the position of the place that matters or some other consideration?
7. Do you have to sign a contract when renting a flat?
8. Suppose a tenant fails to pay his rent. Can he be evicted?
9. Is there private ownership of houses in Russia?
10. Who owns private houses? Where?
11. There is a tremendous number of blocks of flats going up everywhere. Who are they let to?
12. Which blocks of flats do the people in this country prefer to live in : in old ones or in new ones.? What might be the reason for this preference?
13. What are the utilities in modern blocks of flats like?
14. Do the people in this country often move from one house to another? If they do, what might be the reasons?
15. What is customary in this country: do the people take along their old furniture or do they prefer to have everything new?
16. If they buy new furniture how do they dispose of the old?
17. Do the people who live in towns have plots for growing flowers, fruit and vegetables?

Group Work

9.6 Discuss the advantages and disadvantages of:

- a) living in the countryside and in an industrial city;

- b) living in a block of flats in the heart of the city or in a quiet suburb;
- c) living in a large block of flats or in one or two-storeyed houses.

Part 10 SIGHTSEEING

In every country there is a city that is the symbol of the whole nation. It represents its history and culture, science and technology. It is here that millions of people come on business and for pleasure, and it is "a must" for every tourist.

As English-speaking students we should certainly learn something about the main cities of the United Kingdom and the USA, as well as be able to speak about our cities and culture.

Note: speaking about cities remember the following:

1. The names of streets and squares are used without the article:

e.g. Fleet Street, Oxford Street.

Streets and squares in British-English are used with the preposition "**IN**", in American-English - with the preposition "**ON**"

2. The names of museums, art galleries, theatres are usually used with the definite article.

e.g. a) the British Museum, the National Gallery, the Hermitage, the Tretyakov Art Gallery;

b) the National Theatre, the Royal Shakespeare Theatre, the Moscow Art Theatre, the Maly Theatre.

In the names of places of interest the article and the Possessive Case are not used together. You must choose between:

the Nelson Column or Nelson's Column,
the Moscow Metro or Moscow's Metro.

3. "Театр имени" is translated into English as:

the Pushkin Theatre, the Gogol Theatre, the Vakhtangov Theatre, the Mayakovsky Theatre.

4. Remember the following English letter combinations when translating Russian proper names into English:

ж - zh	х - kh	ц - ts	ч - tch	ш - sh	щ - shch	я - ya
--------	--------	--------	---------	--------	----------	--------

5. In English there are several words corresponding to the Russian word "путешествие". Study the difference between them:

a tour	- a journey during which several or many places are visited;
a sight-seeing tour	- tour during which several or many places are visited.

	<i>E.g.:</i> We had a 3-hour sight-seeing tour of the city.
a package tour	- a holiday trip sold by a travel agency at a fixed price which includes the return fare, accommodation and meals. It often denotes holiday abroad (a fortnight package tour, a package tourist).
a trip	- a journey, especially for pleasure (a week-end, holiday, honeymoon trip, a trip to the sea-side).
a coach trip	- a trip made by a coach, usually to a city or to a number of cities.
an excursion	- a short journey, especially, made by a number of people together for pleasure. It should not be used in the sense of "a guided tour". However it may be used of an organised visit to a museum or a gallery. <i>E.g.:</i> an excursion to the Hermitage.

London - The Capital Of The United Kingdom

Practising Reading Technique

10.1 Imitate the use of tonegroups, rhythmical patterns and the rate of speech of the master. Listen and assess your groupmates' reading.

A Street In London



We're now in Oxford Circus, half-way along Oxford Street, one of the busiest streets in the West End of London, and that street over there is Regent Street, famous all over the world for its splendid shops. Near one of the street corners you can see an entrance to the subway leading to the Underground Railway, or Tube, as we call it.

On both sides of the street there are shops, banks, and restaurants. In the roadway there's a constant stream of cars, taxis, buses and lorries. In some parts of London there are trolley-buses and trams as well. The noise is deafening, but one soon gets used to it. The pavements are crowded with people, and it's dangerous to attempt to cross the road until the traffic is stopped, either by a policeman on point duty or by the red traffic light. In any case before crossing the road, take care to look to your right, and when you reach the middle of the road, look to your left.

At night the streets are lit by electricity, or in some districts, by gas. You can see the lamp-posts and standards on the pavements, and on the "islands" in the middle of the road. The main streets are flooded with lights from the brilliant shop-windows and the illuminated advertisements, so that after dark everything looks as bright as in broad day light

A Visit To London

If you can stay only a few days in London, you won't have much time for your sightseeing; and how to spend your time to the best advantage is rather a problem. If I were you, I should make up my mind beforehand. It all depends on your tastes. You may, for instance, be interested in shops, or in art galleries or in museums, or you might prefer to start with the principal historical buildings and monuments.

In that case you might begin in the West End and see the Houses of Parliament, Westminster Abbey, Whitehall, and Nelson's Column. From there you could go along the Mall to Buckingham Palace and have a look at Queen Victoria's Memorial, facing the Palace. Then stroll up Constitution Hill to Hyde Park Corner and take a walk through the Park and Kensington to the Albert Memorial, which faces the Albert Hall. That's really more than enough for one day, but still, if you want to see more you might get on top of a bus going towards the City.

The bus goes along Piccadilly to Piccadilly Circus, and Charing Cross, then along the Strand and Fleet Street to Ludgate Circus. There you might as well get off and walk up to St. Paul's Cathedral.

After that, you could go further East, to the heart of the City, and see the Bank, the Mansion House and the Royal Exchange, and then, if you had time and weren't too tired, you could go to the East End, and see the Tower of London, Tower Bridge over the Thames, the Mint and the Monument.

Asking The Way

- Excuse me, can you tell me the way to Trafalgar Square?
- Certainly, go down Regent Street into Piccadilly Circus, and then go down the Haymarket.



- Thank you very much. Is it very far?
- Oh, no. It will take you ten minutes or a quarter of an hour.
- Is there a bus?
- I expect so. There's a policeman over there, go and ask him. He will give you all the information you want.
- I'm very much obliged to you.

☆ ☆ ☆

- Excuse me, officer, can you tell me if there is a bus from here to Trafalgar Square?
- Yes, sir, take Number 15 and ask the conductor to put you down in Trafalgar Square.
- Thank you very much. Where do the buses stop?

- On the other side of the road, near the Tube station.
- Can I get to Trafalgar Square by Tube?
- Yes, quite easily.
- How long will it take me?
- Only a few minutes.
- Thank you very much.
- Not at all, sir.

☆ ☆ ☆

- Does this bus go to Trafalgar Square?
- Yes, sir. Come along, hurry up... Fares, please.
- How much is it to Trafalgar Square?
- Twenty pence. Thank you, sir... Trafalgar Square. This is where you get off, sir.
- Which is the way to Westminster Bridge, please?
- Go down Whitehall, that street over there, pass the Cenotaph, and when you come to the end you'll see the Bridge a little to the left, just beyond the Houses of Parliament.

10.2 Read these flashes of conversation. Use the tone groups, rhythmical patterns and the rate of speech of the master voice of the texts above.

- Excuse me, miss, could you tell me the shortest way to Charing Cross Road Station?
- Certainly. Go straight ahead and then take the second turning.
- Thank you.
- You're welcome.

☆ ☆ ☆

- Excuse me, conductor. I'm going to Oxford Circus. Have I got on the right bus?
- No, sir, you have taken the wrong one. You should change No.9 for No.73.
- Where do I get off?
- At Hyde Park Corner. I'll call it out.

☆ ☆ ☆

- Could you tell me the way to Paddington Station, please?
- Yes, certainly. Go straight along this road, pass the traffic lights and the church. Then turn to the right and keep straight on until you come to some more traffic lights...
- Yes.
- Turn left there, and you'll see the station a little way along on the right-hand side of the road.
- I see. Is it very far?
- No, not really. It's about ten minutes' walk from here.
- Could I get there by bus?
- Yes, but in that case you must go back a little way. Keep on this side of the

- road until you come to the bus-stop. All the buses from here pass the station.
- Thank you very much.
 - You are welcome.

10.3 Imagine you are looking for your friend's place

- a) in an unfamiliar district of your city;
- b) in a city you have come to on a visit.

Use the words and phrases from the text above to ask your way.

Part 11 INTENSIVE READING

Some Glimpses Of London

Pre-Reading Activities

Read out and memorize the names of the following places of interest of London.

1. The places of historic and political importance:

a) in the West End

the Houses of Parliament ['haʊzɪz ðv 'pa:ləmənt]
 Westminster Palace ['westmɪnstə 'pəʊlɪs]
 the House of Lords
 the House of Commons
 the Clock Tower with Big Ben
 the Victoria Tower
 St. James's Palace
 Westminster Abbey
 the Tomb [tu:m] of the Unknown Soldier
 Buckingham Palace ['bʌkɪŋdəm 'pæʊlɪs]
 the Cenotaph ['senəta:f]

b) in the City

the Tower of London
 the Mansion House
 St. Paul's Cathedral ['sɪnt 'po:lz kəθ' θi:drəl]
 the Bank of England
 the Royal Exchange

2. Museums and Exhibitions:

the British Museum
 the New London Museum
 the Natural History Museum
 the Victoria and Albert Museum

the National Gallery
the National Portrait Gallery
the Tate /Gallery/

3. Theatres and Concert Halls:

Covent Garden (the Royal Opera)
Coliseum [koli'ziðm]
the National Theatre
the Olivier Theatre
the Lyttleton Theatre
the Cottesloe Theatre
the Barbican Centre
the Royal Albert Hall ['rðiðl 'ælbðt ho:l]
the Royal Festival Hall

4. Monuments:

Nelson's Column /the Nelson Monument/
the Victoria Memorial
the Monument /commemorates the Great Fire of London, 1666/

5. Streets and Squares:

Downing Street	Pall Mall	['pæl 'mæl]
Whitehall	the Mall	[mæl]
Fleet Street	the Strand	
Oxford Street	Trafalgar Square	[trð'fælgə]
Regent Street	Parliament Square	
Piccadilly	Piccadilly Circus	

6. Other places:

the Thames ['temz], the Highgate Cemetery
The University of London/London University
the Wembly Stadium, the Marble Arch

7. London Parks and Gardens:

Hyde Park (with Speakers' Corner)
Kensington Gardens ['kenzintðn]
Regent's Park Battersea Park
St. James's Park, the Green Park

Read the text attentively. After it you will find a number of statements and questions. Try to answer them correctly.

London is one of the biggest and most interesting cities of the world. About 8 million people live in London and its suburbs.

London is a city of contrasts. The West End is the richest part of the town with its cosy mansions, beautiful avenues, shops, restaurants and hotels. The East End is the district of workers. Quite an army of people live from hand to mouth here. Industry is concentrated in this part of the city.

The heart of London is the City - its commercial and business centre. To most people the City of London means the Bank of England, the Royal Exchange, the Lord Mayor, St. Paul's Cathedral and the Tower of London.

The Tower of London comes first among the historic buildings of the City. It was founded by Julius Caesar and in 1066 rebuilt by William the Conqueror. It was used as a fortress, a royal residence and a prison. Now it is a Museum of Armour and also the place where Crown Jewels are kept.

A twenty- minutes' walk from the Tower will take you to another historic building - St. Paul's Cathedral, the greatest of English churches. It was built by a famous English architect, Sir Christopher Wren (1632-1723).

Westminster is the historic and the government part of London. You may start with Buckingham Palace which is the London residence of the Queen. Running in a straight line from Buckingham Palace to Admiralty Arch is the Mall - a tree-lined roadway which has on its northern side St. James's Palace and on the other side St. James's Park.

To the East of St. James's Park and at a mere three- minutes' walk are Westminster Abbey and the Houses of Parliament.

Westminster Abbey contains more historical associations than any other building in Britain. All English Kings and Queens since William the Conqueror were crowned here and most of them are buried here. The Abbey was founded by Edward the Confessor who died in 1066 and was buried in the Abbey. You may also see the Tomb of the Unknown Soldier - a memorial to the British soldiers who died in the First World War. There is also the famous Poet's Corner where the greatest English writers are buried, such as Chaucer, Dickens, Tennyson, Hardy, Kipling and the others. Besides there are memorials to Shakespeare and Milton, Goldsmith and Scott, Thackeray and Longfellow.

Across the road from Westminster Abbey are the Houses of Parliament officially known as Westminster Palace - the seat of the British Parliament. Its two graceful towers - the Victoria and the Clock Tower - stand high above the city. The Clock Tower contains the largest clock in the country and the Bell Big Ben that strikes every quarter of an hour.

If we walk along Whitehall which is not a hall, but a street where the chief government offices are to be found, we shall soon come to Trafalgar Square. It was so named in memory of the victory in the battle of Trafalgar, where on October 21, 1805 the English fleet under Nelson's command defeated the combined fleet of France and Spain. In this battle Admiral Nelson was mortally

wounded and soon died. Now, in the middle of Trafalgar Square which was laid out in 1824 stands Nelson's Column with the figure of Nelson at its top. The column is guarded by four bronze lions.

The fine building facing the square is the National Gallery and adjoining it is the Portrait Gallery.

Not far away in Bloomsbury is the British Museum. It is officially described as being the National Library and Museum of History, Archaeology, Art, Ethnography. It contains thousands of priceless exhibits - ancient manuscripts, coins, sculpture, etc. The British Museum Library is one of the richest in the world.

Learning Activities

Skimming

11.1 Agree or disagree with the following statements.
Count the number of your negative and affirmative answers.

1. The population of London is about 10 million people.
2. In the West End quite an army of people live from hand to mouth.
3. Industry is chiefly concentrated in the City of London.
4. The East End is the commercial and business centre of London.
5. The Bank of England and the Royal Exchange are associated with the East End.
6. The Mansion House known as the residence of the Lord Mayor is situated in the West End.
7. The Tower of London was founded by William the Conqueror in the 12th century.
8. St. Paul's Cathedral, Ch. Wren's masterpiece was built in the 19th century.
9. St. James's Palace is the Royal residence.
10. The Mall is a tree-lined roadway from Buckingham Palace to Trafalgar Square.
11. Westminster Palace is famous for its Poets' Corner.
12. Westminster Abbey is the seat of the British Parliament.
13. Whitehall is the residence of the Queen.
14. The British Museum is the largest library in the world.

Now assess your reading skills:

13-12	negative answers	- excellent
11-10	negative answers	- good
9-7	negative answers	- satisfactory
6 and less	negative answers	- Try again!

Scanning

11.2 Answer the following questions and assess your answers. If you work in pairs assess your partner's answers.

1. What is the population of London?
2. Why is London considered to be a city of great contrasts?
3. Where are rich mansions, hotels and restaurants to be found in London?
4. Where is industry concentrated in London?
5. Where is the City of London?
6. What well-known buildings are to be found in the City?
7. Which of them comes first among the historic buildings of the City?
8. When and by whom was it founded and rebuilt?
9. What masterpiece of Ch. Wren stands on the borderline between the City and the West End?
10. In what part of London are most of the government buildings situated?
11. What is the London residence of the Royal family?
12. What is Westminster Abbey famous for?
13. What is Westminster Palace?
14. Where are the chief government offices situated?
15. In whose memory was the monument in Trafalgar Square set up?
16. What is the British Museum famous for?

16-15	correct answers	- excellent
14-12	correct answers	- good
11-8	correct answers	- satisfactory
7 and less	correct answers	- Try again!

Related Activities

Word study

11.3 Transcribe, mark the stress and practise the reading of the following words:

- a) museum, ancient, mansion, commercial, jewel, column, national, glimpse, armour, architect, architecture, hotel, to bury;
- b) Parliament, Trafalgar, Westminster, Buckingham, Piccadilly Circus, Regent's Park, St. James's Park, Kensington Gardens, the National Gallery, the Mall, the Mansion House, the Thames.

11.4 Explain the following word-combinations:

to get a glimpse of, to live from hand to mouth, in somebody's memory, to face the square, the seat of the government.

11.5 Give synonyms to the following words and phrases:

wealthy, trading, great, main, poor, the centre of the city, to do the sights of the city, well-known, to reconstruct, lined with trees.

11.6 Look up in the dictionary the words "historic" and "historical". Make up sentences with them. Explain the difference to your groupmates.

11.7 Paraphrase the following using the words "historic" and "historical":

An event famous in history. A book describes some event in the past. A place famous in history. A film dealing with real events in history. A speech that became a turning point in the policy of the country. A painting depicting a real event in history.

11.8 Pick out from the text words and word-combinations to describe a city, - its history, streets and squares, architecture.

11.9 Suggest the English for:

восточная/западная часть города, окраины Лондона, уютные особняки, район, заселенный беднотой, торговый и деловой центр, знаменитый архитектор, музей оружия, перестраивать, историческое здание, исторический центр, основывать, в трех минутах ходьбы, быть похороненным, выходить на площадь /о здании/, колокол бьет каждые четверть часа, правительственные учреждения, под командованием, в честь кого-либо, на вершине колонны, бесценные экспонаты;

Палата Общин, Палата Лордов, галерея Тейт, резиденция Лорда Мэра, Трафальгарская площадь, собор Св. Павла, Британский музей, Лондонский университет, Уголок Поэтов, Темза, колонна Нельсона, памятник неизвестному солдату.

11.10 Fill in the blanks with appropriate articles. Be prepared to explain your choice:

- Trafalgar Square is - natural centre of London. Could we but stand 168 feet above - traffic, beside - figure of - Admiral, we really could see all - great landmarks of London. - Whitehall which opens into - square to - south, is - site of many Government offices including - Prime Minister's residence, - Foreign Office, - War Office, etc. At the end - Whitehall beside - Thames stand - Houses of Parliament with - Big Ben Clock Tower, and - Westminster Abbey, to - left - Covent Garden Opera House and beyond - Bank of England; another slight turn to - left would enable our eye to fall on - British Museum; further left still we should see - theatreland around - Piccadilly Circus and those expensive shopping promenades: - Oxford Street, - Regent Street, - Bond Street; a little further - Hyde Park and - Buckingham Palace would come into - view, and - Royal Drive known as - Mall which leads into - Trafalgar Square.

11.11 Fill in the blanks with suitable prepositions:

1. If we go from Hyde Park Corner - Piccadilly we shall soon come - Piccadilly

Circus.

2. -1815 the British Army - Wellington's command defeated Napoleon's army - Waterloo.
3. The old town that stood until the Great Fire - 1666 was surrounded - a wall. Inside the wall the streets were lined - wooden houses. The streets were roughly paved – stones.
4. – the middle of Trafalgar Square stands Nelson's Monument, a tall column with the figure - Nelson - its top.

11.12 Complete the following sentences:

1.London is... 2.The East End is the district... 3.Quite an army of people live... 4.The City is the heart of London and its... 5.The Residence of the Lord Mayor of London is... 6.The Tower of London was founded... and rebuilt... 7.A fine building with a huge dome and rows of columns is... 8.Westminster is... 9.The seat of British Parliament is... 10.The London residence of the Queen is... 11.Running in a straight line from Buckingham Palace is... 12.Westminster Abbey was founded... 13.In the Abbey you may see... 14.A broad thoroughfare connecting Westminster and the City is... 15.A twenty minutes' walk from the Tower will take you to... 16.A fine building facing the square is...

Speaking Activities

11.13 Imagine you are a teacher of English. Tell your students about the following sights of London:

St. Paul's Cathedral, the Tower of London, the British Museum, Buckingham Palace, St. James 's Palace, Westminster Palace, Whitehall, the Cenotaph, Trafalgar Square, the National Gallery, Nelson's Column, Piccadilly Circus, Hyde Park.

11.14 Imagine you are a Londoner. Tell a visitor to London about:

1. The history of London;
2. The general characteristics of London;
3. The City;
4. The East End;
5. The West End;
6. Westminster;
7. The London museums. The streets and squares of London;
8. The parks of London;
9. The housing construction in London.

11.15 Using the map of London find your way from:

- a) St. Paul's Cathedral to the British Museum;
- b) the British Museum to the Houses of Parliament;
- c) Buckingham Palace to Fleet Street;

d) Piccadilly Circus to Kensington Gardens.

Comment on what you see on your way.

11.16 Compare:

- a) the East End and the West End of London;
- b) the City and the West End;
- c) the cultural life in London and in Moscow (or in your city).

11.17 Read the description of the sights given below and guess what they are:

1.The imposing building with a dome and a colonnade situated to the north of New Oxford street. 2.The street on the border between the City and the West End. 3.The building situated in the Green Park. 4.The Art Gallery located to the south of Westminster Palace. 5.The park and the street of the same name. 6.A famous palace built in 1703 and bearing the name of its first owner. 7.Two London streets which are exceptions in the English grammar. 8.The arch that leads nowhere. 9.The arch that leads to Trafalgar Square. 10.The street running between St. James's Park and the Green Park. 11.The square that is not a square. 12.The magnificent building between the Old Bailey and the Mansion House.

Follow Up Activities

11.18 Find more information about London and its history that might interest your students. Make use of newspapers, books, encyclopaedias etc. Make up a quiz about London for your groupmates or future students using this information.

11.19 You are a would-be teacher of English. Describe London

- a) for the students of the 7th form;
- b) for the students of the 10th form.

Use postcard views, pictures or slides. Try to excite their interest and get them ask you questions about London.

11.20. Imagine you are in London. How would you spend a fortnight in London? What places of interest would you like to see? Why?

11.21. Imagine you are a Londoner.

- a) Where do you live in London? Where would you like to live and why?
- b) What do you think of the past, present and future of London?

Pair Work

11.22.Suggest solutions, contradict or give advice to someone who tells you that:

- a) she doesn't like living in the vicinity of Piccadilly Circus;
- b) her present home is too far from the centre of London;
- c) she doesn't like living in a block of flats in the East End;
- d) she would like to live in one of the shopping centres of London;
- e) she doesn't like living in the suburbs of London.

11.23. Make up a dialogue between:

- a) two Londoners about their favourite places in London;
- b) a Londoner and a foreign tourist;
- c) an English student and a student from Russia who is on a visit in London.

11.24. Interview:

- a) a foreign tourist who is on a package tour in London;
- b) a girl from a small provincial town who is on tour in London;
- c) a Londoner about the housing problems in London;
- d) a student who studies at London University;
- e) an elderly housewife who lives on the outskirts of London.

Group Work

11.25. Take part in the press conference with a group of students from Russia who have spent three months in London.

Writing Activities

11.26.

- a) You have found a flat in London. Write to a friend describing the flat and the district and invite her/him to share it with you.
- b) Write to a tourist agency complaining about an unsatisfactory coach trip to London.

11.27. **Sing Along**

Recite or compose music and sing this verse.

Warnings

It would have been much better
If we had seen the signs,
If we had listened to the warnings,
If we hadn't closed our minds.

It's reported in the papers every single day
That another office complex will soon be on the way,
Or a building is demolished by a demolishing firm,
And a skyscraper is finished and it's someone else's turn
To try to stop it: Stop! To try to stop it: Stop!

Refrain:

It would have been much better
If we had seen the signs,
If we had listened to the warnings,
If we hadn't closed our minds.

We'd still have Covent Garden and the buildings near Big Ben.
We'd have the London we remember, and the London we knew,
So don't you think it's time to help the people who
Try to stop it: Stop! To try to stop it: Stop!

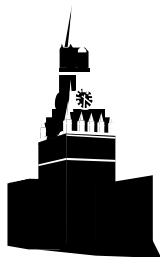
Refrain:

It would have been much better
If we had seen the signs,
If we had listened to the warnings,
If we hadn't closed our minds.

MOSCOW IS THE CAPITAL OF RUSSIA

Part 12 INTENSIVE READING

Pre-Reading Activities



Read and memorize the following places of interest of Moscow. Pay special attention to the use of the articles.

1. The places of historic and political importance:

the Kremlin	the Tsar Cannon
the Manezh	The Tsar Bell
St. Basil's Cathedral	the Kremlin Armoury
the Spassky Tower	the Diamond Fund

2. Museums, galleries and exhibitions:

the History Museum (the Museum of History)
the State Tretyakov Gallery
the Pushkin Fine Arts Museum (the Pushkin
Museum of Fine Arts)

3. Theatres and concert halls:

the Bolshoi (Opera and Ballet)	the <u>Mossoviet</u> Theatre
The Maly Theatre	the Vakhtangov Theatre
The Moscow Art Theatre	the Tchaikovsky Concert Hall

4. Monuments:

a monument to Yury Dolgoruky	a monument to Minin and Pozharsky
a monument to Pushkin	

5. Streets and squares:

Red Square
Kutuzovsky Prospect
Tverskaya Street
the Garden Ring

6. Other places:

Moscow State University
the State Library
the Library of Foreign Literature
the Russia Hotel
the Tomb of the Unknown Soldier with the Eternal Flame

The Past And Present Of The Russian Capital

Moscow was founded in 1147 by Prince Yury Dolgoruky. A monument to him was unveiled eight hundred years later, and around it a nice little park was laid out, trees and flowers were planted.

In 1712 Peter I transferred the capital to newly built St. Petersburg. But in 1918 the Soviet government decided to make Moscow the capital again. On March 10, 1918, a special train left Petrograd for Moscow - the government moved back to the ancient Russian city.

Old Moscow was built up with wooden houses and was periodically levelled to the ground by numerous fires. Many buildings were constructed, reconstructed and pulled down since. Very old constructions are being preserved as monuments of architecture of their epoch and some particular style. At present day they are being restored to their original view.

Today Moscow is a political, administrative, economic, scientific and cultural centre of Russia. It is the seat of the government.

It has numerous modern enterprises, here is the seat of the Academy of Sciences of Russia, it is the home of more than 80 colleges, several universities and other educational establishments, of hundreds of museums, exhibition halls and theatres.

Moscow has a wealth of historical and architectural monuments which are carefully preserved. The tall buildings, wide avenues, and spacious squares, the granite embankments and the arched bridges, the bright greenery of the parks and boulevards - all blend gracefully with the many monuments of ancient Russian architecture.

Learning Activities

12.1 Make up questions to the text and be ready to ask them in class.
Related Activities

Word Study

- 12.2 List the useful words and expressions to describe Moscow.
- 12.3 Explain what is:
to level to the ground, to construct, to reconstruct, to pull down, to preserve, to restore, to unveil.
- 12.4 Look up in the dictionary the following words and explain the difference between them to your groupmates:
economy, economic, economical, economics.

Make up your own sentences with these words and use them as examples.

12.5 Make adjectives from the following nouns:

policy, industry, culture, economy, science, education, monument, architecture, administration, history, care, grace, enterprise.

12.6 Give English equivalents for the following:

органы власти, местонахождение правительства, государственное учреждение, промышленное предприятие, учебное заведение, основывать, открыть памятник, разбивать парки, переводить (переносить), построенный заново, 10-го марта, древний, сравнять с землёй, снести, перестроить, реставрировать, сохранить, памятник архитектуры, многочисленный, гранитная набережная, выставочный зал, в настоящее время.

A. Grammar Points

12.7 Complete the following sentences:

1)The monument to Yury Dolgoruky wouldn't have been erected in the centre of Moscow if... 2)Peter I wouldn't have transferred the capital to Petersburg if... 3)The capital wouldn't have been transferred back to Moscow if... 4)If the monuments of architecture hadn't been carefully preserved... 5)Moscow wouldn't be an important cultural centre if... 6)But for the wealth of historical and architectural monuments... 7)New parks and gardens wouldn't be laid out if... 8)Moscow could be still more beautiful if...

12.8

a) What adjectives can you use with these nouns:

centre, monument, building, square, embankment, bridge, greenery, city;

b) What nouns can you use with these adjectives:

graceful, arched, spacious, architectural, wide, granite, tall, bright, historical, educational, administrative, numerous, ancient.

Read the text

THE TOURIST CENTRE OF THE COUNTRY

Moscow is the foremost tourist centre of our country. Few other cities are as rich in highlights as Moscow.

They include Red Square, the Kremlin with the fabulous treasures on display in the Armoury and the Diamond Fund and its cathedrals - masterpieces of Russian culture of the 15-17th centuries. There is the Tretyakov Art Gallery, the Pushkin Museum of Fine Arts and many other relics of the old and the new Moscow. The tourist whatever his occupation, will make a host of interesting discoveries for himself in this city.

Moscow has over 150 museums and exhibitions, including the Museum of history, whose 300.000 exhibits, inform the visitor of the history of Russia. There are also memorial museums: the homes of Leo Tolstoy, Anton Chekhov and the flats of F.Dostoyevsky and V.Mayakovsky.

Moscow is a city of new construction sites. The capital is becoming ever more beautiful with each passing year. New housing sites, theatres and cultural centres are built. Interesting architectural assemblages are being erected. When going on a tour over the city, you will have a chance to see the numerous Moscow avenues, the Moscow embankment, the Circus and the bridges over the river. The Oktyabr Cinema, the new Circus, the Olympic Sports Complex and many others are among the most important new landmarks in Moscow.

Tourist attractions also abound in the Moscow suburbs. They include Leo Tolstoy's estate in Yasnaya Polyana; the House of the great Russian composer P.I.Tchaikovsky in Klin and Russian architecture in Zagorsk and Arkhangelskoye.

Learning Activities

12.9 Agree or disagree with the following statements:

1. Moscow is the foremost tourist centre of our country
2. The highlights of Moscow are concentrated in the heart of the capital.
3. The centre of Moscow is being reconstructed.
4. During a 3-hour sight-seeing tour you will be able to see all the places of interest of Moscow.
5. Red Square, the Kremlin draw crowds of tourists.
6. Fabulous treasures are on display in the Diamond Fund.
7. The Museum of History is a "must" for every visitor to Moscow.
8. There are no monuments in Red Square.
9. The Pushkin Monument is situated in Tverskaya Street.
10. You always visit the Moscow theatres and museums when you come there.

RELATED ACTIVITIES

12.10 Transcribe, mark the stresses and practise the reading of the following words:

tourist, fabulous, treasure, stadium, relic, unique, exhibition, exhibit, assemblage.

- 12.11 Explain to your groupmates how the names of
- a) streets and squares;
 - b) museums;
 - c) theatres;
 - d) historical monuments are formed.

12.12 Explain the following words and word combinations to your groupmates. Pick out the sentences in which they are used:

a tourist centre, highlights, masterpieces, to make a host of discoveries, a memorial museum, a construction site, a place of historic (revolutionary, literary) interest, an exhibit, to abound in, an architectural assemblage, a tourist attraction, a relic, unique, fabulous treasures.

12.13 Define each of the following words and word combinations. Make up sentences to illustrate the difference between them.

An excursion, a tour, a trip, a sight-seeing tour, a package tour, a coach trip.

12.14 Give derivatives of the word "architecture". Make up sentences with them.

12.15 Give synonyms for:

To be rich in, to build, to exhibit, chief, distinguished, many.

12.16 Spell the following Russian proper names in English:

Чайковский, Маяковский, Вахтангов, Ермолова, Толстой, Чехов, Достоевский, Архангельское, Кизи, Ясная Поляна, Манеж, Садовое Кольцо.

12.17 Suggest the English for the following:

А.экскурсия по городу, экскурсия в музей, экскурсия по Пушкинским местам, шедевры русской культуры, выдающиеся творения русской архитектуры, реликвия, уникальный, строительная площадка, архитектурный ансамбль, мемориальный музей, воздвигать, основывать, изобилловать, многочисленные экспонаты.

В.Московский Кремль, Исторический музей, Музей изобразительных искусств им. А.С.Пушкина, театр им. В.Маяковского, МХАТ, Оружейная палата, царь-пушка, царь-колокол, дом-музей Л. Толстого, Красная площадь, памятник Минину и Пожарскому, Манеж, собор Василия Блаженного, Тверская улица, московское метро.

12.18 In class explain to your groupmates what is:

the Armoury, the Diamond Fund, the Tretyakov Gallery, the Pushkin Museum of Fine arts, the History Museum, the Manezh.

12.19 Fill in the blanks with appropriate articles, explain your choice.

Many tourists every year visit...Pushkin Museum of Fine Arts and...famous Tretyakov Gallery. Who has not heard of...Bolshoi, or...Moscow Art Theatre? And is...Moscow, with its beautiful buildings,...Kremlin,...old Russian churches,...modern stadiums and modern housing in all districts,...real living museum of architecture,...art,... culture and...history? Around... centre there are boulevards, forming... first ring of... city. Farther out from...centre is another ring,... Garden Ring. Most of...Moscow sights are inside this second ring.

12.20 Complete the following sentences:

1. Moscow is the foremost tourist centre because...
2. In the Kremlin grounds there are...
3. A collection of armour, jewellery, plate and brocades are housed...
4. The red-brick building situated to the left of the Mausoleum is...
5. The imposing building facing the Kremlin is...
6. The fantastic structure opposite the History Museum is...
7. Moscow has over 150 museums and exhibitions, among them...
8. About 300.000 exhibits are displayed...
9. If you go on a sight-seeing tour you...
10. The Moscow Metro may be compared...

12.21 Speaking Activities

12.22 Supply more information about the streets, squares and the sights of Moscow. Make use of newspapers, books, encyclopaedias etc.

12.23 What would you tell a visitor to this country about Moscow and its highlights.

Pair work

12.24 Interview

- a) a tourist from Russia who has been on a package tour in England and now is on a sight-seeing tour in Moscow;
- b) an English tourist who is on a package tour in the Russia;
- c) students from Russia who came on a visit to Moscow;
- d) English students who came to Moscow on an exchange programme.

12.25 Contradict or agree with somebody who tells you that:

- she/he likes Moscow for its lively atmosphere;
- she/he dislikes Moscow for its noise and crowds of people;
- she/he would like to live in the centre of Moscow:
- she/he would like to live in one of the new residential areas in the Moscow suburbs. In all cases give your arguments.

Group Work

12.26. Take part in the press-conference with a group of English teachers who have spent 3 months in Moscow. Find out their impressions of Moscow.

12.27. Take part in a sight-seeing tour in your city acting as a guide. Dwell on the following points:

- | | |
|--|--|
| a) the history of the city; | c) places of interest; |
| b) its role in the political, economic and cultural life of our country; | d) housing construction; |
| | e) the future development of the city. |

12.28. Topics for discussions:

- a) the city you like best and why;
- b) your home town;
- c) some problems of modern cities.

Writing Activities

12.29.

- a) Write to a friend inviting him/her to spend a holiday in Moscow. Explain your plans and say why you think the holiday will be interesting and enjoyable;
- b) Write a letter to an English/American friend telling him/her about the village, town or city you live in. Say what you like about it and what you don't like, what you think it will be like in the year 2000 and why.



Part 13 SUPPLEMENTARY READING

Washington

Most Americans are unaware that until 1800 the United States had five capitals or meeting places of the Congress¹ Princeton, Annapolis, Trenton, New York and Philadelphia.

For various reasons none of these cities offered an ideal seat for the government. After the Constitution² was adopted in 1789, the establishment of the new city was considered and President Washington³ pinpointed the exact location.

While the capital is named for George Washington, it was not named by him. The first president called it simply "the Federal City", and the name "Washington" did not come into general use until after his death.

Up until time of the Civil War⁴, Washington grew slowly. Only after the Civil War its population jumped from 61.000 to ,250.000 and it finally became the real capital of the United States.

Washington's skyline is dominated by the Capitol⁵ and the Washington Monument⁶. The corner stone for the monument was laid in 1848 but the Civil War delayed its completion for many years. The Washington Monument was opened to the public only in 1888.

Eastward stretches the Mall [mo:l] - the oldest park in Washington, and Constitution Avenue - a broad main street with a dozen great departments and agencies and the National Gallery of Art. Washington has many other famous buildings and monuments - the Library of Congress⁷, the Jefferson Memorial⁸, the Lincoln Memorial ['lɪŋkɒn me'mo:riəl]⁹, the Tomb [tu:m] of the Unknown Soldier in Arlington Cemetery¹⁰, the Smithsonian Institution¹¹ and others.

The White House¹², the President's residence, is located in Pennsylvania Avenue in Washington. The site was selected by President Washington himself. The corner stone of the Executive Mansion, as it was called at that time, dates from October, 1792. The British troops which arrived in Washington in 1814, were indirectly responsible for the name "the White House": the building was fired by the British. To conceal the marks of the fire on the walls they painted the whole building white. But it remained the "Executive Mansion" until the administration of Theodore Roosevelt¹³, when "White House" appeared and the term became official.

Reading Notes

1. Congress - the chief legislative body of the USA, consisting of two houses: the House of Representatives and the Senate.
2. Constitution - the supreme law of the Federal Government adopted in 1789.
3. Washington, George (1732-1799). First president of the USA. Washington - a Western state of the USA, capital Olympia.
4. Civil War - the war between the North and the South in the USA, 1861-65.
5. Capitol - the building in which the US congress meets.
6. Washington Monument - a white marble obelisk in Potomac Park in memory of G. Washington.
7. Library of Congress - a large public library in Washington.
8. Jefferson Memorial to the 3rd president of the USA , Thomas Jefferson.
9. Lincoln Memorial - in honour of Abraham Lincoln.

Lincoln Memorial is designed like a Greek temple with 36 Doric columns representing the states in the time of Lincoln's death. The dominating feature of the building is the magnificent, realistic figure of Lincoln seated in the centre of the open temple.

Lincoln, Abraham (1809-65) - 16th president of the USA, a representative of the Republican Party, during the Civil War was the commander of the North States Army, in 1865 five days after the victory he was shot when at the theatre.

10. Arlington Cemetery - a national cemetery in Virginia across the Potomac river from Washington, D.C.
11. Smithsonian Institution - founded in 1646 by James Smithson; branches of the institution cover a wide range of fields in arts and sciences.
12. The White House - the official residence of the President of the USA.
13. Roosevelt, Theodore (1858-1919), 26th president of the USA.

Answer the following questions:

1. What places of interest of Washington are mentioned in the text? Find pictures of these sights and speak about them.
2. About what events dealing with the history of the USA did you learn from the text?
3. What are the main parts of the US Federal Government?
4. What US Presidents do you know?
5. Find the cities mentioned in the text on the map.
6. When speaking about Washington use the following words and words combinations: to adopt, to establish, to consider, to name for, the population jumped, the skyline is dominated, the corner stone was laid, to be opened to the public, to date from, to fire (to set fire to smth.), to conceal.

New York

Visitors to the USA come to New York City first and this is where they get acquainted with America.



Situated at the deep Hudson River, New York has always been the gateway to the USA. New York is the financial centre of the country where "money-making" is the main law of life. It is the symbol of capitalism and its Wall Street on Manhattan Island has become a nick-name for big monopolies all over the world.

The history of New York.

In 1609 Captain Henry Hudson discovered Manhattan Island and a river which later was called in his honour - the Hudson River. In 1626 two shiploads of Dutch colonists arrived and under the leadership of Peter Minuit [min'ju:it] set up their first settlement, named New Amsterdam. It is said that Peter Minuit bought Manhattan for 24 dollars worth of trinkets. In 1664 the colony was captured by the British fleet under the Duke of York and renamed New York.

The parts of New York.

New York includes five boroughs: Manhattan, Brooklyn, the Bronx, Richmond and Queens.

The largest of them is **Brooklyn** settled nearly in the 17th century by the Dutch. Its population is about 3.000.000. It is mostly a borough of quiet, middle-class homes. Few people realize, however, that most of New York shipping docks are in Brooklyn and the Brooklyn Navy Yard is the largest shipbuilding centre in the world.

Richmond on Staten Island is a borough of piers and warehouses. Its population is only 100.000.

The Bronx is a residential, rather than an industrial part of the city. The well-known Z00 and Botanical Gardens are in the Bronx.

Queens is both the residential and industrial area. New York's biggest airports are both in Queens.

The heart of the city is **Manhattan**, a rocky island, 13 miles long and 2 miles wide. It is the smallest of the five city boroughs in size and not the largest in population - there are not more than 2.000.000. Here is the heart of America's business and culture.

For the visitor New York means skyscrapers, the Empire State Building which is over 400 metres high and has 102 stories, the World Trade Centre is 110 stories high, Rockefeller Center, tremendous traffic, dazzling neon advertisements, Central Park, Times Square, Harlem, the avenues and famous streets - and all those are to be found in Manhattan. Manhattan is full of parallel rows of buildings - those running from north to south being called avenues, while those running from east to west are called streets. The avenues and streets have only numbers instead of names. One of the most famous streets in New York is Wall Street. It is the place where big skyscrapers grow, sixty and seventy stories high. Wall Street is the money capital of the country. The world's greatest Stock Exchange is situated there. Another well-known New York street is Broadway, famous for its theatres, night-clubs, restaurants, hotels and shops.

The southern tip of Manhattan is called the Battery because old forts once stood there. Farther out in the bay stands the bronze Statue of Liberty, given to

the United States by France in 1886 for the 100th anniversary of American independence. Its torch is about 200 feet (60 metres) and it can be seen at night for many miles.

Harlem is the centre of the coloured population. It is the city in itself - a Negro town. The housing conditions in New York Negro quarters are appalling. Really no one would dare publish the results of investigations on the destiny of the population in some of the Harlem districts. Families have doubled up and tripled to pay the exorbitant rents.

Being the richest capitalist country in the world the USA collected in its museums and art galleries works of art of all countries and of all times. Many of them are exhibited in the Metropolitan Museum of Art, the Whitney Museum of American Art, the Solomon R. Guggenheim ['gʌ:gʊnheim] Museum and others.

Part 14 VIDEO TOUR OF SAN FRANCISCO

1. Recall the words and expressions from the texts you have studied before to be able to describe San Francisco.

- a) shortly after it was founded;
- b) at the beginning of this century;
- c) in 1906;
- d) as it looks like now - its business centre, its streets and squares, its tourist attractions.

2. Read the following words. If necessary consult a dictionary for their meaning and pronunciation:

a gold nugget, The Gold Rush, to result in, painted ladies, to provide a splendid facade to the city, earthquake, to devastate, a cable car, a gripman (a cable car driver), unique, a crooked street, a tourist attraction, downtown, to keep fit, jogging, joggers, a house-boat, picturesque, monotonous, side by side, limitless wealth and power, poverty, to be at rest, to sunbathe.

3. Read the following proper names. Say what you know about these places and people and what associations they arouse:

Francis Drake	the China Town	the Golden Gate
Marshall	the Pacific Heights	Naples
New Albion	the Old Spanish Fort	Bridge (park)
Charlie Chaplin	the Russian Hill	Union Square
Mark Twain	Shanghai	Market Street

While - Viewing Task

While watching the film find answers to the following questions:

1. Where is San Francisco situated?
2. Who constituted the native population of San Francisco?
3. Who discovered this land?
4. What did he call the land?
5. When was the city founded?
6. What was the population before 1849?
7. What led to the rapid increase of the population in the second half of the 19th century?
8. What did the city look like at that time?
9. What catastrophe happened in 1906?
10. How long did it last?
11. What were the consequences?
12. What did it look like after it was rebuilt?
13. What do people call San Francisco?
14. What constitutes its business district?
15. What are the city tourist attractions
16. What is the climate of San Francisco like?
17. What famous people wrote about San Francisco?
18. What arouses strong sensations in San Francisco?
19. What people constitute its population at present?
20. What is its principal street?
21. What do people go in for to keep fit?
22. How do people relax and entertain themselves?
23. Where do the poor live?
24. What do poverty and wealth look like in San Francisco?

After - Viewing Task

1. Watch the film a second time with the sound off and comment on it.
2. Write a tourist guide of San Francisco beginning with its historical background.

Sing Along

Clementine

1. In a cavern, in a canyon,
Excavating for a mine,
Dwelt a miner, forty-niner,
And his daughter Clementine.

Refrain:

Oh, my darling, oh, my darling,
Oh, my darling Clementine,
Thou art lost and gone for ever,

Dreadful sorry, Clementine.

2. Light she was and like a fairy,
And her shoes were number nine,
Herring-boxes without topses
Sandals were for Clementine

Refrain

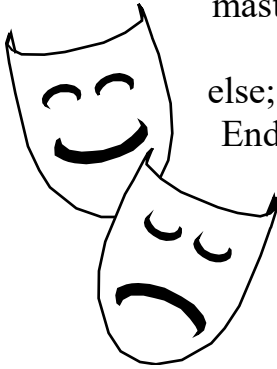
3. Drove the duckling to the water
Every morning just at nine;
Struck her foot against a splinter,
Fell into the foaming brine.

Refrain

UNIT 2 IN THE THEATRELAND

Part I PRACTISING READING TECHNIQUE

1.1 Listen to the text "Theatres, Music-Halls and Cinemas" in the laboratory and try to imitate the rate of speech and rhythmical patterns of the master's voice.



Theatres are very much the same in London as anywhere else; the chief theatres, music-halls and cinemas are in the West End. If you are staying in London for a few days, you'll have no difficulty whatever in finding somewhere to spend an enjoyable evening. You'll find opera, ballet, comedy, drama, revue, musical comedy and variety.

Films are shown in the cinemas during the greater part of the day. The best seats at theatres are those in the stalls, the circle, and the upper circle. Then comes the pit, and last of all the gallery where the seats are the cheapest. Boxes of course are the most expensive. Most theatres and music-halls have good orchestras with popular conductors. You ought to make a point of going to the opera at least once during the season if you can. There you can get the best of everything - an excellent orchestra, famous conductors, celebrated singers and a well-dressed audience. But of course if you're not fond of music and singing, opera won't interest you.

At the West End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged - costumes, dresses, scenery, everything being done on the most lavish scale.

Choose a good play, and you'll enjoy yourself thoroughly from the moment the curtain goes up to the end of the last act.

Get your seat beforehand either at the box-office of the theatre itself or at one of the agencies. When you go to a theatre, you'll probably want to sit as near to the stage as possible. But if you're at a cinema, you may prefer to sit some distance from the screen. In fact, I would say the further away the better.

1.2 Assess your groupmates' reading of the text.
Score the technique of reading.

Related Activities

1.3 Make up questions to the text and ask them your groupmates. Listen to the answers attentively and make all the necessary corrections.

1.4 Write out and study the names of the entertainments that London can offer.

1.5 Read out the passage that says about the things which make a good theatre. Match the nouns with the adjectives from the passage:

orchestra	well-dressed
conductor	celebrated
singers	lavish
audience	magnificent
costumes	excellent
scenery	famous

1.6 Complete these sentences:

1. The chief theatres, music-halls and cinemas are...
2. The best seats at theatres are those...
3. Then comes..., and last of all...
4. There you can get the best of everything...
5. As a rule, the plays are magnificently staged...
6. When you go to a theatre, you'll probably want to sit...
7. But if you are at a cinema,...

Follow Up Activities

1.7 Decide which of these places offers which kind of entertainment:

- disco, opera-house, theatre, club, concert-hall, cinema-house, music-hall;
- classical music, ballet, drama, comedy, opera, revue, variety, jazz, folk music, pop music.

1.8 Try our questionnaire "Entertainment Survey":

- Where do you go out when you have an evening to spare?
(Choose from 1.7)

- How often do you:	<i>often</i>	<i>occasionally</i>	<i>never</i>
listen to operas?			
watch ballets?			
go to the theatre?			
listen to folk music?			
go to concerts of classical music?			

go to discos?			
watch TV?			
listen to the radio?			

Say what your answers are. Put those entertainments in order of your preference.

1.9 Group work.

Get into two groups. Study the results of the survey and things that have been left out. Put the entertainments in order of popularity in your group. Choose a person to report your findings to the entire class.

1.10 Pair work.

Interview a fellow-student and find out as much as possible about her/his entertainments.

Useful Language

For you/ For your interviewee

Can you tell me...

I like/love...

I'd be very interested to know...

I'm very keen on...

I wish I knew more (about)...

I really enjoy...

I'd like to know...

I've always liked/loved...

I wish you would tell me...

I do like/love...

What I'd really like to find out is...

...is wonderful/very enjoyable

...is a lovely/marvellous...way to pass the time/of spending an evening/a day off...

There's nothing I like/enjoy more than...

I adore...

Informal:

I (really) go for...

I'm (absolutely) crazy/mad/nuts/wild
about...

...is (really) terrific/great...

1.11 Group work.

Work in groups of four. Tell the other two students about your partner from

Part 2 EXTENSIVE READING LONDON'S THEATRELAND



2.1 Read the following advertisements, which will invite you to make a tour of London's theatreland.

THERE'S NO BUSINESS LIKE SHOW BUSINESS

BRITISH CLASSICAL ACTING IS THE ENVY OF THE WORLD

THE GREAT AGE OF BRITISH MUSIC HALL HAS BEEN AND GONE,
BUT THE VAUDEVILLE TRADITION LIVES ON

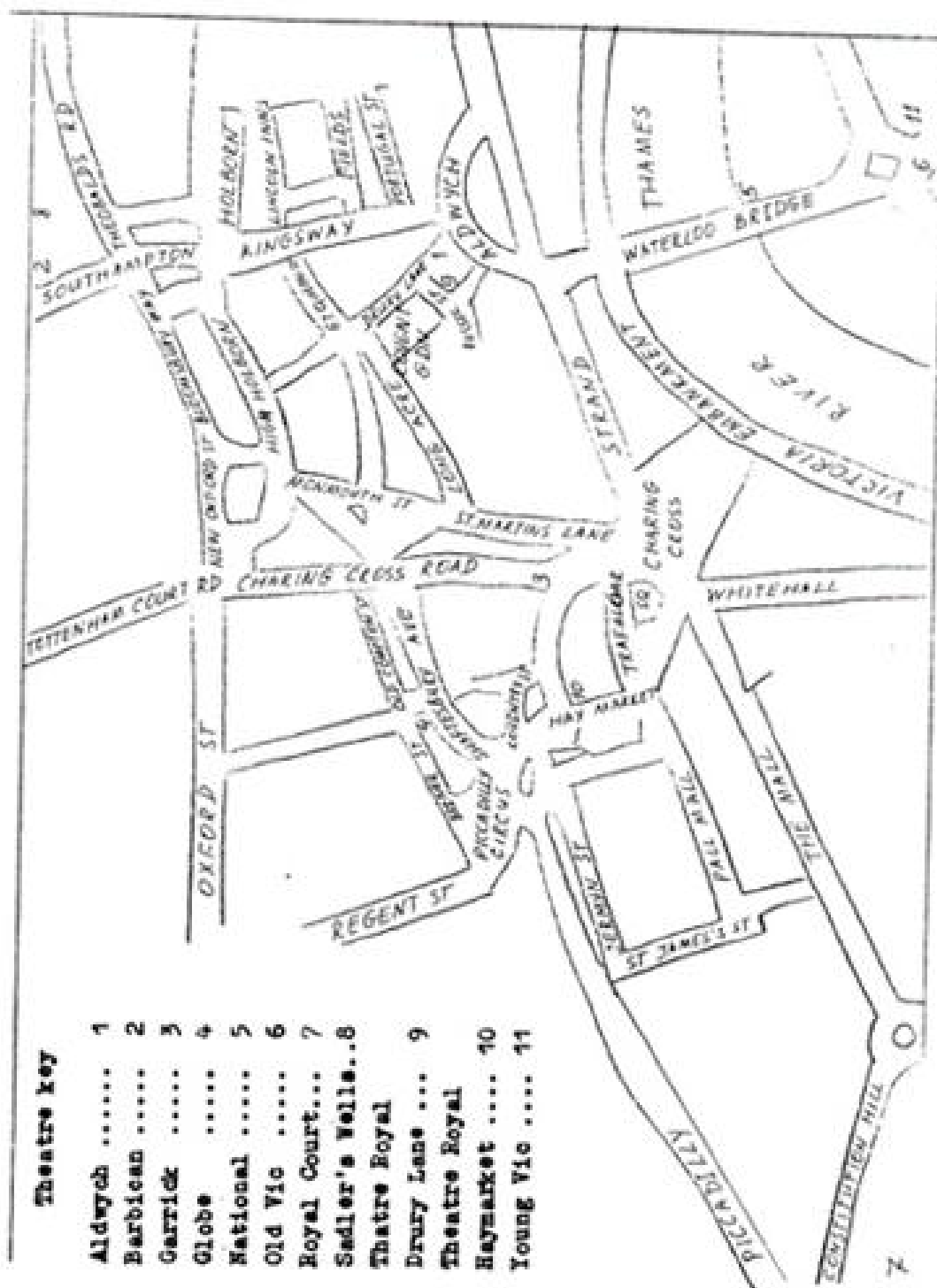
Answer this: - What's the function of the advertisement?

- What do these particular ads say to you?

- What are they built on?

2.2 Before you start study the map of London's theatreland.

THEATRELAND



Theatre key

- 1 Aldwych
- 2 Barbican
- 3 Garrick
- 4 Globe
- 5 National
- 6 Old Vic
- 7 Royal Court
- 8 Sadler's Wells
- 9 Theatre Royal Drury Lane
- 10 Theatre Royal Haymarket
- 11 Young Vic

2.3 Read the information below. It is advisable for you if you'd like to book a seat.



- a) All box offices in London are open from 10.30 until 20.00. They will take telephone bookings and will usually hold them up to three days if you have made a long-term date. Most West End theatres have a matinee on Saturday and there are always matinee performances from Tuesday to Friday.
- b) The theatre booking agencies are situated in Shaftesbury Avenue and around the Victoria Station area; they all charge a percentage, but they offer a convenient and valuable service. Hotels, too, have ticket agencies. In the largest hotels, these are usually to be found in the reception area.
- c) For up-to-the-minute details on the London theatre scene, there are various useful publications.

"What's On in London" is a weekly magazine carrying a comprehensive guide to London night life.

For the younger visitor, another weekly, "Time Out", will prove an indispensable ally.

Tourist magazines always available in most hotels are "Where to Go", "This is London", "This Month in London" and "London Weekly Diary".

London has evening newspapers, the "Evening Standard" and the "Evening News", which are the best places to find exact details of curtain times and theatre listings.

- d) All theatres charge for their programmes. Bars are open in theatres half an hour before the show starts. Smoking is permitted in very few theatres.

e) Some theatres allow a discount on seat prices on presentation of a student card.

2.4 Explain the following:

theatre listings, telephone bookings, curtain times, to charge a percentage, to allow a discount, a weekly, a matinee, a comprehensive guide.

Learning Activities

2.5 Now skim through a series of short texts which will guide you through the richly varied world of London's theatreland and answer these questions:

- What stage did Dyaghilev's ballet company perform on?
- What's the second name of the Royal Opera House (ROH)?
- Who do these lines belong to: "I want the State theatre to be what St. Paul's and Westminster Abbey are to religion..."?
- Who was the first artistic director of the National Theatre (NT)?
- Where's the Royal Shakespeare Company's spiritual home?
- At what theatre did the drama revolution of 1956 take place? What was the name steeped in history. The majority of them were built in the second half of the production?

1. London Theatres are of the 19th century, but the history of the Theatre Royal, Drury Lane, stretches back over three hundred years. Today's Theatre Royal, with seating for well over 2.000, was opened in 1812. This is the theatre of great actors of the past like David Garrick and Edmund Kean. Dyaghilev's Russian ballet came to Drury Lane in 1913. Since the war, Drury Lane has been the glamorous setting for all the great musicals such as "Oklahoma", "My Fair Lady" and "Hello, Dolly".
2. Two other Theatre Royals, the Opera House in Covent Garden and the Haymarket, have their own special brand of historic magic. At the Haymarket, tea is still served in the stalls on mid-week matinee days. Throughout the twentieth century the Haymarket has had a reputation for outstanding productions of works by contemporary playwrights as well as from the classical repertoire. The Royal Opera House stands almost inside Covent Garden and because of its location it is usually referred to simply as "Covent Garden". The first Covent Garden Theatre was built in 1732. It was more a theatre of drama than opera. Yet many of Handel's operas were performed here for the first time. The famous singers Caruso and Shaliapin sang here many times. Now the theatre is busier than ever: it is one of the few well-

known opera houses open for eleven months in the year and it employs over 600 people both of the Opera company and the Royal Ballet.

3. In 1938 Bernard Shaw wrote: "I want the State theatre to be what St. Paul's and Westminster Abbey are to religion - something to show what the thing can be at its best". And this is what the National Theatre is. The new National Theatre opened its doors in 1976. Since then it has been an undoubted success with the public. The NT is three theatres in one complex: the Olivier, the Lyttelton and the Cottesloe. The Olivier is similar to the great amphitheatres of Ancient Greece. It is named after National's first artistic director, Sir Laurence Olivier. Here you can see the best of the classical repertory. In the Lyttelton there are new plays by leading English playwrights and the best of continental theatre. It bears the name of the first chairman Olivier Lyttelton. The Cottesloe houses more avant-garde plays. It was named after Lord Cottesloe, first chairman of the South Bank Board.
4. The Royal Shakespeare Company performs modern classics at the Barbican Centre, as well as importing many of the successful Shakespeare productions from their theatre at Stratford-upon-Avon, the RSC's spiritual home, where Shakespeare is played virtually all the year round.
5. No theatre can survive without new playwrights to feed it. The most important venue for all that is new and experimental in British playwriting over the past thirty years has been the Royal Court. It was here that John Osborn's "Look Back in Anger" transformed the British theatre in 1956; here also Britain's best-known modern playwrights such as Arnold Wesker, David Storey, Christopher Hampton and Howard Brenton first came to prominence. The Royal Court is the spiritual home of all aspiring playwrights.

Notes

1. Drury Lane ['dru:ri 'lein] - a street in London.
2. Handel, George Frederick (1685 - 1759) - a German-born British composer.
3. Olivier [p'livjə], Lyttelton ['lɪtlɪtən], Cottesloe ['kɒtsləu].
4. the Barbican Centre is a unique development which, under one roof, provides a combination of facilities for arts and conferences
5. spiritual ['spɪrɪtʃuəl] - of the spirit or soul.
6. aspiring- from "to aspire" [ə'spaɪə] - to be filled with high ambition.

Related Activities

2.6 Write out from the texts above the names of London's theatres.

2.7 Look at the map above and find out where they are located.

2.8 Imagine you were going to stay in London for a week or so and had to decide on a theatre from the list above (See 2.6). Account for your choice.

2.9 Find a fuller description of one of the theatres in Great Britain and tell your fellow- students about it.

Follow Up Activities



2.10 Buy a postcard view of one of your local theatres. Write a short text about the theatre for your pen- friend.

2.11 Make up a listing, information and guide of your local theatres.

Part 3 INTENSIVE

READING

In The World Of Dancing

“It is the movement of people and things that console us. If the leaves on the trees did not move, how sad the trees would be...”

(Edgar Hilaire German Degas, a great French painter who loved to picture the human body in movement, and who specialized in drawing and painting ballet dancers)

3.1 Read the following text which will lead you into the magic world of dancing.

Russian Ballet

There was a time not very long ago when ballet, to most people, meant Russian ballet. Actually ballet came to Russia relatively late, and came bringing traditions and styles from many other countries, most especially from France and Italy. But once ballet came to the Imperial Court at St. Petersburg, it found an enthusiastic and generous patron in the Tsar himself. In fact in the middle of the nineteenth century, Tsar Nicholas I of all the Russians was prepared to spend a great deal of money on the dance companies that had been developing in his country, both in the capital at St. Petersburg and Moscow.

There had been some dancing at the court of Catherine the Great, but the real beginning of Russian ballet, as we think of it today, came in the year 1847, when a young French dancer, Marius Petipa, received from the Imperial Theatre an offer of the job of principal male performer at the-then-unheard-of salary of ten thousand francs per year.

When he arrived in St. Petersburg, Petipa found a well- trained and eager company. The dancers were actually employees of the Imperial household, just as were the footmen and other servants. Many had been selected from families of serfs. Some were still serfs. But most had learnt ballet techniques from early childhood. They had the talent and training of some of the best Western European dancers without their difficult temperaments. Since they were regarded as servants of the Tsar, they were not spoilt by the attention and glamour. They worked hard, did what they were told and were able to accomplish technical feats that had rarely been seen on the stages of Paris, London or Vienna. What's more, Petipa found that the male dancer had an important role in the Russian company.

The Tsar knew what kind of ballet he wanted. He asked for choreographies that combined romantic stories with luxury and pomp that had not been seen on the stage since the royal spectacles of the Sun King. To get the kind of entertainment thought suitable, he was willing to pay as much as necessary for elaborate scenery, luxurious costumes, choreography and music.

Within a few short years, Petipa moved from the position of principal dancer to chief choreographer. Under his leadership, Russia became the dance center of the world, a position it would hold for the extra sixty years at least.

Over a period of thirty years, Petipa created more than forty full- length ballets, some of which still survive. He also arranged dances for thirty- five operas and revived and recast seventeen ballet productions, choreographed earlier by other European masters. It is Petipa's version of Giselle, for instance, that we still see today.

Petipa taught dozens of young men and women to perform choreographies of almost incredible complexity and difficulty for that time. Because he had so many good dancers, he specialized in a new form of story ballet. There was a main couple, often a prince and a princess, and a story line. But there was also a gigantic festival of entertainment inserted in the ballet as part of the story. As part of the entertainment (which was known as a *divertissement*), other talented young dancers, usually members of the corps, were given a chance to perform solos, duets or dance in groups of three or four. In this way, Petipa was able to bring along a promising dancer, using him or her for small solos, then major parts in *divertissements*, and finally, in a starring role. This meant that when one of the top performers was injured or became too old to dance the difficult choreographies Petipa devised, there was always a new, young, fresh one to step into his or her shoes.

As Petipa worked with his ever- improving group of dancers, he refined and further formulated many of the steps, turns, movements and jumps that are still the raw material of ballet. He also came to the realization that a ballet was

probably about as good as music to which it was danced. Until he took over the Tsar's companies, there had always been an official company composer. Often it was a man who got his job through influence and favoritism. The best composers hardly ever applied for the post. After all, they wanted their music to be the star of any performance, not a dancer. Many had refused to compose for dance because they considered dancing to be entertainment, while, naturally enough, they thought of their music as art.

The official composer at the time of Petipa was Ludwig Minkus. He managed to produce some highly serviceable scores, though his music does not stand up to much listening on its own. But one of the greatest of the nineteenth-century composers was working in Russia during the time Petipa was revolutionizing the ballet. Tchaikovsky was writing symphonies and concertos, piano pieces and songs that were moving, beautiful and dramatic beyond anything that the official ballet composers could possibly hope to achieve. Understandably enough, Tchaikovsky was not enthusiastic about writing for ballet.

Petipa persuaded him to do so, in spite of the fact that he was known to be one ballet master who insisted on keeping control over the music and who gave a composer who had been commissioned to write a ballet very strict instructions on how the score would have to be done in order to fit the ballet's story and steps. Somehow the two men managed to collaborate: some of the greatest classical ballets of all time resulted from that collaboration: *Swan Lake*, *The Nutcracker* and *Sleeping Beauty*.

In the greatest of the Russian nineteenth-century ballets everything worked together: the music, the staging, the scenery, the costumes and the choreography. For the first time, dance became not just a spectacle or an entertainment to show the beauty and skill of a ballerina or the athletic ability and charm of a male dancer, but an integrated whole with all parts working together to intensify the total effect.

We do not have an exact record of how those Petipa's ballets were actually danced. We have to get our impressions from descriptions written by authors and reporters of that time, plus paintings and lithographs. But even today choreographers work to try to recreate those marvellous Petipa's ballets through these impressions, and through the human chain of dancers teaching roles to younger dancers that reaches through the barriers of time.

At the beginning of the twentieth century, ballet stages in Russia and in Europe were still anchored solidly in forms and stories made popular a hundred years earlier. Princes and princesses were whirling and twirling through romantic forest glens, often to a sad but picturesque death. The technique of the individual dancers had improved, but in staging, scene design and music very little had

changed. Petipa's ballets still reigned supreme, and most new choreographies tended to be pale imitations of his Swan Lake and Giselle.

Meanwhile, writers, composers and painters were taking a very different view of the world around them. They were rapidly clearing the romantic haze away. Writers were exploring conflicts within the individual and between the individual and society. They dealt with problems of love and hate, good and evil in much more complex ways than had Romantic novelists and poets.

Notes:

- 1) Degas, Edgar Hilaire German (1834-1917) - a French impressionistic painter and sculptor.
- 2) serf - here : крепостной
- 3) the Tsar [za:]
- 4) the Sun King - Louis XIV
- 5) Minkus, Ludwig (1826-1917) - a composer and violinist.
- 6) lithography [li'θɒgrəfi] - process of printing from parts of a flat stone or sheet or zinc or aluminium that are prepared to receive a greasy ink.
- 7) favouritism, marvelous, centre- are spelt so in American English.

Learning Activities

Skimming

3.2 Divide the text into logical parts. Entitle each.

3.3 Have you learnt anything new from the text? What is it? Give the answer through the key sentences from the text.

3.4 Answer these questions:

- When did ballet actually come to Russia?
- Who does Russia owe its nineteenth century leadership in the world of ballet to?
- Who was the official composer at the time of M. Petipa?
- What were the results of the collaboration between M. Petipa and P. Tchaikovsky?

Scanning

3.5 Find and read out the paragraph that gives the answer to the question: What kind of dance company did M. Petipa find in Russia in 1847?

Write out the key words from the paragraph.

3.6 A considerable part of the text is justly devoted to the great choreographer M. Petipa. Read this part again and copy out the verbal- noun phrases which will enable you to tell the group about his creative activities in Russia.

3.7 The author touches upon P. Tchaikovsky's activities in the field of music and ballet. Find these lines and write out from them the names of the works he composed. What adjectives modify them in the paragraph?

3.8 Answer several other questions:

- Where did the difference between the ballet company in St. Petersburg and the best Western European dancers lie?
- What kind of ballet did the Tsar want from M. Petipa?
- Did M. Petipa meet his requirements?
- What was characteristic of the ballet in Russia and the rest of Europe at the beginning of the twentieth century?

Related Activities

Word - study

3.9 Transcribe and practise the reading of these words:

patron	enthusiastic	employee
patronize	technique	supreme
glamour	choreography	effect
elaborate	symphony	duet
collaborate	company	temperament
dramatic	picturesque	princess
romantic	concerto	recreate
barrier	piano	revive
accomplish	solo	recast

3.10 Paraphrase these sentences or parts of sentences. Use the following expressions to open your sentences with:

- In other words...
- To put it another way...
- Let me put it another way...
- That's to say...

- If I can rephrase that...
 - What it means is...
1. ...Petipa found a well- trained and *eager company*;
 2. ...they were able *to accomplish technical feats*;
 3. Petipa created more than forty full- length ballets,some of which still *survive*;
 4. ...he *revived and recast* seventeen ballet productions;
 5. ...until he *took over* the Tsar's companies;
 6. The best composers hardly ever *applied for the post*;
 7. Often this was a man who got his job *through influence and favoritism*;
 8. He managed to produce some *highly serviceable scores*, though his music *does not stand up to much listening on its own*;
 9. Petipa was able *to bring along a promising dancer*;
 10. Somehow the two men managed *to collaborate*;
 11. They *dealt with* problems of love and hate;
 12. Petipa's ballets still *reigned supreme*.

Make up your own sentences using the underlined words and word-groups...

3.11 Look at these verbs from the text:

to revive, to recast, to recreate.

What is in common in their morphological structure?

What sense does this common element add to the verb?

Give several other verbs built on the same pattern.

3.12 Give the three forms of the verbs:

to revive, to recast, to create, to deal, to mean, to find, to hear, to select, to learn, to spoil, to think, to become, to hold, to teach, to give, to stand, to fit, to show.

3.13 Substitute the underlined words in the following phrases with their synonyms from the text:

a lot of money; a dance *group*; an *eager* and *generous* patron; the *chief* performer; a *great* festival; *costly* costumes; *complicated* scenery; *unbelievable* complexity; *gifted* dancers; *to dance* solos, duets or *in groups of three or four*; one of *the best* performers; to be *proper for* the ballet story; *to come to* St.Petersburg; had been *chosen* from families of serfs; under his *guidance*; usually members of the *troupes*.

3.14 Write the opposites from the text for the following:

greedy, lack of money, a secondary performer, poverty and misery, an under-rehearsed company, fancy, overblown sets, shabby costumes, a short ballet, in minor roles, refined material, to lessen the effect, indifferent.

3.15 Give the English for:

балетная труппа, на сцене, невообразимая сложность, сюжет балета, партитура, многообещающий исполнитель, в заглавной роли, один из ведущих исполнителей; понять, что; танцевать под музыку; сотрудничать, воссоздавать балет, возобновить балетную постановку, щедрый покровитель, совершить подвиг, исполнить соло, неразрывное целое, жалкое подобие, усилить эффект, получить предложение, относительно поздно, сквозь временные барьеры, при дворе Екатерины II.

3.16 Look at these 3 phrases from the text above:

luxury and pomp; to whirl and twirl; good and evil; love and hate. What are the relations between the meanings of the words in each of the phrases? Read out the sentences in which they occur in the text. Now think it over and answer: "What's the effect of using these couples of words in the sentences?"

3.17 Write out from the text all the nouns that follow the verbs "to perform", "to create", "to refine".

Consult an English-English dictionary for the other nouns that collocate with these verbs.

3.18 Analyse the morphological structure of the noun "employee". Give its derivatives.

Speaking Activities

3.19 **Talking points:**

- a) The 19th century Russian Imperial dance company;
- b) M.Petipa and Russian ballet;
- c) M.Petipa and P. Tchaikovsky.

3.20 Make a five-minute report on the following topic:

Russian Ballet.

How It Started.

3.21 Writing Teacher-Oriented Activities

Adapt the above text for the 10th-form pupils. Find and attach a corresponding picture.

Critical Reviews

4.1 Some of Petipa and Tchaikovsky's ballet scores still survive. Below you'll find a newspaper article which is devoted to one of their modern productions; this article presents a new type of text for you - the critical review.

----For Your Information----

Critical reviews examine and evaluate the ideas, the characteristics, and the techniques of a literary or artistic work, a performance, or a craft. You have probably come across critical reviews of all kinds in newspapers and magazines, and you have undoubtedly heard or seen such reviews on radio and television. Critical reviews are usually intended to be guides to help readers to decide whether to read or view a work.

Skimming

4.2 Before you read the critical review look at its title, setting and the accompanying photo.

a) Use the title as a clue to the subject and the meaning of the article. These questions will help you to do it:

- What's the subject of the review?
- Who's the author?
- What does the reviewer think of the work?
- What are your own expectations and associations with the title?

b) **Comment on the photo:**

- Who's presented in it?
- In what role?
- What's characteristic of the dancer?

4.3 Read through the article and say:

- Who exercised the production?
- Where?
- What company staged the thing?
- Was the production a success?

The Leaky Lake

Peter Williams

on a new Festival Ballet production



Evelyne Desutter as Odette:

A flowing line

With one of Tchaikovsky's greatest ballet scores, and with a story full of dramatic possibility, it's strange that so many productions of *Swan Lake* seem to fail. One of the problems lies in finding a motivation for the fantastic events in the romantic fairy-tale

In this respect John Field, whose new production for Festival Ballet was first seen at the Coliseum last Tuesday, has come up with an interesting idea in that Von Rothbart appears in the opening scene as a drinking companion for Prince Siegfried. Because he is an evil influence upon her son, the Queen Mother banishes Von Rothbart from the court; his desire for revenge motivates the events leading to the subsequent tragedy.

Unfortunately, after his dismissal, Von Rothbart is so relegated to the background that any coherent drama is totally dissipated. Such lack of production-sense is surprising, since Field used to have great understanding about what makes good theatre. As it now stands, this four-act ballet, lasting almost as many hours on opening night, becomes merely a string of dances with no clear reason for anything happening at all.

It would have mattered less if the dancing had been more inspired, but the company as a whole looked under-rehearsed. Evelyne Desutter, in the Odette-Odile role, has an attractive presence and a beautiful flowing line, but on Tuesday her technique, possibly due to nerves, was unsure, nor did she always appear to be hearing the music. Such was the lack of emotional accord between her and Jay Jolley's Prince that one almost got the impression that they had never been introduced, although his partnering was admirable.

There is a certain amount of 'new' choreography, which seemed in the Petipa/Ivanov tradition without adding anything memorable. All the character-dances in the third act ballroomscene have been choreographed by Maria Fay in an attempt at a fresh approach, but apart from the Czardas and Mazurka, they

lack any sense of style and, in the case of a Spanish trio, come dangerously near to burlesque.

That usually fine designer, Carl Toms, would appear to have been commissioned to make the production look as lavish as possible. This has resulted in an architecturally claustrophobic gothic courtyard for the first act, with not a glimpse of the all-important lake. Then, in the third act, the Prince's coming-of-age ball appears to be taking place in a church of operatic proportions. In both these scenes the dancing space is decidedly limited, especially since the costumes are very elaborate, although, individually, some of them are very beautiful. The two lake-side scenes are suitably romantic, although the first of them is lit in such a harsh way that there is no atmosphere at all, and it makes Ivanov's choreography, some of the most poetic classic-writing ever, seem as interesting as an end-of-term display.

Basically there is the framework here for a production that could become valuable, but there will have to be a great deal of rethinking about style and form. It's to be hoped that this will happen by the time this 'Swan Lake' is next shown in London, at the Festival Hall in July.

Scanning

4.4 Read the article again and divide it into parts thus making up the plan of its composition.

4.5 Follow the paragraphs and

- a) define briefly the gist of each of them;
- b) point out the lexical means that connect them.

4.6 Write out and arrange into two columns the words and word-combinations with which the reviewer assesses the production:

<i>the assets</i>	<i>the flaws</i>
- - -	- - -
- - -	- - -

Which of them are more numerous?

What does it testify to?

4.7 Point out the other means the reviewer resorted to express his opinion of the ballet production.

Related Activities

Grammar Points

4.8 Study the following sentence from the review:
It **would have mattered** less if the dancing **had been** more inspired.
What is its function in the review?

4.9 Make similar critical comments on the basis of the article using the words and word-combinations from the right-hand column in 4.6.

4.10 Rephrase these sentences following the model:

It would have mattered less if the dancing had been more inspired.

It's a pity the dancing wasn't inspired.

Otherwise it would have mattered less.

4.11 Below you'll find another article from "The Sunday Times".

Skimming

Before reading the article look at its title and answer:

- What's the genre? Why?
- What is its subject?
- Who's the author?
- What's his attitude to the subject?

Read through the text and be ready to compare it with the previous one.
Say What they have in common and what they differ in. Discuss the results with your partner.

Swan Lake: the steps ahead

David Dougill on a new production

The main asset of the "Swan Lake" unveiled by London Festival Ballet at the Coliseum on Tuesday is the unusual splendour of its designs by Carl Toms. Otherwise the production is disappointing.

Act I presents a palace courtyard with solid-looking architecture, crenellated walls, balustraded staircase and fine detail in decoration. So solid is it, in fact, that we need interval before the second act, which makes for a long evening. Halberdiers and flunkeys are well dressed in attractive colour schemes: and then Toms perversely spoils this ghastly tangerine-and-silver costumes for a *par de trois*.

Nothing startling about the lakeside scenes, but a very proficient romantic landscape with mountain peaks, foliage and a ruined lair for Von Rothbart, which will look better when properly lit. The Act III set is the most elaborate and sumptuous, but the Gothic fan vaulting, rood-screen and rose window suggest that the ball is being held irreverently in a cathedral; and a grand side staircase seriously restricts the space for dancing. The costumes here - in burgundy, dark green, white, gold, black - are excellent.

John Field as producer is responsible for most of the choreography, "after Petipa and Ivanov", and the white acts are a re-working of the old Royal Ballet received text which he knew well. The dances for the swans look sparse at present. Michael Pink has provided an efficient *pas de six* in the first act, while for the ballroom scene Maria Fay has devised all the national dances. These include a spirited *Czardas* and *Mazurka*, a fussy *pas de cinq* for the Neapolitan number, in which the boys pretend to play trumpets while leaping, and a Spanish trio which is just embarrassing. Many productions omit the Russian Dance, but here Fay uses lovely melody for five girls in white fur and boots and a ballerina with *kokochnik* dancing on point.

Now to a crucial fault of Field's production. Intending, I think, to increase the dramatic credibility of the story, he has actually denuded the myth of its emotional force. To provide a reason for Von Rothbart's malevolence, he has inserted him into the Court of Act I as a nobleman who exercises a bad influence on the prince. This is shown by his whispering in Siegfried's ear and giving him a drink. For these trivial affronts he is banished, swearing revenge on the Queen Mother and on the Chamberlain who has "told on him". Siegfried is not given a crossbow; but the Captain of the Guard, in league with Von Rothbart, nevertheless suggests a hunt.

At the lakeside, Rothbart is scarcely in evidence: he makes vague appearances in the background. When and how, we might wonder, did he transform Odette into a swan? There are suggestions that the swans - even Odette - are figments of the prince's imagination. In the ballroom, as soon as Rothbart has delivered Odile, he disappears to luck. Because he is know to the

Court, he can't show himself until the black deed is done, so Odile's enticements are guided by a very remote control. In the final act all expressions of tragedy and sacrifice for love are lost. Odette is forgotten in a perfunctory scuffle between Rothbart and the prince. Rothbart disappears offstage almost unnoticed; Odette follows him; Siegfried follows her.

Some basic re-thinking is necessary before this becomes a cogent "Swan Lake". Seven pairs of leading dancers appeared as Odette-Odile and Siegfried during the week. At the premiere Evelyne Desutter showed promise of what could later be a fine performance, while Jay Jolley's prince was entirely distinguished.

Notes:

1. halberdier [ˌhælbɪd: 'dið (r)]- a soldier armed with a weapon used in the Middle Ages, a combined spear and battle-axe on a long handle;
2. flunky ['flʌŋki] (derogative) - a servant in a uniform;
3. crenellated - having a flat roof of a tower or castle enclosed by parapets with openings through which to shoot;
4. sparse [spa:s]- thinly scattered.

Scanning

4.12 Read the article another time. Then:

- copy out the words and phrases which help to assess

the choreography -
the scenery -
the costumes -
the dancers;

- Arrange the words and phrases into two columns, like you did in 4.6.

Related Activities

Grammar Points

4.13 Make critical comments on the ballet production using the expressions you've written out.

Model 1. It's a good thing that the designs were splendid. *Otherwise* the production would have been disappointing.

Or: It's a pity/a bad thing that...
Otherwise...

Model 2. *But for the splendour* of the designs the ballet production would have been disappointing.

Follow Up Activities

4.14 Work in pairs. React to the critical commentaries that follow.
Exchange the roles.

- Model:**
- Look at this silly comics. Do you really like them?
 - Of course I do. Otherwise I wouldn't read them.

1. - What's this? A ticket to the Opera House? You don't really like ballet?
-...
2. - Turn that awful music off. You always play that record. Do you really like ballet music?
-...
3. - What's this? A ticket for "Swan Lake"? You don't mean to say you're going to the ballet again?
-...
4. Lay this newspaper aside. Do you really read all those reviews on ballet productions?
-...
5. What's this? A queue to the box-office? You aren't going to join them, are you?

4.15

a) Study the following sentences from the review:

So solid is it, in fact, that we need interval before the second act...

C.f.: ***It is so solid*** that we need interval before the second act.

Try to say where the difference between these two sentences lies, Think about the effect that this difference produces.

b) Comment on the order of words in the following sentences:

So absurd was his manner that everyone stared at him.

So great was our disappointment that we stayed at home.

So beautifully did she sing that the audience burst into a stormy applause.

A predicative or an adverbial modifier preceded by "*so*" is placed at the head of the sentence.

Make up five sentences with the inverted word order based on the above critical reviews.

Teacher - Oriented Activities

4.16 Put yourself into this imaginary situations.

- a) You are a schoolteacher. You're planning to take your sixth- formers to your local opera house. You want to look at the ballet repertoire to choose one thing.

Don Quixot
Swan Lake
Giselle
The Nutcracker
Spartakus

What will you choose? Explain why?

- b) To increase your kids' interest you might want to tell them the ballet story. Practice telling the story at home and then in class.

----*For Your Information*----

1. When you tell a story or give an account of some event, you are ***narrating*** (whether in writing or in speech). Who your audience is determines the words you choose and the attitude you take toward your topic. To identify your audience, create a listener/reader profile, including the likely ages of your listeners/readers, their knowledge of the subject, and what their expectations might be as they listen to your narrative.
2. The best way to keep your narrative going at school is to involve your kids in the story by asking them to guess what happened next, or how someone in the story felt.

Here is a list of sentences and phrases that might be useful:

What do you think he did?
You'll never guess what happened next.
What do you think he/she...did?
And then you know what he/she...did?
Imagine his/her...surprise when...
What happened to him/her...was...
What he/she...did was...

4.17 Get into groups of 4. Discuss the following opinion questions:

- Do you think ballet is popular?
- Is ballet equally appreciated by people of different age- groups? By different categories of people?
- Does this appreciation depend on the level of education?
- What do you think the age to begin watching ballet is?

4.18 In no more than 500 words write a critical review of the ballet/opera you've been to recently for your local newspaper.

Part 5 LISTENING COMPREHENSION

A Broadcast Talk

5.1. Pre - Listening Activities

Read the notes:

- a) The "Angry Young Man" or "Kitchen- Sink" traditions: the first reference here is to the kind of drama which became suddenly and strikingly popular on the English stage in the late 1950's. Plays in this traditions, of which John Osborne's "Look Back in Anger" is perhaps the most typical and influential example, frequently made use of a young and disillusioned man as the mouthpiece of a furious attack upon the ideas and attitudes of the middle and upper- middle classes of society. The second reference is to a dramatic tradition which developed somewhat later, in which the action was often confined, as in many of the plays of Arnold Wesker, to the very ordinary domestic situations and surroundings of working- class people.
- b) The Absurd - experimental references to dramatic traditions which are European; rather than English, but which have had great influence on English playwrights in recent years.

5.2 While - Listening Activities

Think about the genre and the composition of the broadcast talk.

5.3 Learning Activities

You may assess your listening comprehension skills through the following multiple-choice questions:

1. What is the subject of the talk?
 - a. an opera
 - b. a vaudeville
 - c. a play
2. What is the story about?
 - a. an unremarkable family evening
 - b. a remarkable family gathering
 - c. a remarkable social gathering
3. Who is the story about?
 - a. an aristocratic family
 - b. a middle - class family
 - c. a disreputable family
4. Where is the scene laid?
 - a. in the heart of a big city
 - b. in the suburbs
 - c. in the countryside
5. How large is the cast?
 - a. 6 characters
 - b. 4 people
 - c. 3 personages
6. What is the subject of their conversation?
 - a. a recently - staged play
 - b. a new film star
 - c. their own lives and interests
7. What forms the climax of the play?
 - a. a TV scene
 - b. a quarrel
 - c. a recently- received letter
8. Which of the characters is the highlight of the evening?
 - a. the visitor
 - b. the wife
 - c. the husband

5.4. Listen to the recording again. While listening take notes from it which will enable you to comment on the things that led to the success of the play. Arrange them in two columns:

The script

-

-

The cast

-

-

You may take notes at any time during the second listening. You will then have three minutes to make a summary of the play.

Note: You shouldn't merely record word for word what you've written in the notes

Related Speaking Activities

5.5. Make a **summary** of the play. The oral summary must be an expansion of your notes in 5.4

5.6. Prepare a three- minute talk for your group- mates about Th. Sackville's "Visitor" as a typical example of "Kitchen- Sink" traditions in British drama. Make use of preliminary Note 1.

5.7 Opinion Questions

What's your own attitude to "Kitchen- Sink" drama? Give your arguments for or against it or both.

For

-

-

Against

-

-

5.8. Divide into groups of three- four. Share your arguments. Choose a spokesman from each group to make **a summary** of your discussion. **Here is** a list of expressions to give your opinions:

I think... As I see it... In my view/opinion... (Personally,) I believe/feel... From my point of view... As far as I'm concerned... You know what I think? (I think...)

Informal:

Well, to my mind...

If you ask me...

I'd say...

The way I see it...

Formal:

I consider...

I'm of the opinion/view...

It's my opinion/view/feeling...

I hold the opinion/view...

I'm convinced that...

5.9. Writing Activities

In no more than 350 words write a critical review of Th. Sackville's "Visitor" for your college newspaper.

Follow Up Activities

5.11 Get ready for a three- minute broadcast talk about one of the modern plays you've recently watched in your local theatre (Go over 5.3; 5.4)

Part 6 INTENSIVE
READING

Irwin Shaw

Evening In Byzantium

(an extract)

IRWIN SHAW (1913-1984) is a well known American writer. He began his literary career writing plays for the stage and for radio and also short stories. He found success early and many of his short stories were published in magazines.

During Word War II Irwin Shaw served as a private, then as a Warrant Officer in North Africa, the Middle East and all over Europe. He wrote more than a dozen novels all of which are world-wide bestsellers. They include **RICH MAN**, **POOR MAN** and its sequel **BEGGARMAN**, **TWO WEEKS IN ANOTHER TOWN**, **EVENING IN BYZANTIUM** and the others. His books have been enormously successful as feature films and TV serials and have been translated into many languages.

1. Craig didn't go to the opening of Brenner's play, although he had bought a ticket, because in the morning of the day of the opening he received a telephone call from Boston. A director friend of his, Jack Lawton, was trying out a musical comedy and over the phone he said that the show was in trouble and asked him to come up to Boston and look at it and see if he had any ideas as to how it could be helped.

2. Craig gave the ticket for the opening to Belinda (his secretary) and took the plane that afternoon to Boston. He avoided seeing Lawton or anybody connected with the show before the evening performance because he wanted to be able to judge it with a fresh eye. He didn't want to go into the theatre burdened with the complaints of the producers against the director, the director's criticism of the producers and the stars, the stars' recriminations about everybody, the usual cannibalistic riots out of town when a show was doing badly.

3. He watched the performance with pity. Pity for the writers, the composer, the singers and dancers, the principals, the backers, the musicians, the audience. The play had cost three hundred and fifty thousand dollars to put on, talented men in every field had worked at it for years to bring it on the stage, the dancers performed miracles of agility in the big numbers, the stars that had been acclaimed again and again in other plays sang their hearts out. And nothing happened. Ingenious sets flew in and out, the music swelled in an orgy of sound, actors grinned bravely and hopelessly as they uttered jokes at which no one laughed, the producers prowled despairingly in the back of the house, Lawton sat in the last row dictating notes in an exhausted hoarse voice to a secretary who scribbled on a clip-board with a pencil equipped with a small light. And still nothing happened.

4. Craig writhed in his seat, breathing the air of failure, wishing he could get up and leave, dreading the moment later on in the hotel suite when people would turn to him and say, "Well, what do you think?"

5. The thin desultory applause of the audience as the curtain came down was a slap in the face of everyone in his profession and the fixed smiles of the actors as they took their bows were the grimaces of men and women under torture.

6. He did not go backstage, but directly to the hotel, had two drinks to restore himself before he went upstairs to the chicken sandwiches, the table with bottles, the bitter pasty faces of men who had been out in the open air for three months.

7. He did not say what he really thought while the producer, the author, composer, and scene designer were in the room. He had no loyalty to them, no responsibility. His friend Lawton had asked him to come, not they, and he would wait until they left before he told Lawton his honest opinion. He contented himself with a few anodyne suggestions – cutting a dance here, restaging a song number slightly, lighting a love scene differently. The other men understood that he was not there to say anything valuable to them and they left early.

8. The last to go were the producers, two small bitter men, jumpy with false nervous energy, rude with Lawton, almost openly scornful with Craig because he, too, had so clearly failed them.

9. “Probably”, Lawton said, as the door closed behind the two men who had come to Boston with high hopes and glittering visions of success, “probably they are going to sit down now and call a dozen other directors to come up here and replace me. Lawton was a tall harassed man with thick glasses who suffered horribly with ulcers every time he staged a play, whether it went well or badly. He sipped from a glass of milk continually and swigged every few minutes at a bottle of Maalox. “Talk up, Jessy”.

10. “I say, close”, Craig said.

“It’s as bad as that?”

“It’s as bad as that.”

“We still have time to make changes”, Lawton said defensively.

“They won’t help, Jack. You’re flogging a dead horse”.

“God”, Lawton said. “You’ve always surprised how many things can go wrong at once.”

11. He wasn’t young, he had directed over thirty plays, he had been praised, he was married to an enormously wealthy woman, but he sat there, bent over his ulcer pain, shaking his head like a general who had thrown in his last reserves and lost them all in one evening. “Christ”, he said, “if only my gut would let up”.

12. “Jack”, Craig said, “why don’t you just quit?”

“You mean on this show?”

“On the whole thing. You’re driving yourself into the hospital. You don’t have to go through all this”.

“No”, Lawton said, “I suppose I don’t. He sounded surprised at his own admission”.

“Then?”

“What would I do? Sit in the sun in Arizona with the other old folks?” His face twisted and he put his hand on his stomach as a new pang gripped him. “This is the only thing I know how to do. The only thing I want to do. Even a dead piece of nothing like this silly show tonight”.

“You asked me what I thought”, Craig said.

“And you told me”, said Lawton. “Thanks”.

Craig stood up. “I’m going to bed”, he said. “And I advise you to do the same”.

“I will, I will”, Lawton said, almost petulantly. “There is just one or two notes I want to put down while they’re still fresh in my mind. I’ve called a rehearsal for eleven”.

13. He was working on the script even before Craig left the room, jabbing furiously at the pages open before him as though each stroke of his pen was going to reform everything tomorrow by the eleven o'clock rehearsal, make the jokes funny, the music clever, the dancers ecstatic, the applause thunderous, as though by his efforts, in his pain, even Boston would be a different city tomorrow night.

Notes:

1. Bysantium [bi'zæntiðm] also: [bai'z-, -ntjðm]
2. Clip – a wire or metal device for holding things (here: papers) together
3. Ulcer – open sore forming poisonous matter (or the outside or inside surface of the body).

Learning Activities

6.1 Skimming

After you have read the text through answer the questions that follow:

- Under what circumstances did Craig find himself in Boston?
- What was on that night?
- Was the show a success?
- Who did Craig meet after the show? Why?
- How did the evening end?

6.2 Scanning

7. Read the first two paragraphs again and then complete these sentences in your own words:

- a) Craig didn't go to the opening of Brenner's play because...
- b) Jack Lawton said over the phone that...
- c) Craig avoided seeing Lawton or anybody else before the evening performance because...

8. Proceed to paragraphs 3, 4, 5 and find:

- 3 sentences that show how Craig feels about the performance;
- 2 sentences that describe the cast;
- 1 sentence that shows the reaction of the audience.

9. Go over paragraphs 6, 7, 8. Complete the sentences in the following choosing one of the suggested endings:

"He had no loyalty to them" implies that Craig

- a) didn't respect (think highly of) the two producers;
- b) had no faith in them;
- c) had a feeling of disliking for them;

d) hated them.

Craig did not say what he really thought about the performance before all except Lawton left because:

- a) he was afraid to hurt their feelings;
- b) his friend Lawton had asked him about it;
- c) he had no loyalty to them;
- d) he hadn't actually made up his mind yet.

The word "anodyne" in "He contented himself with a few anodyne suggestions" means that the suggestions were:

- a) very rude;
- b) able to give comfort to the minds of all those present;
- c) absolutely discouraging;
- d) very helpful.

The word "scornful" in "almost openly scornful with Craig" suggests that the producers showed and felt:

- a) grateful to Craig;
- b) annoyed with Craig;
- c) deep respect for Craig;
- d) contempt for Craig.

10. Go on to paragraphs 9, 10, 11. Choose one of the suggested endings to the sentences:

When Craig said to Jack "You are flogging a dead horse" he meant to say that Jack was:

- a) trying very hard;
- b) making light of his situation;
- c) wasting his time and efforts;
- d) taking things too close to heart.

Lawton sipped from a glass of milk because:

- a) he just wanted to have a drink, nothing much;
- b) he suffered much and wanted to deaden the pain;
- c) he felt cold;
- d) he had nothing else except milk at hand.

11. Read through the last two paragraphs. Out of these 4 suggested variants choose one which best explains Craig's words addressed to Jack: "Why don't you just quit?"

- a) You should give up this particular show.
- b) You should give up the theatre altogether.
- c) You should take up another show.
- d) You should go to the hospital at once.

Find 2 sentences which show what Lawton's attitude to his work was;
1 sentence which shows what Lawton was going to do the next day.

Related Activities

Word-Study

6.3 Transcribe and read these words:

scene	breath	to bow
grimace	to breathe	the last row
ulcer	dread	hotel suite
criticism	ingenious	acclaim
musician	recriminations	anodyne
miracle	petulant	valuable

6.4 Rephrase the following parts of sentences:

- The play had cost 350.000 dollars ***to put on.***
- Talented men in every field had worked at it for years ***to bring it on the stage.***
- The stars that ***had been acclaimed again and again*** in other plays sang their hearts out.
- Craig writhed in his seat ***dreading the moment*** later on when people would turn to him.
- He didn't ***go backstage,*** but directly to the hotel.
- He contented himself with a few anodyne suggestions – ***restaging a song number*** slightly...
- The last to go were the producers, almost openly ***scornful with*** Craig.
- He suffered every time he staged a play, whether it ***went well or badly.***

6.5 Suggest the Russian for the above italicized phrases.

6.6 Explain the meaning of these verbs:

to dread, to fail, to judge, to perform, to acclaim. Use them in sentences of your own.

6.7 Find the odd verb out:

to get, to receive, to give, to gain, to obtain, to earn, to acquire.

Explain the difference in the remaining 6 verbs and use them in sentences.

6.8 Fill in the gaps with the proper verbs:

1.I... a letter today. 2.I'm new in the job but I'm already ...ing experience.
3.He... a knowledge of the language by careful study. 4.The room doesn't...
much light through the window. 5.Alexander... the title of "the Great" by his
victories in war. 6.Eat well if you want to... strength after your illness. 7.He... a
blow on the head and needed medical attention. 8.I haven't been able to... that
record anywhere; can you... it for me? 9.With the money he had won he was
able to...some property. 10.He... 4.000 pounds a year.

6.9 Write the three forms of the verbs:

to dread, to light, to lose, to let, to equip, to avoid, to cost, to fly, to leave,
to bring, to bend, to quit.

6.10 Give derivatives for these words:

to fail, to lose, to receive, to acquire, to earn, to compose, to perform, to
applaud, to rehearse, to direct, to complain, to admit, to recriminate, music,
response, scorn, thunder, loyal.

6.11 Give the opposite from the text:

success, poor, polite, in a clear voice, as the curtain rose, the play failed,
thunderous applause, with joy, to walk out of the wings.

6.12 Choose a word or a phrase from the text which means roughly the
same as:

the leading actors, public, gifted, scenery, rich, to get, to stage a show, to be
afraid of, to let smb. down, to go behind the curtain, to be a success.

Make up sentences with them.

6.13 Explain the difference between the words “cast” and “company”.

6.14 Give the Russian equivalents for the word “desultory” in the following word-combinations:

a desultory conversation, desultory remarks, a desultory reading, desultory applause.

6.15 Give the English for:

музыкальная комедия, ставить пьесу, взаимные обвинения, застывшие улыбки, художник-оформитель, музыкант, редкие аплодисменты, кланяться публике, бурно приветствовать, совершать чудеса, искусно выполненные декорации, хвалить пьесу.

----For Your Information----

Function	British English (traditional)	British English (modern)	American English
Artistic (staging)	producer	director	director
administrator	manager	manager	producer
financial	manager	manager	producer

Related Speaking Activities

6.16 Opinion questions

- What do you think of Lawton? His behaviour? His attitude to work?
- What do you think about Craig's relationship with Lawton? How do you think this turned out?
- How do you feel about Craig?

6.17 Pair Work

The text contains a dialogue. Why not try acting this conversation between Craig and Lawton after the performance in the hotel suite? Leave out the sections where the author interrupts and add to the conversation where you feel it is necessary.

6.18 Go over the suggestions Craig contented himself with. Acting as Craig address your suggestions to all those present in the hotel suite. What other suggestions would you have added?

These phrases might be useful:

- If I were you/in your place, -I (don't) think you should...
I'd/d not...
- I'd (not) recommended... -I (don't) suggest that you should...
- I'd advise (against)...

6.19 In the name of Lawton say what Craig's suggestions were.

6.20 Think it over and say what you would have advised that Lawton should do if you had been in Craig's place? Give reasons.

6.21 Supposing you were Lawton. What would you have done after your conversation with Craig? Explain why?

6.22 On returning to Boston Craig might want to tell someone about his visit to Boston. What could his story be like?

Writing Activities

6.23 Let us put Craig in an imaginary situation:

On his arrival in Boston he writes a critical review of the performance. In no more than 150 words write a review. In class divide into groups of two or three and exchange the critical reviews. Point out in writing what they differ in

Part 7 LISTENING
COMPREHENSION

Irwin Shaw

"Evening In Bysantium"

(an extract)

You have read about one episode from Jesse Craig's life. Listen to one more fragment from the book "Evening in Bysantium".

The setting:

Jesse Craig refused to stage Edward Brenner's new play for he didn't like it. Brenner managed to stage it with another producer but failed. Craig comes to the theatre to see the performance for himself.

7.1 Pre-Listening Activities

a) Read the names of the main characters:

Jesse Craig	– a producer
Edward Brenner	– a playwright
Susan Brenner	– Edward's wife

b) Look at these phrases and words you're going to hear:

drab light	– not bright, dim, the light with which the backstage is lighted fancy,
the man in the lead	– the actor who plays the leading role
to chuckle	– to give a low, quiet laugh with closed mouth

Learning Activities

7.2 After you listened to the episode once choose the correct variant out of the multiple choice:

1. When Jesse Craig read the play for the first time:

- he liked it
- he refused to stage it
- he decided to put it on a year later

2. Ed Brenner's play

- made a stir in the theatrical world
- proved to be a wretched failure
- passed unnoticed in the theatrical world

3. Jesse Craig
 - a. came to see the first-night performance of Brenner's play
 - b. came to see the last performance of Brenner's play
 - c. didn't go to see the play at all
4. Watching the performance Craig
 - a. realized that he had been wrong to refuse to produce the play
 - b. realized that he had been right to refuse to produce the play
 - c. remained indifferent to the play
5. Craig wished the play had been staged
 - a. off Broadway
 - b. in Boston
 - c. in London
6. The actors
 - a. performed their parts with feeling
 - b. were listless on the stage
 - c. were weak-kneed and husky in their throats
7. Craig wished Brenner would
 - a. recast the play and work at it for a year
 - b. give up the idea of staging this play
 - c. quit the theatre altogether
8. Brenner
 - a. was grateful to Craig for his assistance
 - b. was insulted by Craig's interference into his affairs
 - c. wanted Craig to get out of the theatre, out of his life

7.3 Answer the following questions:

- Why did Jesse Craig go to the theatre that night?
- What was on?
- Was the house full?
- Were the actors any good?
- Was the audience responsive?
- Where did Craig go to after the performance? Why?
- What was his suggestion to Brenner?
- Was it likely that Brenner should follow Craig's advice?

7.4 Listen to the recording another time.

Make a list of the virtues and flaws in the production and the things that could eliminate them.

<i>Virtues</i>	
-----------------------	--

<i>Flaws</i>	Things to do to eliminate them
-	-
-	-

Related Speaking Activities

7.5 Think over the parting words Brenner might have said to the cast. Now act as Brenner. You've stepped onto the stage to say your last good-bye to the company. Address every actor/ actress/designer... in particular with the words of gratitude, reassurance and encouragement.

Here is a list of sentences and phrases that may be useful:

- I'm sure/hope things will come/turn out all right.
- ...turn out fine in the long run.
- Let me reassure you (that your acting was very good...)
- I assure you...
- You need have no fears.
- There's really no reason to be worried.

7.6 In the name of Craig speak about the performance, its virtues and flaws. Say what you would do to eliminate the flaws if you were in Brenner's place. (See: 7.4)

Start your suggestions with:

- If I were Brenner/in Brenner's place...
- Were I in Brenner's place...
- I wish Brenner would...

7.7 Pair Work

Act out the conversation between Craig and Brenner after the performance. (Use the suggestions from 6.18.).

7.8 Act as Brenner. Tell us how you met Craig, about your last conversation with him. Say what you think of Craig; whether you'll follow his advice or not; about your plans for the immediate future.

7.9 You are Craig. Tell us how you found yourself at the theatre; about your conversation with Brenner. Say how you feel about Brenner. Is it likely that Brenner should follow your advice?

7.10 Act as Susan. Speak about the evening you spent at the theatre. It would be interesting to hear how you feel about Craig, if it is likely that your husband may follow his pieces of advice.

Writing Activities

7.11 Choose one of the suggested written activities. **You** are Brenner **or** Craig **or** Susan. You may want to write an entry into your diary about the evening you've spent. What will you write?

OR

Brenner turned a deaf ear to Craig's words. But supposing Craig had not been discouraged and had sent a letter to Brenner. What could he have written in it? In the name of Craig write a letter to Brenner.

Part 8 INTENSIVE
READING

Appraising An Actress

8.1 Read this conversation from "Theatre" by W.S. Maugham.

The setting: Jimmie Langton, a theatre director, is talking to Julia, a young actress.

Jimmie: I've been at this game for twenty-five years. I've been a call-boy, a stage-hand, a stage-manager, an actor, a publicity man, damn it, I've even been a critic. I've lived in the theatre since I was a kid just out of school, and what I don't know about acting isn't worth knowing. I think you're a genius.

Julia: It's sweet of you to say so.

Jimmie: Shut up. Leave me to do the talking. You've got everything. You're the right height, you've got a good figure, you've got an india-rubber face¹.

Julia: Flattering, aren't you?

Jimmie: That's just what I am. That's the face an actress wants. The face that can look anything, even beautiful, the face that can show every thought that passes through the mind. Last night even though you weren't really thinking about what you were doing every now and then the words you were saying wrote themselves on your face...

Julia: It's such a rotten part. How could I give it my attention? Did you hear the things I had to say?

Jimmie: Your timing² is almost perfect. That couldn't have been taught, you must have that by nature. That's the far, far better way. Now let's come down to brass tacks³. I've been making inquiries about you. It appears you speak French like a Frenchwoman and so they give you broken English parts⁴. That's not going to lead you anywhere, you know.

Julia: I've always thought that some day or other I should get a chance of a straight part⁵.

Jimmie: When? You may have to wait ten years. How old are you now?

Julia: Twenty.

Jimmie: What are you getting?

Julia: Fifteen pounds a week.

Jimmie: You're getting twelve, and it's a damned sight more⁶ than you're worth. You've got everything to learn. Your gestures are commonplace. You don't know how to get an audience to look at you before you speak. You make up too much. With your sort of face the less make-up the better. Wouldn't you like to be a star?

Julia: Who wouldn't?

Jimmie: Come to me and I'll make you the greatest actress in England. Are you a quick study?

Julia: I think I can be word-perfect in any part in forty-eight hours.

Jimmie: It's experience you want and me to produce you. Come to me and I'll let you play twenty parts a year. I tell you, you've got the makings of⁷ a great actress. I've never been so sure of anything in my life.

Julia: I know I want experience. I'd have to think it over of course. I wouldn't mind coming to you for a season.

Jimmie: Go to hell. Do you think I can make an actress of you in a season? Do you think I'm going to work my guts out to make you give a few decent performances and then have you go away to play some twopenny-halfpenny⁸ part in a commercial play⁹ in London? What sort of a fool do you take me for? I'll give you a three years' contract, I'll give you eight pounds a week and you'll have to work like a horse.

Notes:

1. india-rubber face – a face that can easily assume any expression
2. timing – speed of dialogue or cues
3. come down to brass tacks – come to business; talk about serious things
4. broken English parts – parts where the actress has to speak broken English representing a foreigner
5. straight part – (here) big, central part
6. a damned sight more (col.) – very much more
7. you've got the makings of... - you've got all qualities needed to become...

8. twopenny-halfpenny [ˈtʌpni ˈheɪpni] (col.) – worthless, petty
9. commercial play – a play that remains on because of the profit it makes rather than due to its artistic merits

Learning Activities

8.2 Skimming

Answer the questions that follow:

- Which of the two people did all the talking?
- Did Jimmie Langton sound encouraging or discouraging in his conversation with Julia?
- How did Julia take his words?
- What was Jimmie's proposition?
- What were his terms?

Scanning

8.3 Read out the lines from which you got to know about Jimmie's theatrical background.

8.4 Point out the key sentence through which Jimmie Langton at once expressed his opinion of Julia as an actress.

8.5 Find and read out the sentences which prove that Julia:

- a) had all the makings of a great actress;
- b) needed a good deal of perfection yet.

Related Activities

Word-study

8.6 Transcribe and read these words:

gesture	experience
genius	audience
straight	publicity
inquiry	decent
flatter	commercial

8.7 Write out from the conversation the names of theatrical professions and be ready to define them in class. Give their Russian equivalents. Can you extend the list?

8.8 Read out from the conversation the sentences with the following word-combinations:

to have the making of, to make up, to have something by nature, to take somebody/something for somebody/something else, to do the talking, to be (not) worth knowing, every now and then.

Translate these word-combinations into Russian. Use them in sentences of your own.

8.9 Consult an explanatory dictionary for the meanings of the verb “to make up”.

8.10 Comment on the meanings of verb “to make up” in the following sentences:

1. He must be ***made up***; his wig must be found.
2. “You’re not suggesting, are you, Sergeant, that Mr. Grant ***made this up*** - about the stool coming flying at him - that he ***made this up*** as an after-thought?”.
3. Martin sorted the great heaps of soiled clothes, while Joe started the washer and ***made up*** fresh supplies of soft-soap.
4. He had an ability of seeing what he wanted to see in the things which ***made up*** his existence.
5. He told Agnes the other day that the best remedy for malaria was quinine, so we are off to get a few powders ***made up***.
6. “***Make up with*** him” he advised Lizzie, at parting, as they stood in front of working man’s shack in which she lived.

8.11 Write out the favourable and critical commentaries Jimmie passed on Julia as an actress. Arrange them in these two columns:

What makings of an actress Julia had	What she lacked and needed to perfect
-	-
-	-

Speaking Activities

Pair Work

8.12 Act out the conversation between Jimmie Langton and Julia Lambert.

8.13 Act as Julia. Say about your conversation with Jimmie Langton and what you feel about him.

8.14 In the name of Jimmie Langton give your impressions of Julia Lambert as an actress.

8.15 Classify Julia as a beginning actress (Go over 8.10).
Follow Up Activities

8.16 Make the following conversations complete and act them out:

- a) - Well, that's the end of the first act. Shall we go to the bar and have a bite?
- I don't want a bite, but I wouldn't mind stretching my legs.
 - Let's go then. What do you think of *the leading lady*?
 - ...I've never seen her act before.
 - Nor have I, but I bet she'll *go a long way*.
 - Yes, I think she will... She certainly *overshadowed* the rest of the cast. None of the others *came up to her standard*.
 - Mm. Except perhaps the old grandfather. He *had us all in fits* whenever he came on...
 - Yes, Wilkinson's a *grand character actor*. He...
 - There's the bell. Time to go back to our seats.
- b) - I rang you up last night but your mother said you were out.
- Yes, I went to see "...".
 - What was it like?
 - I didn't *think much of the play* but the acting was very good. It was *beyond my expectations*.
 - Was it? Now I remember there were some top names among the cast. What do you think of N.?
 - ...

...

...All in all, it was an *enjoyable* performance.

- The critics, on the other hand, have *run the play and the cast down*. Some of them wrote that N. ..., the others...
- This does not surprise me in the least. I was sure they would.

8.17

- a) What advice would you give someone who wants to become an actor/actress?

Start your suggestions with:

- | | |
|---------------------------------------|----------------------------|
| -If I were you/in your shoes, I'd ... | -Why don't you...? |
| -The way I see it you should... | -It might be an idea to... |
| -I reckon you should... | -You'd better... |

-I think you ought to...

-Take my advice and...

-It mightn't be a bad idea...

- b) What advice would you give someone who wants to become an actor/actress? You don't think she/he should.

8.18 Group Work.

Make up a list of your five favourite actors/actresses. Say why you like them and get the others say how they feel about them.

8.19 In no more than 4-5 minutes tell your groupmates about a famous actor/actress, his/her life and work.

Teacher – Oriented Activities

8.20 Act as a teacher. Put yourself in the following situations:

- a) In your amateur art society at school you are planning to stage "Pygmalion" by B.Shaw. What you need to do now is to convince the girl who you've invited for the lead that she has all the makings of an actress and should play the role. But the girl doesn't believe she will cope with it.
- b) After your conversation with the girl comes her mother to say what she feels about your proposition. She has strong objections to it because she thinks it will interfere with her daughter's studies. Besides she doesn't believe that she has any makings of an actress. Try to reassure the woman.

Stephen Leacock

"Ideal Interviews With Our Greatest Actor"



Stephen Leacock (1869-1944) is a famous Canadian writer. He is a master of humorous stories, political satire and literary parodies. His "Ideal interviews" are devoted to "great" actors and writers.

Learning Activities

Skimming

9.1 Before you read the text look at its title. Use it as a clue to the subject and meaning of the text.

Say:

- What type of text are you going to read?
- Who's the interviewee?
- What's the subject of the interview?
- Do you expect it a formal or an informal interview?
- What do you suggest is the reason for the interview?
- What are your expectations and associations with the title?

9.2 Read the text that follows.

It was within the privacy of his own library that we obtained – need we say with infinite difficulty –our interview with the Great Actor. He was sitting in a deep arm-chair, so buried in his own thoughts that he was oblivious of our approach. On his knee before him lay a cabinet photograph of himself. His eyes seemed to be peering into it, as if seeking to fathom its unfathomable mystery. We had time to note that a beautiful carbon photogravure of himself stood on a table at his elbow, while a magnificent half-tone pastel of himself was suspended on a string from the ceiling. It was only when we had seated ourselves in a chair and taken out our notebook that the Great Actor looked up.

"An interview?" he said, and we noted with pain the weariness in his tone. "Another interview!"

We bowed.

"Publicity!" he murmured rather to himself than to us. "Publicity! Why must one always be forced into publicity?"

It was not our intention, we explained apologetically, to publish or to print a single word – "Eh, what?" exclaimed the Great Actor. "Not print it? Not publish it? Then what in..."

Not, we explained, without his consent.

“Ah”, he murmured wearily, “my consent. Yes, yes, I must give it. The world demands it. Print, publish anything you like. I am indifferent to praise, careless of fame. Posterity will judge me. But”, he added more briskly, “let me see a proof of it in time to make any changes I might care to.”

We bowed our assent.

“And now”, we began, “may we be permitted to ask a few questions about your art? And first, in which branch of the drama do you consider that your genius chiefly lies, in tragedy or in comedy?”

“In both”, said the Great Actor.

“You excel then”, we continued, “in neither the one nor the other?”

“Not at all”, he answered, “I excel in each of them”.

“Excuse us”, we said, “we haven’t made our meaning quite clear. What we meant to say is, stated very simply, that you do not consider yourself better in either of them than in the other?”

“Not at all”, said the Great Actor, as he put out his arm with that splendid gesture that we have known and admired for years, at the same time throwing back his leonine head so that his leonine hair fell back from his leonine forehead. “Not at all. I do better in both of them. My genius demands both tragedy and comedy at the same time”.

“Ah”, we said, as a light broke in upon us, “then that, we presume, is the reason why you are about to appear in Shakespeare?”

The Great Actor frowned.

“I would rather put it”, he said, “that Shakespeare is about to appear in me?”

“Of course, of course”, we murmured, ashamed of our own stupidity.

“I appear”, went on the Great Actor, “in Hamlet. I expect to present, I may say, an entirely new Hamlet.”

“A new Hamlet!” we exclaimed, fascinated. “A new Hamlet! Is such a thing possible?”

“Entirely”, said the Great Actor, throwing his leonine head forward again. “I have devoted years of study to the part. The whole conception of the part of Hamlet has been wrong.”

We sat stunned.

“All actors hitherto”, continued the Great Actor, “or rather, I should say, all so-called actors – I mean all those who tried to act before me – have been

entirely mistaken in their presentation. They have presented Hamlet as dressed in black velvet”.

“Yes, yes”, we interjected, “in black velvet, yes!”

“Very good. The thing is absurd”, continued the Great Actor, as he reached down two or three heavy volumes from the shelf beside him. “have you ever studied the Elizabethan era?”

“The which? We asked modestly.

“The Elizabethan era?”

We were silent.

“Or the pre-Shakespearean tragedy?”

We hung our heads.

“If you had, you would know that a Hamlet in black velvet is perfectly ridiculous. In Shakespeare’s days– as I could prove in a moment if you had the intelligence to understand it – there was no such thing as black velvet. It didn’t exist.”

“And how then”, we asked, intrigued, puzzled and yet delighted, “do you present Hamlet?”

“In brown velvet”, said the Great Actor.

“Great heavens”, we exclaimed, “this is a revolution”.

“It is. But that is only one part of my conception. The main thing will be my presentation of what I may call the psychology of Hamlet”.

“The psychology! We said.

“Yes”, resumed the Great Actor, “the psychology. To make Hamlet understood, I want to show him as a man bowed down by a great burden. He is overwhelmed with *Weltschmerz*¹. He carries in him the whole weight of the *Zeitgeist*²; in fact; everlasting negation lies on him –“

“You mean”, we said, trying to speak as cheerfully as we could, “that things are a little bit too much for him”.

“His will”, went on the Great Actor, disregarding our interruption, “is paralyzed. He seeks to move in one direction and is hurled in another. One moment he sinks into the abyss. The next, he rises above the clouds. His feet seek the ground, but find only the air...”

“Wonderful”, we said, ”but will you not need a good deal of machinery?”

“Machinery!” exclaimed the great Actor, with a leonine laugh. “The machinery of thought, the mechanism of power, of magnetism...”

“Ah”, we said, “electricity”.

“Not at all”, said the Great Actor. “You fail to understand. It is all done by my rendering. Take, for example, the famous soliloquy on death. You know it?”

“To be or not to be”, we began.

“Stop”, said the great Actor. “Now observe. It is a soliloquy. Precisely. That is the key to it. It is something that Hamlet says to himself. Not a word of it, in my interpretation, is actually spoken. All is done in absolute, unbroken silence.”

“How on earth”, we began, “can you do that?”

“Entirely and solely with my face”.

Good heavens! Was it possible/ we looked again, this time very closely at the Great Actor’s face. We realized with a thrill that it might be done.

“I come before the audience so”, he went on, “and soliloquize - thus - follow my face, please...”

As the Great Actor spoke, he threw himself into a characteristic pose with folded arms, while gust after gust of emotion, of expression, of alternate hope, doubt and despair swept - we might say chased themselves across his features.

“Wonderful!” we gasped.

“Shakespeare’s lines”, said the Great Actor, as his face subsided to its habitual calm, “are not necessary; not, at least, with my acting. The lines, indeed, are mere stage directions, nothing more. I leave them out. This happens again and again in the play. Take, for instance, the familiar scene where Hamlet holds the skull in his hand: Shakespeare here suggests the words: ‘Alas, poor Yorick! I knew him well...’

“Yes, yes!”, we interrupted, in spite of ourselves, “a fellow of infinite jest...”

“Your intonation is awful”, said the Actor. “But listen. In my interpretation I use no words at all. I merely carry the skull quietly in my hand, very slowly, across the stage. There I lean against a pillar at the side, with the skull in the palm of my hand, and look at in silence”.

“Wonderful!”, we said.

“I then cross over to the right of the stage, very impressively, and seat myself on a plain wooden bench, and remain for some time, looking at the skull”.

“Marvellous!”

“I then pass to the back of the stage and lie down on my stomach, still holding the skull before my eyes. After holding this posture for some time, I crawl slowly forward, portraying by the movement of my legs and stomach the whole sad history of Yorick. Finally I turn my back on the audience, still

holding the skull, and convey through the spasmodic movements of my back Hamlet's passionate grief at the loss of his friend."

"Why!" we exclaimed, beside ourselves with excitement, "this is not merely a revolution, it is a revelation."

"Call it both", said the Great Actor.

"The meaning of it is," we went on, "that you practically don't need Shakespeare at all".

"Exactly, I do not. I could do better without him. Shakespeare cramps me. What I really mean to convey is not Shakespeare, but something greater, larger - how shall I express it - bigger. "The Great Actor paused and we waited, our pencil poised in the air. Then he murmured, as his eyes lifted in an expression of something like rapture, "In fact -*ME*."

He remained thus, motionless, without moving. We slipped gently to our hands and knees and crawled quietly to the door, and so down the stairs, our notebook in our teeth.

9.3 Answer the questions through the multiple choice:

1. What kind of interview did the reporters get ready for?

- a. formal
- b. informal

Give the proofs. Make yourself clear.

2. How did the actor like the idea of being interviewed?

- a. attached much significance to it and got sufficiently ready for it
- b. paid no importance to it and was ready to answer off-hand

Supply your choice with the grounds from the text.

3. Where did the actor's genius chiefly lie?

- a. in tragedy
- b. in comedy
- c. in both

4. What was the actor's ambition?

- a. to present an entirely new Othello
- b. to play an entirely new Hamlet
- c. to act as King Lear

5. What was the actor's idea of rendering the famous monologue?

- a. entirely and solely with his gestures
- b. entirely and solely with his face

- c. both with his face and gestures

Scanning

9.4 Read the text again and make up key-questions. In class get your fellow-students answer them.

9.5 Read out the first questions one of the interviewers asked? Did he sound formal or informal? Find the proofs.

9.6 Pick up the sentences from the interview with the italicized words. Practise their reading. What's the message of this graphical device in each of the sentences.

9.7 Find and read out the lines through which the Great actor expressed his ideas on how to present an entirely new Hamlet. From those lines:

- a) pick up barbarisms (alien words) and try to explain why the Actor used them in his monologue;

----*For Your Information*----

Barbarisms are words from other languages used by English people in conversation or in writing but not assimilated in any way, and for which there are corresponding English equivalents.

- b) Write out the three antonymic pairs and again try to explain why the Actor resorted to such a stylistic device.

Related Activities

Grammar Points

9.8 Look at the following lines from the Actor's monologue and say what you can make out of the Actor's attitude to the reporters.

"Have you ever studied the Elizabethan era?... If you had, you would know that a Hamlet in black velvet is perfectly ridiculous. In Shakespeare's day – as I could prove in a moment if you had the intelligence to understand it – there was no such thing as black velvet. It didn't exist".

9.9 In five sentences express your own criticism and annoyance with respect to the Great Actor. Follow the pattern from 9.8. Make the necessary tense-form transference.

Speaking Activities

9.10 Draw the Actor's character - sketch following the plan:

- portrait

- environment
- speech
- manners
- attitude to people
- attitude to arts

9.11 In conclusion say what you personally think of the actor.

9.12 Assess the reporters as interviewers. Follow these strategies for the interviewer:

- he/she must arrange to meet the interviewee;
- to do some research about the subject;
- to make up a list of questions;
- to be courteous and respectful;
- to take notes and be careful not to let the wander from the topic.

9.13

a) Evaluate the actor as the interviewee taking into account these requirements:

he/she must practise a high level of listening and speaking skills.

Find sufficient proofs from the text.

b) Comment on this quotation from Ch.Dickens:

A great talker is a poor listener.

What has it got to do with the interview under consideration?

Do you agree with this statement?

Do you know any others which express similar ideas?

9.14 **Opinion questions**

- Why do you suppose the interview is called ideal?
- What's your idea of the ideal interview?

Writing Activities

9.15 Supposing you were one of those reporters. On the basis of the interview write an article to your newspaper/magazine.

Follow Up Activities

9.16 **Group project work**

Get ready for the stage-adaptation of the above interview.

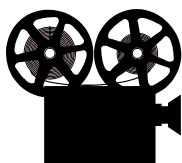
9.17 Rebus

The rebus is a form of picture-writing. Can you decipher these sentences, and identify their source?



UNIT 3 THE WORLD OF CINEMA

Part 1 PRACTISING READING TECHNIQUE



1.1 Listen to the text “The Family of Genres” in the laboratory.

1.2 Mark it according to the intonation pattern heard.

1.3 Read the text getting as near as you can to what you hear on the recording.

The five most profitable movies of the seventies fit the pattern of genres established in the thirties rather well: a musical, a scientific movie, a gangster film, a horror film and a thriller. The generic patterns of the Golden Age of Hollywood are still very much with us forty years later. But they have undergone some changes.

Within five years after the advent of sound (1926) they had become well established and have remained the dominant models, with variations until today.

The musical and the western are perhaps most clearly defined. The lines which separate gangster from detective and from mystery films are less sharp. Horror films and science fiction sometimes seem to merge, but the war film is always easily identified, as is the usually romantic, historical adventure. The “women’s” film or “tearjerker” of the forties always clearly identified itself.

Meanwhile, comedy, the broadest of genres, continually throws off new variations – which on closer examination often reveal their roots in earlier comedies.

During the fifties, as Hollywood came to uneasy terms with the new medium of television, most of the classic genres began to feed on themselves. Westerns flourished as never before thanks to the wide screen and widespread use of colour. Historical films thrived too for the same reason. Other genres, however, deteriorated. The musical came to depend more and more on Broadway for stage adaptations, losing the cinematic originality which had made it one of the superior genres of the thirties. Comedy and the tearjerker met in the person of Doris Day.

Throughout the sixties, as the film industry began to recover its health, the pattern of genres expanded. New variations were developing as filmmaking moved out of the studio on location. Detective films turned into secret agent (spy) films which usually depended on the conventions of the chase.

The Black Power Movement of the sixties may not have accomplished much politically – still less economically – but culturally it had a truly profound effect. For the first time in the nation’s history, Black people – one-fifth of the nation have been liberated from the cultural ghetto. They are no longer nonpersons in the media world, but seen and heard daily on television and cinema screens.

1.4 Assess your groupmates’ reading of the text. Score the technique of reading.

1.5 Make up all types of questions to the text and ask them your groupmates. When you listen to the answers make all the necessary corrections.

1.6 Write out and study the names of the genres of films.

1.7 Say what types of films you prefer when you have time to spare (choose from 1.6). Put them in order of your preference.

Related Activities

1.8 Translate and practise the reading of these words:

genre

romantic

flourish

generic	romance	deteriorate
gangster	medium	advent
ghetto	media	horror

1.9 Match the names of the following genres of films and their definitions.
Consult a dictionary if you need it.

A. comedy	1. full length film in a cinema or TV programme
B. musical	2. film that makes one experience a sudden sharp feeling of excitement
C. tearjerker	3. film that inspires horror and fear
D. thriller	4. drama of light and amusing character typically with a happy end
E. gangster film	5. film dealing with real events in history
F. horror film	6. film depicting historic events of the past on a grand scale
G. secret agent film	7. women's film that moves one to tears
H. science fiction	8. film in which imaginary future development in science and its effect on life are depicted
I. tragedy	9. film made by photographing a series of drawings
J. historical film	10. cinema film of recent events
K. epic	11. film of popular science events
L. war film	12. film showing some aspect of human and social activity
M. documentary	13. film consisting of musical numbers and dialogue that develop the plot of an underlying story
N. newsreel	14. film about criminals
O. popular-science film	15. film about spies, detectives
P. animated cartoon	16. film of serious or solemn kind

	with a sad end
Q. feature film	17. film about war
R. action film	18. full of exciting action

very often	often	sometimes	seldom
------------	-------	-----------	--------

1.10 Look at this list of real film titles and say which ones you think might be thrillers, which romances, which comedies, which science fiction, etc.

West Side Story
Star Wars
Animal Farm
It Came from Outer Space
The Ladykillers
The Man Who Knew Too Much
Rebecca
Room at the Top
The Ghost Goes West
The Boston Strangler
Romeo and Juliet
King Kong

Follow - Up Activities

1.11 Try this questionnaire:

How often do you go to the cinema?

What films have you seen this month?

What genres of film were they?

Do you find going to the cinema expensive? pleasant? difficult to arrange?

What kind of programmes do you usually watch on TV?

news broadcast	documentary	comedy
thriller	cartoon	serial
sport	something else	

Say what your answers are. Put the genres of programmes in order of your preference.

1.12 Think of questions that have been left out and make up another questionnaire.

1.13 Ask your fellow-students to try your questionnaire. Study the results of the survey and report your findings to the entire class.

Part 2 EXTENSIVE READING

The World of Cinema

2.1 Before you read the text that follows pronounce these place and proper names.

Place names:

Denham	['denðm]	Twickenham	['twiknðm]
Boreham	['bo:rðm]	Isleworth	['aizlwð(:)θ]

Proper names:

Gilbert	['gɪlbət]	Douglas	['dʌɡlɪðs]
Greta	['ɡretə]	Gertrude	['ɡɜ:tru:d]

2.2 Read the following text which will lead you into the world of cinema.

The basic principles underlying the cinema had been known for centuries before the moment of invention in the mid-1890ies.

In 1888 the great American inventor Thomas Edison decided to become involved with moving pictures. There was a considerable amount of research and by 1891 W.Dickson, Edison's assistant, had come up with a workable solution.

There were a number of other inventors working quite independently in Europe including B.Acres, R.W.Paul in England and E.Reynard in France.

In Los Angeles T.Tally separated the darkened projection room from the rest of the auditorium and life-sized pictures were shown there.

Tally's success attracted a lot of followers. Those movie houses were dark, noisome places repulsive to the rich. But there were plenty of the common people and they kept coming.

More famous than any other American picture of that time was “The Great Train Robbery”. It was produced by Edwin S.Porter, one of the pioneers of the movies in 1903 and became a classic overnight. It had the running time of 10 minutes and told a story of crime in the Far West. Gilbert M.Anderson got his start in that film and then became the movie cowboy and the daddy of all horse-opera heroes.

More than any other director, D.W.Griffith was responsible for developing the art of filmmaking. Between 1908 and 1916, Griffith directed hundreds of movies. In these movies he invented many filmmaking skills that are still used today.

At that time directors always kept the camera in the same place when they were making movies. Griffith thought that if he moved the camera, his movies would be more exciting.

Griffith’s most famous movie was “The Birth of a Nation”. It was about the American Civil War and the years that followed. The movie was very popular, and it made Griffith famous.

The 1920’s were the years of the silent film with stars like Charles Chaplin, Douglas Fairbanks, Mary Pickford, Greta Garbo, Rudolph Valentino, the Marx Brothers. The most famous movies of the 20s were “The Gold Rush”, “City Lights”, “Modern Times”.

In the early years of the 20th century a number of technicians were busy inventing a talking film. An American inventor L.D.Forest succeeded in making a short talkie. In 1928 the first American talkie was shown in England. It gave rise to the production of British talking films. “The Good Companions”, “I was a Spy”, “Rome Express” were the most popular British films produced in the early 1930s.

In the 1920-30s Alexander Korda, a cultural Hungarian, began to work on his British films. His film “The Private Life of Henry VIII” with Charles Laughton, an outstanding actor from the London stage playing the title role, established Korda as the leading director and producer in Great Britain.

In the following years Korda produced a number of other films including “Catherine the Great”, “Rembrandt”, “Knight without Armour”, “The Four Feathers”, “The Thief of Baghdad”, “The Ghost Goes West” and others in which players like Laurence Olivier, Charles Laughton, Vivien Leigh, John Clements, Robert Donat, Flora Robson, Roger Livesey, Gertrude Lawrence, Mary Morris and Rex Harrison were a great success.

In 1935 Korda opened his Denham Studios; another large studio, Pinewood, was opened in Iver in Buckinghamshire. The studio was supplied with the best equipment. Other studios at Elstree, Boreham Wood, Twickenham, Beaconsfield, Sound City and Isleworth continued to produce films too.

In America during the 1920-30s filmmakers in Hollywood founded large companies such as Paramount, Twentieth-Century Fox, etc. Well-known American writers like F.Scott Fitzgerald, W.Faulkner did screen plays.

The period from the 1930s to the beginning of World War II has been called “the golden era” of American cinema. It was the era of the John Ford western “Stagecoach”, Vivien Leigh and Clark Gable in “Gone with the Wind”, of gangster movies, etc.

Since the end of World War II there were interesting movements developing in European film: Italian Neorealism, The French New Wave, English “Free Cinema”, Das Neue Kino in Germany. Filmmakers did their work well, got some return sufficient to cover expenses and provide money to continue their work.

The 1960s were the years of the Hollywood Renaissance. Cassavetes and Coppola, Scorsese, Mazursky and Ritchie belonged to the generation of the sixties. They started with small, cheap films. It was only after they had broken into the industry establishment that the tide turned to “blockbusters”.

For example, “The Godfather” was the first real blockbuster of the seventies. The film was sure to be profitable because of the huge success of the novel by Mario Puzo in paperback. Directed by the famous filmmaker Francis Coppola “The Godfather” was far ahead of the second-place film on the list in 1972.

The most significant fact about American cinema in the 1970s was that “movies” had changed quietly but surely into “films”. As little as ten years ago, “movies” were still regarded as mass entertainment, of some sociological or political significance perhaps, but certainly beneath serious consideration by nearly all academic scholars. In the 70-ies the situation was different. Film study in colleges and universities experienced an explosive growth during the seventies.

The industry itself was still very much a business than it was in the thirties or forties.

The film production between 1979-1984 was not significantly different in style or approach from the films of the 1970s. The industry was still focused on the youth market. Remakes still dominated. Horror films, kid’s capers, and other genres that appeal to young people came down the assembly line at an increasingly fast pace. All this was punctuated, as it was five years ago, by occasional films for adults and once or twice a year, a film blockbuster or melodrama – that caught the imagination of the country.

Learning Activities

Skimming

2.3 Formulate in one sentence what the text is about.

2.4 Have you learnt anything new from the text?

Say briefly what it has added to your knowledge in the field of cinema.

Scanning

2.5 Read the text another time and fill in this table

Cinematography

Period	Discoveries and innovations	Celebrated filmmakers	Famous films
The mid-1890s			

2.6 Answer the following questions:

- When and where was the cinema invented?
- Who was the godfather of the cinema?
- What does the name of D.W.Griffith say to you?
- What names of celebrated British actors have you learnt from the text?
- What British film studios do you know?
- What American film companies are world-famous? When were they founded?
- What period is regarded as “the golden era” of American cinema?

2.7 Suggest the Russian for the following:

life-sized pictures, the pioneers of the cinema, a movie cowboy, a horse-opera, a talkie, a screen play, a blockbuster, a remake, a kid’s caper.

Read out the sentences in which they occur in the text.

2.8 Make a listing of the film genres from the text.

2.9 Write out the names of those professions that are engaged in filmmaking.

Related Speaking Activities

2.10 Following 2.5 make a report on the history of the world cinema.

Follow Up Activities

2.11 Try to find the information about the history of cinematography in this country. Arrange it in a table as you did in 2.5.

2.12 Tell your fellow-students about your findings.
Teacher-Oriented Activities

2.13 Adapt the above text for seniors at school.

2.14 Make up a quiz based on the text and arrange a competition among your fellow-students.

Part 3 A TALK ABOUT THE CINEMA

Setting: Alex Smirnov, a young film producer, who is fresh from the State Cinema Institute, has recently made his first successful film. He is invited to the club of keen cinema-goers where he is warmly received by a group of young people. The producer gets into a conversation with Bob, a pupil of the senior classes, who is interested in the process of film making because after finishing school the young man is also planning to become a producer.

3.1. Read the conversation. Try to remember the key problems, facts and most important details:

Bob: Excuse me, but I'd like to know if the making of a film is really a long process.

Alex: Yes, it really is. It is sometimes not only a long but a drawn out and extremely boring process. The director, writer and producer will work on pre-production problems for months and even for some years before shooting can be started. Long hours can be spent by actors, the crew, make-up men and women while the director may be shooting a small part of a scene with one or two actors over and over again. To set up another scene the lights and furniture must be rearranged and it also takes much time.

Bob: And what are the functions of the producer?

Alex: You see, the producer is a businessman, first of all. He provides financial backing and at the same time he may assume creative responsibility. It happens very often that the director and the producer is in reality the same person.

Bob: Do you find the work very difficult?

Alex: Sometimes it is really difficult. Especially when more than a hundred people may be living on location. A lot of different problems may come up. And the producer takes care of them.

Bob: Do you mean to say you don't have any helpers?

Alex: No, I don't mean this. The producer manager is responsible to me. He works out a budget from the script and controls the cost. He is also responsible for the organization of the personnel.

Bob: I am also interested to learn who is in charge of photography.

Alex: It's the director of photography who is an expert in it. He is in charge of the composition of scenes and of the art of lighting. He is helped by

cameramen and electricians. But it is the cameraman who handles the camera. Besides there is a crew of sound-recording men on the set.

Bob: I suppose that today music has become a part of the contemporary film. Is it always composed for films?

Alex: For some films the music director, together with the producer, will commission an original score to be written. For other films the music director will make selections from existing music and probably make his own arrangements.

Bob: I can see that a film combines so many of the arts (music, graphics, language) and a good producer should be a versatile person and should have good knowledge of all these arts.

Alex: Quite so. The people who make films should have knowledge of many things. Besides a film maker should be in touch with his time. The success of any film depends on the ability of the producer to catch and to reflect the significance of the time in which it is made.

Bob: Do you think documentary films have become more popular of late?

Alex: I think documentary films have always played an important role in our lives. They are the result of recording life as it exists at a particular moment before the camera. The producer organizes his material and with the help of narration explains it. Of late people have got more interested in current events and documentary films have really become windows to the world.

Bob: And I personally appreciate most of all the art of cartoonists. Cartoons entertain the young and the old. Don't you think animated cartoons today deal not only with fairy tale subjects?

Alex: Sure. Animated cartoons today are connected with modern life and problems of interest to our contemporaries. I agree with you that the art of a cartoonist resembles the work of a jeweller. A lot of talent and skill goes into producing a cartoon film. Now cartoons have justly become an independent branch of film industry. They are popular both with children and grown-ups. And to cap it all, I must admit I also appreciate the ability of cartoonists to bring inanimate objects to life, to humanize the animal and plant kingdoms – all this provides the charm of animated cartoons.

Bob: Don't you think that the invention of TV undermined the position of cinema?

Alex: Some people really thought that TV would spell the end of cinema. And really for some time TV reduced cinema attendance. But then Central Television in its programmes started to pay a great deal of attention to

films and did all to popularize them. Today the position of cinema has been stabilized.

Bob: And what do you think of the cinema of the future?

Alex: It's clear to all cinematographers that the function of the cinema can't be limited to showing films only. Cinema houses should become real cultural centers which could offer lectures on the history of national and foreign cinema, discussions of new films, meetings with the people who make them. Cinema art must unite and elevate people's feelings, thoughts and will. It must stir to activity and develop the art instincts within people. Art must be a source of joy and inspiration to people.

Skimming

3.2 Answer these questions:

- Where did the talk take place?
- What is the subject of the talk?
- What was Bob mostly interested to know?
- Is there anything that surprised you in the conversation?

Scanning

3.3 Read out and then write out:

- a) the names of those people who work in the cinema;
- b) the duties of the producer, the producer manager; the director of photography.

3.4 Comment on the following sentences:

- a) It happens very often that the director and the producer is in reality the same person;
- b) Especially when more than a hundred people may be living on location;
- c) He works out a budget from the script and controls the cost.
- d) ...the functions of the cinema can't be limited to showing films only.

3.5 Find and read out the statements in the talk you possibly agree or disagree with.

Speaking Activities

3.6 Report the talk. The following introductory phrases may be helpful to you:

Bob wanted to find out... A.Smirnov admitted that...

He was also interested to know... He described how...

Another question was... He started that...

He replied that... and asked if... He denied that...

3.7 Act as Alex Smirnov and say:

- a) what difficulties you faced while shooting your first film;
- b) what you think about the future of the cinema and the influence of TV on it.

3.8 In the name of Bob say:

- a) why you want to enter the producer's department of the State Cinema Institute;
- b) why you appreciate most of all the art of cartoonists.

3.9 Group Work

Get into groups of three. Discuss the following opinion questions:

- a) Why do many young people in this country dream of becoming students of the State Cinema Institute?
- b) What department of that Institute would you like to enter if you had such a chance?
- c) Do you find the work of those who are in films interesting and easy?

Choose one person from your group to summarize the results of your talk and report on them.

Follow Up Activities

3.10 Complete and act out the following flashes of conversations:

- a) - It's a pity there're no cartoons today. I'm crazy about cartoons...
 - I'd rather watch films of adventure and thrillers. But sometimes I watch cartoons...
- b) - I've got a surprise for you.
 - What is it?
 - Two tickets to "Romeo and Juliet"...

Part 4 INTENSIVE
READING

Muriel Spark

The Public Image

(An extract)

Muriel SPARK (b.1918) is a famous English writer, poet, journalist and playwright. Her first published works include editions of nineteenth-century letters and critical biographies of nineteenth- and early twentieth-century figures. Since she won an Observer short-story competition in 1951 her creative writings have achieved international recognition. Muriel Spark's first novel, "Comforters", was published in 1957 and was followed by many other novels, short stories and plays. They were widely a blend of vitriolic satire and of poignant pain caused by her keen sense of the loneliness of men and women and the insurmountable difficulties more often than not blocking the way to warm intimacy and mutual understanding.

4.1 Read the text:

Off the screen Annabel Christopher looked a puny little thing, as in fact she had looked on the screen until fairly recently. To those who had not first seen her in the new films, or in publicity pictures, she still looked puny, an English girl from Wakefield, with a peaky face and mousey hair. Billy O'Brien had known her since she was twenty, that is to say, for twelve years. She had then just married his friend Frederick Christopher, with whom he had been to a school of drama. Frederick was then a young actor who had just finished his first season with a repertory theatre. Annabel had played small parts in British films, always being cast as a little chit of a thing, as she was. Presently they were all out of work again and filling in time with temporary jobs. Annabel was a waitress in a coffee-bar. Frederick taught elocution and voice production to a sixth-form group in a grammar school. Billy O'Brien went on the dole, started writing dramatic criticism for little reviews in order to get the theatre tickets. Then he went back to Belfast to work in his uncle's grocer's shop for a while, to tide him over the winter. Billy turned up three years later having done many jobs and played many parts in many theatres. He had turned theatre-critic for a new magazine and was now hoping to get a column in a national paper.

Annabel was now in demand for small parts in films, always of the same type: she was called for wherever a little slip of a thing was needed – the typist who just happened to return to the office for the parcel she had forgotten when the fatal argument was in progress in the boss's room next door, the little housemaid whose unforeseen amorous exchanges with the delivery boy waylaid

the flight plans of the kidnappers, the waif on the underground railway who was one of those who never got home to her lodgings at Poplar; and then she played a more prominent part as the nurse wrongfully accused of stealing drugs, and who woke up by and by in a private room of a hospital in Bangkok under the watchful eyes of a “nurse” whom she recognised as a former patient of hers; and she played many other parts.

But in those earlier times when she began to be in demand in English films, she had no means of knowing that she was, in fact, stupid, for, after all, it is the deep core of stupidity that it thrives on the absence of a looking-glass. Her husband, when she was in his company with his men friends, and especially with Billy O’Brien, tolerantly and quite affectionately insinuated the fact of her stupidity, and she accepted this without resentment for as long as it did not convey to her any sense of contempt. The fact that she was earning more and more money than her husband seemed to her at that time a simple proof that he did not want to work. The thought of his laziness ragged her against all contrary evidence and emerged in unpleasant forms, unforeseen moments, embarrassing, sometimes in public, from her sharp little teeth: “Sorry, I’ve got to go home to bed. I’m the worker of the family.”

And more and more, Frederick stayed at home all day in their Kensington flat, living on her money, reading book after book – all the books he had never had leisure to read before. He had craved for this contribution to his life.

By the time he was twenty-nine years of age his undoubted talent had been tested only a few times in small productions and then no more. In reality Frederick was an untrained intellectual. Perhaps he was never happier in his life than in those long mornings at home while reading various literature on the theme of “The Dance of Death”, and annotating Strindberg, while Annabel was at the studios, or was working out of the country for a few weeks, with her meagre skill and many opportunities to exercise it.

He thought of her as doing something far different from anything he wanted to do. She always agreed with him in this, being uncertain, anyway what he meant. When he talked of “creating” a role, she agreed with whatever he said about it, because it was something she had heard continually since she attended the school of drama; everyone spoke of creating a role, and of great acting. She had very little apprehension of what they meant. In practice her own instinctive method of acting consisted in playing herself in a series of poses for the camera, just as if she were getting her photograph taken for private purposes. She became skilled at this; she became extremely expert. Ten years later, with the assistance of Luigi Leopardi, she was recognised as a very good actress on the strength of this skill.

Notes:

1. a grammar school – (in GB) type of secondary school which provides academic (contrasted with technical) courses
2. a repertory theatre – (common abbr. rep) one in which the actors/plays are changed regularly (instead of having long runs as in most London theatres)
3. the dole (colloq. term for) weekly payment made under various Insurance Acts in GB (from contributions made by workers, employers and the state) to an unemployed worker; to be/go on the dole – to receive/begin to receive such payments.

Learning Activities

Skimming

4.2 In no more than 3 sentences say what the above text is about.

4.3 Answer these questions:

- What did Annabel Christopher do?
- Did she make a good career?
- What was Frederick?
- Was he a success in his field?

Scanning

4.4 Find and read out from the extract the lines which extend the following sentences:

- a) Annabel looked a puny little thing.
- b) Presently they were all out of work again and filling in time with temporary jobs.
- c) Annabel was in demand for small parts in films.
- d) And more and more, Frederick stayed at home all day...
- e) He thought of her as doing something far different from anything he wanted to do.

4.5 Answer the following questions:

- How old was Annabel?
- When did Annabel and Frederick get married?
- What was Frederick when they got married?
- What had they graduated from?
- What were the relations between Frederick and Billy O'Brien?
- How long had Billy known Frederick? Annabel?
- What parts had Annabel mostly done?
- What had Billy O'Brien become?
- How were Annabel and Frederick getting on?
- Where did the Christophers reside?
- Why did Frederick stay more and more at home?
- How did he fill in his time then?
- How did Frederick feel then?
- How did Annabel look upon the fact that she was "the worker of the family?"
- Did Frederick think highly of Annabel as an actress?
- What did her method of acting consist in?

4.6 Write out from the text the key words and phrases which mark the stages of Annabel's, Christopher's and Billy's careers. Fill in these columns:

<i>Annabel</i>	<i>Christopher</i>	<i>Billy</i>
- student at a school of drama	- graduated from a school of drama	-attended a school of drama
---	---	---
---	---	---

Related Activities

Word Study

4.7 Transcribe and practise the reading of these words:

drama	nation	elocution
dramatic	national	column
grammar	fatal	undoubted
annotate	leisure	tolerant

insinuate

puny

repertory

4.8 Suggest the Russian for the following:

small parts, a more prominent part, publicity pictures, small production, voice production, elocution, undoubted talent, meagre skill, in public, to create a role, to be in demand.

4.9 Write out from the text the synonyms for:

unemployed, to have a strong desire for smth., to flourish, to become professional, to sponge on smb., minor roles, with the help of smb., insufficient skill.

4.10 Find the opposite for:

leading parts, to be employed, a permanent job, clever, to decay, to reject, pleasant, trained, unqualified, certain.

4.11 Write the three forms of the verbs:

to cast, to wake up, to fill, to teach, to need, to steal, to accept, to crave.

4.12 Give derivatives for these words:

drama, to produce, critic, nation, to argue, change, to watch, stupid, to resent, lazy, to contribute, doubt, instinct.

4.13 Point out the adjectives with the prefix “**un-**“. Write out the sentences with them. Write as many adjectives with the prefix “**un-**“ as you can.

Related Speaking Activities

4.14 Opinion questions:

- You know what Frederick thought of Annabel as an actress. Do you think the same?
- What do you make of the relations between Annabel and Frederick?
- Which of them appeals to you more? Why?
- How do you think their relations might turn out?

4.15 Draw the character sketches of Annabel and Frederick. Turn to the text for facts and proofs.

4.16 In the name of each of the characters say about your way to the world of the theatre/cinema (See 4.6).

4.17 In the name of Billy O'Brien speak about the Christophers and your relations with them.

4.18 **Pair work**

On meeting her old girl-friend Annabel might want to pour her heart out to her. What could her story be like? What questions could Annabel's friend ask? How could Annabel answer the questions?

Writing Activities

4.19 In the name of Billy O'Brien write a letter to Belfast to your uncle about your life and work in London, about the life of your old friends Frederick and Annabel who you have not seen for a long time.

Part 5 EXTENSIVE READING

Critical Review

5.1 Before reading the article that follows look at its headline and answer these questions:

- What's the subject of the review?
- How much information about the plot of the review does the headline divulge?
- How did the reviewer manage to capture the reader's attention?
- Does the title help you to decide whether you'd like to watch the thing or not?

5.2 Read the review

ACTOR SURPRISED 'MY LEFT FOOT' IS A HIT

by Susan Baer

March 1990

'The Baltimor Sun'

If film critics and other industry observers were surprised at the nomination of "My Left Foot" for this year's Best Picture Oscar, it wasn't because they didn't think it was a superb movie. The movie has been collecting raves wherever it's been seen.

The surprise was that it had been seen at all – and by so many.

Even the star of the film, British actor Daniel Day-Lewis, who's been nominated for best actor, has been stunned that it has become such a widely heralded hit.

"My Left Foot" tells the story of Christy Brown, the Irish painter and author, born with cerebral palsy in 1932 and confined to a wheelchair for life. Through his left foot, the only limb over which he had any control, he found a way to channel his artistry, wit and wisdom.

"My private ambition was for the film to be accepted by the people of Ireland, particularly the people of Dublin, which meant a lot to me, "Day-Lewis" said during a recent visit to Washington. "When it was accepted there, all my dreams had been satisfied."

"All this is astonishing. It never occurred to me for a moment that it would work over here."

The disabled, many of whom turned out for the Capitol Hill screening to show support for Americans With Disabilities Bill, have rallied behind the film even though many were initially opposed to the able-bodied Day-Lewis, 32, portraying Brown.

(Passed by the Senate and supported by President Bush, the Americans with Disabilities Bill seeks to end discrimination against 43 million Americans with disabilities and is expected to be voted on in the House this spring).

To prepare for the role, Day-Lewis, who played the snobbish Edwardian sophisticate in "A Room With a View" and a gay punk in "My Beautiful Laundrette," spent two months at Dublin's Sandymount Clinic observing children with cerebral palsy and also spent time with the family of Christy Brown, who died in 1981 at the age of 49. He choked to death while eating dinner.

During the filming of the movie – completed in just seven weeks – the actor would spend the entire working day in a wheel-chair, having cast members feed him and speaking in the character's muffled tones.

"I tried to sort of organize a life for myself in Dublin which would enable me to come close to an understanding of Christy's life," said Day-Lewis, the son of the late poet laureate Cecil Day-Lewis. "The truth is, one can never know for sure how close you are... until you cross the borderline. I can say that I created for myself the illusion that I understood very well, but whether or not I did no one can really say."

Day-Lewis did, however, learn to write and paint with his own left foot. And, in fact, an art exhibition featured in the movie includes artwork by both

Brown and the actor who portrayed him, as well as work by the film's technical adviser, Gene Lambert, a painter and photographer crippled in a car accident.

Learning Activities

Skimming

5.3 Answer these comprehension questions:

1. What's the subject of the film?
2. According to the reviewer, what's the central theme of the movie?
3. Did the film accomplish what it set out to do?
4. Was it a success with the public? With the critics?
5. Why then was the star of the film surprised?

Scanning

5.4 Read the review another time. Divide it into logical parts and say briefly what the subject of each of them is.

5.5 Find and read out the paragraph which tells the filmed story.

5.6 Read through the part which tells the readers about the work of Day-Lewis at his role in the film. Write out the key verbal phrases from it.

5.7 Comment on the following sentence:

The surprise was that it had been seen at all – and by so many.

Related Speaking Activities

5.8 Say about the article and the film to someone who has seen neither of them.

5.9 Make up and act out a telephone conversation.

The setting: After you have read the review you are ringing up your friend inviting him/her to go to the cinema. Tell him/her about the film "My Left Foot" encouraging him/her to watch it.

5.10 Points to consider:

- a) What's the overall significance of the film?
- b) Are such films necessary? Why (not)?

Follow Up Activities

5.11 Speaking

Have you seen any other film(s) about handicapped people who revealed their gifts for painting, music or any other arts/ say in class about such a film/films.

5.12 Writing

In no more than 400-450 words write a critical review of a film you have recently watched/or this year's best film/or the best hated film. Present it to your fellow-students' advice and criticism.

Part 6 LISTENING COMPREHENSION

Close Up

The setting: Dorothy Graham, once a famous cinema actress, comes to Nicolson, a film producer, who is casting a film, in search of employment.

Pre-Listening Activities

6.1 Look at these names you are going to hear:

Nicolson	- a producer
Dorothy Graham	- an actress
Mr. Weinberger	- a producer
Richardson, Olivier	- actors from the Old Vic, a theatre in London
Pinewood	- a film studio in London
"The Farmer's Wife"	- the picture Nicolson was casting
"May Day"	- a TV series

6.2 Consult a dictionary for the definition of the following words and expressions:

close up, audition(s), location, to go nuts (colloq.)

6.3 Listen to the recording once. You may assess your listening comprehension skills through the exercise that follows. Complete the following through the multiple choice:

1. Nicolson was casting...
 - a. a play
 - b. a film
 - c. a variety
2. They were doing...
 - a. a comedy
 - b. a horror
 - c. a western
3. Lately Dorothy Graham had been engaged in...
 - a. a tragedy
 - b. a TV series
 - c. a comedy
4. After the TV series Dorothy determined...
 - a. to have a bit of holiday
 - b. to do one of comedian roles
 - c. to give up her profession
5. Dorothy had taken her photographs with her...
 - a. at her friends' advice
 - b. incidentally
 - c. on purpose
6. Nicolson was looking at Dorothy's photographs...
 - a. with anger
 - b. with pity
 - c. with contempt
7. In the end Nicolson was determined...
 - a. to cast Dorothy in the film
 - b. not to cast Dorothy in the film
 - c. to cast her in a few years

Score your aural comprehension skills:

7 correct answers	– excellent
6 correct answers	– good
5-4 correct answers	– satisfactory
3 and less than 3	– Try again!

6.4 Listen to the recording another time and then answer the following questions:

1. Where was the scene laid?
2. What did Dorothy Graham come to Nicolson for?
3. What kind of actress was Nicolson looking for?
4. Had Nicolson ever met Dorothy before?
5. Where had he seen her?
6. What had Dorothy been doing since?
7. How did Dorothy like her last role?
8. What did she say she was doing at that time?
9. Did she sound convincing?
10. What was she actually doing then?
11. When were they going to shoot the film? Where?
12. What was the film about?
13. What did Dorothy's smile remind the narrator of?
14. What did Dorothy's look speak for?
15. How did her visit end?

Related speaking Activities

6.5 Pair Work

Act out the conversation between Dorothy Graham and the producer.

6.6 Act as Nicolson. Say how you felt during the conversation with Dorothy. Why?

6.7 Before going to the producer Dorothy Graham might have wanted to return her better days. Act as Dorothy and say what reminiscences you had gone through the night before you came to the producer.

6.8 Supposing you were planning to interview Dorothy Graham. Think of the questions you might want to ask her. Recall the strategies for the interview. Then in class interview the actress.

Follow Up Activities

6.9 You've listened to a story about once a famous actress. Do you find it exceptional? Can you recall any other stories/novels/plays/films that tell us about similar life stories?

6.10 Who is your favourite film actor/actress? Tell your fellow-students about his/her career.

Part 7 FILM

VIDEO

The video you are going to see is "Ch. Chaplin."

In 1989 people celebrated the centenary of his birth with a retrospective of his films. Let's join the film-makers and have a look at Chaplin's background which formed him.

7.1 Before – Viewing Activities

- a) What types of films was Ch. Chaplin engaged in?
- b) Have you seen any of his films?
- c) List some of the features that make you laugh in Chaplin's films:

e.g. - exaggeration

- misunderstanding

- ...

While-Viewing Activities

7.2 When you watch the video film for the first time tick the correct version out of the following multiple choice:

- 1. Charlie Chaplin was born:
 - a. in America
 - b. in Great Britian
 - c. in France
- 2. Chaplin spent his childhood:
 - a. in luxury
 - b. in poverty and deprivation
 - c. in comfort

3. He played his first roles:
 - a. on the provincial state
 - b. on the stages of the West End theatres
 - c. in films
4. Charlie began his career:
 - a. at the age of 20
 - b. as a middle-aged man
 - c. as a teenager
5. Chaplin played many roles. Among them there were such characters as:
 - a. Romeo
 - b. Sherlock Holmes
 - c. Richard the III
6. He managed to direct:
 - a. ten films
 - b. fifty films
 - c. ninety-five films
7. The recollections of his childhood were reflected in the film:
 - a. Oliver
 - b. The Kid
 - c. The Gold Rush.

7.3 Before you watch the video another time read the following question:

1. When and where was the famous actor born?
2. What countries are proud of having had Charles Chaplin as their citizen?
3. In what genre did Chaplin star?
4. What did you learn about Charlie's family?
5. What exhibits can one see in the Chaplin Museum near Waterloo Bridge?
6. Where did Charlie play his first roles?
7. When was the film devoted to Chaplin's recollections of his childhood shot?
8. Where did he make most of his films?
9. When did Ch. Chaplin return to Europe?
10. Where did Chaplin's family put up?
11. What studio was Chaplin working at after his return?
12. What was the year of 1975 remarkable for?
13. When did the world-famous comic die?

7.4 Watch the video another time with the sound off and comment on it.

Related Speaking Activities

7.5 Sum up all you have learnt about Charlie Chaplin from the video film.

7.6 Prepare a five-minute talk about Chaplin's contribution to European and world cinema and his influence on comedians.

7.7 Pair Work

Write down the names of at least three films with Ch. Chaplin playing one of the roles. Ask your partner to choose one or two to say what he/she feels about it/them.

7.8 Find the odd film out: "The Gold Rush," "City Lights," "Oliver," "The Kid," "Modern Times."

7.9 Find the odd man out: Ch. Chaplin, L. Olivier, J. Constable, J. Gielgud.

Teacher-Oriented Activities

7.10 Listen to the sound-track recording of the video film. Adapt it to the needs of senior pupils.

Part 8 EXTENSIVE READING

K. Amis

INTERESTING THINGS

(an extract)

8.1 Read the text

Gloria Davies crossed the road towards the Odeon. It was a good job the rain was holding off. As she reached the opposite pavement she whipped off the ear-rings and put them in the bag. However nice they might have looked in the mirror they simply were not right for afternoon wear. But she must remember to put them on again later; they might easily make all the difference.

She stopped thinking about the ear-rings when she found she couldn't see Mr. Huws-Evans anywhere in the crowd of people waiting for their friends on the steps of the Odeon. She knew at once then that he hadn't really meant it. After all, what could an Inspector of Taxes see in a nineteen-year-old operator? How stuck-up she'd been, congratulating herself on being the first girl in the office Mr. Huws-Evans had ever asked out. Just then a tall man who'd been

standing close by her took off his mackintosh hat with a drill like movement, keeping his elbow close to his chest. It was Mr. Huws- Evans.

“Hello, Gloria!”, he said. He watched her for a bit, a smile showing round the curly stem of the pipe he was biting. Then he added: “Didn’t you realize it was me, Gloria?”

“I sort of just didn’t see you, Mr. Huws-Evans. The hat and the pipe had put her off completely, and she was further confused by being called Gloria twice already.

He nodded, seeming satisfied. He put his hat on again with a ducking gesture, afterwards removing his pipe.

“Shall we go in? Don’t want to miss the news.”

They walked in. Gloria noticed Mr. Huws-Evans was carrying a string bag full of packets of potato crisps. She wondered why this was.

It was very dark inside the cinema itself, and Mr. Huws-Evans had to click his fingers for a long time, and very loudly, before an usherette came. The Odeon was often full on a Saturday and Gloria and Mr. Huws-Evans couldn’t help pushing past a lot of people to get to their seats. At last they were settled in full view of the screen, on which the Duke of Edinburgh was playing polo. Mr. Huws-Evans asked Gloria loudly whether she could see all right, and when she whispered that she could, offered her a chocolate.

“They’re rather good”, he said.

Almost nothing happened while the films were shown. The main feature was on first. As soon as Gloria became aware that it was old-fashioned she knew she wouldn’t enjoy it. There was no excitement or story in it, only talking. Some of the talking made Mr. Huws-Evans laugh for a long time at a time, and once or twice he nudged Gloria. When he did this she laughed too, because it was up to her to be polite and not spoil his pleasure. Some of the audience cheered when The End came up.

Gloria kept wondering if Mr. Huws-Evans was going to put his arm round her. She’d never yet gone to the pictures in male company without at least this happening, but somehow Mr. Huws-Evans didn’t seem the man for any of that. He was older than her usual escorts, to start with, and there was something about that mackintosh hat and that string bag which made it hard to picture him putting his arm round anyone, except perhaps his mother. Once she caught sight of his hand dangling over the arm of the seat towards her, and she moved her own hand carefully so that he could take hold of it easily if he wanted to, but he didn’t. He leaned rather closer to her to light her cigarette than he strictly needed to, and that was all. Very often he shifted his position in his seat.

There was about half an hour of advertisements while everybody whistled the tunes they were playing.

The second film promised to be full of interesting things. There were some lovely dresses, the star looked just like another star Gloria had often wished she looked like, and there was a scene in a kind of flash night-club with dim lights, men in tail-coats and a modern band. The star was wearing a terrific dress with long ear-rings and had a white fur round her shoulders. A man with a smashing profile sitting at the bar turned and saw her. Their eyes met for a long moment.

Gloria swallowed and leaned forward in her seat. Mr. Huws-Evans nudged her and said: "Don't think much of this, do you? What about some tea?"

"Oh, we haven't got to go yet, have we?"

"Well, we don't want to sit through this, do we?" Gloria recollected herself. "No, I suppose not. Okay, then."

They moved effortfully back along the row, taking longer this time. In the foyer, Gloria said: "Thank you very much, Mr. Huws-Evans, I enjoyed the film ever so much", but he wasn't listening; he was looking wildly about as if he'd just found himself in a ladies' cloakroom, and beginning to say: "The crisps. I've left them inside. Don't you worry, won't take a minute fetching them. I don't mind waiting at all".

A long time later they were outside again. It was clear at once that the rain had stopped holding off hours ago. Mr. Huws-Evans took her arm and said they'd better run for it, and that was what they did.

Learning Activities

Skimming

8.2 Say whether these statements are true or false:

- Gloria had known Mr. Huws-Evans for a long time and had been to the cinema with him many times;
- The cinema performance consisted only of one feature film;
- Gloria decided to stay in the cinema house till the very end of the performance.

8.3 Divide the text into logical parts. Entitle each part.

Scanning

8.4 Read the extract again and write out from the text words and word-combinations describing

- a) the film which Gloria disliked;

b) the film she enjoyed.

Arrange them on these two lines:

Liking	Disliking
- - -	- - -

8.5 Comment on the following sentences from the text:

1. But she must remember to put them again later; they might easily make all the difference.
2. The hat and the pipe had put her off completely, and she was further confused by being called Gloria twice already.
3. There was no excitement or story in it, only talking.
4. When he did this she laughed too...
5. "Well, we don't want to sit through this, do we?"

8.6 Answer the following questions with at least 3 sentences:

1. Did Gloria find the main feature film funny?
2. What did she think of it?
3. Why were some of the audience glad when the end came up?
4. Did Gloria like the second film? Why?
5. How can you explain that Mr. Huws-Evans liked the first film and disliked the second one while it was quite the reverse thing with Gloria?
6. Do you think Gloria enjoyed going to the cinema with Mr. Huws-Evans?

Related Speaking Activities

8.7 Pair Work

The text is about Gloria's visit to the cinema. Why not try acting the conversation which Gloria could have had with her friend sharing her impressions of the visit to the cinema?

8.8 Draw the character sketches of Gloria and Mr. Huws-Evans. Turn to the text for facts and proofs.

8.9 Give your own ending to the story.

Writing Activities

8.10 Give a written summary of the story describing the scene, the characters, the events. The following words and phrases might help you to do it:

to be laid (about the scene), to take place (about an action), to present a(n) (un)complicated story, to be derived from life, to centre around, to be contrasted with (opposed to) one another, main (chief) characters, to be funny/banal/entertaining/amusing (about the plot), to give a convincing description of...

Grammar Points

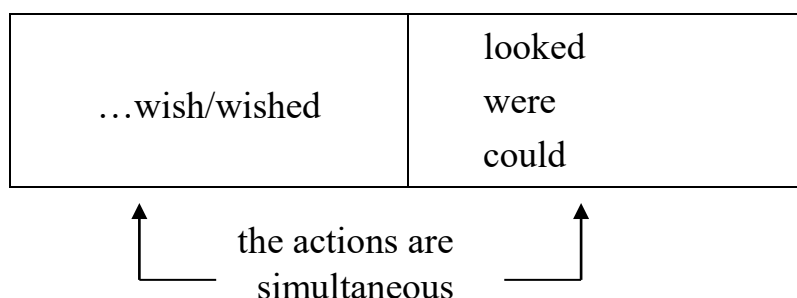
Subjunctive II in subordinate object clauses

Subjunctive II Present

Look at the following sentence from the above text:

...the star looked just like another star. Gloria had often *wished* she *looked* like...

(implies: Gloria regretted/was sorry she didn't look like the star)



8.11 Make similar commentaries:

- I wish I were a film star (implies...)
- I wish I had an extra ticket (implies...)
- I wished I could sing well (implies...)

8.12 Rephrase the following sentences after the model:

Gloria was sorry the first film was so boring.

Gloria wished the first film weren't so boring.

1. Gloria was sorry nothing happened while the first feature film was shown.
2. It was disappointing for nearly everybody in the hall that there was no excitement or story in the first film.
3. Gloria was sorry Mr. Huws-Evans was older than her usual escorts.

4. Gloria was sorry she didn't look like the film star of the second film.
5. Gloria was disappointed that she didn't have such a terrific evening dress, long ear-rings and a white fur round her shoulders.
6. Mr. Huws-Evans was sorry the second film was so uninteresting.

Subjunctive II Past

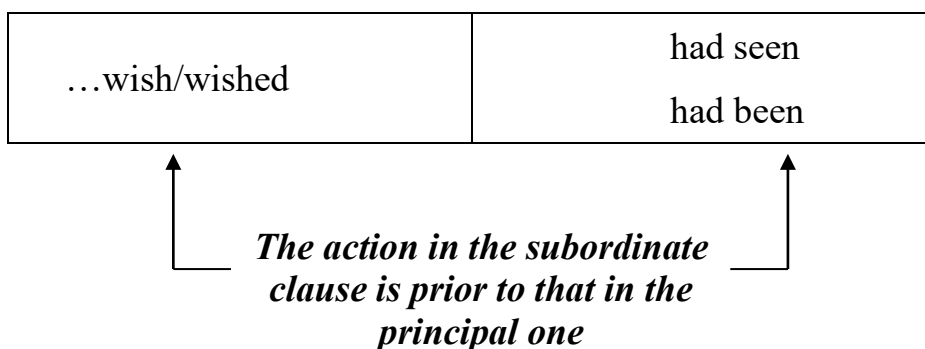
Study the following sentence:

I wish I **had seen** the new comedy.

(implies: It's a pity I didn't see the new comedy).

8.13 Comment on the following sentences:

- I wish you **had bought** tickets for the film (implies...)
- They wish the programme **had been** more varied (implies...)
- We soon wished we **hadn't come** at all(implies...)



8.14 Express your regret or disappointment using the above pattern.

Model: Jane was too busy to go to the cinema with me.

I wish Jane had gone to the cinema with me.

1. I think yesterday's film was very dull and dragged out.
2. I am sorry seats for that evening performance were more expensive than for matinees.
3. The cinema performance has already begun.
4. The programme wasn't varied and included only a feature.
5. I am sorry I haven't seen the TV film based on Maugham's "Theatre".
6. The film wasn't shot on location.
7. There were no original shots in the film.
8. The new Indian film wasn't dubbed in Russian.
9. The credits were at the beginning of the film. I missed them.

10. It was a very long-drawn-out film.
11. We were sitting in the first row.

An Essay That Classifies And Divides

Cinematypes

Susan Allen TOTH

A native of Iowa, Susan Allen Toth is a professor of English at Macalester College in St. Paul (USA), where she teaches and does research in American local-colour fiction, women's studies, and geography in literature. "Cinematypes" was first printed in 1980 with the sub-title, "Going to the Movies."

"Cinematypes" presents a new kind of text for you – an *essay*.

----For Your Information----

An *essay* is a short composition about *one topic*. In an essay, the author tells you his/her thoughts and feelings about a topic and reaches certain conclusions. The author may support these conclusions with stories from real life. An essay is non-fiction. It gives factual information and tells you about events that really occurred.

9.1 Read the essay.

Aaron takes me only to art films. That's what I call them, anyway: strange movies with vague poetic images I don't always understand, long dreamy movies about a distant Technicolor past, even longer black-and-white movies about the general meaninglessness of life. We do not go unless at least one reputable critic has found the cinematography superb. We went to *The Devil's Eye*¹, and Aaron turned to me in the middle and said, "My God, this is funny". I do think he was pleased.

When Aaron and I go to the movies, we drive our cars separately and meet by the box office. Inside the theatre he sits tentatively in his seat, ready to move if he can't see well, poised to leave if the film is disappointing. He leans away from me, careful not to touch the bare flesh of his arm against the bare flesh of mine. Sometimes he leans so far I am afraid he may be touching the woman on his other side. If the movie is very good, he leans forward, too, peering between the heads of the couple in front of us. The light from the screen bounces off his glasses; he gleams with intensity, sitting there on the edge of his seat, watching

the screen. Once I tapped him on the arm so I could whisper a comment in his ear. He jumped.

Pete takes me only to movies that he thinks have redeeming social value. He doesn't call them "films." They tend to be about poverty, war, injustice, political corruption, struggling unions in the 1930s, and the military-industrial complex. Pete doesn't like propaganda movies, though, and he doesn't like to be too depressed, either. We stayed away from *The Sorrow and the Pity*²; it would be, he said, just too much. Besides, he assured me, things are never that hopeless. So most of the movies we see are made in Hollywood. Because they are always topical, these movies offer what Pete calls "food for thought." When we saw *Coming Home*, Pete's jaw set so firmly with the first half-hour that I knew we would end up at Poppin' Fresh Pies afterward.

When Pete and I go to the movies, we take turns driving so no one owes anyone else anything. We leave the car far from the theatre so we don't have to pay for a parking space. If it's raining or snowing, Pete offers to let me off at the door, but I can tell he'll feel better if I go with him while he finds a spot, so we share the walk too. Inside the theatre Pete will hold my hand when I get scared if I ask him. He puts my hand firmly on his knee and covers it completely with his own hand. His knee never twitches. After a while, when the scary part is past, he loosens his hand slightly and I know that is a signal to take mine away. He sits companionably close, letting his jacket just touch my sweater, but he does not infringe. He thinks I ought to know he is there if I need him.

Sam likes movies that are entertaining. By that he means movies that *Jones in the Minneapolis Tribune* loved and either *Time* or *Newsweek* rather liked; also movies that do not have sappy love stories, are not musicals, do not have subtitles, and will not force him to think. He does not go to movies to think. He liked *California Suite* and *The Seduction of Joe Tynan*³, though the plots, he said, could have been zippier. He saw it all coming too far in advance, and that took the fun out. He doesn't like to know what is going to happen. "I just want my brain to be tickled," he says. It is very hard for me to pick out movies for Sam.

When Sam takes me to the movies, he pays for everything. He thinks that's what a man ought to do. But I buy my own popcorn, because he doesn't approve of it; the grease might smear his flannel slacks. Inside the theatre, Sam makes himself comfortable. He takes off his jacket, puts one arm around me, and all during the movie he plays with my hand, stroking my palm, beating a small tattoo on my wrist.

I go to some movies by myself. On rainy Sunday afternoons I often sneak into a revival house or a college auditorium for old Technicolor musicals, *Kiss me Kate*, *Seven Brides for Seven Brothers*. *Calamity Jane*,

even, once, *The Sound of Music*. Wearing saggy jeans so I can prop my feet on the seat in front, I sit toward the rear where no one can see me. I eat large handfuls of popcorn with double butter. Once the movie starts, I feel completely at home. Howard Keel and I are old friends; I grin back at him on the screen. I know the sound tracks by heart. Sometimes when I get really carried away I hum along with Kathryn Grayson, remembering how I once thought I would fill out a formal like that. I am rather glad now I never did. Skirts whirl, feet tap, acrobatic young men perform impossible feats, and then the camera dissolves into a dream sequence I know I can comfortably follow. It is not, thank God, Bergman.

If I can't find an old musical, I settle for Hepburn and Tracy, vintage Grant or Gable, on adventurous days Claudette Colbert or James Stewart. Before I buy my ticket I make sure it will all end happily. If necessary, I ask the girl at the box office. I have never seen *Stella Dallas* or *Intermezzo*⁴. Over the years I have developed other peccadilloes: I will, for example, see anything that is redeemed by Thelma Ritter. At the end of *Daddy Long Legs* I wait happily for the scene when Fred Clark, no longer angry, at last pours Thelma a convivial drink. They smile at each other, I smile at them, I feel they are smiling at me. In the movies I go to by myself, the men and women always like each other.

Notes:

1. 1960 satiric comedy by Swedish director Ingmar Bergman, generally known for the starkness and seriousness of his films.
2. 1972 documentary by Marcel Ophuls about France during the Nazi occupation. Coming home, below: 1978 film of a wounded Vietnam veteran returning home.
3. Popular 1979 movies, both starring Alan Alda among others.
4. Two 1930s tearjerkers.
5. Zippy (colloq.) – full of energy; brisk.

Learning Activities

Skimming

- 9.2 a. S.A.Toth is classifying not movies, but what or whom exactly?
- b. The author names representatives of four types. Which one would you characterize as a protective companion? Which represents the provincial, boy-next-door type? Which one seems most intense?
 - c. Who represents the fourth type in Toth's classification system? How would you characterize this person?

- d. What kind of movie does Toth herself prefer? What does she think of the kinds of movies her male friends take her to?

Scanning

9.3 Look through the essay again and make suitable quotations to explain the following things:

art films, movies that have redeeming social value, topical movies, propaganda movies, old Technicolor musicals.

9.4 Movies, especially those made in Hollywood, are said to appeal to the American public as a form of wish fulfilment, of dreams-come-true. How does Toth's experience at the movies support or go against this observation?

9.5 Toth is sensitive to "signals". What signal do the characters give each other in her favourite movies but not in real life?

Related Activities

Word study

9.7 Consult your dictionary if you are ill at ease with any of the following: topical, propaganda, peccadilloes, reputable (critic).

Explain their meaning in class.

9.8 Rephrase the following:

- I go to some movies by myself.
- I feel completely at home.
- ...when I get scared.
- When the scary part is past.
- It is very hard for me to pick out movies for Sam.
- ...these movies offer "food for thought".

9.9 Given the personality she assumes here, why does the author call what she sees "movies" instead of "films"? What are the differences in the connotations of the two terms?

9.10 Give synonyms:

not clear or distinct (images); respected (critic); causing alarm (part); vague, unreal (movies).

9.11 With both Aaron and Pete, Toth "goes" to the movies. What verb does she use with Sam? Why the shift?

Speaking Activities

9.12 Characterize Toth's companions. Turn to the essay for facts and proofs.

9.13 Pair Work

On meeting her old friend Toth might want to describe her going to the movies with Aaron, Pete and Sam. What could she say? What questions could Toth's friend ask? How could Toth answer the questions?

9.14 Role - Playing Activities

Setting: The people are sitting in a cafe discussing their likes and dislikes among cinematypes.

Cast List: Aaron, Pete, Susan, you and the other people from students' group

Aaron:	Prefers:
	Dislikes:
Pete:	Prefers:
	Dislikes:
Sam:	Prefers:
	Dislikes:
Susan:	Prefers:
	Dislikes:
You:	Prefer:
	Dislike:

Fill in the above lines and distribute the roles among your groupmates.

----For Your Information----

Films which are shown in cinemas are given a classification U, A, AA, or X. A "U" film is suitable for general exhibition, i.e. anybody can see it.

Children can go to an "A", but they must be accompanied by an adult in the evening. People over 14, but under 18 can go to a "AA" (called double A), provided they are accompanied by an adult in the evening.

An "X" film can only be shown to people over the age of 18. "XX" (called double X) is used in America to denote a film not for young people under 21.

The letters U, A, X appear in brackets after the name of the film.

UNIT 4 MUSIC IN OUR LIFE



MUSIC

I

I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower;
Like a herbless plain for a gentle rain,
I gasp, I faint, till they wake again.

II

Let no drink of the spirit of that sweet sound,
More, oh more, - I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.

P.B.Shelley

1.1 Read the conversation between Alan and Bill.

Preliminary notes:

1. to hum – to sing with closed lips;
2. movement – a part of piece of music;
3. a jukebox – a coin-operated record-player.

Setting: The only kind of music that Alan liked was pop music. At school he learnt the guitar and played with a small group. His favourite group at college was “Adam & the Ants”. He’d seen them on their first big tour and thought they were fantastic; they wore extraordinary clothes that were half Red Indian and half pirate and their music was a combination of African drums and rock and roll. He had all their records.

One evening he was playing their latest called “Kings of the Wild Frontier” in his room.

Alan: New royal family...

Bill: I wish you wouldn't.

A.: Wouldn't what?

B.: Wouldn't hum.

A.: What's wrong with humming?

B.: I just can't stand people who hum, that's all.

A.: New royal family... (puts the record on)

B.: Well, don't. It gets on my nerves, I don't know why you like that music.

A.: It's great. It's movement. You know, the Ant People. We are family...

B.: What?

A.: That's the song again.

B.: Well, it's horrible. Turn it off.

A.: You've got to feel it. You've got to dance. Like this.

B.: It's my turn to put a record on next.

A.: We all know what you'll choose, don't we?



Bill only listened to classical music, he was particularly fond of Brahms. His parents were very musical and his sister played the violin in a local string

quartet. He used to go to many classical concerts. The record he put on was Brahms' Second Symphony. After ten minutes Alan started to get restless.



A.: Doesn't this record ever finish?

B.: What do you mean? This is only the first movement.

A.: How many more are there?

B.: Three, of course. Don't you know anything about classical music?

A.: Only that I don't like it. It's rubbish. It's got no beat, no excitement. You can't dance to it and you can't sing it.

B.: Some people are ignorant. It's some of the greatest music ever made.

A.: Oh yeah? How many records did it sell?

B.: I don't know.

A.: "Adam & Ants" sold 2 million last year.

B.: So what?

A.: It shows they're popular, that's what. Not like your terrible classical music.

In the end they decided to turn the record player off and go down to the Students' Union and see who was there. The only problem was that there was a jukebox in the Students' Union and it played "King of the Wild Frontier" all evening.

Learning Activities

Skimming

1.2 Answer the following questions:

1. When did the discussion take place?
2. What was the subject of the discussion?
3. What music did Alan prefer?
4. What musical instrument did he play?
5. What was his favourite group?
6. Can you name one of their records?
7. What music did Bill prefer?
8. What instrument did his sister play?
9. What record did Bill put on?

10. How many movements are there in Brahms' Second Symphony?
11. What did they do next?
12. What record was on the jukebox in the Students' Union?

Scanning

1.3 Find statements in the conversation you possibly agree or disagree with and give your reasons.

1.4 Pick up from the above conversation the things that Alan disliked in classical music and liked in pop music. Arrange them in these two columns:

What Alan feels about

Classical music	Pop music
-----------------	-----------

1.5 Read out and then write out the phrases the boys used to express their annoyance and dislikes.

Related Activities

Grammar Points

1.6 Comment on this bit of the conversation:

- I wish you wouldn't.
- Wouldn't what?
- Wouldn't hum.

What is its function in the above discussion?

- a) to express regret
- b) to express annoyance
- c) to express criticism
- d) to express envy

How is this function expressed?

1.7 Make up and act out similar flashes of conversations between you and your room-mate.

Speaking Activities

1.8 In the name of Alan say:

- a. why you dislike classical music and prefer pop music (See: 1.4);
- b. why you find "Adam & Ants" fantastic.

1.9 Act as Bill. Say:

- a. why you like classical music and who you owe your love of serious music to;
- b. what you feel about pop music group like “Adam & the Ants”.

1.10 . Pair work

Dramatize the discussion between Alan and Bill.

1.11 Group work

Discuss these three opinion questions:

- a. What do you think of groups like “Adam & the Ants”?
- b. How would you have settled the quarrel between Alan and Bill?
- c. Do you think we like certain kinds of music because our parents/sisters or brothers...like them/because they don't like them, or don't our parents'... opinions matter?

Choose one person from your group to summarize the results of your discussion and report on them.

Follow Up Activities

1.12 Complete and act out the following flashes of conversations. The material from the above discussion is advisable.

Situation I: B. Likes pop music above all.

A. Resents loud pop music.

A.: Turn off the radio, won't you?

B.: What's wrong with the radio? I always thought you liked music.

A.: Music? I don't call that racket music.

B.: Well, I do. And lots of other young people do, too.

A.: That sort of noise would drive any civilized man up the wall.

B.: Oh no!...

Situation II: A. is calling on B.

A.: You have a very nice room.

B.: Not too bad.

A.: What a lot of records you've got! Could we listen to something?

B.: Of course. What would you like?

A.: Oh. I don't know. Perhaps I wish I can hear something nice and soft.

B.: Do you care for piano music?

A.: I love it...

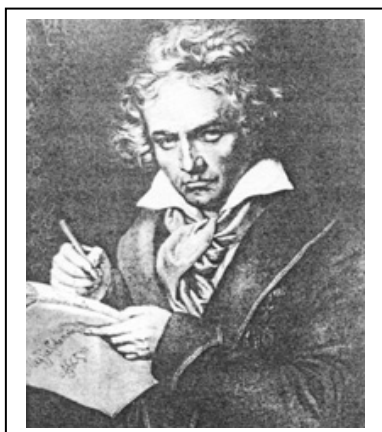
1.13 Do you have a favourite pop group? Prepare a talk about it with your group-mates. A record or a cassette will add much to your talk.

1.14 Memory Test

These are some famous pop songs. Try to match them to their singers.

- | | |
|-------------------------------|--------------------|
| A. Back in the USSR | 1. Michael Jackson |
| B. Sherry, Sherry Lady | 2. Thomas Anderson |
| C. Cabaret | 3. The Beatles |
| D. I can Give No Satisfaction | 4. Madonna |
| E. Baby, Be Mine | 5. Rolling Stones |
| F. Who is That Girl? | 6. Liza Minelli |

Part 2 LISTENING COMPREHENSION



L.V.BEETHOVEN

(1770-1827)

Pre-listening Activities

Before you listen to the recording:

2.1 Answer this singular question:

Are you fond of L.V.Beethoven?

2.2 Name at least two of L.V.Beethoven's creations.

2.3 In the list of works below there is one that shouldn't be there. Can you find the odd one?

The Moonlight Sonata; The Heroic Symphony; The Magic Flute; The Pastoral; The Emperor Concerto.

Say why it shouldn't be there.

2.4 Look at these words you are going to hear:

Vienna – the capital of Austria

Bonn – a town in Germany

The London Philharmonic (Society) [fila:'monik]

Aural Comprehension Activities

2.5 While listening to the text divide it into logical parts and entitle each of them.

2.6 After you have listened to the recording once say whether the statements below are true or false:

1. L.V.Beethoven was born in a well-to-do family.
2. At the age of 16 he left Bonn for Amsterdam.
3. The events of Beethoven's Heroic Symphony took place against the background of Napoleon's Wars.
4. From the very beginning Beethoven's Heroic Symphony was devoted to the French people.
5. At the age of 30 the composer's hearing began failing him.
6. With the Fifth Symphony came Beethoven's recognition and fame.
7. L.V.Beethoven died in misery.

2.7 Listen to the recording again. Then answer these questions:

1. When and where was L.V.Beethoven born?
2. When did he reveal his makings of a composer?
3. Why did he leave Bonn for Vienna?
4. What events gave rise to his Heroic Symphony?
5. Who is the Hero of the Heroic Symphony?
6. What misfortune befell Beethoven after he had composed his Heroic Symphony?
7. The misfortune drove him to despair, didn't it?
8. What did the loss of hearing mean to Beethoven himself and the whole mankind?
9. What became the leitmotiff of Beethoven's Fifth Symphony? How can you account for it?
10. What was Beethoven's life like after he had composed his great pieces of music?
11. When and where from did the composer eventually get help?
12. When and where did he die?

Speaking Activities

2.8 Prepare a 4-minute talk about L.V.Beethoven. Make use of the key-sentences (See 2.6) and these words and expressions:

to have/reveal the makings of, gifted/promising/born/talented, to be hard up, to go a long way, to patronize smb., to give rise to smth., to inspire smb. to smth., to lose hearing/to fail smb. (about hearing), to befall smb., to give way to smth.

Group Work

2.9 Get into groups of 3 and tell each other how you feel about Beethoven's music.

Writing Activities

2.10 To the accompaniment of L.V.Beethoven's Fifth Symphony write about your personal understanding of this work and the emotions the music evokes in you.

Related Reading Activities

2.11 Read the poem. Use a dictionary if you need it.

On Hearing a Symphony of Beethoven

E.St.Vincent Millay

Sweet sounds, oh beautiful music, do not cease!
Reject me not into the world again
With you alone is excellence and peace,
Mankind made plausible, his purpose plain.
Enchanted in your air benign and shrewd,
With limbs a-sprawl and empty faces pale,
The spiteful and the stingy and the rude
Sleep like the scullions in the fairy-tale.
This moment is the best the world can give:
The tranquil blossom on the tortured stem,
Reject me not, sweet sounds! Oh, let me live,
Till Doom espy my towers and scatter them,
A city spell-bound under the ageing sun.
Music my rampart, and my only one.

Notes:

1. to cease [si:s] – to stop
2. plausible – seeming to be right or reasonable
3. tranquil ['træŋkwil] –calm, quiet
4. benign –kind and gentle

5. scullion – boy or man who did rough work in the kitchen
6. rampart ['ræmpa:t] – defence, protection
7. to espy – to catch sight of

2.12 Find and read out the answers to the following questions:

- Who does the poet appeal to in his poem?
- What effect does Beethoven's symphony produce on the poet and mankind?

2.13 Say what the poet's message of the poem is.

2.14 Try to pick out the main stylistic devices through which the message of the poem is brought home. Here are several helpful questions for you:

- The repetition of what sound may be regarded as a musical accompaniment of the poet's main idea?
- Why do you think the poet resorted to the repetition of this particular sound?
- Can you agree that the repetition of this sound (alliteration) heightens the general aesthetic effect of the poem?

----*For Your Information*----

Alliteration is a phonetic stylistic device that is built on the repetition of similar sounds, in particular consonant sound, in close succession, particularly at the beginning of successive words and which aims at imparting a melodic effect to the utterance.

- Can you pick out any other cases of repetitions (of words, structures) in the poem? What's the effect?
- What poetic words, do you consider, add to the solemn tone of the poem?

2.15 Learn the poem by heart. Arrange "The Best Recital" competition in your group. Decide on the winner.

2.16 If you know some other poem/s devoted to the everlasting beauty of music/singing, read or recite it/them to your fellow-students.

Teacher – Oriented Activities

2.17 As a teacher get ready for the lesson devoted to L.V.Beethoven at school: make up a 3-minute introductory talk about the composer. Make use of the poem you've learnt; make up a list of reference books; use a record or a cassette; bring the composer's portrait. Think of other things that have been left out but can add to the effectiveness of your introductory talk.

2.18 Exchange your adapted versions of L.V.Beethoven's life story. Decide on the best version.

Part 3 INTENSIVE READING

J.B.Priestley

"ANGEL PAVEMENT"

(an extract)

John Boyton Priestley (1894-1977) is a well-known English playwright, novelist, critic, journalist, actor and stage-manager

Pre-Reading Activities

3.1 Study these preliminary notes:

1. The Queen's Hall (The Queen Elizabeth Hall), the Albert Hall (The Royal Albert Hall) – the main London concert halls. The word "concert" is usually omitted in proper names.
2. F.Kreisler (1875-1962) – an Austrian violinist and composer, one of the most distinguished musicians of the first half of the 20th century.
3. H.Berlioz (1833-1897) – a German composer, a representative of neo-classicism in music that denied romanticism. The Brahms Number One – Brahms' First Symphony.

4. Orchestra, Band, Group, Ensemble

Orchestra is used for classical music, light music, and fairly often for jazz too, although band is the traditional term.

e.g. symphony/chamber/light/jazz/string/variety orchestra

Band is used for:

- a. jazz, esp. traditional jazz

e.g. a jazz band

Big band often occurs in connection with traditional jazz.

- b. a group consisting only of brass instruments

e.g. a brass band – духовой оркестр

This may be a military band, or one composed of amateurs, who play for recreation.

- c. a group playing dance music

e.g. a dance band

Band is the traditional word for a group of musicians playing in a dance-hall or restaurant. If it is pop music, however, group tends to be used instead.

Group generally refers to folk or pop music:

e.g. a folk/pop group

Ensemble [a:n'sa:mbəl] is smaller than an orchestra, but bigger than a quartet. It generally refers to classical music and occurs mainly in proper names.

e.g. The London Harpsichord Ensemble

3.2 Read the text.

He arrived at the Queen's Hall in what he imagined to be very good time, but was surprised to find, after paying what seemed to him a stiffish price, that there was only just room for him in the gallery. Another ten minutes and he would have been too late, a thought that gave him a good deal of pleasure as he climbed the steps, among all the eager, chattering symphony concert-goers.

His seat was not very comfortable, high up too, but he liked the look of the place, with its blue-green walls and gilded organ-pipes and lights shining through holes in the roof like fierce sunlight, its rows of little chairs and music stands, all ready for business. It was fine. He did not buy a programme – they were asking a shilling each for them, and a man must draw a line somewhere – but spent his time looking at the other people and listening to snatches of their talk. They were a queer mixture; a good many foreigners, Jewy people, a few wild-looking young fellows with dark khaki shirts and longish hair, a sprinkling of quiet middle-aged men like himself, and any number of pleasant young girls and refined ladies; and he studied them all with interest. His neighbour was a large man whose wiry grey hair stood straight up above a broad red face, obviously an Englishman but a chap rather out of the common, a bit cranky perhaps and fierce in his opinions.

This man, moving restlessly in the cramped space, bumped against Mr. Smeeth and muttered an apology.

"Not much room, is there?" said Mr. Smeeth amiably.

"Never is here, sir", the man replied fiercely.

"Is that so", said Mr. Smeeth. "I don't often come here". He felt it would not do to admit that this was the very first time.

"Always crowded at these concerts, full up, packed out, not an inch of spare room anywhere. And always the same. What the devil do they mean when they say they can't make these concerts pay? Whose fault is it?", he demanded fiercely, just as if Mr. Smeeth were partly responsible. "We pay what they ask

us to pay. We fill the place, don't we? What do they want? Do they want people to hang down from the roof or sit on the organ-pipes? They should build a bigger hall or stop talking nonsense".

Mr. Smeeth agreed, feeling glad there was no necessity for him to do anything else.

"Say that to some people", continued the fierce man, who needed no encouragement, "and they say, 'Well, what about the Albert Hall? That's big enough, isn't it?' The Albert hall! The place is ridiculous. I was silly enough to go and hear Kreisler there, a few weeks ago. Monstrous! They might as well have used a race course and sent him up to play in a captive balloon. If it had been a gramophone in the next house but one, it couldn't have been worse. Here you do get the music, I will say that. But it's damnably cramped up here".



The orchestral players were now swarming in like black beetles, and Mr. Smeeth amused himself trying to decide what all the various instruments were. Violins, 'cellos, double-basses, flutes, clarinets, bassoons, trumpets or cornets, trombones, he knew them, but he was not sure about some of the others – were those curly brass things the horns? – and it was hard to see them all from where he was. When they had all settled down, he solemnly counted them, and there were nearly a hundred. Something like a band, that! This was going to be good, he told himself. At that moment, everybody began clapping. The conductor, a tall foreign-looking chap with a shock of grey hair that stood out all round his head, had arrived at his little railed-in platform, and was giving the audience a series of short jerky bows. He gave two little taps. All the players brought their instruments up and looked at him. He slowly raised his arms, then brought them down sharply and the concert began.

First, all the violins made a shivery sort of noise that you could feel travelling up and down your spine. Some of the clarinets and bassoons squeaked and gibbered a little, and the brass instruments made a few unpleasant remarks. Then all the violins went rushing up and up, and when they got to the top, the stout man at the back hit a gong, the two men near him attacked their drums, and the next moment every man jack of them, all the hundred, went at it for all they were worth, and the conductor was so energetic that it looked as if his cuffs were about to fly up to the organ. The noise was terrible, shattering: hundreds of tin buckets were being kicked down flights of stone steps; walls of houses were falling in; ships were going down; ten thousand people were screaming with toothache; steam hammers were breaking loose; whole warehouses of oilcloth were being stormed and the oilcloth all torn into shreds; and there were railway accidents innumerable. Then suddenly the noise stopped; one of the clarinets, all by itself, went slithering and

gurgling; the violins began their shivery sound again and at last shivered away into silence. The conductor dropped his arms to his side. Nearly everybody clapped.

Neither Mr. Smeeth nor his neighbour joined in the applause. Indeed, the fierce man snorted a good deal, obviously to show his disapproval.

"I didn't care for that much, did you?" said Mr. Smeeth, who felt he could risk it after those snorts.

"That/ Muck. Absolute muck", the fierce man bellowed into Mr. Smeeth's left ear. "if they'll swallow that they'll swallow anything, any mortal thing. Downright sheer muck. Listen to 'em". And as the applause continued, the fierce man, in despair, buried his huge head in his hands and groaned.

The next item seemed to Mr. Smeeth to be a member of the same unpleasant family as the first, only instead of being the rowdy one, it was the thin sneering one. He had never heard a piece of music before that gave such an impression of thinness, boniness, scragginess, and scratchiness. It was like having thin wires pushed into your ears. You felt as if you were trying to chew ice-cream. The violins hated the sight of you and of one another; the reedy instruments were reedier than they had ever been before but expressed nothing but a general loathing; the brass only came in to blow strange hollow sounds; and the stout man and his friends at the top hit things that had all gone flat, dead, as if their drums were burst. Very tall thin people sat about drinking quinine and sneering at one another, and in the middle of them, on the cold floor, was an idiot child that ran its finger-nail up and down a slate. One last scratch from the slate, and the horror was over. Once more, the conductor, after wiping his brow, was acknowledging the applause.

This time, Mr.Smeeth did not hesitate. "And I don't like that either," he said to his neighbour.

"You don't ?" The fierce man was almost staggered.

"You don't like it?" You surprise me, sir, you do indeed. If you don't like that, what in the name of thunder a r e you going to like – in modern music. Come, come, you've got to give the moderns a chance. You can't refuse them a hearing altogether, can you?"

Mr.Smeeth admitted that you couldn't, but said it in such a way as to suggest that he was doing his best to keep them quiet.

"Very well, then," the fierce man continued, "you've got to confess that you've just listened to one of the two or three things written during these last ten years or so that is going to *live*. Come now, you must admit that."

"Well, I dare say," said Mr.Smeeth, knitting his brows.

Here the fierce man began tapping him on the arm.

“Form? Well, of course, the thing hasn’t got it, and it’s no good pretending it has, and that’s where you and I” – Mr.Smeeth was given a heavier tap, almost a bang, to emphasize this – “find ourselves being cheated. But we’re asking for something that isn’t there. But the tone values, the pure orchestral colouring – superb! Damn it, it’s got poetry in it. Romantic, as you like – ultra-romantic. All these fellows now are beginning to tell us they’re classical, but they’re all romantic really, the whole boiling of ‘em, and Berlioz is their man, only they don’t know it, or won’t admit it. What do *you* say?”

Mr.Smeeth observed very cautiously that he had no doubt there was a lot to be said for that point of view. When the interval came and he went out to smoke a pipe, he took care to keep moving so that the fierce man, who appeared to be on the prowl, did not find him.

The concert was much better after the interval. It began with a longish thing in which a piano played about one half, and most of the orchestra, for some of them never touched their instruments, played the other half. A little dark chap played the piano and there could be no doubt about it, he *could* play the piano. Terrum, ter-*rum*, terrum, terrum, trum, trum, trrrrr, the orchestra would go, and the little chap would lean back, looking idly at the conductor. But the second the orchestra stopped he would hurl himself at the piano and crash out his own Terrum, ter-r u m, terrum, trum trum trrr. Sometimes the violins would play very softly and sadly, and the piano would join in, scattering silver showers of notes or perhaps wandering up and down a ladder of quiet chords, and then Mr.Smeeth would feel himself very quiet and happy and sad at the same time. In the end they had a pell-mell race, and the piano shouted to the orchestra and then went scampering away, and the orchestra thundered at the piano and went charging after it, and they went up hill and down dale, shouting and thundering, scampering and charging, until one big bang, during which the little chap seemed to be almost sitting on the piano and the conductor appeared to be holding the whole orchestra up in his two arms, brought it to an end. This time Mr.Smeeth clapped furiously, and so did the fierce man, and so did everybody else, even the violin players in the orchestra; and the little chap, now purple in the face, ran in and out a dozen times, bowing all the way. But he would not play again, no matter how long and loud they clapped, and Mr.Smeeth, for his part, could not blame him. The little chap had done his share. My word, there was talent for you!

“Our old friend now,” said the fierce man, turning abruptly.

“Where?” cried Mr.Smeeth, startled.

“On the programme,” the other replied. “It’s the Brahms Number One next.”

“Is it really,” said Mr.Smeeth. “That ought to be good.” He had heard of Brahms, knew him as the chap who had written some Hungarian dances. But, unless he was mistaken, these dances were only a bit of fun for Brahms, who was one of your very heavy classical men. The Number One part of it he did not understand, and

did not like to ask about it, but as the elderly foreign woman on his right happened to be examining the programme, he had a peep at it and had just time to discover that it was a symphony, Brahms' First Symphony in fact, they were about to hear. It would probably be clean above his head, but it could not possibly be so horrible to listen to as that modern stuff in the first half of the programme.

It was some time before he made much out of it. The Brahms of this symphony seemed a very gloomy, ponderous, rumbling sort of chap, who might now and then show a flash of temper or go in a corner and feel sorry for himself, but for the most part simply went on gloomily rumbling and grumbling. There were moments, however, when there came a sudden gush of melody, something infinitely tender swelling out of the strings or a ripple of laughter from the flutes and clarinets or a fine flare up by the whole orchestra, and for these moments Mr. Smeeth waited, puzzled but excited. As the symphony went on, he began to get the hang of it more and more, and these moments returned more frequently, until at last, in the final section, the great moment arrived and justified everything, the whole symphony concert.

It began, this last part, with some muffled and doleful sounds from the brass instruments. He had heard some of those grim snatches of tune earlier on in the symphony, and now when they were repeated in this fashion they had a very queer effect on him, almost frightened him. It was as if all the workhouses and hospitals and cemeteries of North London had been flashed past his eyes. Those brass instruments didn't think Smeeth had much of a chance. All the violins were sorry about it; they protested, they shook, they wept; but the horns and trumpets and trombones came back and blew them away. Then the whole orchestra became tumultuous, and one voice after another itself, cried in anger, cried in sorrow, and was lost again. There were queer little intervals, during one of which only the strings played, and they twanged and plucked instead of using their bows, and the twanging and plucking, quite soft and slow at first, got louder and faster until it seemed as if there was danger everywhere. Then, just when it seemed as if something was going to burst, the twanging and plucking was over, and great mournful sounds came reeling out again, like doomed giants. After that the whole thing seemed to be slithering into hopelessness. As if Brahms had got stuck in a bog and the light was going. But then the great moment arrived. Brahms jumped clean out of his bog, set his foot on the hard road, and swept the orchestra and the fierce man and the three foreigners and Mr. Smeeth and the whole Queen's Hall along with him, in a noble stride. This was a great tune. Ta **tum** ta ta **tum**, tum, ta **tum** ta-ta **tum ta tum**. He could have shouted at the splendour of it. The strings in a rich deep unison sweeping on, and you were ten feet high and had a thousand glorious years to live. But in a minute or two it had gone, this glory of sound, and there was muddle and gloom, a sudden sweetness of violins, then harsh voices from the brass. Mr. Smeeth had given it up, when back it came again, swelling his heart until it nearly choked him, and then it was lost once and everything began to be put

in its place and settled. Abruptly, fiercely, as if old Brahms had made up his mind to stand no nonsense from anybody or anything under the sun. There, there, there, there, **There**. It was done. They were all clapping and clapping and the conductor was mopping his forehead and bowing and then signalling to the band to stand up, and the old Brahms had slipped away, into the blue.

Learning Activities

Skimming

3.3 Support or challenge the following statements:

- a. The scene was laid in a concert hall;
- b. The concert hall was only half full that night;
- c. Mr. Smeeth's place was in the stalls;
- d. Mr.Smeeth was a regular concert-goer;
- e. Classical music was on the programme;
- f. The first item on the programme was beyond Mr.Smeeth's expectations;
- g. The concert was much better after the interval;
- h. At the end of the concert Mr.Smeeth wished he hadn't gone to the concert. It completely fell short of his expectations.

Scanning

3.4 Read the text another time and find the answers to the following questions:

1. Where did Mr.Smeeth have his seat?
2. What kind of public had gathered in the Queen's Hall that night?
3. Did the symphony concerts at the Queen's Hall enjoy popularity?
4. How did Mr.Smeeth's neighbour find the Albert Hall?
5. How large was the orchestra? What instruments did Mr.Smeeth recognize?
6. What impression did the first item on the programme produce on Mr.Smeeth?
7. Did his neighbour share his opinion?
8. How did Mr.Smeeth find the second item?
9. His neighbour felt the same about it, didn't he?
10. How did Mr.Smeeth like the second half of the concert?
11. What was on the programme?
12. Was the pianist any good?
13. Brahms' First Symphony was beyond Mr.Smeeth altogether, wasn't it?
14. Were the listeners stirred by it?

3.5 Comment on the following sentences and develop them into situations:

1. Another ten minutes and he would have been too late...
2. Mr.Smeeth agreed, feeling glad there was no necessity for him to do anything else.
3. If it had been a gramophone in the next house but one, it couldn't have been worse.
4. If they'll swallow that they'll swallow anything, any mortal thing.
5. "Come, come, you've got to give the moderns a chance."
6. It was some time before he made much out of it.

3.6 Look through the text again and show your comprehension of it by making suitable quotations to prove that:

- a. Mr.Smeeth felt himself at a disadvantage at the symphony concert.
- b. Mr.Smeeth's neighbour was rather out of the common, cranky and fierce in his opinions.

3.7 Pick up and read out the key sentences which testify to Mr.Smeeth's opinion of the music on the programme.

3.8 Prepare one of the two suggested paragraphs for control expressive reading in class (the first describes the beginning of the concert, the second – the end of it).

3.9 Comment on the following lines from the second passage:

All the violins were sorry about it; they protested, they shook, they wept; but the horns and trumpets and trombones came back and blew them away. Then the whole orchestra became tumultuous, and one voice after another raised itself above the menacing din, cried in anger, cried in sorrow...

Can you point out the qualities normally specific of human beings that are transferred in the above passage to the musical instruments?

----*For Your Information*----

When likeness is observed between inanimate objects and human qualities, we speak of **personification**.

Try to find the other instances of personification in both the extracts suggested for expressive reading and speak about their message.

3.10 From the two paragraphs suggested for expressive reading write out the words formed by way of sound imitation. Try to explain what their message is.

Related Activities

Word – Study

3.11 Practise the reading of these words:

orchestra	energetic	to ridicule
orchestral	gilded	to gurgle
ridiculous	amiable	to stagger
solemn	cramped	to bow
fierce	romantic	to climb
queer	tumultuous	to slither

3.12 a. Write out and pronounce the names of the musical instruments Mr. Smeeth saw in the orchestra.

b. Classify them into the following groups:

c. brass/ string/ woodwind/ percussion

d. Identify as many of the musical instruments shown below as you can



Orchestra. One arrangement of families of instruments in a symphony orchestra.

Orchestra. One arrangement of families of instruments in a symphony orchestra

e. Divide the above instruments into those that are usually played in pop and in classical music. (You may refer the same instrument to both the lists)

f. Choose a musical instrument. Mime it to the other students. Ask them to say what musical instrument you are playing.

----For Your Information----

We say: "to play the piano/guitar/violin" with no preposition, but: "to play something on the piano/guitar/violin."

e.g.: a. She plays the piano very well.

b. She played some Strauss waltzes on the piano.

3.13 Suggest the Russian for the following:

a piece of music; a music stand; one of the clarinets, all by itself; a bow; snatches of tune/talk; at a stiffish price; a flash of temper; a hollow sound; at a pell-mell race; to acknowledge the applause; to mutter an apology; to settle down; to knit one's brows.

Write out from the above text the sentences where they are used. Use them in sentences of your own.

3.14 Find another way to say it:

Another ten minutes and he would have been late too. You can't *refuse them a hearing* altogether. It would probably be clean *above his head*. It was some time before he *made much out of it*. As the symphony went on, he began *to get the hang of it*. The whole orchestra became *tumultuous*. The great moment arrived and *justified everything*. The place is *ridiculous*. The fierce man *was* almost *staggered*.

Use the italicized words and word-combinations in sentences of your own.

3.15 Choose a word or a phrase from the text which means roughly the same as:

extraordinary, friendly, limited space, a lot of, a bit annoyed, anxious concert-goers, scraps of conversations, an odd mixture, polished in manners, incomprehensible, to acknowledge, funny, noisy, to be deceived, to clap enthusiastically, from time to time, more often, a curious effect.

3.16 Give related words

<i>Noun</i>	<i>Verb</i>
-	apologize
-	admit*
response	-
-	encourage*
clap	-
-	conduct
applause	-
-	approve
tap	_*
-	acknowledge*
doubt	-

<i>Noun</i>	<i>Adjective</i>
-	necessary
talent	-
_*	romantic*
-	sweet
glory	-
-	responsive*
noise	-
orchestra	-

<i>Adjective</i>	<i>Verb</i>
ridiculous*	_*
-	discover
frequent*	-

3.17 Suggest the opposites for the following:

a low price, common, spacious, seldom, comfortable, pleasant, responsible, numerable, to raise, to encourage.

3.18 Consult an explanatory dictionary for the meanings of the adjectives “stiff” and “cranky”. Make up reports on their polysemy.

3.19 Write the three forms of these verbs:

to admit, to hit, to wipe, to hang, to doubt, to pay, to draw, to mutter, to mean, to knit, to tap, to cheat, to keep, to clap, to justify.

3.20 Match the players with these musical instruments:

violin	organist
(violin)'chello	drummer
flute	clarinetist
organ	cellist
trumpet	violinist
double-bass	flautist
clarinet	bassist

drum

trumpeter

Continue the list:

piano	-
guitar	-
trombone	-
saxophone	-

3.21 Compare the morphological structure of these adjectives: stiffish, longish, oldish.

Say what sense their common element adds to the meaning of the adjectives. Give several other adjectives built on the same pattern.

3.22 Suggest the English for:

любители концертов; оркестранты; дирижер; музыкальное произведение; присоединиться к аплодисментам; сделать всё от себя зависящее; м-р Смит, со своей стороны; один из кларнетов сам по себе; масса удовольствия.

3.23 Put each of these prepositions in appropriate space: in, on, at, against, above, to.

He arrived – the Queen’s Hall. Neither Mr. Smeeth nor his neighbour joined – the applause. “-the programme,” the other replied, “It’s the Brahms Number One next. “They had a very queer effect – him.there was only just room for him – the gallery. The man bumped – Mr.Smeeth and muttered an apology. The conductor arrived – his little railed – in platform. ...but as the elderly foreign woman – his right happened to be examining the programme... It would probably be clean – his head.

Grammar Points

3.24 *Subjective II in subordinate predicative clauses*

A. Subjective II Present

Look at the following sentences from the text above. Make similar commentaries.

- You felt as if you were trying to chew ice-cream ?
/You knew you were not/.
- ...the conductor was so energetic that it looked as if his cuffs were about to fly up the organ

/.../.

- ...and the stout man and his friends at the top hit things that had all gone flat, dead, as if their drums were burst

/.../.

- “Whose fault is it?”-he demanded fiercely, just as if Mr.Smeeth were partly responsible

/.../.

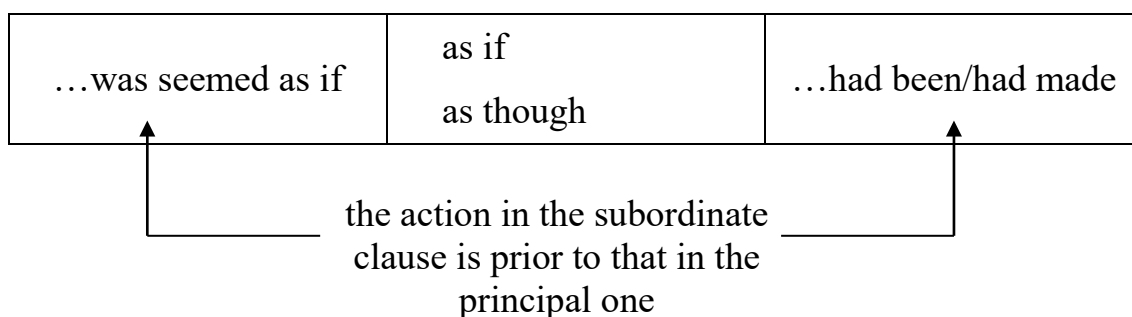
...felt/looked	as if as though	...were/did/were trying
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↑ the actions are simultaneous ↑

B. Subjunctive II Past

Comment on the following sentences:

- They (the sounds) had a very queer effect on him, almost frightened him. It was *as if* all the workhouses and hospitals and cemeteries of North London *had been flashed* past his eyes /He knew they had not/
- After that the whole thing seemed to be slithering into hopelessness, *as if* Brahms *had got stuck* in a bog /.../
- ...and then it was lost once more and everything began to be put in its place and settled, abruptly, fiercely, *as if* old Brahms *had made up his mind* to stand no nonsense from anybody or anything under the sun /.../



Speaking Activities

3.25 Supposing you were Mr.Smeeth. What would you tell your people at home about your visit to the Queen's Hall.

3.26 Get into groups of three. Complete and act out the conversation.

Situation: Mr.Smeeth has just returned from the Queen's Hall.

Cast List: Mr.Smeeth

Mrs.Smeeth

Edna (their daughter)

Read the beginning of the conversation. Point out the things that speak for Mrs.Smeeth's and Edna's attitude to music on the whole, to classical music in particular. Take these things into consideration and only then complete and act out the conversation. Here's the beginning of it:

Mrs.Smeeth: Well, here's the wanderer.

Edna: And where did you get to, Dad?

Mr.Smeeth : Went to a concert.

Edna: And where was this concert?

Mr.Smeeth : At the Queen's hall.

Mrs.Smeeth: Oo! Classy, aren't we? Did you like it?

Edna: I'll bet he didn't.

Mrs.Smeeth: How do you know, he didn't. Some people like a bit of good music, even if you don't. We are not all jazz-mad.

Mr.Smeeth : ...

Edna: ...

Mrs.Smeeth: ...

3.27 Pair Work

- a. Interview Mr.Smeeth after the concert.
- b. Interview Mr.Smeeth's neighbour during the interval.

3.28 Follow Up Activities

- a. Match the following phraseological units with their Russian equivalents and try to memorize them:

A. to blow one's trumpet/horn	1. расплачиваться, расхлёбывать кашу
B. to have a face as long as a fiddle	2. развлекаться во время народного бедствия (пир во время чумы)
C. to fiddle while Rome is burning	3. быть в форме
D. to fret oneself to fiddle strings	4. изводить себя; есть себя поедом
E. to feel as fit as a fiddle	5. иметь унылое, мрачное лицо
F. to face the music	6. хвалиться, заниматься саморекламой

- b. Use these phraseological sets in situations. Explain the meanings of the following three idiomatic expressions:

to play first/second/third fiddle

- c. Here is a proverb: If you dance you must pay the fiddler.
 - What does this proverb mean?
 - Is this good advice? Why?
 - Is there a saying similar to this in your native language?
 - Do you know any other English proverb that has similar advice?
 - Have you ever paid the fiddler? What were the circumstances and the results?

Comment on one more proverb: He who pays the piper calls the tune.

Nothing ever becomes real till it is

experienced. Even a proverb is no proverb to
you till your life has illustrated it.

JOHN KEATS

3.29

- a. Read the poem. Mark the stresses and tunes

W. De La Mare

A Fiddler

Once was a fiddler. Play could he
Sweet as a bird in an almond tree;
Fingers and strings – they seemed to be
Matched, in a secret conspiracy.
Up slid his bow, paused lingerly;
Music's self was its witchery.

In his stooping face it was plain to see
How close to dream is a soul set free –
A half – found world;
And company.

His fiddle is broken
Mute is he.
But a bird sings on in the almond tree.

- b. Answer this singular question:

What do you consider the author's message of the poem is?

Read out the lines which carry the message.

Teacher-Oriented Activities

- c. As a teacher prepare an introductory talk with your schoolchildren presenting the poem.
d. Learn "A FIDDLER" by heart.
e. Act as a teacher. Present the poem to your pupils, then recite it.
f. Arrange a proficiency competition. Let the jury choose the winner and give grounds for their preference(s).

----For Your Information----

Names Of English Orchestras

Symphony orchestra is widely used in the names of English orchestras.

e.g. The London Symphony Orchestra
The BBC Symphony Orchestra
The City of Birmingham Symphony Orchestra

Philharmonic [ˌfɪlɑːˈmɒnɪk] and *Philharmonia* [ˌfɪlɑːˈmɒniə] also occur.

e.g. The London Philharmonic Orchestra
The Royal Philharmonic Orchestra
The New Philharmonic Orchestra

Philharmonic society is used in some cases.

e.g. The Royal Liverpool Philharmonic Society

(this generally includes the management, and is therefore not often used with reference simply to the orchestra).

A few orchestras are named after their founders.

e.g. The Halle Orchestra

(in Manchester, named after its founder, Charles Halle).

The word *orchestra* may be omitted when implied by the context.

e.g. I'm going to hear the London Philharmonic tonight.

There is also a tendency to refer to some well-known orchestras by their initials.

e.g. the LSO – the London Symphony Orchestra
the CBSO – the City of Birmingham Symphony Orchestra

Names Of Choirs

The names of English choirs are varied. Those that are attached to an orchestra have the same name.

e.g. the London Philharmonic Choir

Others are called simply by the name of the town or institution from which its members are drawn.

e.g. The City of Birmingham Choir
The London Choral Society
London University Choir
King's College Choir, Cambridge.

Note:

When translating the names of Russian choirs into English, the words *academic* and *named after* should be avoided.

e.g. The Sveshnikov (Folk) Choir

(Хоровая) капелла in the sense of “choir” has no equivalent in English and simply *choir* or *chorus*, or *choral society* should be used.

Chamber is not applied to choirs. There is no special expression for a small choir in English.

Part 4 EXTENSIVE
READING

Benjamin Britten

Learning Activities

Skimming

4.1 Before reading the newspaper article look at the title and the photo. Use them both as a clue to the article. Now answer these questions:

1. What's the subject of the article?
2. Who's the author?
3. Do you recognize anything remarkable in the title? What is it? What do you think the effect is?
4. Does the name of Benjamin Britten say anything to you?
5. What are your suggestions concerning the photo?

4.2 Read the article.

Great Britten



Dmitry Shostakovich

On Benjamin Britten's 60th birthday our music critic, Matthew Quinn, assesses the composer's contribution to British and European opera.

I first realised that opera was an art form to be reckoned with one unpromising winter evening a long time ago when I was taken to a performance of "Peter Grimes".

I was quite young, liked orchestral and piano music almost exclusively, and had a vague but very strongly held conviction that opera was a shallow

entertainment for the upper classes.

It took Benjamin Britten about 15 minutes to change my mind.

And by the time Grimes was cornered in the last act, roaring out his name against the cries of "Grimes" from the man-hunting party and the whisperings of the sea, I was an addict.

Here was an art form I had never dreamed existed. Where music and drama and poetry and intellectual ideas coalesced into one marvellous whole. Here was a completely new world of communication.

If this was opera – I was an opera-lover.

I have always felt that my conversion that evening must have been repeated a million-fold in English opera houses since "Grimes" first took the stage. And that, in a very real sense, Benjamin Britten has been keeping opera alive in England almost single-handed.

I don't mean performed – as Covent Garden and Sadler's Wells keep opera on the stage. But really alive and relevant.

Florestan and Siegfried and Don Carlos talk to us with more immediacy and more conviction because we have heard the contemporary voices of Billy Budd and Peter Grimes and Owen Wingrave.

While Britten has put English opera on to the map of Europe he has put European opera on to the map of England.

And if opera is no longer an upper-class diversion, then Benjamin Britten has played his part in democratising it.

For Britten's work communicates. He is not writing for an elite. Works like "Grimes" and "Billy Budd" are rooted in a passionate humanism; they exude a concern for the individual and an understanding for the delicate boundaries between the individual and the society of which he is a part.

No one can fail to respond to such concern, such understanding. And few could fail to respond to the musical idiom through which these ideas are expressed.

Britten, refreshingly, has not allied himself to any European school or system. Like all great composers he appears to create his own musical environment.

He writes with an immense love for the human voice and for the English language, with infinite concern for the ears of his listeners, and respect for their musical intelligence.

While his musical style is always recognisable it is never predictable: as the marvellous score of his most recent opera "Death in Venice" will testify.

How good it is to be able to write the words "his most recent opera". Because at 60 Britten gives the happy and reassuring impression that he is in mid-career.

Still exploring the fascinating perimeters of that most fascinating of art forms – opera.

Still conducting, and performing.

Still committed. And in Britten's music, commitment is everything.

4.3 Answer this singular question:

Have you learnt anything new from the article?

Say in short what.

4.4 Say whether these statements are true or false:

- Matthew Quinn has been an opera-lover since his childhood;
- He has always looked upon opera as an upper-class diversion;
- "Peter Grimes" was clean above his head altogether. It completely fell short of his expectations.

Scanning

4.5 Read the text another time and develop the following sentences from it:

- a. And by the time Grimes was cornered in the last act..., I was an addict.
- b. I have always felt that my conversion that evening must have been repeated a million-fold in English opera houses since “Grimes” first took the stage.
- c. And if opera is no longer an upper-class diversion, then Benjamin Britten has played his part in democratising it.
- d. Britten, refreshingly, has not allied himself to any European school or system.

4.6 Read out the paragraph where the author defines opera as an art form.

4.7 Write out the lines which show where the greatness of B. Britten lies.

Related Activities

4.8 Prepare a three-minute talk about B. Britten’s contribution to British and European opera.

Writing Activities

4.9 Listen to a fragment from the last act of “Peter Grimes”. What pictures open to your eyes owing to the marvellous music? Try to describe them to the accompaniment of B. Britten’s music.

Follow Up Activities

Pair work

4.10 Write down the names of three famous operas. Ask your partner to choose one or two to say what he/she feels about it/them.

Writing Activities

4.11 Choose one of the suggested topics to write on:

- My first visit to an opera house.
- The most memorable evening I’ve ever spent at the opera house.
- The most hateful evening I’ve ever spent at the opera house.

4.12 Memory Test

Add the names of the composers in the following post-bill.

<i>English National Opera</i>	
Tosca	
Carmen	
The Barber of Seville	
The Magic Flute	
Rigoletto	
War and Peace	
La Boheme	Hurry! Bookings Close June 14 (by Post only)
LONDON	
Coliseum	

Part 5 LISTENING COMPREHENSION



The Magic Piano

By Alan Livingston

(To the accompaniment of Billy May's music, firm

"Capitol", USA)

Pre-Listening Activities

5.1 Answer the following questions and get the student sitting next to you answer them too:

- Do you share the opinion that everybody should have a musical education?
- Do you agree that people appreciate music better if they know more about it?
- Do you have a musical education?
- If yes, where did you have music classes?
- Who introduced you to the world of music? When?

- Would you like to know more about music?
- How do you believe you can gain a better knowledge of music?
- What is stopping you?

5.2 Who are they?

- a) Tick each of these people in the right columns, then write down their nationality and period.

Names	conductor	composer	musician	classical music	jazz music	nationality	period
Frederik Chopin							
James Last							
Ferenz Liszt							
Ludwig Van Beethoven							
Yehudi Menuhin							
Nicolai Rimsky-Korsakov							
Johann Sebastian Bach							
Sergey Rakhmaninov							
Benjamin Britten							
Dmitri Shostakovich							

Comment on the way you have filled in the table.

- b) Change the names in the left column. Ask your classmates to fill in the table. Comment on the way they will do it. Choose the winner. (Supply the table with the answers).

5.3 Now look at these proper names you are going to hear:

Sparkie – the main character;

Miss Spear – Sparkie's piano teacher.

5.4 Memorize the following words:

- encore [ɔŋ'ko:] - Repeat. Again. (call for a repetition (of a song, etc.) or further performance by the same person(s).

Cf. : to play encore

- keys – operating parts of a piano, flute, etc. Pressed down by a finger
- music – written or printed signs representing sounds

Here: to play without music

- opus – separated musical composition

Aural Comprehension Activities

5.5 While you listen to the recording define the genre of it. Say why.

5.6 After you have listened to the recording once you may assess your listening comprehension skills through multiple choice:

1. Sparkie had been taking piano lessons...
 - a. for 2 years
 - b. for almost a year
 - c. for half a year
2. To show how to play the piano well Miss Spear...
 - a. began to play the piano herself
 - b. brought a well-known pianist
 - c. made Sparkie put a record on a phonograph
3. After the piano lesson Sparkie...
 - a. went out to play with children
 - b. began to play the piano again
 - c. put the record on the phonograph
 - d. fell asleep
4. To show how to play music well the piano wanted Sparkie...
 - a. to listen to the record many times
 - b. to put his hands over the piano's keys
 - c. to listen to many piano concertos
5. When Sparkie's mother heard the piano playing she...

- a.invited all their neighbours to her house
 - b.phoned Miss Spear right away
 - c.made Sparkie play the piano over and over again
6. Miss Spear wished Sparkie would play...
- a.Chopin
 - b.Rimsky-Korsakov
 - c.Beethoven
7. Miss Spear's decision was...
- a.to bring Sparkie to a musical college
 - b.to arrange concert tours for Sparkie
8. Sparkie's first concert tour took place in...
- a. New York
 - b. Chicago
 - c. Pittsburg
9. The last concert took place...
- a. abroad
 - b. in Washington
 - c. in New York
10. According to the programme Sparkie was playing...
- a. Chopin
 - b. Bach
 - c. Rakhmaninov

5.7 Listen to the recording again. Then answer these questions:

1. Did Miss Spear think highly of Sparkie as her pupil?
2. What was her idea to show Sparkie how to play the piano well?
3. Under what circumstances did the piano begin talking?
4. What did the piano say it was good at?
5. What did the mother feel the moment she heard the music?
6. What was her first impulse?
7. What did the surprised teacher wish Sparkie would play? Why?
8. What was Miss Spear determined to do after Sparkie had played the piano?
9. What were Sparkie's terms?
10. What did Sparkie play during his first concert tour? Was he a success?

11. What cities did he tour?
12. What pieces of music did he execute?
13. How did the listeners receive Sparkie?
14. What orchestra did Sparkie play with in his last concert? What was on the programme?
15. What did the public wish Sparkie would do after he had played Rakhmaninov?
16. When did the piano fail Sparkie?
17. Sparkie's mind was firmly made up when he was awakened by his mother, wasn't it? What was he determined to do?

Related Activities

5.8. Speaking. Work in pairs and trios.

Improvise conversations based on the following situations:

- a. Miss Spear and Sparkie at the piano lesson;
- b. Sparkie's mother and Miss Spear over the telephone;
- c. Miss Spear, Mrs. Sparkie and Sparkie before Sparkie's first concert tour;
- d. Miss Spear, Mrs. Sparkie and Sparkie after Sparkie's first success in public;
- e. Sparkie and his mother on Sparkie's awakening from his sleep.

5.9. Imagine that you are Sparkie. Tell your mother about your dream.

Writing Activities

5.10.

- a. In the name of Sparkie write down his resolutions after awakening from his dream.
- b. Adapt and write in no more than two pages "The Magic Piano" for the eight-formers.

Follow Up Activities

5.11. Have you ever studied music?

- If yes, tell the group about your experience.
- If not, say why and whether you wish you had taken up music in your childhood.
- If you have given up music, say why and whether you wish you hadn't done it.

The Alien Corn

W. S. Maugham

6.1. Read the text

Lea Makart wished to set out for London at about six, so it was arranged that George should play at four.

At a little before four we all wandered into the drawing-room. George gave no sign of nervousness. He was already seated at the piano when I went in with his father and mother, and he watched us quietly settling ourselves down. He gave me the shadow of a smile. When he saw that we were all at our ease he began to play. He played Chopin. He played two waltzes that were familiar to me, a polonaise and an etude.

I wished I knew music well enough to give an exact description of his playing. It had strength, and a youthful exuberance, but I felt that he missed what to me is the peculiar charm of Chopin, its tenderness, nervous melancholy and wistful gaiety. And I had a vague sensation, so slight that it almost escaped me, that the two hands did not quite synchronize.

Muriel's eyes were fixed on the pianist, but presently she dropped them and for the rest of the time stared at the floor. His father looked at him too, and his eyes were steadfast, but unless I was much mistaken he went pale and his face betrayed something like dismay. Music was in the blood of all of them, all their lives they had heard the greatest pianists in the world, and they judged with instinctive precision. The only person whose face betrayed no emotion was Lea Makart. She listened very attentively.

At last he stopped and turning round on his seat faced her. He did not speak.

"What is it you want me to tell you?" she asked.

They looked into one another's eyes.

"I want you to tell me whether I have any chance of becoming in time a pianist in the first rank?"

"Not in a thousand years."

For a moment there was dead silence. Freddy's head sank and he looked down at the carpet at his feet. His wife put out her hand and took his. But George continued to look steadily at Lea Makart.

She made a great sweeping gesture that took in the magnificent room with the beautiful things it contained and all of us. She said, "If I thought you had in

you the makings of an artist I shouldn't hesitate to beseech you to give up all this for Art's sake. Art is the only thing that matters. In comparison with art, wealth and rank and power are not worth a straw. Of course I can see that you've worked very hard. Don't think it's been wasted. It will always be a pleasure to be able to play the piano and it will enable you to appreciate great playing as no ordinary person can hope to do. Look at your hands. They're not a pianist's hands".

Involuntarily I looked at George's hands. I had never noticed them before. I was astounded to see how podgy they were and how short and stumpy the fingers.

"Your ear is not quite perfect. I don't think you can ever hope to be more than a very competent amateur. In art the difference between the amateur and the professional is immeasurable."

George did not reply. Except for his pallor no one would have known he was listening to the blasting of all his hopes. The silence that fell was quite awful.

"Shall I play to you?" she said.

"Yes, do".

She got up and went to the piano. She played Bach. I do not know the names of the pieces, but I recognized the music.

She played beautifully, with a soft brilliance that made you think of the full moon shining at dusk in the summer sky. With another part of me I watched the others and I saw how intensely they were rapt. I wished with all my heart that I could get from music the wonderful exaltation that possessed them. She stopped, a smile hovered on her lips. George gave a little chuckle.

"That clinches it, I fancy", he said.

The servants brought in tea and after tea Lea Makart and I bade the company farewell and got into the car. ...

We little knew what was happening at Tilby. When we left, George went out on the terrace and presently his father joined him. With his more than feminine sensitiveness he felt all that George was feeling, and George's anguish simply broke his heart. He had never loved his son more than then. When he appeared George greeted him with a little smile. Freddy's voice broke.

"Look here, old boy", he said, "I can't bear to think that you've had such a disappointment. Would you like to go back to Munich for another year and then see?"

George shook his head.

“No, it wouldn’t be any good. I’ve had my chance. Let’s call it a day!”

“Try not to take it too hard”.

“You see, the only thing in the world I want is to be a pianist. And there’s nothing doing”.

George, trying so hard to be brave, smiled wanly.

“Would you like to go round the world? You can get one of your Oxford pals to go with you and I’ll pay all the expenses. You’ve been working very hard for a long time.”

“Thank awfully, daddy, we’ll talk about it. I’m just going for a stroll now”.

“Shall I come with you?”

“I’d rather go alone”.

But George did not go for a walk. Perhaps because the shooting season was about to open he took it into his head to go into the gun-room. He began to clean the gun that his mother had given him on his twentieth birthday. No one had used it since he went to Germany. Suddenly the servants were startled by a report. When they went into the gun-room, they found George lying on the floor shot through the heart. Apparently the gun had been loaded and George while playing about with it had accidentally shot himself. One reads of such accidents in the papers often.

Learning Activities

Skimming

6.2. Answer the following key-questions:

- Where was the scene laid?
- On what occasion did those people gather that particular afternoon?
- What did they wish Lea Makart would do?
- Did Lea Makart think highly of George’s playing?
- What did her judgement mean to George?
- What happened to George?

6.3. Assess your reading comprehension skills through multiple choice:

1. Lea Makart wished to set out for London at about six, so it was arranged that George should play...
 - at four
 - at five
 - at three
2. When he saw that the guests were all at their ease he began to play...
 - Bach
 - Mendelson
 - Chopin
3. In his playing George lacked...
 - technique
 - feeling
 - both
4. The only person whose face betrayed no emotion was...
 - Muriel
 - George's father
 - Lea Makart
5. George wished Lea Makart would tell him whether he had...
 - any chance of becoming a first-rank pianist
 - any makings of a musician
6. When Lea Makart sat at the piano she began to play...
 - Chopin
 - Bach
 - Liszt
7. After Lea Makart had gone George...
 - returned to the room and sat at the piano
 - burst into tears
 - went out on the terrace
8. In his conversation with his son George's father wished George would...

- give up music altogether
 - go to Munich for another year
 - go round the world
9. After the conversation with his father George decided...
- to go for a walk
 - to go into the gun-room
10. Suddenly the people in the house ... were startled by...
- a report
 - a loud cry
11. When the servants went into the room they found George...
- cleaning the gun
 - lying on the floor.

Scanning

6.4 Find and write out from the text the things that George lacked to become a pianist in the first rank.

6.5 Read out Lea Makart's lines addressed to George and pick out the things that added to the solemn tone of her words. Choose the key sentence in the extract.

6.6 Scan the last paragraph. Try to find the two modal words that give a clue to the narrator's point of view on what happened to George.

Related Activities

Grammar points

Subjunctive II In Subordinate Object Clauses

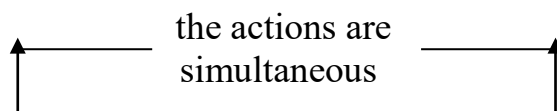
6.7 Comment on the implication of these three sentences from the text:

- If I thought you had in you the makings of an artist I shouldn't hesitate to beseech you to give up all this for Art's sake.
- I wished I knew music well enough to give an exact description of his playing.
- I wished with all my heart that I could get from music the wonderful exaltation that possessed them.

Say through what grammatical means the implied idea is expressed.

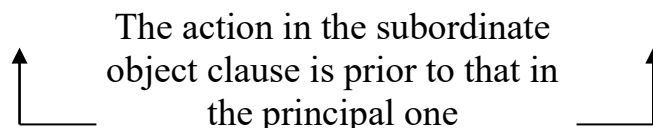
Subjunctive II Present

I wish/wished	I knew/could get...
---------------	---------------------



Subjunctive II Past

I wish/wished	I had known/could have got...
---------------	-------------------------------



6.8 Transfer those sentences into indirect speech. Make all the necessary transformations.

6.9 Use those transferred sentences in three short situations basing them on the text.

6.10 Opinion questions

1. What's your understanding of "a very competent amateur?"
2. According to Lea Makart the difference between the amateur and the professional in art is immeasurable. Where do you personally think this difference lies?
3. From the narrator and Lea Makart we know what George lacked to become a first-rank pianist. (See 6.4) What do you think is indispensable for every first-rank pianist?
4. Is what happened to George an accident?

6.11 Role Play

Cast List: George's father, Muriel, Lea Makart, three guests, two servants

Problem: Is what happened to George an accident?

Situation: Shortly after George's death all those above people have gathered in George's parents' house.

List of suggested expressions for:

a. Saying what you think is possible or probable:

- I expect...
- It's (quite) possible/probable/likely...
- ...is/looks/seems (quite) possible/likely/probable

Informal: - If you ask me,...

- It looks as if...
- Could be...
- You can't be sure...

Formal: - I assume/believe...

- It's reasonable to believe/assume...
- It's not out of the question...
- It's not unlikely...
- We/One can't rule out/exclude the possibility (of)...
- It's more than likely/probable...
- ... is more than likely/probable

b. Saying you are not sure:

- I can't decide
- I'm not really sure (about)...
- I'm in two minds (about)...

Informal: - I can't say for certain

- I'm not too sure...
- I couldn't say, (really)...

Formal: - I'm afraid I can't be certain about...

- There's some doubt in my mind (about)...
- I'm not at all convinced (about)...

- One can't say with any certainty (about)...
 - There's still an element of doubt (about)...
 - I find it difficult to reach a conclusion.
- c. Saying what you think is improbable or impossible:
- I don't expect...
 - It's unlikely...
 - It's not probable
 - ... is/are not likely
 - It's impossible/not possible...
 - ...is impossible/not likely/not probable, (I'm afraid).

Informal: -I don't think/don't suppose...

Formal: -I consider... quite out of the question

- It's very doubtful...
- It's extremely unlikely/improbable...
- It's quite out of the question...
- I cannot believe...
- I think there's very little likelihood/probability...(of)
- It's not reasonable/sensible to expect...
- It would not be sensible/wise to assume...
- I think we can rule out the possibility of...
- In all probability,...

6.12 Pair Work

Make up a conversation which could have occurred between Lea Makart and the narrator after they left Tilby.

6.13 Pretend you were Lea Makart. Tell your people at home about your visit to Tilby.

Part 7 A FRIENDLY
DISCUSSION ABOUT FOLK
MUSIC AND DANCE



7.1 Read the conversation below.

Presentation: Ann has taken Duncan, a foreign visitor, to an evening of folk music in the local concert-hall.

Ann: Well, what do you think after the first half of this concert? I do hope you are enjoying it.

Duncan: Well, I'm really amazed. Fantastic, marvellous music! The dancing was so vigorous and there's such enthusiasm!

Ann: Yes, this is the thing about a lot of our music and accompanying dance.

Duncan: I was so excited. It almost made me want to jump on the stage and dance as well. It was absolutely stunning and I thought that the girl singer was very beautiful. But apart from that she has a marvellous voice.

Ann: What did you think of the costumes?

Duncan: I thought they were very strange. Is what we saw in the first half of the concert real folk music? I mean are there people in the villages really doing this kind of thing?

Ann: Yes, they are.

Duncan: I'd very much like to be able to go to some of the villages and actually see them doing it in their environment.

Ann: Yes, of course, this is the ideal.

Duncan: Well, I think I'll do that. It looks as if the second half is starting.

Ann: Yes, we must go back to our seats. Well, I do hope that you'll enjoy the second half as much as you seem to have enjoyed the first half.

Learning Activities

Skimming

7.2 Answer the following comprehension questions:

1. At what stage in the evening did the conversation take place?
2. What was on the programme?
3. Which of the two people was a visitor to the country?

4. What impressed Duncan about the dancing?
5. What did he think of the music?
6. How did he like the girl singer?
7. What's the ideal way of seeing folk dancing?
8. How did they know the interval had ended?

Scanning

7.3 Point out the things at the concert that Duncan especially liked.

7.4 Read out the words and phrases which he actually said about them. Write these words and phrases out and arrange them on different lines.

Like this:

Music: marvellous, fantastic...

Related Activities

7.5 Word study

Look at these phrases from the conversation:

I *do* hope

so vigorous

so excited

really amazed

such enthusiasm








absolutely stunning


Think over and say what the function of the italicized words is.

Can you add your own examples?

7.6 Duncan sent a postcard from England to his mother in Spain. Incidentally his little sister stained the letter with ink in several places. Can you help Duncan's mother to restore the text on the card?

Dear mother!

I've just returned from a concert. I'm really . The music was v . The dancing was so that it almost  made me mp of the stage and dance as well. It was absolutely . I wish  I  those  people dancing and singing in their environment. And there's  something else I wished sitting in the concert-hall – I wished you  with me enjoying the music and accompanying dance.

 With love and kisses, Don.

7.7 Grammar Points

- a. Observe the difference and remember. Look at Duncan's last sentence:

It looks as if the second half *is starting*

(Duncan really thought the second half was starting).

Compare: It looks as if the second half *were starting*

(He knew the second half was not starting).

- b. Observe the difference and make commentaries:

He looks as if he has failed the exam

He looks as if he had failed his exam.

- c. Give your own examples to illustrate the differences.

7.8 Speaking Activities

In the name of Duncan say:

- a. what you feel about folk music and dance;
b. what you think of the last evening of folk music and dance (See: 8.4; 8.5).

7.9 Act as Ann. Say:

- a. why you took Duncan to a concert of folk music;
b. what Duncan said about the concert (See: 8.3)

7.10 Pair Work

Act out the conversation between Ann and Duncan.

Follow Up Activities

7.11 Get into groups of 3-4. Discuss these opinion questions:

- a. What do *you* feel about folk music and dance?
b. Where would *you* take a foreign visitor to if he wanted to listen to your traditional music and watch folk dance?

Choose a student to sum up your discussion and report the results to the entire class.

7.12 Work in pairs

Complete the following conversation:

Write the setting. Act out the dialogue.

A.: I still don't understand why you had to see your grandmother on Saturday evening?

B.: It was a family thing. I've completely forgotten about the concert. Anyway, my mum would have been upset, if I hadn't gone.

A.: She wouldn't have been surely. She'd have understood. You could have told her you had tickets for a concert.

B.: I said I forgot! And you haven't phoned me at all during the week. If you had phoned me on Friday night, I wouldn't have forgotten. Anyway, was the concert any good?

A.: ...

7.13

a. Match the names of the following dances and their definitions. Consult a dictionary if you need it.

- | | |
|-----------------------|--|
| A. polka | 1. Stage dancing in which musical time is beaten on the floor by the feet of the dancer |
| B. waltz | 2. A dance performed to a type of popular music with a strong regular beat |
| C. polonaise | 3. A kind of popular modern dance music played on electrical instruments |
| D. tango | 4. A social dance for a man and woman, from Vienna, made up of 6 steps in $\frac{3}{4}$ time |
| E. jig | 5. A dance with quick short movements, esp. up and down |
| F. reel | 6. South American dance with strongly marked rhythm |
| G. tap dancing | 7. A slow professional dance of Polish origin |
| H. jive | 8. East European lively dance |
| I. rock'n'roll (rock) | 9. A lively Scottish or Irish dance |

See who in your group knows dances best.

- b. Practise the reading of the words above. Get your partner repeat the names of dances after you.

Writing Activities

7.14 Choose one of the three suggested topics for your composition:

- a. The traditional music and dance of this country.
- b. The most memorable concert in my life.
- c. The concert I've been to recently.

Part 8 SUPPLEMENTARY READING

Culture – Oriented Activities

Carol Singing

8.1 Read the text

Carol singing is an essential part of Christmas. No church or school is without its carol service. We are fortunate in having a wealth of carols to choose from, both English and foreign. They may be traditional or by known composers, or new arrangements of old tunes: they may be simple narrative songs or highly symbolic mystifications; they can express a wide range of feelings, from jubilation to quiet contemplation. Their spirit is akin to secular music and to dance rather than to the liturgy, and they made their definite appearance in Christian history about the fifteenth century, when the modern spirit of humanism had dawned upon the Middle Ages.

It can be a doubtful treat when children come round in the evening singing carols and asking for pennies. Several years ago householders in Romford, Essex, were delighted by unusually beautiful choral carol-singing in their quiet streets. Coming to their front doors with generous tokens of appreciation, they were amused to find not a large professional choir supported by a brass band, but three small children – one holding a lantern, another extending an expectant hand, and the third with her finger placed firmly on the button of a portable transistor tape machine.

Notes

1. carol – a song of a joy or praise, esp. a Chrystmas hymn;
carol singers – singers who visit people's houses at X-mas to sing carols (and usually to collect money for charity);
2. secular music – not religious or spiritual music
3. a token of – a sign of, a mark of
4. choir [kwaið] - a company of persons trained to sing together, esp. to lead the singing in church;
chorus – 1. (music for a) group of singers
2. (part of a) song for all to sing (after solo verses)
a chorus-girl – one of a group of girls who sing and dance in a musical play
5. lantern – a case (usually metal and glass) protecting a light from the wind, etc., outdoors.

Learning Activities

8.2 Answer the following questions:

1. What is carol singing?
2. Who sings carols?
3. When and where do they sing carols?
4. When did the tradition arise?

8.3 Ask the student sitting next to you what is not clear in the text.

Related Activities

8.4 Practise the reading and spelling of these words:

carol, secular, choir, narrative, jubilation, liturgy.

8.5 Without consulting a dictionary try to guess what the meanings of the following words are:

new *arrangements* of old *tunes*, symbolic mystifications, liturgy, humanism.

Reproduce the sentences in which they are used.

8.6 Suggest the Russian for:

carol singing, narrative songs, secular music, tokens of appreciation, a professional choir, a brass band.

8.7 Match the pairs of words that are more or less opposite in meaning:

professional	contemplation
jubilation	old
modern	greedy
quiet	amateur
generous	alive
to find	to lose



8.8 Teacher – Oriented Activities

Adapt this text for schoolchildren. Supply the text with a suitable picture. Get ready to tell your schoolchildren about this English tradition.



8.9 Make up a story based on the picture and the text you have read.

8.10 Find the Carol Singers

Can you name the 8 girls who went carol singing with Linda?

Join the correct set of letters from the left with correct one on the right to see who the girls were.

8.11 Carol singing is one essential part of Christmas in England. Can you tell your friends/schoolchildren about some others?

8.12 Carol singing is an essential part of X-mas in England. And in your country?

Make up a story about it.

UNIT 5 IN THE WORLD OF PAINTING

Part 1 ART AS A HUMAN ACTIVITY



1.1 Read the text that follows. Then answer these comprehension questions:

1. What is an artist?
2. What are three definitions of art?
3. Which of the following statements about harmony is/are true?

Choose all correct answers:

- a. The parts suit each other.
- b. The parts are not appropriate to each other.
- c. The parts match each other.
- d. The parts do not look attractive together.

➤ All of human work can be divided into 2 parts: the arts and the sciences. The sciences, in general, are those parts of human work that require “knowledge.” More specifically science requires observation (watching the natural world), identification (separating and naming the parts of a naturally occurring thing), description (using words to make a picture), experimentation (trying to copy what occurs in nature to learn from it), and theoretical explanation (forming a set of ideas, a theory, that accounts for the occurrence).

➤ The arts, on the contrary, are those areas of human endeavour that require skill. Skill is a person’s ability to work well with a part of his or her body. Skill is talent and technique. An artist is someone who does something well or makes something well using hands and tools. Artistry is also a well-developed skill in one area of manufacture. The word “manufacture” incidentally, once meant “to make by hand.” Everything that was not “natural” was artificial, that is, made with tools through skill by hand.

➤ Today the word “art” has a special meaning. Art is that which is beautiful; the painting of skilled painters, for example, is enjoyed and appreciated by many people. Weaving rugs and tapestries is another art. Ceramic work is also arts; the shapes, colours, and textures of bowls, vases, and pitchers make these clay items beautiful to look at and enjoyable to use.

➤ Human beings have always decorated their environments. A look back into history shows that this is true. The walls of the caves (openings in the sides of hills or mountains that were the first natural homes for people) were decorated with paintings. Long before history was first written, people were gaining skill at improving the appearance of their surroundings.

➤ Another definition of art, therefore, is skilled production. If this definition of art is correct, then there's art everywhere. The baker who makes tasty attractive bread, cakes, and pies is an artist. The person who arranges items for sale in a store is an artist. The person who writes well is also an artist. The writer's art is in his or her plays, short stories, or advertising. Furthermore, the composer of music, an art form that is heard, not seen, is an artist.

➤ Although there are many types of art, there are some basic principles in art too. All kinds of art require the same general characteristics. The most important characteristics of art is order. The elements, the separate parts of work of art must be arranged so that there's a pattern, a design. The form itself is important. A pleasing shape and balance are also necessary for art. Balance means the same amount on each side. In art balance means that a painting or piece of weaving has a continuous pattern, that a ceramic pot is well- formed, that the interesting parts of structure are found on both sides. Harmony and contrast are also essential aspects of art. The parts of the art must fit together; each must have beauty in itself and look attractive with the other parts. In a figure of a person sculpted out of a large piece of stone the head and body must match; the parts of sculpture must suit each other. The artist must carve appropriate sizes and forms into the stone. Furthermore, the clothing and the base of the statue must be appropriate so that the whole statue can be appreciated.

➤ Art does something good for a human being. A beautiful thing is enjoyed, felt, experienced. The appreciation of art results in a happier feeling and increased understanding of people and the world. After reading a well-written book or enjoying a well- presented play, a person feels inspiration to improve his or her own circumstances because of the reminder that human beings have many resources. In other words, art inspires the human spirit. Because of art, people's lives are better. The painter, the sculptor, the musician, the writer, the weaver- all artists contribute to a better life for everyone.

Learning Activities

1.2 Read the text another time and answer the following detailed questions:

1. What are the categories of human work?
2. What are the five parts of scientific procedure?
3. What's the difference between science and art?
4. What's skill?
5. What's an artist?
6. Three dimensions of art are given in the reading. What are they?
7. Can you give some examples of ceramic work?

8. How do we know that human beings have always decorated their environments?
9. What are the basic principles of art?
10. What is balance?

Related Activities

Word Study

1.3 Transcribe and pronounce the following words:

area, science, ceramic, tapestry, statue, bowl, technique, sculptor, experience, to appreciate, appreciation, occurrence, resources, endeavour, to increase, to occur.

1.4 Translate the words:

arts, paintings, tapestry, ceramics, rug, bowl, pitcher, design, to carve, inspiration, potter, weaver.

1.5 Explain to your fellow-students the meanings of the words given below:

skill, harmony, order, balance, pattern.

1.6 Now decide which of these new words you could substitute for each italicised word or phrase in these sentences.

An artist needs *talent and technique* for his or her special work.

The scientist begins work by *watching* the natural world.

The tourist book contained many photographs and many clear *word pictures* too.

Doing research and *trying to copy nature in order to learn the ways of nature* are both parts of scientific work.

The scientists formed *a statement, a set of ideas*, that explained the *natural happening*.

The weaver worked, a number of observers gathered to watch her *well-developed skill in her art*.

The table is not natural wood; it's made of *human-made* substances.

The museum contains a valuable collection of *bowls, pitchers and vases, all made of clay*.

The teacher said that the student had written a good introduction, good support, and a good conclusion. However, because these *separate parts* did not fit together well the student was advised to work on the paper more.

The names on the list were in alphabetical *arrangement*.

The black *design* on the white book cover was *pleasing* to look at; the *sharp difference* between the black and white added to the beauty.

This painting lacks the quality of having interesting *structure on both sides and the quality of having all parts fit together well*.

The parts of people's *work* and *effort* that give them happiness are those that are beautiful to look at.

1.7 Give the corresponding nouns:

to increase, to design, to environ, to produce, to appreciate, to describe, to occur, to surround, to sculpt.

1.8 Complete the following:

1. All of human work can be divided into two parts:... and...
2. The sciences are those parts of human work that...
3. The arts are those areas of human endeavour that...
4. Skill is...
5. An artist is someone who...
6. Artistry is...
7. The word "manufacture" once meant...
8. Everything that was not natural was...that is,...
9. Today the word "art" has a special meaning. Art is that which...

Follow Up Speaking Activities

Group Work

1.9 First make a list of real art that you have seen or read about. Then choose a student to report on your findings.

1.10 Divide into groups of three, or four. Say a few words about pieces of art around you (e.g. a house, a piece of music, a book, jewellery, a piece of ceramics, a rug, a painting, etc.). Say if they are genuine works of art.

1.11 Look at the reproductions of pictures given to you by your teacher and decide if they are pieces of real art.

Teacher-Oriented Activities

1.12 **Writing**

Adapt the above text for your teenage pupils.

1.13 Make a report “Art as a Human Activity” for teenage pupils.

Part 2 EXTENSIVE
READING

The Story of the Growth of Western Painting

2.1 Before you start reading the text practise the pronunciation of the following proper names that occur in it:

Leonardo da Vinci [ˌli(:)ˈdʌːdɒː ˈdaː ˈvintʃi(:)]

Raphael [ˈræfeɪəl]

Titian [ˈtiʃiən]

Michelangelo [ˌmaɪkəlˈænd ɪləʊ]

Columbus [kəlˈʌmbəs]

Magellan [mæˈɡelən]

Amerigo Vespucci [vesˈpuːtʃi]

What does each of the above names say to you?

2.2 Read the notes:

- a. The Renaissance [ˌrɛnɪˈsɑːns] – (period of) revival of literature, painting, etc, in Europe in the 14th, 15th and 16th c.c., based on ancient Greek learning;
- b. Crusader [kruːˈseɪdər] – anyone of the military expeditions made by the Christian rulers and people of Europe during the Middle Ages to recover the Holy Land from Muslims;
- c. The Holy Land – where Jesus lived.

2.3 Read the text.

The story of the growth of Western painting is really the story of the birth of modern man. A thousand or so years separate the fall of ancient civilisation and the beginning of the modern world. During these years the well-organized empire of the Romans fell apart. Tribes of northern barbarians warred on one another, sacked the cities and allowed the roads and aqueducts to crumble into ruins. For centuries, the Western world fell into isolated communities – small, self-sustaining islands frozen by rigid systems in which every man knew his place from birth. Gradually, however, new forms of social organization did develop. With the beginning of the Crusaders the old trade routes were re-established. Towns and cities grew up and freemen and escaped serfs became merchants, bakers or guildsmen. In the freer atmosphere of the towns, man began to investigate the nature of the world about him. We begin our story with the fourteenth century because at that point the results of the new individualism and the new search for truth reached their first climax. At that period the individual human being became someone to be cherished; portraits were painted, biographies written, and a literature and an art were developed which, for the first time since the fall of Rome, focused on everyday, living people instead of on religion alone.

Town life developed most quickly in Italy. A favourable location across the path of the Crusades enabled the Italian merchants to make an enormous amount of money in supplying and financing the various expeditions from northern Europe to the Holy Land. Moreover, Italy had never been as deeply involved in the rigidity of feudal life, and so the competitive element could flourish here before it came into being elsewhere. This not only developed business individualism; it also brought into being a sense of free enterprise in all areas, an investigating spirit in art, science, and politics that characterized the entire period which we call the Renaissance.

It is true, of course, that the Renaissance marks a period of learning, but this does not mean that earlier periods were ignorant. What is significant is that the learning of the fourteenth to sixteenth centuries took a new direction – toward a new-found human dignity modelled on that of the ancient world, and toward the idea of finding out, questioning, discovering.

The Renaissance is often called the Age of Discovery. Leonardo da Vinci and others studied the human body, geological and botanical structure, the nature of mechanics and many other scientific phenomena. It is also the age in which the New World was explored by Columbus, Amerigo Vespucci, Magellan, and many others. In all these explorations and discoveries the keynote was individuality, but it is in art that this spirit first showed itself. During this period the arts were perhaps more important than they have ever been since, because in them were mirrored the new probing for truth, the concentration on

man, and the rediscovery of the Greek and Roman classics. Even more significant is the fact that art was the real and only storehouse of science in an age when science as such did not yet exist.

Like any other productive worker, the Renaissance artist himself was a respectable member of society – the maker of a product for which there was a real demand. His place in society was not only assured; with men like Raphael, Titian, Michelangelo and Jan van Eyck, it was extremely high. In fifteenth century Italy a man was as good as his good right arm or his sensitive eye; there was no limit to what could be accomplished. With the late sixteenth and seventeenth centuries and the growth of centralized monarchies, the position of the artist became less secure. More and more he came to depend on a royal, somewhat personal, and often capricious patronage. As the artists guilds of an earlier period disappeared, their place was taken by governmentally regulated academies. The artist had either to conform or to find a market among the rising middle class. This is the crisis of the late seventeenth and eighteenth centuries. The events of the French Revolution cast the artist adrift once and for all on the stream of free competition. Like all men he had to sell his products or his skill where he could. From this circumstance, perhaps, come many problems of the twentieth century painter – his feeling of dislocation, his belief that he has no truly understanding audience. Although, as a result, the artist may take refuge in a highly personal, even obscure kind of art, his work is still a genuine expression of the times in which we live.

Learning Activities

Skimming

2.4 Entitle the text.

2.5 Have you learnt anything new from the text? What exactly?

2.6 Answer the following questions.

1. What period is described in the text?
2. In what country did the Renaissance reveal itself most quickly?
3. In what spheres of life did the revival take place?

Scanning

2.7 Read out from the text answers to these questions:

1. Why does the author begin the story with the 14th century?
2. What were the arts at that period mostly focused on?
3. Why is that period called the Renaissance?
4. What new direction did the learning in the epoch of the Renaissance take?
5. Why is the Renaissance often called the Age of Discovery?

6. What was the position of the Renaissance artist in society?
7. What changes brought the late 16th and 17th centuries for the artist?

2.8 Write out the key sentences from the text that mark the epoch of the Renaissance.

2.9 Comment on the following sentences:

- a. In fifteenth century Italy a man was as good as his good right arm or his sensitive eye.
- b. Even more significant is the fact that art was the real and only storehouse of science in an age when science as such did not yet exist.
- c. The artist had either to conform or to find a market among the rising middle class.
- d. Although the artist may take refuge in a highly personal, even obscure kind of art, his work is still a genuine expression of the times in which we live.

2.10 Read out the sentences with these word-combinations:

a sense of free enterprise, an investigating spirit in art, free competition, rediscovery of the Greek and Roman classics, artists guilds, governmentally regulated academies.

Translate these word-combinations into Russian.

Related Activities

2.11 Talking points:

- a. The Renaissance as a period of learning and discovery;
- b. During the epoch of the Renaissance the arts were perhaps more important than they have ever been since.

2.12 Make a five-minute report on the following topic:

Renaissance. How It Started, Developed and Came to an End.

Follow Up Activities

2.13 Try to recognize the picture and the name of the painter who created his masterpiece in the epoch of the Renaissance. (The above text may be helpful to you).

... is, in the truest sense, ...'s masterpiece, the revealing instance of his mode of thought and work.

We all know the face and hands of the figure, set in its marble chair, in that circle of fantastic rocks, as in some faint light under the sea: perhaps of all ancient pictures time has chilled it least.

It is a beauty wrought out from within upon flesh, the deposit of strange and fantastic reveries and exquisite passions. All the thoughts and experience of the world have etched and moulded there, the animalism of Greece, the lust of Rome, the mysticism of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learnt the secrets of the grave; and has been a diver in deep seas, and their fallen day upon her; and trafficked for strange webs with Eastern merchants; and as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary, and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands.

Part 3 INTENSIVE
READING

W.S. Maugham

The Moon and Sixpence

(an extract)

3.1 Read the text.

I did not know why Strickland had suddenly offered to show them to me. I welcomed the opportunity...

As I walked up the endless stairs of the house in which Strickland lived, I confess that I was a little excited. I looked about the room with curiosity. It was even smaller and more bare than I remembered it. I wondered what those friends of mine would say who demanded vast studios, and vowed they could not work unless all the conditions were to their liking.

"You'd better stand there," he said, pointing to a spot from which he fancied I could see to the best advantage what he had to show me.

"You don't want me to talk, I suppose," I said.

"No, blast you; I want you to hold your tongue."

He placed a picture on the easel, and let me look at it for a minute or two; then took it down and put another in its place. I think he showed me about thirty canvases. It was the result of the six years during which he had been painting. He had never sold a picture. The canvases were of different sizes. The smaller were pictures of still-life and the largest were landscapes. There were about half-a-dozen portraits.

"That is the lot," he said at last.

I wish I could say that I recognized at once their beauty and their great originality. Now that I have seen many of them again and the rest are familiar to me in reproductions, I am astonished that at first sight I was bitterly disappointed. I felt nothing of the peculiar thrill which it is the property of art to give. The impression that Strickland's pictures gave me was disconcerting; and the fact remains, always to reproach me, that I never even thought of buying any, I missed a wonderful chance. Most of them have found their way into museums, and the rest are the treasured possessions of wealthy amateurs. I try to find excuses for myself. I think that my taste is good, but I am conscious that it has no originality. I know very little about painting. At that time I had the greatest admiration for the Impressionists. I longed to possess a Sisley and a Degas, and I worshipped Manet. Their works seemed to me the last word in painting.

I will not describe the pictures that Strickland showed me. Descriptions of pictures are always dull, and these, are familiar to all who take an interest in such things. Now that his influence has so enormously affected modern painting, Strickland's pictures, seen for the first time, would find the mind more prepared for them; but it must be remembered that I had never seen anything of the sort. First of all I was taken aback by what seemed to me the clumsiness of his technique. Accustomed to the drawing of the old masters, I thought that Strickland drew very badly. I knew nothing of the simplification at which he aimed. I remembered a still-life of oranges on a plate, and I was bothered because the plate was not round and the oranges were lop-sided. The portraits were a little larger than life-size, and this gave them an ungainly look. To my eyes the faces looked like caricatures. They were painted in a way that was entirely new to me. The landscape puzzled me even more. There were two or three pictures of the forest at Fontainebleau and several of streets in Paris; my first feeling was that they might have been painted by a drunken cab-driver. I was perfectly bewildered. The colour seemed to me extraordinarily crude. It passed through my mind that the whole thing was an incomprehensible farce. Now that I look back I am more than ever impressed by Stroeve's acuteness. He saw from the first time that here was a revolution in art, and he recognized in its beginnings the genius which now all the world allows.

But if I was puzzled and disconcerted, I was not unimpressed. Even I, in my colossal ignorance, could not but feel that here, trying to express itself, was real power, I was excited and interested. I felt that these pictures had something to say to me that was very important for me to know, but I could not tell what it was. They seemed to me ugly, but they suggested without disclosing a secret of momentous significance. They gave me an emotion that I could not analyse. They said something that words were powerless to utter. I fancy that Strickland saw vaguely some spiritual meaning in material things that was so strange that

he could only suggest it with halting symbols. It was as though he found in the chaos of the universe a new pattern, and were attempting clumsily, with anguish of soul, to set it down. I saw a tormented spirit striving for the release of expression. I turned to him.

“I wonder if you haven’t mistaken your medium”, I said.

“What the hell do you mean?”

“I think you’re trying to say something, I don’t quite know what it is, but I’m not sure that the best way of saying it is by means of painting”.

When I imagined that on seeing his pictures I should get a clue to the understanding of his strange character I was mistaken. They merely increased the astonishment with which he filled me. I was more at sea than ever. The only thing that seemed clear to me was that he was passionately striving for liberation from some power that held him. But what the power was and what line the liberation would take remained obscure. Each one of us is alone in the world. He is shut in a tower of brass, and can communicate with his fellows only by signs, and the signs have no common value, so that their sense is vague and uncertain. We seek pitifully to convey to others the treasure of our heart, but they have not the power to accept them, and so we go lonely, side by side but not together, unable to know our fellows and unknown by them.

The final impression I received was of his effort to express some state of the soul, and in this effect, I fancied, must be sought the explanation of what so utterly perplexed me. It was evident that colours and forms had a significance for Strickland that was peculiar to himself. He was under an intolerable necessity to convey something that he felt, and he created them with that intention alone. He did not hesitate to simplify or to distort if he could get nearer to that unknown thing he sought. Facts were nothing to him, for beneath the mass of irrelevant incidents he looked for something significant to himself. It was as though he had become aware of the soul of the universe and were compelled to express it. Though these pictures confused and puzzled me, I could not be unmoved by the emotion that was patent in them; and, I knew not why, I felt in myself a feeling that with regard to Strickland was the last I had ever expected to experience. I felt an overwhelming compassion.

Learning Activities

Skimming

3.2 After you have read the text answer these questions:

- Where’s the scene laid?
- How did the narrator find himself in the studio?
- How did he feel about Strickland’s pictures?

Scanning

3.3 Look through the extract another time and fill in the missing parts in the following sentences:

- a. The narrator looked about the studio with a feeling of...
- b. Strickland showed him about...canvases.
- c. It was the result of...years during which he had been painting.
- d. The pictures were of different genres. The smaller were...and the largest were.... There were about half-a dozen...
- e. At first sight the narrator was bitterly...
- f. Most of Strickland's canvases have found their way into..., and the rest are the treasured possessions of...
- g. The narrator had always found descriptions of pictures...
- h. First of all he was taken aback by...
- i. The plate in the still-life was not...and...
- j. The final impression the narrator received was...

3.4 Say in what situations the following sentences occur in the text:

- a. I missed a wonderful chance.
- b. ...my first feeling was that they might have been painted by a drunken cab-driver.
- c. I was more at sea than ever.

3.5 Comment on the following sentences through the multiple choice. Choose the answers you find more suitable.

1. But if I was puzzled and disconcerted, I was not unimpressed. "I was not unimpressed" implies that
 - a. the narrator was very much impressed
 - b. he was not impressed
 - c. something else
2. Though these pictures confused and puzzled me, I could not be unmoved by the emotion that was patent in them...

By writing "I could not be unmoved" the narrator means to convey the idea that

- a. he was greatly moved
- b. he was not moved
- c. something else

Try to explain what “something else’ might be.

-----*For Your Information*-----

Litotes is a stylistic device consisting in a peculiar use of negative constructions. A variant of litotes is a construction with two negations (see above: not unmoved, not unimpressed). Here two negatives make a positive. Two negatives are often used to suggest that language fails to adequately convey the writer’s /poet’s/ speaker’s feelings *to express the inexpressible*.

Related Activities

Word – study

3.6 Transcribe and practise the reading of these words:

studio	portrait	spiritual
museum	caricature	acute
easel	canvases	aware
genius	landscape	extraordinary
reproduction	possession	accept
technique	genre	increase

3.7 Rephrase the parts of the sentences that are italicised:

- I looked about the room with *curiosity*.
- I was *taken aback* by what seemed to me the clumsiness of his technique.
- *Accustomed* to the drawing of the old masters...I thought that Strickland drew badly.
- I *longed to* possess a Sisley and a Degas, and I *worshipped* Manet.
- It was evident that colours and forms had a significance for Strickland that was *peculiar to* himself.
- When I imagined that on seeing his pictures I should *get a clue to the understanding* of his strange character I was mistaken.
- At that time I *had the greatest admiration for* the Impressionists.
- I was more *at sea* than ever.

3.8 Use the italicised words and phrases in sentences of your own.

3.9 Suggest the Russian for the following:

easel, amateur, still-life, landscape, an ungainly look, to be taken aback, at first sight, the last word in painting, incomprehensible, lopsided, now that.

3.10 Suggest words or phrases which mean roughly the same as:

a glance, greatly, to stir smb. deeply, to get used to, to hide, to open, boring, ordinary, important.

3.11 Give the opposites:

mature, wealthy, to accept, commonplace, powerless, cheerful, unconscious, incomprehensible, indifferent, to reveal.

3.12 Find the odd adjective out: bare, empty, clumsy, nude, naked.

What is the difference in the meanings of the remaining 4 adjectives?

3.13 Fill in the missing words from the above list (See:3.12)

1. His head was...
2. She dipped her...arm in the hot water.
3. The fields were...of trees.
4. She posed in the...for the artist.
5. The house was...I could easily see it with the...eye.

3.14 Several genres of painting are mentioned in the above text. They are: landscape, portrait, still-life. Continue the list.

3.15 Write the three forms of the verbs:

to seek, to show, to accept, to convey, to become, to conceal, to feel, to hold, to sell, to hide, to reject, to increase, to find, to found..

3.16 Write the corresponding nouns:

curious, wealthy, significant, clumsy, peculiar, to excuse, to recognize, to possess.

3.17 Study the meanings and the distribution of the verb “to seek”. Illustrate them with your own examples.

3.18 Find the odd verb out:

to puzzle, to bewilder, to encourage, to confuse, to disconcert. Explain the difference in the meanings of the remaining 4 verbs. Make a short report on it to your fellow-students. Supply it with the examples from the text.

Grammar Points

3.19 Look at the following sentences from the text. Make commentaries on the italicised parts.

I wish I could say that I recognised at once their beauty and their great originality (implies that...)

It was *as though he found* in the chaos of the universe a new pattern, and were attempting, clumsily, with anguish of soul, to set it down (implies that...)

It was *as though he had become aware* of the soul of the universe and were compelled to express it.(...)

Say through what grammatical means the implied ideas are expressed.

3.20 Use the above sentences in three situations based on the text.

Speaking Activities

3.21 In the name of the narrator say about your visit to Strickland’s studio.

3.22 Try to give your explanation why Strickland wasn’t recognised by his contemporaries.

Follow Up Activities



3.23 You’ve just returned from an exhibition of modern art. Write to your friend telling him/her about it.

In your letter describe what you saw and write what how you felt about different exhibits and why.

Helpful language:

To find... extremely/ quite/ totally puzzling/ disconcerting/ baffling/bewildering; to be taken aback; to look to smb. Like caricatures; incomprehensible scribbles and scrawls; meaningless combinations of geometrical figures; variegated smears of paint; crude lines; etc.

Part 4 LISTENING
COMPREHENSION

A Sad Story

4.1 Pre-Listening Activities

- a. Remember the name of the main character:

Augustus Pokewhistle

- b. Look at these word-combinations you are going to hear in the story:

- to paint the country – to paint the landscape;
- to study under (great painters)
- a sample bottle, etc. – specimens of the quality, style, etc. of goods offered for sale by trade firms.

- c. Note that the age of 21 in English law is the age at which a person comes to enjoy full legal rights.

4.2 While-Listening Activities

Think what the message of the story is. What was actually wrong with Augustus?

Learning Activities

4.3 Listen to the story once. Then answer the following comprehension questions:

1. Where was the scene laid?
2. Who did Augustus find at his bedside on waking up?
3. Whom did he take the unexpected visitor for?
4. Why did Augustus start telling the stranger the story of his life?
5. How did it happen that Augustus took up painting?
6. Was he a success?

7. How did Augustus explain his failure?
8. Why did the stranger keep interrupting him?
9. What was the purpose of the stranger's visit?

4.4 Listen to the recording again. Complete the sentences through the following multiple-choice endings:

1. From his childhood it was clear that Augustus
 - a. was a commonplace child
 - b. had a good ear for music
 - c. was not an ordinary boy
 - d. had all the makings of an actor
2. Augustus won a prize for a drawing at the age of
 - a. five
 - b. seven
 - c. seventeen
 - d. twenty-one
3. Augustus won a prize for a drawing of
 - a. an animal
 - b. his room
 - c. his yard
 - d. a lake
4. But Augustus had intended his drawing to represent
 - a. an early morning in the woods
 - b. sunrise over the Thames
 - c. sunset over London
 - d. the outskirts of London
5. At the age of 21 Augustus started business as

- a. a landscape-painter
 - b. a battle-scene painter
 - c. a painter of people
 - d. a genre painter
6. Then Augustus turned from painting people to painting
- a. animals
 - b. the sea
 - c. city-scapes
 - d. the country

7. Augustus had little money left and he decided
 - a. to give up his struggle
 - b. to paint for money
 - c. to look for another job
 - d. to take up medicine
8. He determined to draw
 - a. illustrations for books
 - b. animals for zoo guides
 - c. pictures for newspapers
 - d. funny pictures for newspapers
9. After Augustus had sent his drawings to the newspapers he
 - a. got his drawings back
 - b. got a lot of money
 - c. gained recognition
 - d. was taken on as a caricaturist
10. Augustus tested the drawings he got back on
 - a. art critics
 - b. art students
 - c. amateur painters
 - d. the cat
11. In the end Augustus tried drawing for
 - a. magazines
 - b. cinemas
 - c. advertisements
 - d. hospitals
12. The visitor had come

- a. to take Augustus' bed away
- b. to take Augustus to the hospital
- c. to make Augustus go through a course of treatment for the weak heart
- d. to take Augustus for a walk.

4.5 Take notes from the recording which will enable you to comment on the things that led to Augustus' failure. Arrange them in four columns:

Stages in the artist's career	Genre	Other details	Results
--	--	--	--
---	---	---	---

Related Grammar Points

Subjunctive II Present ***in Subordinate Subject Clauses***

4.6 Study the following sentences based on "The Sad Story". Make similar commentaries.

- It was high time Augustus understood what was actually wrong with him. /but he didn't/
- It was high time Augustus paid for his bed. /..../
- Augustus felt it was time he told someone the story of his life. /..../

It's	high	time ...	understood/paid
It was	about		

4.7 Make up several other sentences on analogy. Use them in situations.

Related Speaking Activities

4.8 Make a summary of Augustus Pokewhistle's story. Use the notes from 4.5.

4.9 Draw Augustus's character-sketch.

4.10 Group Work

Get into groups of three-or four. Discuss these opinion questions:

What is the point of the story?

What was actually wrong with Augustus? (See 4.2)

What makes a successful painter?

Choose a spokesman from each group to make a *summary* of your discussion.

Related Writing Activities

4.11 Write either a continuation of Augustus' story or a letter from the clerk from the furniture shop to his friend about his visit to Augustus Pokewhistle.

Follow Up Activities

4.12 Remember some other stories/plays/films/books, etc. About painters/poets/playwrights/actors, etc. like Augustus.

Part 5 INTENSIVE READING

R. Goldberg

Art For Heart's Sake

Reuben Lucius Goldberg (1883 – 1970), an American sculptor, cartoonist and writer was born in San Francisco. After graduating from the University of California in 1904 he worked as a cartoonist for a number of newspapers and magazines. He produced several series of cartoons all of each were highly popular.

Among his best literary works are "Is There a Doctor in the House?" (1929), "Rube Goldberg's Guide to Europe" (1954) and "I Made My Bed" (1960).

5.1 Read the text

“Here, take your pineapple juice,” gently persuaded Koppel, the male nurse.

“Nope!” grunted Collis P. Ellsworth.

“But it’s good for you, sir.”

“Nope!”

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. “I can’t do a thing with him,” he told the doctor. “He won’t take his pineapple juice. He doesn’t want me to read to him. He hates the radio. He doesn’t like anything!”

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that railroad in Iowa. The one before that came from the excitement engendered by the disintegration of the happy Package chain of grocery stores which he had acquired at a fabulous price. All of his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

Collis P. Ellsworth sat in a huge over-upholstered chair by the window. He looked around as Doctor Caswell inquired, “Well, how’s the young man today?”

“Umph!” grunted the figure in the chair in a tone like a rasping cough with all the implications of a sneer.

“I hear you haven’t been obeying orders”, the doctor chided.

“Who’s giving me orders at my time of life?”

The doctor drew up a chair and sat down close to the old man.

“I’ve got a proposition for you”, he said quietly.

Old Ellsworth looked suspiciously over his spectacles. “What is it, more medicine, more automobile rides to keep me away from the office?”

“How’d you like to take up art?” The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient’s heart.

But the old gentleman’s answer was a vigorous “Rot!”

“I don’t mean seriously”, said the doctor, relieved that disaster had been averted. “Just fool around with chalk and crayons. It’ll be fun.”

“Bosh!”

“All right.” The doctor stood up. “I just suggested it, that’s all.”

Collis P. Sucked his gums and his wrinkled chin bobbed up and down. "Where'd you get this crazy idea, anyway?"

"Well, it's only a suggestion."

"But, Caswell, how do I start playing with the chalk – that is, if I'm foolish enough to start?"

"I've thought of that, too. I can get a student from one of the art schools to come here once a week and show you. If you don't like it after a little while you can throw him out."

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man – Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living-room. Collis P. Ellsworth looked at him appraisingly.

"Sir, I'm not an artist yet," answered the young man.

"Umph!"

Swain arranged some paper and crayons on the table.

"Let's try and draw that vase over there on the mantelpiece", he suggested. "Try it, Mister Ellsworth, please."

"Umph!" The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. "There it is, young man," he snapped with a grunt of satisfaction.

"Such foolishness. Poppycock!" Frank Swain was patient. He needed the five dollars. "If you want to draw you will have to look at what you're drawing, sir."

Old Ellsworth squinted and looked. "By gum, it's kinda pretty. I never noticed it before."

Koppel came in with the pronouncement that his patient had done enough for the first lesson.

"Oh, it's pineapple juice again," Ellsworth mumbled.

Swain left.

When the art student came the following week there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman's eyes as he asked elfishly. "Well, what do you think of it?"

“Not bad, sir,” answered Swain. But it’s a bit lop-sided.”

“By gum,” Old Ellsworth chuckled. “I see. The halves don’t match.” He added a few lines with a palsied hand and colored the open spaces blue like a child playing with a picture book. Then he looked towards the door. “Listen, young man,” he whispered, “I want to ask you something before old pineapple juice comes back.”

“Yes, sir,” responded Swain respectfully.

“I was thinking could you spare the time to come twice a week or perhaps three times?”

“Sure, Mister Ellsworth.”

“Good. Let’s make it Monday, Wednesday and Friday. Four o’clock”.

Koppel entered and was flabbergasted when his patient took his pineapple juice without a whimper.

As the weeks went by Swain’s visits grew more frequent. He brought the old man a box of water-colors and some tubes of oils.

When Doctor Caswell called, Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing-gown. He would not allow his valet to send it to the cleaner’s. He wanted to show the doctor how hard he’d been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency. No more crazy commercial gyrations to tax the strength of a lampering old heart. Art was a complete cure for acute financial deterioration.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan, the Museum of Modern Art and other exhibits with Swain. An entirely new world opened up its charming mysteries. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color Ellsworth executed a god-awful smudge which he called, “Trees Dressed in White.” Then he made a starting announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery!. For the Summer show at the Lathrop Gallery was the biggest art exhibit of the year in quality, if not in size. The life-time dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his “Trees Dressed in

White”, which resembled a gob of salad dressing thrown violently up against the side of a house!.

“If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We’ve got to stop him,” groaned Koppel.

“No,” admonished the doctor. “We can’t interfere with him now and take a chance of spoiling all the good work that we’ve accomplished.”

To the utter astonishment of all three – and especially Swain “Trees Dressed in White” was accepted for the Lathrop show. Not only was Mister Ellsworth crazy, thought Koppel, but the Lathrop Gallery was crazy, too.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the gallery one afternoon and blushed to the top of his ears when he saw “Trees Dressed in White”, a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful. Every time Swain entered the room, he found Ellsworth chuckling. May be Koppel was right. The old man was crazy. But it seemed equally strange that the Lathrop committee should encourage his insanity by accepting his picture.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room.. “Read it to me,” requested the old man. “My eyes are tired from painting.”

“It gives the Lathrop Gallery pleasure to announce that the First Lathrop Prize of \$1.000 has been awarded to Collis P.Ellsworth for his painting “Trees Dressed in White.”

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said “Congratulations, Mister Ellsworth. Fine, fine... See, see...Of course, I didn’t expect such great news. But, but – well, now, you’ll have to admit that art is much more satisfying than business.”

“Art’s nothing”, snapped the old man. “I bought the Lathrop gallery last month.”

Notes:

1. jerkwater (Am. colloq.) – small, unimportant;
2. rot (sl.) – foolish remarks of ideas;

3. bosh (sl.) – empty talk, nonsense;
4. gob (sl.) – a mass of smth. sticky;
5. umph /ʌmf/ - an interjection expressing uncertainty or suspicion;
6. poppycock – foolish nonsense.

Learning Activities

Skimming

- 5.2. Account for the title of the story.
- 5.3. Divide the story into logical parts and entitle each of them.

Scanning

- 5.4. Complete the following sentences in your own words:
 - a. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he...
 - b. "I've got a proposition for you. How do you like...?"
 - c. Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and...
 - d. Swain arranged some paper and crayons on the table. "Let's try and draw...", he suggested.
 - e. "Listen, young man," the old man whispered, "I want to ask you something. I was thinking..."
 - f. The treatment was working perfectly. The doctor thought it safe to allow Ellsworth...
 - g. The old man displayed an insatiable curiosity about...
 - h. Then Ellsworth made a startling announcement...
 - i. To the utter astonishment of all three-and especially Swain...
 - j. Two days before the close of the exhibition a special messenger brought a letter which announced that...

k. “Art’s nothing,” snapped the old man. “I...”

5.5. Answer these questions:

1. Why did the doctor suggest that Mr. Ellsworth should take up art?
2. What proves that Mr. Ellsworth had no talent at all?
3. How did Frank Swain teach him?
4. Did he see that the old man had no talent? Why didn’t he stop teaching him?
5. Did the old man show an interest in his art lessons? Was he making any progress?
6. What kind of a picture did he paint?
7. Did Frank Swain think highly of it?
8. Why was the painting accepted for the Lathrop Show and why was Mr. Ellsworth awarded the First Landscape Prize for it?

Related Activities

Word Study

5.6. Transcribe and practise the reading of the following words:

fabulous	to accept	exhibit
curious	to liquidate	exhibition
frequent	to frequent	comment
variegated	to purchase	committee
insatiable	to resemble	curiosity
entire	to excite	doubt
mature	to comment	smear
noticeable	to award	crayon
inconspicuous	to exhibit	vase
distinguished	to giggle	bowl

to encourage tuition

5.7. Rephrase the italicized parts of sentences:

- But he had *to be kept from* buying things.
- How would you like *to take up art*?
- Ellsworth looked at him *appraisingly*.
- He *ran an elevator* at night *to pay tuition*.
- ...there was a drawing on the table that *had a slight resemblance* to the vase.
- The halves *don't match*.
- As the weeks went by Swain's visits grew more *frequent*.
- The treatment *was working perfectly*.
- Art was a complete cure for *acute financial deterioration*.
- The old man *displayed an insatiable curiosity* about the galleries and the painters who exhibited in them.
- How *were* the galleries *run*?
- *To the utter astonishment* of all three... "Trees Dressed in White" *was accepted for* the Lathrop Show.

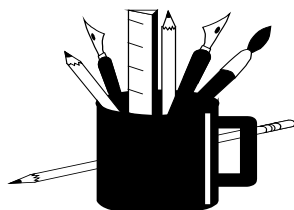
Translate the italicised words and expressions. Make up your own sentences with them.

5.8. Find in the text the synonyms for:

at an incredible price, wealth of colours, very greedy, to choose, great surprise, crooked, sharp, to show, to gain, to suit, to be similar to, to be in smb.'s way.

5.9. Suggest the opposites for:

conspicuous, graceful (lines), straight, gloomy, rudely, safe, rare, efflorescence, to obey, to connect, to reject, to differ, to fail.



5.10. Continue the list of the artist's paraphernalia from the text and your memory: brushes, pencils.

5.11. Write the three forms of the verbs:

to run, to draw, to display, to need, to leave, to grow, to shake, to keep, to persuade, to find, to flee.

5.12. Consult an explanatory dictionary for the meanings of the verb “to run”. Make up a short report about its polysemy.

Comment on the meanings of the verb “to run”:

1. He’s a physicist, really. But he runs a clinic for disorders of the lungs.
2. The blood ran down his cheek a little way.
3. “The Old Homestead” was running there, but the person to whom she was referred was not to be found.
4. He learnt from her that the classes ran from October to May.
5. Peaceful methods meant, they saw, that the companies would soon run all their cars.
6. The story runs as follows...
7. The company was not attempting to run cars after nightfall.

5.13. After the definitions, your dictionary lists many expressions with “run”. Write them out and use them in sentences of your own.

5.14. Fill in the blanks with the appropriate expression from 5.14.

Example: I... my old friend in Moscow last year.

I ran across my old friend in Moscow last year.

1.It being foggy, the lorry...a telephone post. 2.I...of sugar. 3.I...to a neighbour’s flat to borrow some sugar. 4.I may...him in Paris. Would you like me to let you know about him? 5.”You don’t like me. You’re always...”. 6.He...his grammar test before handing it in. 7.If we don’t leave soon she will...for hours.

5.15. Explain the difference between the verbs “to suggest”, “to offer”. Use them in sentences. Fill in the missing verbs:

1.I...that we should bring the meeting to an end. 2.He ...ed to help me. 3.I have been...ed a job at the University. 4.Can you...where I could park my car? 5.They...ed a reward for the return of the canvas.

5.16. Give related words and learn them.

<i>Noun</i>	<i>Verb</i>
-------------	-------------

--	draw
--	paint
exhibition	*--
--	*display
--*	*comment
purchase	--
--*	resemble
--	suggest
variety*	--
--	announce
--	show

<i>Noun</i>	<i>Adjective</i>
order	--
--	*curious
colour	--
doubt	--
--	commercial
--	*fabulous
suspicion	--
--*	*frequent
shake	--

Use the above marked words in sentences of your own.

5.17. The word “art” modifies the noun “institute”.

What other nouns can this word modify?

5.18. Suggest the English for:

удержать от покупки, заняться живописью, многообещающий художник, заплатить за обучение, иметь слабое сходство с..., часто

посещать, баснословные цены, художественная школа, цветные мелки, коробка с акварельными красками, тюбики с масляными красками, грубые линии, грациозные линии, богатство красок, проявить неустанный интерес, руководить галереей, представить на выставку, зрелый художник, быть принятым на выставку, в незаметном месте, комментировать ч.-л., присудить приз, покраснеть до кончиков ушей.

5.19. Match the following English idioms with their Russian equivalents:

A. to paint smb. black	1.тратить силы попусту
B. to paint the lily	2.подать в яркой, сенсационной форме
C. to paint smb. with his warts	3.сойти со сцены
D. to paint smth. red	4.представлять ч.-л. в розовом свете
E. to pass from the picture	5.изображать к.-л. без прикрас
F. to paint smth. in bright colours	6.стараться очернить к.-л.
G. to paint the town red	7.представить ч.-л. в мрачном свете
H. to be high up in the picture(s)	8.быть на высоте положения, преуспевать
I. to paint smth. in dark colours	9.предаваться веселью, дебоширить, устроить шумную попойку

Study these idioms and try to use them in situations. Comment on this proverb:

The devil is not so black as he is painted.

Is there a proverb similar to this in your native language? Do you know any other English proverb that has the devil blacker than he is? Under what circumstances?

Speaking Activities

5.20. Act as Frank Swain.

- Say about Mr.Ellsworth as your art student. Speak about your drawing lessons.
- Say why you took Mr. Ellsworth to the Lathrop Gallery and what came out of it.

5.21. Act as Dr.Caswell. Explain how the idea that Mr. Ellsworth should take up art came to you and what came out of it.

5.22. Make up and act out conversations between:

- a. Mr. Ellsworth and the doctor;
- b. Dr. Caswell and Gudson Livingston, head of the Atlantic Art Institute;
- c. Mr. Ellsworth and Frank Swain during the drawing lessons;
- d. The two giggling students in the Lathrop Gallery;
- e. Dr. Caswell and Frank Swain after the First Landscape Prize was awarded to Mr. Ellsworth.

Group Work

5.23. Discuss these opinion questions: Can art be a cure for some disease? Why was the story entitled “Art for Heart’s Sake?” An allusion to what doctrine is present in it?

----For Your Information----

An Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

Teacher- Oriented Activities

5.24. Isn’t it a curious story for kids at school? In no more than 600 words adapt “Art for Heart’s Sake” for the eighth- form pupils.

Group Project Work

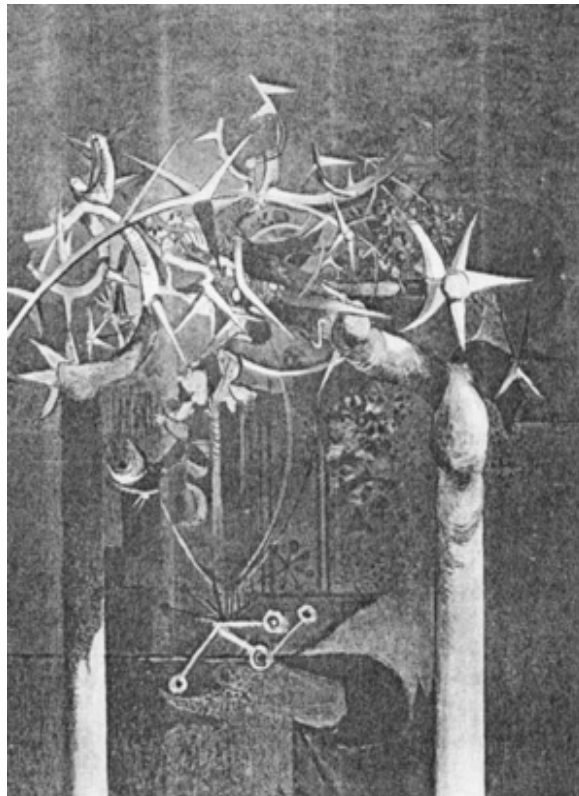
5.25. Get ready for the stage-adaptation of “Art for Heart’s Sake”.

Prospectus. Critical Reviews

A. Prospectus

6.1 Read the following prospectus and answer these questions:

1. What's its function?
2. Where does it invite its readers to?
3. When and where is the exhibition held?
4. Whose works are on display?
5. What other information does this prospectus supply its readers with?



Tate gallery

Graham Sutherland

19 May – 4 July 1982

This exhibition – the largest and most comprehensive ever held of the work of Graham Sutherland (1903 – 1980) was being planned at the time of his death. It contains the cream of his work of all periods, and has been arranged, so as to give each room a distinctive character.

It begins with a group of the early etchings with which he first made his reputation, including almost all those in the tradition of Samuel Palmer. After giving up etching soon after 1930, he turned to painting but did not begin to find his way as a painter until 1934 when he made his first visit to Pembrokeshire. Then followed such remarkable works as “Gorse on Sea Wall” and “Entrance to a Lane”, in which landscape forms, seen in isolation, sometimes take on a visionary and metaphoric character, and in which his power as a colourist first becomes manifest. A whole room is devoted to his drawings and paintings of bomb damage, blast furnaces and tin mining done as an official war artist, and another to the principal studies for the “Origins of the Land” and for his huge tapestry in Coventry Cathedral, including the cartoon the weavers used to work from. There is also a room with a selection of his most famous portraits, including those of Somerset Maugham and Helena Rubinstein, and the finest study for the destroyed portrait of Sir Winston Churchill.

The works of the immediate post-war period, including several of his “Thorn Trees” and “Thorn Heads”, are grouped around the great “Crucifixion” of 1946 from St. Matthew’s, Northampton, which has never been seen outside the church before. Regular visits to the South of France, where he eventually bought a house in 1955, led first to the use of brilliant colours and a preoccupation with Mediterranean motifs such as palm palisades, vine pergolas and cicadas, then from 1949 to about 1957 to a series of “Standing Forms”. However his late works, from 1968 onwards, were again devoted mainly to Pembrokeshire themes, especially motifs taken from the small estuaries at Sandy Haven and Picton in the southern part of the country. Many of these late paintings come from Italian collections and have never before been seen in this country; they should be something of a revelation.

B. Critical review

Below you’ll find an article from an English newspaper.

Skimming

6.2 Before you read the article look at its headline and answer these questions:

- What kind of newspaper article is it?
- Where and when was it published?

- Who's the author?
- What's the subject of the article?
- What does it examine and evaluate?
- How does the reviewer evaluate the painter? Why do you think so?

6.3 Now skim through the text and then say:

- Where was the exhibition held?
- What kind of exhibition was it? What was it remarkable for?
- What does the reviewer think of the exhibition and of the art of Graham Sutherland?

The Sunday Times, 23 May 1982

The intelligent dandy

Marina Vaizey on the art of Graham Sutherland

Two aspects of the work of Graham Sutherland, OM (1903 – 1980), whose largest retrospective exhibition ever is at the Tate Gallery, have entered the vocabulary of British art. One is his memorable series of portraits of the human sacred monster, starting with Somerset Maugham (1949).

Sutherland preferred to paint the old, the rich and the powerful, on whose faces the memories of personal and public anguish, effort and achievement are startingly visible. It was on the faces of his subjects that Sutherland concentrated. Astonishingly, for such an incisive draughtsman, he never was able to satisfactorily paint the human figure.

The other side of Sutherland, strikingly demonstrated in his major painting for the Festival of Britain, "The Origins of the land"(1951), in which semisurreal creatures, like anthropomorphised fragments of stony landscape come into a half life, was the ability to mythologise landscape elements: gnarled tree roots, stones, rocks, hedges, thorny and spiky plants.

Sutherland's ambition was, on the one hand, to be the English Picasso with an international reputation; and on the other, to demonstrate in paint the spirit of place which infuses the visible world. The Tate's huge exhibition explores his entire career: the early neoromantic, finely detailed etchings, the brilliant posters

for Shell and London Transport; the primely decorous yet highly successful excursions into the applied arts with designs for china, glass and stamps; and the late work: the splashy, animated prints illustrative of bees and bestiaries, and the decorative Pembrokeshire landscape fantasies of the 1970s.

The majority of the paintings on view, in particular many from the time he spent living in the South of France, are thinly painted (with the result that they often look better in reproduction than in reality), and the invention, too, wears thin. The portraits are mannered. His own self-portrait – head and hand – is an elegant portrayal of the artist as an anxious, intelligent dandy.

In the landscapes, which became wearily repetitious, the formula was to find extravagant and grotesque shapes. Sutherland, banishing the animal world almost completely, accomplished with fragments of landscape, the quirks, oddities, characters, forms and “presences” of nature. He was ambitious to work on a large scale but produced, in the event, larger-scale compositions which confusingly fly all over the place, exemplifying chaos rather than controlling it.

What Sutherland might have been is most poignantly shown where he was circumscribed by reality. Thus the early bespoke work in the applied arts has a piquant interest because of the cleverly subdued element of strangeness’ of otherness, which points up the surprise of the ordinary. And, in spite of the unavoidable comparison, not always to Sutherland’s discredit, with Henry Moore, Paul Nash and John Piper, his drawings and watercolours were outstanding: small scale yet captivatingly vivid, mostly done during the war.

The interesting question is why this major minor master is thought in Britain to be a “great” artist. He had backers – Lords Clark and Beaverbrook – who could and did authenticate his work in different ways for the British public. It may be that he domesticated surrealism, marking the strange feel safe, acceptable, familiar, and that in the process he unconsciously played on the profound British feeling for landscape. It turns out to be modern art for the back garden, tamed and tidy, full of unexpected things, where the imagination has room to grow. The slick unreality of the bulk of his work made an *acceptable* version of “advanced” art. This major exhibition shows a thin yet ardent talent stretched to breaking point.

Scanning

6.4 Read through the critical article again. Following the paragraphs say briefly what each of them says to you.

6.5 The exhibition explores Sutherland’s entire career. Write out and study the names of the works of art it explores.

6.6 Write out and arrange into two columns the words and word-combinations with which the author evaluates Graham Sutherland's portraits and landscapes.

Sutherland's portraiture

Sutherland's landscapes

6.7 Comment on the following:

- a. Sutherland's ambition was...to be the English Picasso with an international reputation;
- b. The majority of the paintings on view...are thinly painted, and the invention, too, wears thin;
- c. The interesting question is why this major minor master is thought in Britain to be a "great" artist;
- d. He had backers – Lords Clark and Beaverbrook.

6.8 Explain the meaning of the following phrases from the above article and read out the sentences with them:

a retrospective exhibition; large-scale compositions; the unavoidable comparison; mannered portraits; wearily repetitious landscapes.

6.9 Complete the following sentences from the text:

- a. Two aspects of the work of Graham Sutherland have entered the vocabulary of the British art. One is his memorable series of...The other side of Sutherland... was the ability to...
- b. Sutherland's ambition was, on the one hand, ...and on the other,...
- c. The Tate's huge exhibition explores his entire career: ...
- d. His own self-portrait – head and hand – is an elegant portrayal of the artist as...
- e. And, in spite of the unavoidable comparison, not always to Sutherland's discredit, with Henry Moore, Paul Nash and John Piper, his drawings and watercolours were outstanding:...

Related Activities

6.10 Say what you have learnt about Graham Sutherland from the prospectus and the critical review.

6.11 Give an oral summary of the review.

Follow Up Activities

6.12 Go to a one-man exhibition and in no more than 700 words write a critical review of it.

----For Your Information----

Art exhibitions may be of different kinds:

One-man exhibition	– персональная выставка
Permanent exhibition	– постоянная выставка
Special exhibition	– временная выставка
Travelling exhibition	– передвижная выставка
Centenary (bicentenary, tercentenary, etc.) exhibition	– выставка, посвященная столетию (двухсотлетию и т.п.) со дня рождения художника)

Part 7 PRACTISING READING TECHNIQUE

7.1 Read the following short dialogue

The setting: Jerry and Judy are visiting the famous London National gallery

Jerry: Shall we go on a conducted tour, or go round by ourselves?

Judy: Oh, let's go round on our own. Then we can stop and look at the things we want to see. I can't stand going round with a group.

Jerry: Yes, I know. But some of the guides are very interesting, and in any case we don't know our way round yet. We haven't got a guide book either. So why don't we join a group, and then if we get bored we can easily go off on our own

Judy: All right. I suppose it would be better to start off with a guide...

7.2 Answer these questions:

- What's the subject of the above conversation?
- What are the ways of going round art galleries?
- Which way does Judy prefer? Why?
- Is Jerry of the same opinion? Why? (not)?

- Where do your preferences lie? Why?

Jerry and Judy liked the conducted tour so much that they decided to go to the art gallery bookshop and bought a slide book “Masterpieces of British Painting”

7.3 Now look at several reproductions from the slide book and then skim through the commentaries that follow. Try to identify the paintings and their descriptions.

National Gallery

Slide Books

Masterpieces of British Painting

Cecil Gould



A. William Hogarth. The Shrimp Girl

The girl is shouting to people in the street to buy the shrimps which she balances on her head (it is necessary to take it on trust that they are shrimps as they are only sketchily indicated; but the cup for shovelling them out is unmistakable). It is possible that she steadies them with her right hand though this is truncated by the edge of the picture.

The popularity of this picture in the present century is connected with the fact that it is unfinished. It may therefore seem more spontaneous and likely to communicate with us more directly than, for example, the highly elaborate pictures which Hogarth called “Marriage a la Mode” (which normally hang near it in the National Gallery). The liveliness of the image depends partly on the rapid brushwork, partly on the twist in the seller’s body and partly on the animation of her eyes and mouth.

Though trading conditions at the time it was painted would probably not have enabled so unfinished a picture to be offered for sale that does not mean that it was not appreciated. On the contrary, the painter’s wife is likely to have taken a fancy to it, as it is first mentioned in 1781 in her possession.

We do not know if Hogarth intended to finish this picture. If on the other hand he meant it as a sketch for another one nothing is known of the outcome.

B. Thomas Gainsborough. Mr. And Mrs. Andrews

The idea of showing elegantly dressed young people – usually lovers – in the open air against a background of grass and trees and hills had been particularly associated with Giorgione in Italy in the 16th century and with Watteau in France in the 18th. Though Gainsborough had not been either to Italy or France he had indirect knowledge of Watteau through the engravings of Gravelot and through the work of English painters such as Hayman who had themselves been influenced by this strain.

In this picture, painted around 1750, when the artist was still in his early 20’s the mood is nevertheless quite different from either Giorgione or Watteau. Though it could be called pastoral there is nothing Arcadian about it. The couple are not lovers, but husband and wife. And the landscape is that of East Anglia treated realistically – even to the imminent threat of rain. The corn has already been cut, though some of it has yet to be collected. And nothing could be less Arcadian than the mood of young Mrs. Andrews. A shrewish wife, if ever there was one, she has fluffed out her beautiful blue dress for the benefit of the painter, and by so doing left no room for her easy-going husband to sit down. He, by the look of him, will soon run to fat. She, we know, was only to reach the

middle age. Both the figures and the landscape are ravishingly painted but the balance between them is not entirely firm. The figures are not so much in the landscape as on the edge of it and the two elements take up an equal amount of the picture space.

C. John Constable. Weymouth Bay.

The development, early in the 19th century, of oil paints in tubes made it possible for the landscape artist to paint in oils on the spot. Previously, owing to the elaboration and mess of the paint-grinding process, he had normally been obliged to do all his oil painting in the studio and to rely on drawings and water-colour sketches. It is astonishing – almost unbelievable – how the Dutch, for instance, had contrived to natural tones in their landscapes with this disability, and in every way understandable that the 19th century should have seen the rise of the small landscape painted in oils. In the case of the large, finished composition artists continued to work in the studio.

In the Constable's Weymouth Bay the tones are so true to nature, and so little attempt has been made to "arrange" the elements in it into a formal composition that we may guess it was painted on the spot. For one thing, the statutory human beings are more or less dispensed with. Only one figure is included, and that is so small – in the middle distance – that we cannot tell if it is a man or a woman.

As there are no trees, but only bushes, we cannot be sure what the season was. Constable was in this part of the world (on his honeymoon) in the month of October. The strong wind suggested by the patterns in the clouds and the imminent likelihood of heavy showers inherent in the dark patches would accord with October, although, in England, by no means confined to it...

D. John Constable. The Cenotaph

Unlike Constable's Weymouth Bay, which looks as though it were painted on the spot, the Cenotaph was painted in Constable's studio, many years after he visited the spot. It was his last exhibited work. Like the Weymouth, the season is meant to be the autumn. The leaves are turning, and a gusty wind drives the clouds across the sky. Small areas of both cloud and blue sky are visible between the leaves as well as bigger ones at the top and on the left. The execution is more confident and even mannered than usual with Constable. Some of the paint looks as though it were applied with a palette knife and everywhere little flecks of white paint suggest points of light. The general mood is stormy.

The subject of the picture is a monument erected to the memory of Sir Joshua Reynolds by Constable's patron, Sir George Beaumont in the grounds of his house. The first stone of this memorial was laid in 1812. Wordsworth wrote a poem about it. Constable visited the spot in 1823 and did a quick drawing. Sir George Beaumont died in 1827. Constable wrote in 1833 that he had laid the painting aside for the moment. He exhibited it at the Royal Academy in 1836 and died in 1837.

The bust on the right is evidently meant to represent Raphael, and the one on the left Michelangelo, they being special objects of Sir Joshua Reynolds's admiration.

7.4 Listen to the recordings of the above texts in the laboratory. Try to imitate the intonation and rhythmical patterns of the master voice.

7.5 Choose one of the texts for expressive reading in class.

Related Activities

Word study

7.6 Write out from the above texts the topical vocabulary.

7.7 Explain the meaning of the following words and phrases:

to paint/to be painted on the spot, to portray smb. against a background of (grass and trees), to be ravishingly painted, painted around 1750, a palette knife, brushwork, a sitter.

7.8 Use the words and phrases in sentences of your own:

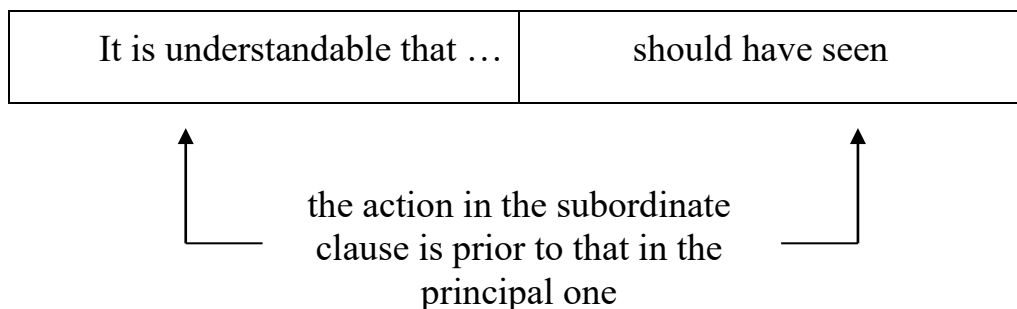
to appreciate (a picture), to paint smb. in a landscape, to be painted against a background of..., to be treated realistically, various shades of (grey).

Grammar Points

The Suppositional Mood

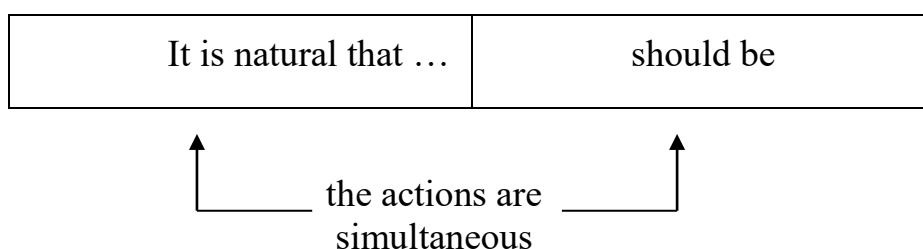
7.9 Look at the following sentences from the texts above.

It is understandable that the 19th century should have seen the rise of the small landscape painted in oils.



Compare:

It is natural that Hogarth's portrait of a shrimp girl should be permeated with love and inspiration.



Follow Up Activities

Reading

7.10. Below you'll find reproductions and commentaries on the selected masterpieces of impressionism and post-impressionism displayed at the exhibition in the Washington National gallery of Art in 1990.

Henri Fantin-Latour

(1836-1904)



Roses and Lilies

"In our beginnings, Fantin, Whistler and I were all on the same road, the road from Holland," wrote Edgar Degas in an assessment of his own artistic origins. Fantin-Latour remained the most faithful of the group to the inspiration of their student days. From his well-known group portraits to delicate floral still-lives such as this, the artist's vision remained firmly within the conservative tradition of Dutch and French Old Master painting.

Against a subtly painted warm brown background, Fantin placed four stems of lilies rising from an ordinary glass vase. Each of the blossoms is carefully observed, as are the nine roses in the

footed vase to the lower left. According to his own accounts, the painter used fresh-cut flowers, which he rendered quickly and confidently to capture the freshness of his subject.

Fantin–Latour’s spare composition and elegant simplicity were most highly appreciated by a Victorian clientele accustomed to the painstaking realism of the pre-Raphaelite style. By the time *Roses and Lilies* was painted, the artist had been producing small flower pieces for the English market for more than twenty-five years.

Edgar Degas

(1834-1917)

At the Milliner’s



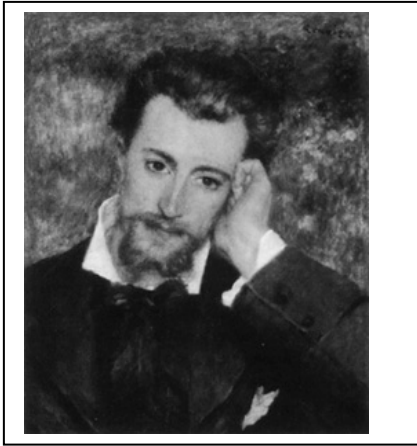
Edgar Degas was born into an affluent and cultivated Parisian family. Beginning in 1862 he was part of the circle of avantgarde artists and critics that congregated around Edouard Manet, a group devoted to the depiction of modern life. Among Degas’ favourite subjects were milliners, ballet dancers, laundresses, and cafe’ singers. His pictures were never mere transcription, but

careful distillations of the characteristic gestures, poses, and environments of women at work and leisure. “No art is less spontaneous than mine,” Degas explained. “Nothing in art must look like an accident – not even motion.”

“At the Milliner’s” is from a series of highly finished pastels Degas executed in the early 1880s. In these works, the figures dominate the composition and are caught in awkward or unusual positions; the viewer is pressed close to them, as if eavesdropping or in a position of intimacy; and the radical cropping of the figures and the couch are clear indications of the influence of Japanese prints. The subject is drawn from the exclusive upper-class hat shops of the period, and may have been inspired by Mary Cassatt, a fellow artist and Degas’ frequent companion at that time.

Pierre-Auguste Renoir

(1841-1919)



Eugène Murer

Renoir painted the portrait of Eugène Murer toward the end of 1877. Murer was a celebrated pastry chef and restaurateur who was also an avid collector of the works of the impressionists. His extensive holdings included works by Sisley, Pissarro, Monet, Cézanne, and Renoir, whom he considered “the greatest artist of our century.” Murer also commissioned Renoir to do portraits of his half-sister Marie and his son Paul.

Murer’s appearance is rendered in Renoir’s most impressionistic style, the loose and broken brushwork adapted to the format of the intimate, informal portrait. The sketchy and lightly painted backdrop serves as a foil for the impressive foreground likeness. The sitter’s frock coat and skirt are summarily defined with remarkably free handling in the tie and handkerchief. Renoir used the background and the costume to emphasize Murer’s carefully delineated features and intense blue eyes. The artist’s virtuosity as a portraitist was noted by Théodore Duret, a contemporary critic. “Not only does he capture the features of his sitters, but it is through these traits that he grasps both their character and their private selves.”

Paul Gauguin

(1848-1903)

The Siesta



Gauguin arrived in Tahiti in June 1891, seeking an exotic and primitive culture unspoiled by civilization. Instead of the idyllic native paradise he had imagined, the artist found that a colonial French influence had largely transformed and adulterated the traditional Tahitian life. Many of the canvases from Gauguin's first encounters with the islands represent the synthesis of the two cultures.

The Siesta is a masterful example of Gauguin's skills as a colorist and designer. The canvas is a genre study of domestic leisure and labor in a westernized setting on a wooden porch that extends into a brightly illuminated lawn. One industrious figure presses a pile of red and white fabrics with a flatiron, breaking the languorous mood of the ensemble. Both the Western-style clothes and the local costumes were in fact made with imported European fabrics. Gauguin combined a brilliant series of color passages with his own expressive distortion of anatomy to create this penetrating and decorative image of everyday life.

Speaking Activities

7.11 Group Work

Get into groups of three. Describe one of the above reproductions to your fellow students. Use in your description the following words and phrases:

a delicate floral still-life, a pastel, a genre study (of), a group-portrait, painstaking realism, attention to details, realistic approach (to), faithful to, to be rendered in... style, to be a masterful example of the artist's skills as a colourist and designer, against a subtly painted warm (brown) background, to dominate the composition, to be caught in (awkward or unusual) position, to draw the

subject from, to seek to capture the ever-changing effects of outdoor light and colour.

7.12 Pair Work

Complete the following conversation by describing the thing/s that you really like.

The setting: You and your friend are visiting an art gallery and you have a difference of opinion.

You: A portrait? Is that a portrait?

Your friend: Yes, I like it. I think it's great, don't you?

- No, it's too modern for my taste. That sort of thing doesn't appeal to me. It doesn't even look like a person.
- But that's how the artist saw the person. He saw the inner world, not the surface.
- It's all a load of rubbish. Anyway, who's the artist?
- Picasso, of course!
- Oh! Is it? Well, I'm sorry. It does nothing for me. I don't know what you see in it. Come on. Let's go into the next room... Ah, now this is more to my taste. This is the sort of thing I really like.

Act out the conversation.

Writing Activities

7.13 Write a description of your favourite painting for someone who has never seen it. (Don't write the name of the picture).

Further Work:

- a. read your composition in class and your fellow-students will try to guess the name of the picture and the artist;
- b. **OR:** exchange your compositions in groups of 3; read them and try to recognize the artists and the paintings.

7.14 Write a description of Serov's "The Girl with Peaches" or any other well-known picture). Then get into groups of 3-4. Compare your compositions, pass critical comments on them/ decide on the best description and present it to the judgement of the jury that will decide on the best composition and name of the winner in the group.

READING

*A. J. Cronin*

Like So Many Others
He Had To Die To Become Great

(an extract from “*Crusader’s Tomb*”)

On an April afternoon in the year 1937 a man, to be exact, an elderly clergyman, and a boy in a long blue coat, yellow stockings and blue shoes, descended from a bus at the north end of Vauxhall Bridge, turned off into Grosvenor Road, and by way of the Embankment entered the quiet precincts of Millbank. It was a lovely day. The air, fresh yet mild, smelled deliciously of spring. In Westminster Gardens daffodils waved and tulips stood gaily at attention; upon the trim green lawns the chestnut trees, in snowy flower, had spread a soft white carpet. The Thames, shimmering in the sunshine, glided beneath its bridges, silent and stately, as from time immemorial. Against the blue, flecked by a fleece of clouds, the Abbey stood out in exquisite tracery, beyond were the Houses of Parliament. Glinting in the distance, amidst a constellation of Wren’s churches whose spires and steeples ennobled the skyline of the city, was the major orb, the dome of St. Paul’s. The Palace, though not visible, lay within bowshot. The standard flew, the royal family was in residence. Slowly Big Ben chimed the hour: then three deep notes. And the Rector, walking with young Stephen Desmonde, strangely stirred, lifted, despite the weight of years, by the beauty of the day, thought to himself. Here beats the pulse of England, less strongly than of old perhaps, yet still it beats.

As the two came along the Embankment, at a leisurely pace, for Bertram, although his tall spare figure held fairly erect, was slowed by rheumatism, one sensed in their movements an air of custom, made manifest more particularly by a suggestion of polite sufferance on the part of the boy. Some fifty yards from the end of the street they crossed over and climbed the steps of a large building that stood behind railings and a small ornamental garden. Removing his hat, Bertram turned, stood for a moment at the entrance recovering his breath and viewing the sweeping panorama of the sky, river and majestic edifices. Then the turnstiles clicked and they were both inside the Tate Gallery.

Few people were about, the long, high-ceilinged rooms held that echoing quietude which pleased Bertram most, and making their way, still with the sense of habit, through the central gallery, past the glowing Turners and silvery Whistlers, the Sargents, Constables and Gainsboroughs, they bore to the left and

finally sat down in a room, fretted by sunshine, on the west side. Upon the wall, directly opposite, exquisitely framed and hung, were three paintings. At these, silently, the boy as in duty bound, his elder with remote and meditative vision, gazed...

A party of schoolgirls entered the room, under the escort of their mistress.

There were about a dozen of them, in dark green skirts and blazers of the same colour with a badge on the pocket, straw hats with a green ribbon, kept on by an elastic under the chin. All wore brown kid gloves, black stockings and shoes. The mistress in restrained tweeds and flat-heeled shoes, was pale and earnest, bare-headed, bespectacled, and carried a little sheaf of notes, to which, as the cicerone conducting the tour, she referred from time to time. Exactly opposite Bertram and Stephen, but without taking any notice of them, she drew up.

“And now, girls,” she announced, “we come to the Desmondes, three representative paintings purchased in 1930. The first, entitled *Circus*, distinguished by a marvellous sense of colour and composition, is of the artist’s early French period. Note in particular the grouping of the clowns in the foreground and the manner in which a sense of movement is given to the figure of the young woman on the bicycle.

“The second painting, *The Blue Wrapper*, which I am sure you have seen reproduced many times, is a portrait of the artist’s wife. Here you will find the freedom of arrangement and unconventionality of design which characterized all Desmonde’s works. As you see, the subject is neither pretty nor young, yet by subtle colouring and a rhythmic flow of simple lines an extraordinary feeling of beauty is created. Observe, too, that through the window at which she sits, there is an exquisitely suggested vista of the street outside, with some poor children engaged in a game of ball. This, incidentally, was the subject of another well-known Desmonde known as *Children at Play*, which may be seen in the Luxemburg, Paris.

“The third, and the largest painting, was the last work accomplished by the artist, and is considered to be his finest. It is, as you see, a large composition of the estuary of the Thames, showing all the crowded turbulent movement of the river.” She began here to consult her notes. “Observe, girls, that it is no mere pictorial representation. Note the skilful deformations, the audacity of the colouring, the expressive divided tones, the projection upon the canvas of an interior drama of the spirit. See also how the light seems to emanate from the canvas, gleaming and vibrant, a luminosity that gives great intensity to the work. In a way it is reminiscent of the radiance of expression found in the great paintings of Rubens. Desmonde was not altogether a revolutionary painter. Just as the impressionists drew from Turner, he drew in his early years, from Monet,

Degas, and Manet. There are some, indeed, who have contended recently that the Spanish period of his art stems from the painter Goya. But although he studied the masters, he went beyond them. He knew how to recognize beauty in all its forms, and his conscience forced him to reject any technique but his own. He was in every sense of the word an individualist whose work, even when most specialized, seemed to cover the whole span of life, a great original artist who, resisting every temptation to be repetitious, opened up a new era of expression. When we look at these works we know he has not lived in vain."

Here the mistress discarded her notes and became human again. Looking around her pupils, she asked briskly:

"Any questions, class?"

One of the girls, who stood close to the teacher, spoke up, in the manner of a favourite pupil:

"Yes, Doris. He died as quite a young man, rather tragically, and almost unrecognized."

"But, Miss, didn't you just tell us he was a great painter?"

"Yes, Doris, but like so many others he had to die to become great. Don't you remember what I told you about Rembrandt's poverty, and Hals, buried in a pauper's grave, and Gauguin, who could scarcely sell a single picture when he was penniless, and Van Gogh..."

"Yes, Miss, people didn't understand, were mistaken about them."

"We can all make mistakes, dear...Gladys, do stop sniffing."

"Please, Miss, I have a cold."

"Then use your handkerchief...as I was saying, Doris, England may have erred over Stephen Desmonde, but she made up for it handsomely. Here are these paintings in the Tate for all of us to admire. Now come along, follow me, don't lag behind, girls, and we'll take the Sargents."

When they had gone, clattering down the long gallery, Bertram, still immobile, maintained his baffled contemplation of the pictures. How often, in these last years, had he heard from its small beginning, yet ever growing, and swelling to a chorus, that panegyric of his son, the same fulsome words and phrases used a moment ago by the young art mistress to her class. All the evidence of failure that had seemed so certain, the out-and-dried opinions of those who presumed to know, finally disapproved; Stephen, his son, a great artist...yes, even the word "genius" was now being used without reserve.

There was no pride in him at the thought, no belated triumph, but rather a strange bewildered sadness, and thinking of the pain and disappointment of a lifetime crowned too late, he wondered if it had all been worth it. Was any

picture worth it – the greatest masterpiece ever wrought? What was beauty, after all, that men should martyr themselves in its pursuit, die for it, like the saints of old? It seemed to him that the conflict between life and art could never be resolved. Peering hard at the canvases, he tried to discern virtues in them not apparent to him before. Slowly, regretfully, he shook his head. He could not do so. He bowed again to the opinion of the experts as he had bowed before, yet in truth they remained to him indecipherable, as great an enigma as had been his son in every action of his life, most of all, in the utter, incomprehensible, careless unrepentance of his end. That last scene of all, he could never contemplate without a dull ache in his heart, when, in the grey morning, summoned by Glyn to the small back bedroom in Cable Street, he had found his son *in extremis*, ghostly pale and barely breathing, his speech completely gone, the larynx so destroyed as to make swallowing impossible, but still with a pencil and a sketch-block at the bedside and, as if that were not enough, a long cane tipped with charcoal, with which, while supine and helpless, he had only the day before been tracing strange designs upon the wall. Bertram had tried, his breast rent, to speak words of affection and consolation, striven, at the eleventh hour, to lead this wayward soul back to the Lord, but as he was uttering a prayer, Stephen writing weakly, had handed him a note: “Too bad, Father...I have never drawn you...you have a fine head.” And then, incredibly, sunk in the pillows, he had begun to outline Bertram’s profile on his block. A final portrait...for presently the pencil slipped from his grasp, the fingers sought it feebly, instinctively, then, like all the rest of him, were still.

Then, while Bertram sat bowed and broken, Glyn, with a hard, set competence, had begun immediately to make a death mask of the gaunt passionless face.

“For God’s sake,” he cried out, “must you do that?”

“Yes,” Glyn answered, sombrely, “for art’s sake. In the future this will be for many a source of faith and perseverance.”

Learning Activities

Skimming

8.1 After you’ve read the text once say what in your opinion the point of the extract is.

8.2 Account for its title. Can you suggest any other title for the extract?

8.3 Divide the extract into several logical parts and entitle each of them.

8.4 Answer these questions:

- When and where is the scene laid?
- Whom did the Rector bring to the Tate? Why?

- Was the Gallery crowded?
- What kind of reminiscences came back to Bertram in the Gallery? Why?

Scanning

8.5 Scan the extract to find the answers to the following questions:

1. What kind of visitors did Bertram and his grandson meet in the hall where Desmonde's pictures were exhibited?
2. How large was the school party?
3. Did the schoolgirls go on a conducted tour or did they go on their own?
4. Who was their guide?
5. Was she any good?
6. How many Desmonde's paintings were on display?
7. How did the Gallery acquire them?
8. How long had they been in the possession of the Tate Gallery?
9. Where else were Desmonde's canvases exhibited?
10. What especially were Desmonde's paintings remarkable for?
11. Were there any questions from the viewers?
12. Could the school mistress answer the questions?

8.6 Comment on the following statements made by the school mistress:

- a. Desmonde was not altogether a revolutionary painter.
- b. Desmonde was in every sense of the word an individualist.
- c. But although he studied the masters, he went beyond them.
- d. Just as the impressionists drew from Turner, he drew in early years, from Manet, Degas, and Monet.
- e. England may have erred over Stephen Desmonde, but she made up for it handsomely.

8.7 On the way to the room where Desmonde's paintings were exhibited Bertram could see canvases by Turner, Whistler...Continue the list.

8.8 Write out the words and phrases from the schoolmistress' comments which enabled her to express the following ideas:

- a. Desmonde was a wonderful colourist.
- b. His pictures were remarkable for the wisdom of composition.
- c. The artist's canvases were distinguished by the perfection of line-work.
- d. Desmonde's technique was unique.

Related Speaking Activities

8.9 Act as the schoolmistress. Say why you brought the girls to the Tate and how you had prepared for the visit.

8.10 Assess the teacher as

- a. a teacher;
- b. a guide.

8.11 In the name of one of the girls from the school party say about your visit to the Gallery.

8.12 Act as Bertram. Speak about:

- a. your son's life;
- b. your attitude to art;
- c. your feelings for your son.

Talking Points

Group Works

8.13 Discuss the following statement:

Art is long, life is short.

Follow Up Activities

8.14 Get ready for the session "English/American Painting".

Consult the college library catalogue, make up a list of reference books. Make a report on one of the English/American painters. Supply your report with slides, reproductions, books, etc.

Group Project Work

8.15 You'll have your final English session in your local art gallery. Get ready to act as guides in the gallery.

Teacher-Oriented Activities

8.16 Adapt the materials from 8.14 to the needs of senior schoolchildren. Keep them in your TIF.

8.17 Make up a Teacher Packet which will include 5-6 reproductions/slides and texts on selected works from your local art gallery for use in preparing for school tours or independent study in the classroom.

8.18 Make up a quiz referring to the topic "Painting".

8.19 Put yourself in the following situation which unfortunately occurs rather often at school:

You are planning to take your senior schoolchildren to the local art gallery. But you suddenly realize that they are not enthusiastic about the tour.

Consider their arguments *against* the visit and try to give your arguments *for* the visit.

Arguments

<i>For</i>	<i>Against</i>
1. The time spent at an art gallery is never wasted. Going round an art gallery is a rewarding pastime.	1. The tempo of modern life is too fast to waste time on painting and sculpture, on going round art galleries.
2.	2. We shouldn't substitute the imaginary world of painters for real living. We should live, not dream of life.
3.	3. We should live in the present, not in the past. Old paintings are beyond us altogether.
4.	4. There're lots of other ways to occupy our spare time: sports, music, video, TV, etc.
5.	5.

8.20 Act out the above situation in class.

Helpful Language

Suggesting

Shall we...?

Would it be an idea to...?

We might...

Do you think it would be an idea to...?

Informal:

Let's...

What about...?

How about...?

I tell you what: we'll...

Fancy ..., (then)?

Why don't we..., (then)?

Formal:

May/might I suggest...?

Would you care to...?

You may/might like to...

I suggest/propose...

I'd like to suggest/propose...

I should like to put forward a suggestion/proposal:...

Saying you are unwilling to do something:

I don't really want to...

I'd rather not, actually...

I don't think I can/could..., actually.

I'm not sure I can/could..., actually.

Well. I think I'd rather/rather not/prefer to/ prefer not...

I wish I could, but...

I'd like to be able to, but...

I'm afraid I can't/couldn't possibly...

Informal:

I'd like to, but...

It's not that I don't want to, but it's just that...

Well, I never...

I don't (really) fancy... (smile as you say it)

I'm not (too) keen on...

Formal:

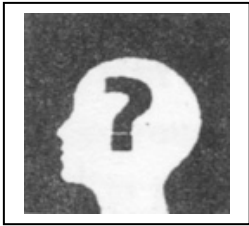
I'm not (entirely) convinced we should...

I'm not really willing/wouldn't be really willing...

(Well), to be frank, I don't think...

(Well), on the whole, I don't think...

I have (certain) (serious) reservations about...



THE MOOD

Hypothetical Meaning Through *Hypothetical Subclauses*

A. Hypothetical Conditional Subclauses

1. Referring to the present or future

Look at this

If	I	were...	I	'd should	do...
	he	did...	he	would	go...
	they		they	could	say...

Exercise 1.

Leon Berton is a famous chef (cook) and he gives cooking classes on TV. Not many of his fans ever get a chance to meet him. They often wonder what it would be like to meet him and what they would say to him.

Janet: It would be wonderful to talk to chef Bertan.

Sandra: Yes, wouldn't it?

Janet: What would you say to him?

Sandra: I would tell him how much I like his cooking classes on TV.

Janet: So would I. I'd also ask about his recipes. He'd like that, I bet.

Sandra often dreams of becoming a famous chef.

If I had a lot of money, I'd take cooking classes with Chef Bertan.

If I took his classes, I would become a great chef.

If he liked my work, we might become partners.

And if we became partners, we could open our own restaurant.

I'd be happy if I were a great chef!

What would you do in these situations?

Example: You have started making a cake, but you don't have enough eggs.

I would borrow some from my neighbour.

1. Your friends call you and say that they are coming to your place.

2. Your friends have invited you to a party, but you are supposed to be with your family.
3. You need to go somewhere, but your car isn't working.
4. You are shopping in a department store and you can't find something you need.
5. The door to your house is locked, and you can't find your key.
6. Your friend invited you to her place. You come and find the door locked.
7. You have chosen a good pair of shoes, but you discover that you haven't enough money to pay for them.

Exercise 2. Put yourself in *imaginary situations* by answering the questions.

1. Where would you go for a holiday if you had a choice?
 2. Where would you go if you wanted to borrow a book?
 3. Which famous film star would you like to meet if you had a choice?
 4. What would you do if you found a wallet full of money on the pavement?
 5. What would you say if I gave you a present?
 6. What would happen if you ran out of money?
 7. How many children would you like to have if you got married?
 8. How would you feel if someone lost your favourite book?
-
9. What would you do if you saw an accident?
 10. Where would you go now if you had no classes?
 11. Would you go to the cinema or to the reading hall if you had no classes now?
 12. Which books would you like to have with you if you were stuck on a desert island?
-
13. If you could be somebody else, who would you like to be?
 14. What country would you be in if you could see the Pyramids and the Sphinx?

Exercise 3. Open the brackets in the unreal conditional subordinate clauses.

1. If she (to want) to see us, she would come to our place today.
2. If you (to have) no shoes, I should buy you these ones. But you have a pair of fairly new shoes.
3. If I (to be) free tomorrow evening, I should keep you company to the theatre.
4. If it (to be raining) now, the children would not be playing in the park.
5. If it (not to be) so frosty now, we would go skiing.
6. If you (to go) to the booking office now, you would still manage to book a couple of tickets for the evening show.
7. If the group (to work) regularly, they would pass their exams successfully.
8. If I (to go) to the City, I would see the Tower, Tower Bridge and the Barbican Centre.
9. If there (to be) more amenities in the countryside people wouldn't be attracted by big cities so much.
10. If you (to have) more friends here, you wouldn't feel so lonely and isolated.

Exercise 4. Open the brackets in the principal clauses.

1. He (not to cough) if he didn't smoke so much.

2. They (to be) nice children if they were better brought up.
3. I think he (to study) better if he tried harder.
4. She (to look) more attractive if she didn't use so much make up.
5. I (not to feel homesick) if I had friends here.
6. She (not to be so anxious) to see her parents if they were not so old and weak.
7. She (to feel) much better if she took care of her health.
8. Life (to be) happier if people tried to be more polite and cared for one another,
9. She (not to feel) offended if you were not so rude.
10. Road accidents (not to be) so frequent if drivers and pedestrians looked at the traffic lights.

Exercise 5. Open the brackets in the following sentences.

1. If she (not to live) in the suburbs it (not to take) her so much time to get to work.
2. If they (not to look) down on her she (not to feel) ill at ease.
3. If she (to know) how to make friends she (to be happier).
4. She (not to feel) so disappointed if she (to know) what to expect of him.
5. I (not to dine out) with my friend tonight if I (to know) you would phone me.
6. People (not to live) in these accommodations if they (can afford) better housing.
7. He (not to live) in this housing project if his office (not to be) at hand.
8. This housing estate (to look) nicer if there (to be) more lawns and flower-beds and if it (to be) better-kept.
9. I (not to be) so genuinely fond of her if she (not to be) so open and friendly.
10. If kids (to be taken) care of they (not to take) to drugs and drinking.

Exercise 6. Complete the sentences.

1. If they went by boat...
2. I'd certainly recommend it if...
3. If the weather were better...
4. If I needed help...
5. He wouldn't upset her if...
6. She'd be very grateful if...

7. If you wore warmer clothes...
8. If you tried to give up smoking...
9. They'd regret it for the rest of their lives if...
10. If you weren't so absent-minded...
11. He'd make her very happy if...
12. I'd find it difficult to believe if...
13. I'd go to the theatre more often if...
14. If the costumes and scenery were more tasteful...
15. It wouldn't be such a delightful and amusing comedy if...
16. He wouldn't make a professional painter if...
17. If I were the Minister of State for the Environment...

Exercise 7. Complete the following sentences thus giving advice.

1. Why don't you have anything to eat? *If I were you...*
2. Why don't you phone him? If I were you...
3. You know his address, don't you? If I were you...
4. You love him, don't you? If I were you...
5. She is ill, isn't she? If I were you...
6. Your accent isn't very good. If I were you...
7. You don't read much in English, do you? If I were you...
8. She asked you for help, didn't she? If I were you...
9. You are a cinema-goer, aren't you? If I were you...
10. She doesn't know what to do, does she? If I were you...
11. You often have headaches, don't you? If I were you..
12. She is very upset, isn't she? If I were you...

Exercise 8. Give advice like the above examples.

1. I've lost my wallet.
2. I'm unhappy in my job.

3. I think it's going to rain.
4. I'm tired of being single.

5. I want to lose weight.
6. I've been working too hard.
7. I think I've got a temperature.
8. It's my boyfriend's birthday tomorrow.
9. I can't see properly. It's too dark here.
10. I've got a bad cough from smoking too much.
11. I find it difficult to get up in the morning.
12. My car is very big and it uses a lot of petrol.

Exercise 9. Read the dialogue. Complete the mother's lines. Act out the dialogue.

Father: What are we going to do about him?
 Mother: I don't know. He doesn't stir a finger to help.
 Father: When did he last wash up? Does he ever wash up?
 Mother: No, *I'd be happier if he washed up just occasionally.*
 Father: And does he ever iron his shirts?
 Mother: No, I'd be happier if...
 Father: When I was young I got up early.
 Mother: Yes, if he..., I wouldn't mind.
 Father: And he never looks happy. Have you noticed?
 Mother: Yes...

Exercise 10. React to criticism like in the example:

- What's this? Boiled cabbage and yoghurt? You don't really like all this healthy food, do you?
- Of course, I do. *I wouldn't eat it if I didn't.*
- 1. -Your jeans are dirty. It's not surprising. You wear them every day. Do you like them so much?
- Of course I do. ...
- 2. -I need a drink! Ugh! What is it? Oh, no, it couldn't be. It's carrot juice. Do you like that horrid stuff?

- ...
3. -Phew, I can hardly breathe. Do you really like those cigarettes?
- ...
4. -And look at these silly comics. You don't like them, do you?
- ...
5. -Turn that awful music off. You always play that record. You don't mean to say that you like that sort of music?
- ...

Exercise 11. Express reluctance to do things when there is no choice like the following example:

She's going to University to please her parents.

But for her parents, she wouldn't be going to University.

OR:

If not for the parents, she wouldn't be going to University.

If it weren't for her parents, she wouldn't be going to University.

1. He's going to the cinema to please his girlfriend.
2. They're staying together for the sake of their children.
3. He's only doing it to please his sister.
4. We're leaving early because of the weather.
5. He's changing his job to please his wife.
6. She's going to the party to please her husband.
7. He's buying a small car because of the cost of petrol.
8. They're buying a video to please their children.
9. He's selling his motor-bike to please his parents.
10. She wants another ice-cream but has a sore throat.

Exercise 12. Make up sentences like in the above exercise.

But for	the rain	we'd finish the work in time
If not for	their help	we'd go to the country-side next week
	his poor health	we'd stay at home tonight
If it weren't for	the difficulties	we'd be able to stage the play
	the exams	I'd keep you company to the opera house.

2. Referring to the past

Look at this

If	I	had been	I	'd should	have done...
	he	had done	he	would	
	they		they	could	have said...

Exercise 1. *Speculating about the past.*

Read about Maggie and Peter, say about certain incidents (coincidences) which have happened so far in the story.

Maggie: *If I hadn't gone* round to meet Charlie that morning, *I'd have never met* you, Peter.

Peter: That's true. And if I hadn't remembered the suitcase under the bed, we'd never have known where to start looking for Charlie.

Maggie: You're right. And, I suppose, if we hadn't met Alan in the theatre, you'd never have thought of the group meeting.

Now write notes about particular incidents in your life and then write a short biography about yourself.

Try to use the pattern:

If I hadn't ... I'd never have...

Exercise 2. Answer the following questions thus *putting yourself or somebody else in imaginary situations in the past.*

1. Where would you have gone for your summer vacation last year if you had had a choice?
2. What would you have done if your friends had dropped in at your place yesterday?
3. Would she have fallen behind the group if she hadn't been ill for a long time?
4. Could she have passed her exams well if she hadn't worked hard?
5. Where would he have preferred to work if he had had the choice when he graduated the University?

6. Would you have invited them to the theatre if you had known that they were eager to go?
7. You'd have come on time if you had known about the change introduced into the time-table, wouldn't you?
8. Would you have kept us company to the cinema if I had phoned you earlier?

Exercise 3. Open the brackets in the subclauses.

1. If I (to have) time yesterday I'd have gone to the theatre with you.
2. If the rain (not to stop) we wouldn't have gone on a trip.
3. If I (not to take) money with me I wouldn't have been able to buy the dictionary.
4. If he (not to help) his friend he wouldn't have caught up with the group.
5. If she (not to buy) the tickets beforehand she wouldn't have been able to get to the concert-hall.
6. If he (not to hire) a taxi they would have been late for the train.
7. If he (to take) the trouble to be introduced, this wouldn't have happened.
8. If you (to know) you'd have been much more eager about the party, wouldn't you?

Exercise 4. Comment on the following *expressing regret or wish* like in the example below:

The doctor hasn't arrived in time and the patient has lost his consciousness.

If only the doctor had arrived in time, the patient might have not lost his consciousness.

1. You mortgaged your house and soon afterwards lost your job.
2. You were unhappy that your fellow-students didn't accept your plans for the summer holidays.
3. You were sorry that you and your friend had no chance to see each other last summer.
4. You were extremely upset that the treatment suggested by the doctor seemed to have very little effect.
5. You have accepted an invitation which you then found involved a lot of inconvenience for you.

Exercise 5. Complete these sentences, thus *speculating about the past*.

1. I'm sure she wouldn't have married him if...
2. If you had taken my advice...
3. We wouldn't have been able to come last Thursday if ...
4. If the sea hadn't been so rough...
5. If he had told me the truth...
6. If.....we'd have left without him.
7. I'd have enjoyed the party much more if...
8. It would only have added to our difficulties if...
9. If we hadn't missed the train...
10. If you hadn't spoken to her like that last time...
11. She wouldn't have been so hurt if...
12. Nothing could have happened if...
13. She would have told him the truth if ...
14. They wouldn't have got into trouble if...
15. The production would have been much better if...
16. If professional actors had taken part in that performance...

Exercise 6. Paraphrase the sentences like the example:

She would have gone on but he interrupted her.-

She would have gone on if he hadn't interrupted her.

1. The students would have asked many more questions but the bell rang.
2. We would have invited you, but I thought you were engaged.
3. I would have done it myself only she didn't want to stand by.
4. I could have disclosed the secret to her, only she didn't want to listen to me.
5. We had to ask them to join us, or there wouldn't have been enough people.
6. Luckily I was detained, otherwise I shouldn't have met you.
7. I should have put up at my aunt's when I was in Moscow but unfortunately she had gone to the countryside.
8. She must have been pretty sure of it, otherwise she would have never done it.

Exercise 7. Speculating about Historical Events.

Lucy has been reading for a history quiz. She's been thinking about these past events. What would have happened if these people had lived in another time?

1492: Columbus discovered America.

1807: Robert Fulton developed the steamboat.

1903: Wilbur and Orville Wright made the first air-plane flight.

1961: Yuri Gagarin made the first space flight.

1969: Neil Armstrong walked on the Moon.

Complete the sentences like the example:

If Yuri Gagarin had lived in 1492, he wouldn't have made his space flight.

1. If Columbus had lived in 1969, he...
2. If Neil Armstrong had lived in 1492, he ...
3. If Wilbur and Orville Wright had lived in 1807, they...
4. If Robert Fulton had lived in 1961, he...
5. If Columbus hadn't discovered America,...
6. If Robert Fulton hadn't developed the steamboat,...
7. If Wilbur and Orville Wright hadn't made the air-plane flight,...
8. If Yuri Gagarin hadn't made his space flight,...
9. If Neil Armstrong hadn't walked on the Moon,....

Think about an important past event. What if it hadn't happened? Write a paragraph about the possibilities. Use the pattern:

If ... had/hadn't...,... would/wouldn't have...

Exercise 8.

- a) Read the following paragraph paying special attention to the ways of *expressing opportunities*.

Last year Jane's family spent their vacation in Bath. The weather was very hot. If the town hadn't been so crowded, they ***might have had*** a better time. There were long lines everywhere. If they had planned their trip more carefully, they ***would have been able*** to do much more. They ***could have gone*** for a riverboat ride, or ***could have visited*** the museums. If they had reserved tickets, they ***would have gone*** to a jazz concert. They ***could have chosen*** a better hotel, too. They ***might have enjoyed*** themselves more if the hotel had been nicer. This year they'll spend their vacation in the country-side.

- b) Now complete these sentences:

1. If they had planned more carefully...
2. If the town hadn't been so crowded...
3. If they had reserved tickets...
4. They might have enjoyed themselves more if...

- c) Write 5 sentences about your own experiences on a vacation.

Exercise 9. Make sentences like the example about the past events.

Example: Nancy read the newspaper. She saw the advertisement.

If Nancy hadn't read the newspaper, she wouldn't have seen the advertisement.

- A. 1. Nancy met Alan.
2. He asked her out.
3. They fell in love with each other.
4. Alan proposed to her.
5. They got married.
- B. 1. He turned up late.
2. They had a row.
3. He said a rude thing.
4. He made her cry.
5. He apologized.

Exercise 10. Construct similar dialogues using the prompts given below.

Example:

A: You said you were going to the cinema last night. Why didn't you?

B: There was a long queue.

A: You mean if there hadn't been a long queue, you would have gone?

B: That's right.

1. Why didn't you go for a walk yesterday? (It was raining)

2. Why didn't you come to the party? (I felt very tired)

3. Why did you leave the concert early? (I had a headache)

4. Why did you miss the meeting on Saturday? (I forgot about it)

5. Why were you so late for the classes this morning? (My alarm clock didn't go off)

6. Why didn't you phone me on Friday night? (I was at the theatre)

7. Why didn't you listen to the concert? (I had no ticket)

8. Why didn't you book your tickets in advance? (We didn't know how to do it)

Exercise 11. Rephrase the *excuses* like the example:

I'm sorry I didn't phone but I was in such a hurry. -

Sorry, I'd have phoned if I hadn't been in such a hurry.

1. I'm sorry I was late but I lost the way.
2. I'm sorry I didn't come but I had a terrible headache.
3. I'm sorry I didn't let you know earlier about it but I lost your telephone number.
4. I'm sorry I missed your party but I was delayed at work.
5. I'm sorry I didn't help you but I didn't know you needed my help.
6. I'm sorry I didn't come to the theatre but my little son was ill.
7. I'm sorry I forgot about our meeting but you didn't phone me.

Exercise 12. Rephrase the sentences using “***But for/if not for***” like the example:

We left early because of the weather.

But for/if not for/ if it hadn't been for the weather we'd have left later.

1. He went to the party to please his wife.
2. I didn't buy the canvas because it was beyond my means.
3. We felt ill at ease because of his bad manners.
4. She couldn't enjoy the concert because she had a splitting headache.
5. I managed to finish the work in time only because he helped me.
6. We didn't reach the village in time because it began to rain.
7. He wanted to stay longer with you but he had no time.
8. We wanted to ask many more questions but the bell rang.

Exercise 13. Change the “if” sentences to forms using “***otherwise***” like in the example:

If I hadn't been wearing my safety-belt, I'd have been hurt.-

It's a good thing I was wearing my safety-belt.

I'd have been hurt, otherwise (**OR:** Otherwise I'd have been hurt).

Note that in some sentences, according to the sense, you should say/write:

“It's a pity” instead of “It's a good thing”.

1. If we hadn't brought our umbrellas, we'd have got wet.
2. If he hadn't braked in time, he'd have killed the cat.
3. If she hadn't tipped just before she reached the line, she'd have won the race.
4. If she hadn't been wearing a safety-belt, she'd have fallen in his lap.

5. If they hadn't waved to us, we wouldn't have seen them.
6. If we hadn't missed the train, we'd have arrived on time.
7. If he hadn't paid his rent, the landlord would have turned him out.
8. If you hadn't spoken to her like that, she wouldn't have got upset.
9. If you hadn't told her about the change in the timetable, she would have been late.
10. If they hadn't rehearsed so much they would have failed.

Exercise 14. Make these sentences sound *emphatic* like the example.

If it had been possible to talk with you at that hour I should have done so.

Had it been possible to talk with you at that hour I should have done so.

1. If she had fallen ill I would have come at once.
2. If she had learned the truth she would have never talked to him again.
3. If I had known how dull the film was, I shouldn't have gone to the cinema.
4. If you had been in my place at that time, you would have acted exactly as I did.
5. If she hadn't cried so bitterly his heart wouldn't have been touched by her tears.
6. If she had let me know about her arrival, I should have met her.
7. If I had known she wanted to go to the theatre I should have booked a ticket for her.
8. If you had told me he would spend the week-end in your country house, I would have never come there.

Exercise 15. Read the text and complete the sentences below using hypothetical conditional clauses referring to the past.

Mary's first thought on receiving the invitation to the school reunion was to ignore it. She had so little time to spare, very little desire to meet up with her former schoolmates, and, also, she had absolutely nothing to wear. All the "old girls" would be striving madly to impress one another and she was no different.

It was quite by chance she overheard the conversation on the bus; it seemed that the whisperer's brother knew the jockey who

had said that “Silver Sparkle” would win the races. The odds were good and Mary, breaking the habit of a lifetime, put all her housekeeping money on that horse.

The jockey had been wrong. To cover the shortfall in her housekeeping money, Mary pawned her engagement ring. The row that ensued when her husband noticed its absence brought profit only to a nearby glazier.

1. If..., Mary would not have thought about her old schoolmates.
2. If Mary had had something smart to wear, she...
3. If she had caught a different bus,...
4. If she hadn't broken the habit of a lifetime...
5. Had she not lost all her housekeeping money, Mary...
6. There would not have been a row if...
7. And if they hadn't had that row, the window...
8. If the same temptation arose today, Mary...
9. If I were in Mary's place...

Exercise 16. Translate the sentences into English.

1. Я бы сейчас так не беспокоилась, если бы не знала, что она очень беспомощна.
2. Я бы сняла эту квартиру на следующий год, если бы она не была такой дорогой.
3. Я бы никогда не уехала из своего родного города, если бы могла здесь учиться.
4. Если бы я была уверена, что этот фильм стоит посмотреть, то я бы составила вам компанию.
5. Если бы не дождь, мы бы сейчас пошли погулять.
6. Если бы не дети, мы бы остались в деревне ещё на неделю.
7. На твоём месте я бы вела себя более вежливо. Я бы вообще не стала с ней спорить.
8. Если бы я заранее послала телеграмму, он бы меня встретил.
9. Если бы он меня встретил, мне бы не пришлось самой нести тяжёлый чемодан.

10. Актриса лучше бы сыграла эту роль, если бы у неё был другой режиссёр.

11. Он не был бы сейчас на вершине славы, если бы не работал так много все эти годы.

12. Помоги ей, иначе она не закончит эту работу вовремя.

3. Miscellaneous references

Look at this

1.	If	I he they	were... did...	I he they	'd should would	have done... have been...
2.	If	I he they	'd been... had been... had done...	I he they	'd should would	do... be...

Exercise 1. Commenting on past events

Situation: You're in a friend's car. It runs out of petrol in the middle of a lonely road in the country. It is midnight. There is no garage for miles.

Comment: If you *had got* petrol when I said, we *should be* at home by now.

Make similar comments on the following situations. Try to use the pattern:

If... had done... should/would do.

1. You suddenly find yourself with a lot of debts to pay and you haven't got enough money to pay them.
2. A friend of yours graduated from university and immediately got married. She feels very unhappy now.
3. You decide to eat at a popular cafe on Saturday night. You turn up and find it full.
4. You were planning to see the premiere. You turn up to find the theatre sold out.

Exercise 2. Rephrase the sentences like the example:

They performed many experiments that's why the results of the research are so convincing.

If they hadn't performed so many experiments the results wouldn't be convincing.

1. I fully sympathize with you because I've gone through a similar experience myself.
2. She neglected the doctor's advice and went to the South and now she is in hospital.
3. She is a very irresolute person and it took her very long to make that decisive step.
4. He succeeded where everyone failed, that's why he is being so much spoken about.
5. He is a man of nerve and when the situation demanded he rose to the occasion.
6. She at once understood what sort of man he was because she has a keen insight into human nature.
7. We've lost our way because the streets are badly- illuminated.
8. The car has broken down because the roads are badly- paved.
9. Undoubtedly he's very gifted, that's why he got recognition and fame so early.
10. You didn't phone him yesterday, that's why he isn't with us now.

Exercise 3. Complete these sentences:

1. If she had entered the institute last year,... now.
2. If I had got in touch with him yesterday,... now.
3. If I hadn't watched TV until late yesterday,... now.
4. If he had rung me up yesterday, today I...
5. If she had studied hard last year, this year...
6. If you had listened to the text in the lab yesterday, now...
7. If you had gone through all the rules yesterday today's test...
8. If she hadn't neglected her disease, now...
9. If I had followed my mother's advice, ...now.
10. If I had consulted the doctor in good time, now...
11. If I had gone to the country for the week-end , I ...now.

12. If you had booked the tickets beforehand, today...
13. If he were an honest man, ...then.
14. They would be with us now, if ...yesterday.
15. She would be here now, if ...on Friday night.
16. If he were a reliable person ,...last time.
17. If she were clever,... then.
18. I could stay at a good hotel now if ...beforehand.
19. If you had economized,... now.
20. I would know what to say now, if ...yesterday.

Exercise 4. Change “*but for*” for “*if it weren’t for*” or “ *if it hadn’t been for*”.

1. But for her accent nobody would guess she isn’t English.
2. But for Mr. Homer’s interference she’d have been dismissed.
3. But for her illness she’d come.
4. But for him everything would have gone wrong.
5. But for the circumstances she wouldn’t have done it.
6. But for the rainy weather the crops would be fine this year.
7. But for my brother I’d never go to Moscow.
8. But for his bad manners I’d invite him.
9. But for the children they’d have stayed there longer.
10. But for his earnest desire to take up painting he’d have become a gardener.

Exercise 5. Make these flashes of conversation complete and act them out.

1. - Will you send them the invitation or shall I do it?
 - Would you mind doing it this time? I’m rather busy at the moment.
 - Not at all. Need I give the address?
 - Naturally, otherwise...
 - ...
2. - Have you arranged for two seats for the Jameses for the Saturday’s performance?
 - I did indeed. Shall I confirm it to them by telephone?
 - By all means do that. And thank you very much for the trouble.
 - You are welcome. I had no idea the play was still so popular, otherwise...
3. - Did you have a chance to see “Mona Lisa” when it was exhibited here?

- No, unfortunately not. I certainly would have gone to see it, had I been less busy at the time.
- I wish you had seen it because if you had...

B. Hypothetical Predicative and Adverbial Comparative Clauses (Unit3)

Look at this:

1.	I she it they	feel felt looks looked	as if as though	I she it they	were... weren't... were sleeping... they knew...
2.	I she it they	feel felt looks looked	as if as though	I she it they	had been... hadn't been had been sleeping... had passed...

Exercise 1. Open the brackets

1. It looks as if she (to be) quite certain about it.
2. He interferes in everything as if he (to live) here all his life.
3. She treats him as though he (to be) the most wonderful man in the world.
4. I held the glass to his mouth as though he (to be) a child.
5. I felt as if I (not to sleep) for centuries.
6. Why do you look as though you (to hear) it for the first time?
7. They met as if they never (to part) in anger.
8. He behaves as if he (not to be) personally responsible for the whole thing.
9. He spoke about the places of interest in London so vividly as if he (to live) there at least a year.
10. It looks as if spring (to set in) already.
11. His hands moved strangely, as though they (to have) nothing to do with his body.

Exercise 2. Add the beginning of the following sentences

1. ... as if you had never heard the whole story.
2. ... as though he were a winner.
3. ... as though we hadn't had enough trouble without it.
4. ... as if I had known her all my life.
5. ... as if nothing had happened.
6. ... as if he had failed the exam.
7. ... as if I hadn't eaten for centuries.
8. ... as though the whole thing had been doomed before it started.
9. ... as if they had never met before.
10. ... as if she were a woman of the most heavenly beauty.

Exercise 3. Complete these sentences.

1. It looks as if...
2. You don't look as though...
3. He sounds as if...
4. When you talk to her she looks through you as if...
5. I just feel as if...
6. It's not as though...
7. You're talking as if...
8. Do I look as if...
9. They spoke as though...
10. You must act as though...

Exercise 4. Use these sentences in short situations.

1. The suit was torn and stained, and it hung upon him loosely, as though it had been made for someone else.
2. It's as though someone had cast a spell over him.
3. And now I'm as indifferent to him as if he were a stranger.
4. When he rushed into the room he looked as if he had met with an accident.

Exercise 5. Translate the following sentences

1. Она выглядит так, как будто серьёзно больна.
2. Не смотри на меня так, как будто ты слышишь об этом впервые.

3. Всё в комнате выглядело так, как будто хозяйка только что вышла из неё.
4. Почему она ведёт себя так, словно является хозяйкой?
5. Через час они уже говорили так, словно знали друг друга давным-давно.
6. Город так изменился, словно прошел не один десяток лет с тех пор, как я покинул его.

C. Hypothetical Object Clauses (Wishful Thinking) (Unit 4)

1. Referring to the present

Look at this

wish	were/was weren't/wasn't did didn't were doing/was doing
------	--

If I Were King

A.A.Milne

I often wish I were a King
 And then I could do anything.
 If only I were King of Spain,
 I'd take my hat off in the rain.
 If only I were King of France,
 I wouldn't brush my hair for aunts.
 I think if I were King of Greece,
 I'd push things off the mantelpiece.
 If I were King of Norroway,
 I'd ask an elephant to stay.
 If I were King of Babylon,
 I'd leave my button gloves undone.
 If I were King of Timbuctoo,
 I'd think of lovely things to do.
 If I were King of anything,
 I'd tell the soldiers:

“I’m the King”.

Exercise 1. Read this conversation and pay attention to the sentences with “I wish”.

Rebecca was frightened by a thunderstorm. She felt the house shaking in the wind. She wished her husband were at home, so she decided to call him.

Jake: Hello, Jake Donnavan here.

Rebecca: Hi, Jake. This storm is terrible.

Jake: I know. I can see the rain blowing across the windows. Are you all right?

Rebecca: Yes, but I’m frightened. I can feel the house shaking in the wind. I watched the trees breaking. I wish the storm would stop. I wish you were here.

Jake: I wish I were, too. It’s going to be hard to drive home. I hope that the storm will stop soon.

Rebecca: I hope it does, too. I wish you could come home early.

Jake: I wish I could too. I’ll try to. I’ll call you later.

Rebecca: OK. Good-bye.

Answer these questions:

1. What did Rebecca wish?
2. What does she tell her husband?
3. What does Jake wish?
4. What does Rebecca hope?
5. What does Rebecca wish Jake could do?
6. How would you feel in similar circumstances?
7. What would you do?

Exercise 2.

a) I wish I were/was on holiday.

I wish I were/was in Sochi.

Where do you wish you were now?

Do you wish you were in bed?/at home?/
on the beach?/in London?/on the Moon?

b) I'm a teacher.

I wish I were an actress.

What do you wish you were?

c) I haven't got a car. I wish I had a car.

Make up five sentences.

d) It's raining.

I wish it wasn't raining.

Continue.

1. He's not working.

2. It's snowing.

3. They're sitting in front of TV all days long.

4. He's waiting.

5. The phone is ringing.

Exercise 3. Make sentences in response to the situations thus expressing regret that what we/you...want now isn't possible.

Example: She hates straight hair. She thinks curly hair is beautiful. She has straight hair. She wishes her hair were curly.

1. He doesn't like his job.

2. It's much too expensive.

3. She is an only child and very lonely.

4. He's beginning to feel homesick.

5. I'm tired of being single.

6. It takes her a long time to go to work.

7. She is extremely bad-mannered.

8. Her friend never comes to her place.

9. She has very little time to spare.

10. I lack money to buy a new cassette-recorder.

11. The weather is very dull.

12. There's no disco in the neighbourhood.

13. She wears too much make up.

14. He worries too much.

15. She's very inconsiderate.

16. You get no letters from your parents.

Exercise 4. React to the following statements expressing *envy* like the example.

- We've got a house in the country, actually.
- Really? *I wish I lived* in the country too.

1. They have a house by the sea.
2. I'm lucky. My job involves a lot of travelling.
3. I'm going to work abroad next year.
4. We've bought a new car.
5. I have many relatives.
6. He isn't our lecturer.
7. I go to the sea-side every summer.
8. Her imagination is very rich
9. My cousin has got a knack for drawing.
10. She's good at swimming.

Exercise 5. Change the following sentences to make the regrets *sound stronger* like the example:

I wish I were young again.
If only I were young again!

1. I wish I were an actress.
2. I wish he were with us here.
3. I wish I had enough money to buy this picture.
4. I wish I knew the truth.
5. I wish I knew how to help him.
6. I wish I were a bird.
7. I wish I knew what to say.

Exercise 6. Express your *annoyance or regret* about yourself using the prompts given below.

- I'm shy when I meet new people.
- I often leave my things behind.
- I have a lot of work to do.
- My imagination is poor

- I have no friends.
- I lack money.
- I have no ear for music.
- I have no knack for drawing.
- I never listen to what my parents say.
- I don't know French.

Exercise 7. In pairs ask each other what annoys you about your home town like this:

- How do you like living in...?
- Oh, it's OK, but I wish...

Use the prompts given below.

You may continue this list.

- There's no disco.
- It's not close to the capital.
- There isn't enough to do.
- There aren't many clubs.
- There are no good souvenirs.
- There isn't enough living space.
- There aren't decent parks or gardens.
- There are no art galleries at all.
- There are a lot of slums on the outskirts, actually.
- Some streets are badly kept.
- In some districts the air is too polluted.

2. Referring to the past

Look at this:

wish	had been hadn't been had done hadn't done
------	--

Exercise 1.

She hasn't finished the work yet.
She wished she ***had finished*** it.

Continue.

1. I didn't learn to type.
2. They haven't done their homework.
3. I haven't done this film yet.
4. I didn't go to the premiere.
5. I haven't seen her in the role.
6. She left school at fourteen.
7. I didn't have the chances.
8. I had no choice.

Exercise 2. React to the following like the example:

A.: I really wish we hadn't gone.

B.: Yes, I'm sorry we went.

1. I really wish we had stayed at home.
2. I really wish you hadn't told him the news.
3. I really wish they had stayed with us.
4. I really wish we hadn't left the party.
5. I really wish we hadn't gone to the concert at all.
6. I really wish we had booked the tickets long in advance

Exercise 3. Change the sentences using "***I wish...had done...***"

1. I'm sorry to have missed yesterday's lecture.
2. I regret I didn't get in touch with him when I was in Moscow.
3. It's a pity the pianist's technique was so bad.
4. I regret having mentioned it in my letter.
5. I'm sorry she hasn't told you about the change.
6. I regret I misunderstood her.
7. It's a pity the weather has taken a turn for the worse.
8. I regret having stayed away from classes yesterday.
9. It's to be regretted that the play was a dismal failure.
10. I'm sorry to have misled you.

Exercise 4. Change the “if” for the “wish-“ subclauses like the example.

If I'd known his address, I'd have called on him when I was in Moscow.

- *I wish I had ('d) known* his address then.

1. If I had spent more time in the open air I shouldn't have fallen ill.
2. If I had known about his illness I'd have visited him.
3. If he had worked hard he would have passed that exam successfully.
4. She wouldn't have translated the text if I hadn't helped her.
5. If my friend had dropped in at my place yesterday we'd have watched that interesting film together.
6. If I had gone to Moscow last summer I'd have done the sights of the capital.
7. If my friend hadn't been seriously ill she wouldn't have fallen behind the group.

Exercise 5. Complete these sentences.

1. It was silly of me not to buy that dress. I wish I...
2. I never studied at all when I was at school. I wish I...
3. I'm sorry I've mentioned it to him. I wish I...
4. We went to the opera but I didn't like it at all. Now I wish I...
5. I'm sorry I've done it. I wish I...
6. Helen is sorry she didn't invite the Christophers to dinner. She wishes she...
7. Simon is sorry Ann didn't phone him on Sunday. He wishes...
8. I thought you'd come to the party yesterday, but you didn't. I wish you...
9. I didn't have enough money on me when I saw the book on sale. I wish I...
10. It's a pity I didn't see that new play. It's not on any longer. How I wish I...
11. Why didn't you come in time? I wish you...

Exercise 6. Express *regret* like the example:

The party was so dull that they left early.

They wish they hadn't gone to the party.

1. They've already left.
2. She hasn't forgiven him.
3. You've got no letters.

4. They were very noisy at the lesson.
5. He's lost the book.
6. She hasn't finished the work yet.
7. She was very inconsiderate.
8. I didn't go to the meeting.
9. I haven't seen them for ages.
10. I couldn't find any accommodation for the night.

Exercise 7.

A. Below you have a list of the regrets and desires of a woman who wastes her life on wishful thinking. Can you write down what she is going to bore all her friends with this week? Watch the tenses.

She is sorry that she didn't marry Bill and go to Canada with him. She is sorry she sold her car and wishes she could buy a new one. She regrets having moved to the country. She wishes she could say or do something creative. She is sorry she spent so much money on a new coat. She wishes she did not spend so much time day-dreaming.

B. Perhaps you also made mistakes in the past which you regret now. Give examples from your personal experience.

Exercise 8.

A. You went to the concert. Say what you feel about the concert using this sentence:

I wish we had stayed at home.

B. You and your friend went to the cinema. Say about the visit using the sentence:

I really wish we hadn't gone.

3. Referring to the Present or Future

Look at this:

wish	you	would do.....
	he	would do.....
	I	could do.....
	he	could do.....

Exercise 1. Read the following dialogue. Pay attention how the interlocutors express their *annoyance*. Act out the dialogue. Make up dialogues by analogy.

Husband (sniffs)

Wife: *I wish you wouldn't.*

Husband: Wouldn't what?

Wife: Wouldn't sniff.

Husband: What's wrong with sniffing?

Wife: I just can't stand people who sniff, that's all.

Husband: Oh (hums).

Wife: I wish you wouldn't.

Husband: Wouldn't what?

Wife: Wouldn't hum.

Husband: What's wrong with humming?

Wife: I just can't stand people who hum, that's all.

Husband: Well, thank you. Thank you very much. Perhaps you'd like me to leave the room?

Wife: Yes, I wish you would.

Husband: With the greatest of pleasure.

Exercise 2. In pairs ask each other what *annoys* you about your parents/about other people you know, like this:

- How do you get on with...?

- Oh, she/he is/they are all right, but I wish...

Use these prompts: complain about my room, always criticize my friends, never allow me to invite my friends, always complain that they're overtired, ask me too many questions, seldom invite people to our flat, always complain about my clothes.

Exercise 3. Continue the father's lines expressing his *annoyance*.

The setting: The parents are criticizing their son.

Mother: By the way, Dave says he's going to be out for supper.

Father: And he's having his friends in for the evening.

Father:

Mother: And he says he's going to be away for the weekend.

Father:

Mother: Besides he says he's going to spend his holidays with his friends in the mountains.

Father:

Mother:

Exercise 4. Answer these questions using either "I wish you would" or "I wish I could".

1. Shall I tell him about the change?
2. Can you offer any other explanation?
3. Shall I repeat it?
4. Can you drive a car?
5. Shall I keep a seat for you?
6. Shall I phone her?
7. Will you take part in the concert?
8. Can you account for his strange behaviour?
9. Shall I book tickets in advance?
10. Will you stay with us here?
11. Shall I give you a lift?

Exercise 5. Change the sentences using the patterns: "*I wish you/he/...would*", "*I wish I/he/...could*".

1. I'd like you to pay more attention to your phonetics.
2. I ask you to behave better in public places.
3. I'm sorry that I can't lend you a hand.
4. I'd like you to join us tomorrow.
5. It's a pity you can't stay with us.
6. I ask you to mind your manners.
7. I'm sorry I can't be of use to you.
8. I ask you to see to getting the tickets.
9. I'd like you to come over to our place.
10. It's a pity I can't get the address.

Exercise 6. Respond to the following situations like the example:

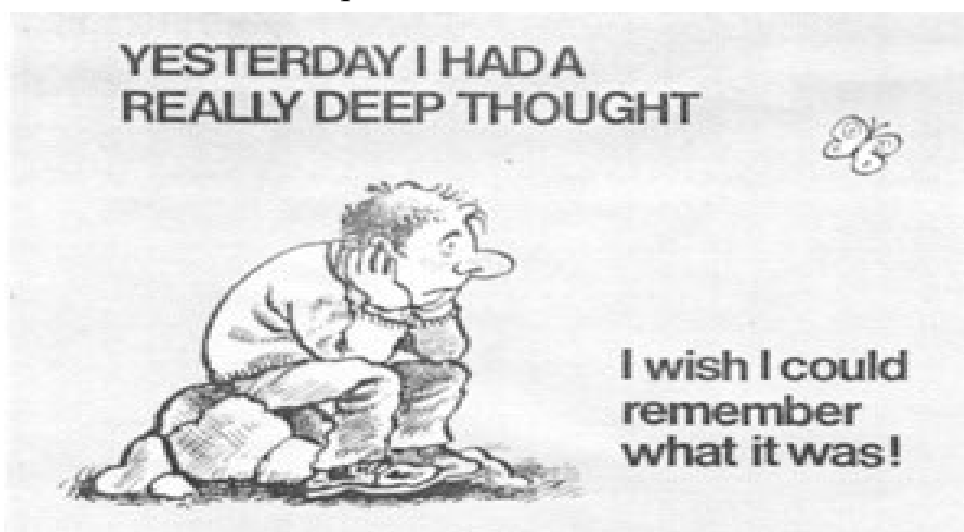
Her husband smokes too much. - She wishes he'd (would) stop smoking.

1. You're in a cafe and the service is slow.
2. She speaks so quickly that I can't understand her.
3. That student always turns up late.
4. You never get any letters.
5. Their son is overweight.
6. His girlfriend has left him and he misses her terribly.
7. He never does as he is told.
8. She never smiles when she meets people.

Exercise 7. Use these sentences in short dialogues.

1. I wish you'd do as you're told.
2. I wish you wouldn't say things like that.
3. I wish I could be of use to you.
4. I wish I could stay here longer.

Exercise 8. Comment on this picture



4. Revision of 1,2,3.

Exercise 1. Read the dialogue. Explain how the interlocutors comment on the past events and express their annoyance. Act out the dialogue.

Dave: I still don't understand why you had to see your grandmother on Saturday evening.

Carol: Well, it was a family thing. I've completely forgotten about the concert. Anyway, my mum would have been upset if I hadn't gone.

Dave: She wouldn't have been, surely. She'd have understood. You could have told her you had tickets for a concert.

Carol: I said I forgot! And you haven't phoned me at all during the week. If you'd phoned me on Friday night, I wouldn't have forgotten.

Dave: But you know I go training every Friday night.

Carol: I'm sorry...but it's just that I wish you wouldn't take me so much for granted.

Dave: But we always go out on Saturday evenings.

Carol: That's just it! Oh, sometimes I wish I'd never started going out with you.

Exercise 2. Express annoyance or regret.

1. He bore himself most unbecomingly last time. He showed neither sense nor dignity. He humiliated himself. He waylaid her in the street. And he still waylays her now.
2. She never keeps her word. She let her friend down. She doesn't feel the smallest twinge of remorse.
3. They had a row. He didn't apologize. They parted in anger.
4. The performance was fantastic. I'm so sorry you didn't go with us.
5. My brother never does his homework. He spends so much time outdoors. He always comes late.
6. He is sorry now that he has left his home town. He's beginning to feel homesick. He'd like to go back but he can't.

Exercise 3. Complete these sentences:

1. The concert was dull, actually. I wish we...
2. It's a pity I couldn't come. I wish I...
3. I don't understand the question. I wish you...
4. How I envy you! You've seen the painting in the original. How I wish I...
5. He plays the violin so well. If only I...
6. I live too far from my office. I wish...
7. You've got soaked to the skin. I wish you...

8. The film is dubbed. I wish it...
9. The play fell short of our expectations. I wish we...
10. The weather is dull. If only it...tomorrow.
11. I'm going to the art gallery tonight. I wish you...
12. I don't know how to explain it to you. I wish I...
13. I'm hard up. I wish...
14. His hair is so long that he looks quite a girl. I wish he...
15. He doesn't like his job. I wish he...
16. I'm starving! If only...
17. I'm broke! If only...

Exercise 4. Open the brackets.

1. I wish I (to take up) music when I was younger.
2. I wish I (to have) time to finish the work yesterday.
3. She wishes he (to follow) her advice next time.
4. I wish Pete (to be replaced) as he isn't fit for the concert.
5. We wish we (to know) where he lives.
6. Now we wish we (to leave) the house earlier.
7. I wish I (not to say) what I did say.
8. I wish you (not to call) me that.
9. She wished she (to be) 18 again.
10. Oh, how I wish I (to make) you see the beauty of the spot!
11. If only you (to listen) to me!
12. But I wish I (to give) her the pictures, coloured and racy, which Captain Nichols' vivid narrative offered to the imagination.
13. I wish you (not to take) me so much for granted.
14. If only you (to try) a little harder.

Exercise 5. Use these sentences in short situations

1. I wish she had put more feeling into her acting.
2. I wished I knew what it was all about.
3. We wished they would go away.
4. He wished he could be of use.

Exercise 6. Translate these sentences into English:

1. Жаль, что я не могу присоединиться к вам.
2. Как жаль, что его нет сейчас здесь с нами.
3. Нам бы очень хотелось, чтобы вы пришли.
4. Очень сожалею, что не смог прийти к вам вчера.
5. Очень жаль, что вы пропустили первое действие спектакля.
6. Сожалею, что пошёл на концерт.
7. Мне бы очень хотелось, чтобы он бросил курить.
8. Как жаль, что я не последовал вашему совету. Лучше бы я остался дома.
9. Очень жаль, что вы до сих пор не помирились.
10. Если б только ты меня выслушал!

D. Hypothetical Subject Subclauses (Unit 5)

Look at this:

It's		time	we	left
	high	time		were leaving
	about	time		

Exercise 1. Open the brackets

1. It's time we (to get) ready for dinner.
2. It's about time you (to make up) your mind.
3. I think it's high time you (to come out) of hiding.
4. Seven o'clock. Time you (to be up).
5. It's about time he (to settle down).
6. Isn't it time you (to call) me Sally?
7. It's time she (to understand) where she was wrong.
8. It's high time you (to know) how to behave in public places.
9. It's about time he (to start) behaving like a grown-up person.
10. It's high time you (to finish) with your make-up.

Exercise 2.

The baggage handling is slow. They should do something about it. It's about time they did something about it.

Continue.

1. It's late. We should go home.
2. The bus is late. It should be here.
3. She's bored. She should find a more interesting job.
4. The windows are dirty. We should clean them.
5. The kids are getting tired. They should go to bed.
6. He coughs a lot. He should stop smoking.
7. It's very late. We should go to the airport.

Exercise 3. Make sentences in response to the situations.

1. She's had a terrible toothache for a month. It seems to be getting worse.
2. His hair is so long that he looks quite a girl.
3. If they don't leave soon, they'll be late.
4. I've been hesitating for far too long.
5. She hasn't written to her parents for a month.
6. She's taking her driving test for the thirteenth time.
7. It's midnight. The children are still watching TV.
8. He's 83 and still goes to work every day.
9. The alarm clock went off half an hour ago. I'm still in bed.
10. She's always asking me the time because she doesn't have a watch.
11. The train was due at 3. It's now a quarter past 3 and there's still no sign of it.
12. He always wears the same jeans and they're beginning to look shabby.

Exercise 4. Translate these sentences.

1. Давно бы пора приняться за работу.
2. Он давно должен был бы понять свою ошибку.
3. Не пора ли вести себя по-взрослому?
4. Ему уже давно пора бы есть.
5. Вам давно надо было вернуть журнал в библиотеку.
6. Звонок прозвенел пять минут назад. Не пора ли сдать тетради?
7. Давно пора закончить уборку квартиры.

8. Не пора ли начать собрание?

Exercise 5. Use the sentences in short dialogues:

1. Don't you think it's time you made a change?
2. It's about time you made up your mind.
3. Isn't it time you got used to his silly jokes?
4. It's time we went to the exhibition.

E. Putative Meaning (Units 5 & 6)

1. Through adverbial subclauses of purpose

Look at this:

I did this	so that that in order that	he this	could... couldn't... should... shouldn't
I'm doing this do this	so that	he this	can... can't will won't... doesn't does

Exercise 1. Open the brackets

1. So he quietly removed the bulb from the hall light and took away the new ones so that it (not to be) replaced.
2. He removed certain electric bulbs so that the light (to be) dim.
3. - Why do we cover windows? - So that we (not to see) our own grief.
4. Besides, it's just as well to drive on a bit so that there (not to be) any trace of a car having stopped and turned here.
5. I have only been trying to make him strong so that he (not to be) all the time on his back like a sick girl.
6. ... and other women brought honey or a cake they'd baked to give to Mrs. Cleat so as to keep on the right side of her so that she (not to "ill-wish") them.
7. Better get him out of here so that I (to lock up).
8. Well, then he drops me so that he (to bring) his new friend.
9. He came in quietly in order that he (not to wake) his wife.
10. John visited London so that he (to see) his MP.

Exercise 2. Paraphrase the following sentences using adverbial clauses of purpose introduced by "so that", "that", "in order that".

1. She abruptly turned away to hide her embarrassment.
2. To keep her child in good health she gave him a cold rub-down every morning.
3. The doctor made him an injection to deaden the pain.
4. The doctor ordered me to keep to a strict diet to avoid complications after the operation.
5. You'd better have your tonsils removed to avoid complications.
6. I left early to catch the train.
7. They left the door open for me to hear the baby.
8. I'm going to make an early start so that I (not to get stuck) in the traffic.

Exercise 3. These are some of the things that Mr. Swan did . Look at the chart, ask questions with "Why?/What's the purpose of...?" and answer them.

<i>Improvement</i>	<i>Purpose</i>
widen the doors	The wheel-chair could get through.
phones in every room	His son Paul could always get to one.

lower the light switches	Paul could reach them.
special bathroom	Paul could use it.

Exercise 4. Here are some of the things Mr. Swan is going to do. Ask questions and answer them.

Plan	Purpose
a device on his son's wheel-chair	He'll be able to open and close the front door
install a lift	He'll be able to get upstairs on his own
build a workshop in the garden	He'll have somewhere to work

Continue the lines.

Exercise 5. Complete the sentences:

1. We booked the tickets well in advance so that...
2. Lectures on modern art are delivered regularly for our students so that...
3. The teacher repeated the rule so that...
4. He distinctly pronounced the name and address so that...
5. They went to the countryside so that...
6. They introduced the changes into the plan so that...
7. We got up early in the morning so that...
8. She locked the door so that...
9. He went to the airport so that...
10. They went to the art gallery so that...

2. Through *object* subclauses

Look at this:

	suggest demand insist recommend order propose am anxious	(that)	she should do she shouldn't do
--	--	--------	-----------------------------------

Exercise 1. Open the brackets in the following sentences:

1. I understand that you're suggesting I (to change) my job.
2. Someone might have suggested that she (to come out) and meet them somewhere outside.
3. I suggest that you (to tell) me a winner in the three o'clock race, and that you (to phone) the bet for me to your own firm.
4. He insisted that the contract (to be read) aloud.
5. He is so anxious that they (not to get) a shock.
6. I suggest the man you want to help (to apply) to a fellow called Savage, 159 Vigo Street.
7. As to the ring, I suggest that you (to go) yourself to Miss Patricia Lane and that you (to tell) her what you did and express the customary sentiments.
8. Ellen said, if you remember, that Miss Lawson was particularly anxious that the news that Bob had been out all night (not to get) to Miss Arandell's ears.
9. I'm rather anxious that no one in this house (to know) about this.
10. And what do you suggest that we (to do)?

Exercise 2. Paraphrase these sentences expressing the 'putative' meaning sentences through the object subclauses:

1. He insisted on the item being included into the programme.
2. He suggested the papers being sent there without delay.
3. Why of all people do you insist on her giving it up?
4. I suggest arranging a farewell party for him.
5. He proposed voting on the problem.
6. Do you suggest my joining the group?
7. Someone must have insisted on her going, otherwise she wouldn't have gone there.
8. She started to insist on my taking things back.
9. I'm anxious for everyone to understand me correctly.
10. The committee suggested checking on the data of the report.

Exercise 3. Complete the sentences:

1. Why do you insist...
2. I'd never have suggested...

3. The chairman proposed...
4. Do you still insist...
5. Why are you so anxious...
6. If he hadn't insisted...
7. The doctor recommended...
8. They were anxious...
9. The delegates proposed...
10. No one suggested... otherwise...

Exercise 4. Translate the following sentences into English:

1. Я бы порекомендовал ему сократить расходы.
2. Он посоветовал нам сходить на выставку.
3. Предлагаю нам всем съездить за город.
4. Режиссёр настоял на том, чтобы роль была отдана этой актрисе.
5. Они приказали никого не пускать в дом.
6. Они настояли на публикации заметки в газете.

3. Through *subject* subclauses

Look at this:

	strange		
	funny		
	fair		it should end...
	natural		it shouldn't end...
(It's)	unbelievable	(that)	it should have ended...
	unlikely		it shouldn't have ended...
	impossible		
	likely		may (might)
	possible		
	probable		
Is it	likely		It should end...?

Exercise 1. Open the brackets:

1. It's natural that the play (to make) a hit with the public.
2. It's rather upsetting that he (to be) a wretched failure in his last performance.
3. It's strange that they (to take) to each other at a glance.

4. How odd that the thing (to be found) in his room.
5. It's only fair that the paintings by Diego Velasquez (to rank) among the masterpieces of world painting.
6. Velasquez became the court painter to Philip IV of Spain in 1623, it is not surprising that during his life he (to complete) thirty-four portraits of his monarch.
7. Is it likely that they (to be fond) of the impressionists?
8. It's possible that they (to want) to go to the exhibition.
9. It's disappointing that she (to lack) the necessary training.
10. It's unlikely that he (to make) so many mistakes in his test.

Exercise 2. Answer the following questions:

1. Funny, he should be so fond of abstract painting, isn't it?
2. Is it possible that she should be kept in the dark?
3. It's unlikely that she should have gone back on her word, isn't it?
4. I find it strange that such trifles should upset him. Don't you?
5. Isn't it strange he should be unable to take in such simple things?
6. It's unlikely that the first prize should go to him, isn't it?
7. Is it fair that the children should have been punished so cruelly?
8. Isn't it strange that he should have succeeded where everyone else has failed?

Exercise 3. Comment on these situations using the patterns "It's natural... should be/ should have been..."

1. Don has gone on a trip to the mountains promising to write regularly. Two weeks have passed without a single word from him. You can't account for his silence.
2. He lacks tact and comments on the people's behaviour in the most off-hand way. Naturally everyone resents his remarks.
3. Your friend is a good amateur singer. For some reason she refuses to sing at the party.

Exercise 4. Use these sentences in situations:

1. I find it inexplicable that she shouldn't have communicated with her people before now.
2. I thought it was terrible that she should have been deprived of it in that cruel way.
3. It seemed a rotten thing that a man should make such a hash of life.

4. Through conditional subclauses

Look at this:

If	you should change your mind, no one would blame you
In case	
Should	you change your mind, no one would blame you.

Cf.: If you see Harry, give him my regards.

(You may see him)

If you should see Harry, give him my regards.

(You might see him)

Exercise 1. Study the following situation. Account for the “should+infinitive” construction in it.

Josn had been arrested on faked charges and was to be transferred to another place where the trial was to take place. His grandfather said: “But on the journey to the city it is perhaps possible that something may occur. We do not hope greatly, but still we hope. And if we should succeed, then Josn will make his way into the mountains, to that old mill-house where you went to fish with him”.

(A.J.Cronin)

Exercise 2. Open the brackets thus expressing *tentative conditions*

1. If a serious crisis (to arise), the government would take immediate actions.
2. If you (to see) Harry, give him my regards.
3. If you (to happen) to get in touch with them, let me know about it.
4. If you (to leave) before any final decision is arrived at, people might think that you don't attach any significance to the conference.

5. If I (to have) time to do some writing, I'll do the work.
6. If you (to book) the tickets, ring me up.
7. If he (to change his mind), I'd be only glad.

Exercise 3. Change the following sentences making the events sound *less probable*.

1. If something unexpected crops up, don't get panicky.
2. If anyone makes inquiries, tell him you haven't seen me.
3. I'm sure nobody will have any doubts about it, but if it comes to a question of proof I'm ready to give the necessary testimony.
4. If any changes are introduced into the plan, let me know about them without delay.
5. The doctor has made her an injection and she'll sleep till morning. But if she wakes up at night and again feels giddy, call an ambulance.
6. I'll be here if he wants to talk to me.
7. If the witnesses fail to come to give evidence, your case will be lost.
8. If the weather takes a turn for the worse, we'll have to change our plans.
9. And if we succeed, then Josè will make his way into the mountains.

Exercise 4. Change the sentences like the example:

You might see Peter in London. Tell him he owes me a letter.

- Should you see Peter in London, tell him he owes me a letter.

1. You might be in Washington. Go to the National Gallery of Art.
2. You might go round the National Gallery. See "Thinker" by Rodin in Gallery 15.
3. You might want to go to the National Gallery. There're several sculptured portraits of Claude, the youngest son of Auguste Renoir. See the works of the great painter to appreciate them.
4. You might find yourself in the National Gallery. See the portraits of the first five presidents by Gilbert Stuart.
5. You might be in the National gallery You can see the only painting by Leonardo da Vinci there. It is "Ginevra de Benci" painted around 1474.

Grammar Test

I. Open the Brackets

1. If you (to have) a profession you (to enter) this college?
2. His eyes shone strangely as though he (to see) something extraordinary.
3. If I (to get) a lot of exercise I (to fall ill) last year.
4. I wish my brother (to have) an artistic occupation.
5. The play has fallen short of our expectations. We wish we (to go) to the theatre at all.
6. He talks as if he (to do) all the work himself, but in fact Tom and I did most of it.

II. Change the Sentences using the Oblique Moods

1. Tom is overweight as he never gets any exercise.
2. I live in the suburbs. I'm not a regular theatre-goer.
3. The weather is wretched. I've stayed at home.
4. Andrew was sorry to have asked Ivory to perform the operation.
5. He didn't follow my advice, now he is seriously ill.
6. He won't go to see the play as he was present at the dress-rehearsal.

III. Complete the Following Sentences Using the Oblique Mood Structures

1. It looks as if the actor...
2. The stage director wished the actress...
3. Theatre-goers would queue for the tickets if...
4. If she wanted to learn French...
5. But for my friend's help...
6. Dan lost his watch last week. I wish...

THE MOOD

The Mood is the form of the finite verb which shows the attitude of the speaker to the action expressed by the verb,

The speaker may regard an action as a real fact, may give an order or speak of something imaginary, desirable, probable.

Compare the following examples:

1. She worked at a factory last year.
2. Work hard!
3. If she worked hard, she would gain better results.

In the first case we speak of a real fact which took place in the past. We may also speak of real facts which are taking place now or will take place in the future. In all these cases the verb is in the ***Indicative Mood***. Some grammarians call the Indicative Mood “a fact mood”.

In the second examples the form of the verb expresses an order, the speaker urges the speaker addressed to an action. This form may also express a request: “Close the door, please.” This is the ***Imperative Mood***. Some grammarians call it “a will mood”.

In the third case (“If she worked hard”) the action doesn’t really take place (she doesn’t work hard”), it exists only in the imagination of the speaker. Here the verb is in one of the Oblique Moods. Some grammarians call the Oblique Moods “a thought mood”. Here are some more examples of the verbs in the so-called “thought mood”:

I insist that she should work properly. (She may work properly in the future, but now she doesn’t).

I wish it were summer now. (In reality it is not summer now, so this state of things exists only in my imagination).

The Oblique Moods

In English there are 4 Oblique Moods: Subjunctive I, Subjunctive II, the Suppositional Mood and the Conditional Mood.

If we compare the forms of the verbs in the examples given below, we shall see that the different forms of the verbs have different meanings:

1. The people of the world demand that atomic weapons be banned.
2. I positively insist that you should be present there.
3. I wish I knew her address.
4. If she had gone there, she would have met there her friends.

All these forms “be banned”; “should be present”; “knew”, “would have met” express imaginary actions or states of things, not existing in reality; something desirable, probably, but not taking place in reality. So all the verbs are in the Oblique Moods.

In the first sentence the verb “be banned” is in ***Subjunctive I***. It represents an action as problematic but not contrary to reality. The action may be realized (atomic weapons may be banned, but they are not banned yet).

Subjunctive I has only one form for all the persons. It is homonymous with the infinitive of the verb without the particle “to”. It has no tense distinctions.

Subjunctive I

to be		to work	
I be	we be	I work	we work
you be	you be	you work	your work
she be	they be	she work	they work
he be		he work	
		it work	

At present Subjunctive I is not used in everyday British-English, it is preferred in newspapers, official documents, poetry.

In the second sentence the verb “should be present” is in the Suppositional Mood. The action is represented as problematic but not contrary to the real state of things. The realization of the action is possible.

The Suppositional Mood is an analytical verb form. It is built with the help of the auxiliary verb “should” for all the persons and an indefinite infinitive (for the present tense) or a perfect infinitive (for the past). It has two tenses - present and past.

The Suppositional Mood

<i>Present</i>	<i>Past</i>
I should work	I should have worked
you should work	you should have worked
he should work	he should have worked
she should work	she should have worked
it should work	it should have worked
we should work	we should have worked
you should work	you should have worked
they should work	they should have worked

Both Subjunctive I and the Suppositional Mood express problematic actions not contradicting reality; the difference between them is purely stylistic.

In the third sentence the verb “knew” is in Subjunctive II. The action is represented as contradicting the real state of things (i.e. in reality I don’t know her address now).

Subjunctive II has two tenses: present and past: Present Subjunctive II is homonymous with the Past Indefinite Indicative, Past Subjunctive II is homonymous with the Past Perfect.

Subjunctive II

<i>Present</i>	<i>Past</i>
I worked, were	I had worked, had been
You worked, were	You had worked, had been
He worked, were	He had worked, had been
She worked, were	She had worked, had been
It worked, were	It had worked, had been
We worked, were	We had worked, had been
You worked, were	You had worked, had been
They worked, were	They had worked, had been

Note: The difference between Subjunctive II and the Past Indefinite Indicative is preserved only in the forms of the verb “to be”, the form “were” being used for all the persons. But in spoken English there is a tendency to eliminate the difference, i.e. to use “was” for the singular.

In the fourth sentence the verb “would have met” is in the Conditional Mood. The action is represented as contrary to reality. (She didn’t meet her friends). The unreality of the Conditional Mood is a dependent unreality, it always depends on some condition, expressed or implied.

The Conditional Mood is an analytical verb form. It is built with the help of the auxiliary verbs “should” and “would” and an indefinite infinitive (for the past tense). It has two tenses - present and past.

The Conditional Mood

<i>Present</i>	<i>Past</i>
I should work	I should have worked
you would work	you would have worked
she would work	she would have worked
he would work	he would have worked
it would work	it would have worked
we should work	we should have worked
you would work	you would have worked
they would work	they would have worked

KEYS

Unit 1

2.24 pig, lunatic, chimney, fish, trooper, log;

5.11 tax, salary, income, fare, grant, rent, tip, wage, fee;

11.17 the British Museum, Fleet Street, St. James's Park, the Tate Gallery, Regent's Park, Regent's Street, Buckingham Palace, the Strand, the Mall, Marble Arch, the Admiralty Arch, the Mall, Piccadilly Circus, St. Paul's Cathedral.

Unit 2

9.17 All are lines from "Hamlet":

To be or not to be.

I will speak daggers to her.

Alas! poor ghost.

Still harping on my daughter

He would drown the stage in tears.

Unit 3

1.8 A4; B12; C7; D2; E13; F3; G14; H15; I5; J6; K16; L11; M9; N10; O8; P1.

Unit 4

1.15 A3; B2; C6; D5; E4; F1.

2.3 The Magic Flute (W. A. Mozart)

3.28 A6; B5; C2; D4; E3; F1.

4.12 Puccini, Bizet, Rossini, Mozart, Verdi, Prokofiev, Puccini.

7.13 A8; B4; C7; D6; E5; F9; G1; H2; I3.

8.10 Heather, Shirley, Vanessa, Marilyn, Elspeth, Myrtle, Sheila, Allison.

Unit 5

2.13 Leonardo da Vinci "Gioconda"

5.20 A6; B1; C5; D2; E3; F4; G9; H8; I7.

7.3 A3; B1; C2; D4.

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