

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ

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УНИВЕРСИТЕТ ИМ. Н.А. ДОБРОЛЮБОВА

УЧЕБНЫЙ ТЕЗАУРУС

**Учебно-методические материалы для студентов III курса
дневного и заочного отделения факультета английского языка.**

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З-143 Учебный тезаурус: Учебно-методические материалы для студентов
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Предлагаемые материалы предназначены для студентов старшего этапа
обучения, изучающих английский язык в качестве специальности Учебный
тезаурус представляет собой достаточно исчерпывающую функционально-
семантическую классификацию лексико-грамматических единиц, и
культурологических реалий, которыми должны пользоваться студенты III
курса в различных видах речевой деятельности при общении на темы: «1.
Город. 2. Театр. 3. Кино. 4. Музыка. 5. Живопись».

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МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

В отличие от традиционных перечней лексических единиц предлагаемый учебный тезаурус представляет учебные темы III курса в виде функционально-семантических схем и лексико-грамматических парадигм.

Функционально-семантическая организация словаря основана на механизмах порождения речевого высказывания. В методическом аспекте словарь представляет собой своеобразную подстановочную таблицу с набором лексико-грамматических вариантов для реализации замысла говорящего при порождении конкретного речевого произведения на конкретную тему.

Отторгнутые от широкого авторского контекста и систематизированные в виде парадигматических рядов иноязычные лексико-грамматические единицы должны облегчить процесс их усвоения при создании студентами их собственных текстов, связанных с передачей собственных мыслей на иностранном языке (а не воспроизведения «готовых» мыслей авторов учебных текстов).

Методическая целесообразность словаря проявляется также в возможности его использования при работе над отдельными элементами языка как системы, так как в нем в той или иной степени отражены вариативность, эквивалентность лингвистических единиц, синонимия, антонимия, словообразование, сочетаемость, употребление предлогов артиклей, стилистическая дифференциация.

В пособие включены тематически-ориентированные единичные понятия, что позволяет увеличить информированность студентов в теме относительно британской, американской и русской культуры.

Роль устного опережения в работе со словарем исключительно важна не только потому, что устное введение единиц показывает механизм реализации словаря в действии, но и потому, что формирует у студентов стереотип использования словаря самостоятельно, а также способствует поддержанию и совершенствованию произносительных навыков.

Словарь служит ориентировочной основой для запоминания материала, подлежащего усвоению, а также для планирования развернутых высказываний в тематическом и межтемном общении.

Лексико-грамматические средства распределяются в словаре по трем колонкам, которые выделены на основе наиболее общих семантических признаков: предметности (objects), качества, признака, свойства (qualities), процесса, действия, состояния (functioning).

В колонку «предметность» включены слова и словосочетания, которые в предложении могут выступать в роли подлежащего. В колонку

«качества, признака, свойства» включены слова и словосочетания, которые могут быть использованы в предложении либо в функции определения, либо в функции предикативной части именного сказуемого. В колонку «процесса, действия, состояния» включены слова и словосочетания, которые в предложении выполняют роль сказуемого, сказуемого с дополнением, сказуемого с обстоятельством.

Расположение по горизонтали (синтагматические ряды) лексико-грамматический средства соответствует структуре простого предложения. Расположение лексико-грамматических средств по вертикали (парадигматические ряды) создает возможность выбора в процессе реализации собственной смысловой программы.

Круглые скобки используются в следующих случаях:

1) для расшифровки сочетаемости словарной единицы, например:

to turn (abruptly)

2) для обозначения синонимичности понятий, например:

to increase (go up), to reduce (go down);

3) для обозначения факультативности (необязательности) синтаксического элемента, например:

(not) afford, (un)fit for living -

в подобных случаях употребление факультативности элемента полностью обусловлено содержанием высказывания.

Косая черта (/) обозначает выбор одного из разделенных, ею элементов в зависимости, от содержания высказывания, например:

to feel lonely/frustrated/exhausted

а также для обозначения антонимичности понятий, например:

to allow/to forbid individual construction

В целях компактности представления материала во многих случаях вместо перечисления единиц парадигматического ряда в новом тематическом разделе используется ссылка к соответствующему разделу словаря в предыдущих тематических разделах. Например:

Places of Interest (See: Location в разделе Habitation)

Семантизация учебного материала, включенного в словарь, производится сначала под руководством преподавателя в аудитории, а затем студентами самостоятельно. Для нахождения значений незнакомых лексических единиц студентам рекомендуется использовать прежде всего одноязычные толковые словари, а при необходимости перевода англо-русские словари.

Работа со словарём осуществляется следующим образом:

1. Сформулируйте название будущего речевого произведения.
 2. Найдите в словаре название темы (тем), в рамках которой (которых) будет разворачиваться замысел. Составьте план будущего высказывания.
 3. Тщательно изучите и семантизируйте лексико-грамматические средства, которые помогут реализовать замысел.
 4. Отберите из словаря необходимые лексико-грамматические средства для оформления содержания.
 5. Подумайте, какие ранее изученные грамматические и синтаксические модели можно использовать в высказывании, чтобы сделать высказывание коммуникативно-ориентированным.
 6. Продуцируйте полный речевой текст в письменной или устной форме.
- Например, для выполнения задания **«Prepare a talk (write a report) about your favourite piece of music»**

необходимо найти в пособии темы **«Arts, Music»** и внимательно изучить имеющийся в них лексико-грамматический материал, который поможет спланировать содержание высказывания, так как включает все функциональные и логико-семантические компоненты темы: виды музыки, качества музыки, как объективные (**classical, traditional, contemporary, rhythmical, melodious, etc.**), так и субъективно-оценочные (**divine, unsurpassable, etc.**), впечатления публики, исполнение, музыкальные инструменты и т.д.

Следующими этапами работы являются определение коммуникативного намерения говорящего, отбор лексико-грамматических средств и продуцирование высказывания.

Формулировки базовых понятий темы, включенные в учебный тезаурус оценочных понятий, отражающих специфику материальной и духовной культур нашей страны и стран изучаемого языка позволяют обучаемому глубже осознать предмет речи, с которого начинается «коммуникативный круг» (Б.Н. Головин).

Автор выражает искреннюю благодарность своим коллегам, ученикам и в особенности Робу Синт Николаасу за активное сотрудничество в поиске материала и работе с ним.

TOPIC I: CITY

OBJECTS	QUALITIES	FUNCTIONING
1	2	3
Problems		to be of great concern to/the greatest concern of
urban growth (urban explosion)		to be a matter of much/little/no concern to (e.g city authorities)
inadequate housing		
housing shortage		to be of utmost importance
living standards	high/low	
living conditions	(un)healthy/ depressing	to be a real cause for concern to be a matter of vital significance
a rising tide of homelessness	alarming	
high cost of land/housing		to be an acute (burning) problem
property speculation		
overcrowding		to cause/to lead to/to result in/from/ to bring about to still remain a problem
slums		
senior citizens		
refugees		
unemployment		
layoff(s) – (увольнения), mass lay off		
leisure time		
dope (drug) addiction		to increase/to reduce by X percent to grow/to fall at a(n) unprecedented/ dramatic rate
toxicomania		
gambling		to spread
crime and violence		to expand
a rise in violent crime(s)		to exceed by far (the rate, the tempo, the supply)
a crime wave (an upsurge in crime)		to be caused by/to be a reason for to be due to
criminal tendencies		to be the result of
juvenile delinquency		to be the consequence of
organized crime		to be fed by social injustice
contract murder		

armed/violent robbery
 burglary /larceny
 fraud (swindle)
 arson(s)
 racketeering
 kidnapping
 looting – (мародерство)
 prostitution
 drug smuggling
 drug peddling
 trafficking in drugs
 shoplifting
 hijacking

terrorism (hostages)
 vandalism
 illegal dealings
 bribery
 mugging (robbery with violence/ in
 public place)
 forgery
 obscene language
 wearing weapons
 poaching
 pickpocketing
 petty/aggravated hooliganism
 health quackery/medical fraud

public transport
 traffic congestion
 traffic jams
 busy roads (heavy traffic)
 bad roads (unmended)
 road hogs (fast, selfish, careless, car drivers) inf
 jaywalkers – (неосторожные пешеходы)
 road accidents (violent vehicle accidents)
 car/bus/train/plane crashes
 constantly increasing fares

to be observed
 to be recognized
 to be reported
 to be widely discussed (in the press/on
 TV/over the radio/in mass media)

to be revealed (to come into the open)

to be concealed (hidden)

to be hushed up
 to be swept under the carpet (BrE)/
 under the rug (AmE)

to be prevented
 to be combated (fought)
 to be much/little spoken of/studied by

to arouse a great deal of criticism/
 dissatisfaction/ annoyance/irritation
 etc.

preservation of landscape
 ecologically balanced urban environment
 noise pollution
 pollution of physical and moral environment
 pollution of air/land/water
 pollution of tourist beaches, heaps of rubbish
 household rubbish
 recycling
 smog
 squalor (грязь), slime - (грязь)
 keeping a city clean and green

homeless people
 the down and out
 alcoholism
 beggars
 stray animals

low birth rate
 high death rate
 unhealthy air
 daily stresses and strains cancer/cardio-vascular
 diseases
 alienation, anonymity/ connectedness

the system of services (health, social, transport,
 communication, energy supply, heating,
 repair, postal, hairdressing, sales, communal)
 total debts for communal services, gas
 blasts/gas leak(s)-ing, unsafe wiring
 (неисправленная/ неисправная проводка)
 worn out sewage disposal system
 clogged sewers/water pipes
 fire(s) – пожары
 lack of entertainment facilities/attractions
 amenities
 lack of special bus services running through the
 night

to make life pleasant
 to provide convenience, care
 for sb
 to leave much to be desired
 to be expensive/beyond the
 reach of most people's
 pocket

lack of skilled-labour
 shortage of building material
 poor quality of housing construction
 the demand exceeds the supply

to lead to/to result in

Natural disasters

wildfires
 droughts [au]
 earthquakes
 storms/typhoons/hurricanes/twisters/
 tornados/whirlwinds [ei]
 volcanic eruption(s)
 torrents/mudflows/flood(ing)
 heavy snowfalls/rainfalls
 hail
 land slides – оползни
 tsunami
 glacier slides
 forest fires
 freak weather/waves
 squall (sudden strong wind)
 gale (a very strong wind)
 avalanche ['xvq|RnS] a large mass of snow
 and ice crashing down the side of a
 mountain)

to be difficult to control
 to destroy everything in its path
 to cause immeasurable damage
 to result in many victims
 to take a heavy toll on human lives
 to devastate the land
 to do a lot of harm
 to be forecast (ed)
 to be predicted/to be unpredictable
 to sweep away/to wash away/to blow
 down/ to break down/to crash down

to spread rapidly

preservation of landmarks of culture and
 history

shortage (lack) of facilities, amenities:
 sports (swimming pools, sports
 centres, golf-courses, tennis courts,
 football pitches, skating rinks...);
 cultural (theatres, opera houses, concert
 halls, radio and TV stations, art
 galleries)
 educational (school, colleges,
 universities, libraries)
 catering and night club (restaurants,

cafes, night-clubs, take-away hotels,
 B and B (bed and breakfast) youth
 hostels, dance halls, discos...)
 transport (taxi-ranks, car-hire agencies,
 parking meters)
 other (health centres, registry offices,
 job centres, department stores,
 estate agencies, citizen's advice
 bureau, chemist's...)
 lack of well-maintained public toilets
 high cost of land/housing
 unsanitary squalor
 depressing living conditions
 economic depression
 wartime devastation

Authorities

legislator(law-maker, a member of a
 law-making body)

to do much/little/nothing to solve the
 problem/to fail/to raise the
 problem/to ignore the problem
 to adopt/to pass a bill (e.g. The
 properly law)

the Heads of Departments/Committees

to make amendments to the law

a member of the executive branch of
 power

to implement a law on...
 to introduce changes into the legislation
 that is in force now

the Mayor
 the city fathers

to protect the interests of...
 to allow/to ban sth
 to provide sth for sb/sb with sth
 (e.g. adequate drainage)

local government officials

to invest money in (to spend money on)
 to increase/reduce expenditures...
 (e.g. housing construction
 expenditures)

the judiciary

to grant (give) loans for sth on easy
 terms

lawyers (counsellor-AmE)

to take necessary security measure
 to do sth

attorney(s)
judge(s)

legal counselors (юристконсульт)
prosecutor
advocate [kqt]
policemen
police patrols
Vice Squad – (полиция нравов)

to declare/revoke - (отменить) a state
of emergency
to impose/to lift a curfew
to consult sb.
to bring charges against
to prove at a trial that sb is guilty
to charge sb with a crime
to accuse sb of, to blame sb for
to defend sb in court
to fine (a person, organization)
to maintain/ establish orders)
to reinforce police patrols
to dump responsibility on
to initiate lawsuits
to face difficulties
to aid the high-profited downtown
office development or high-priced
condominiums/to ban new public
housing

Local Government

local council(s)
city/town/county council

to release documents – (опубликовать)
to make laws (by laws) about local
matters to be applied in their areas
(ex. fines for parking in certain
streets/keeping animals etc)
to be paid for by local taxes + money
given by the national government
to organize and provide local services
(hospitals, schools, libraries, public
transport, street cleaning, etc.)
to increase/reduce the amount of local
tax
to be responsible for tax collection
to set the amount of local taxes
to be elected by people within each
city/town/county
to control council estates /housing
estates(AmE)/ (pieces of land on

	which houses rented to people for a small amount of money have been built) to build housing projects (a group of houses or flats built with government money for families who have little money) to give accommodation to people to provide people with permanent/ temporary housing to force hotels/hostels to seek private sources of cash to be about to make important changes in (e.g.: the city centre, in the suburbs, on the outskirts) to ban cars in the historic centre to open a new pedestrian street
tourist company tourist office	to organize different tours (sightseeing, package) to offer an extensive choice of (accommodation/ authorized sites for tents
travel agency (ies)	to arrange a holiday trip abroad – a package tour (at a fixed price which includes the return fare, accommodation and meals)
travel agents touring centres hotel manager	to provide tourists with modern facilities to meet their needs
Habitation (place to live in) home, town city/town/village	to have a population of X million/ thousand/hundred people to be densely/scantily populated to be ancient/comparatively new to grow (at a rapid rate/on a large scale/in all dimensions, rapidly, slowly

settlement (recently built village with few people)

a place of exile ['eks/z/ail]
 prison /penal colony /reservation/ghetto
 young offenders' institution
 area/region/district
 (not) fixed land division
 countryside

province/county/borough
 the city of Washington
 the London area
 the district of Columbia

the Borough of Brooklyn
 (with some powers of local government)

the county of Yorkshire
 the City (the business centre for money, matters)

the West End
 the East End
 Soho

the Bronx (poor, contains the Zoo and Yankee Stadium)

Manhattan (business centre)
 Brooklyn (industrial, international port)
 Richmond (includes Staten Islands)
 Queens
 Harlem
 Greenwich Village
 housing estate
 conurbation

twin town

to be placed far apart
 to be built to take the excess of the population
 to expand to relieve the pressure of the population
 to be a place set apart for sb to live
 to spring (sprang, sprung) into full life
 to be a major tourist attraction
 to be a city of brotherly love
 to be a city of contrasts
 to be culturally active
 to offer many/few/no career opportunities
 to be picturesque/historic/vibrant
 spacious/elegant/magnificent/guaint (странный)/lively/bustling/hectic (возбужденный)/ deserted at night
 overcrowded/filthy/ill-famed/dull/boring/dead/with few (few, many) amenities (attractions)/provincial/gay/shabby unimaginative (прозаический) severe in appearance/
 world- renowned/turbulent/restless/thriving/solid

to be famed far beyond one's country's borders

to enjoy a good reputation
 to have a lot of things going on
 to offer superb amenities
 to flourish/to decline/to thrive

slums (shanty town-with houses, made of thin metal and wood)

Parts of City/Town

the centre (the heart of)

the trading centre (shopping centre)

the administrative part

the residential area (uptown AmE)

the business part (downtown AmE)

the outlying districts

the outskirts (the outer areas)

the suburbs (the outer areas of a town)

entertainment district

cemetery/graveyard

Status

the capital

metropolis (a chief city)

the seat of Government

a railway junction

a sea/river port

a holiday resort

a fortified town (a fortress)

a typical sea town with cheap cafes, ice cream stall, coffee bars

a cultural/economic/industrial/scientific/agricultural/religious centre

the centre of highly developed industry/of thriving sciences

a market town

an old quarter

a seaside town (resort)

a spa (a place with a spring of mineral water where people come for cures of various diseases)

Location

to be situated (located), to lie, to stand/
to be set in the tundra/taiga/ in the steppes

on either bank of a river(the Volga)/

on the spot where a river flows into ...

at the confluence of

on the island(s) formed by tributaries, channels

at the turn (curve) of a river

on a lake /(sea) shore/lake Baikal

by the seaside/on the seafront

on the coast of the ocean

on marshes (boggy lands)

on a steep slope

on low/high-lying lands

on a hill overlooking a river

in the hilly areas

at the foot of the mountain

in the gorge (ravine/valley)

in the countryside

between/among the hills, fields

on barren (poor)/sandy/clay/stony soil

in the woodlands/forest

on the outskirts/in the suburbs

within walking distance from

in the most southerly point of

to occupy an area of X miles

to absorb outlying areas

to change beyond recognition

to have the remnants of the past,
of former glory

to border on

to stretch (spread out, sprawl out)
(e.g.: into the countryside)

to be surrounded by

to be superb for commuting

to be a distant and secluded town

a convalescence camp (where people spend time getting well after an illness)
 a nursing home
 garden (a piece of land usu around or at the side of a house; in America, - part of a yard)
 garden city/garden suburb (a town or part of a town planned and built to have grass, trees and open spaces)
 gardens pl. (a public park, ex.: Kensington Gardens in London with the statue of Peter Pen)
 garden flat (apartment/a flat in a basement or on the ground floor which has a garden)
 botanical garden (with plants from all over the world)

park (a large usu grassy enclosed piece of land in a town used for the public pleasure and rest)
 national park (an area of natural, historical or scientific interest which is kept by the government for people to visit)
 theme park (an outdoor area containing amusements and attractions sometimes based on a single subject, ex.: Disneyland)

to be a city with much/little to offer
 to be imbued (filled) with one's own long-standing traditions and heritage
 to be laid out
 to be planted with trees (birches limes, maples, oaks, beeches, elms, cedars, poplars, chestnuts, ashes, rowans, pines, firs, etc.) with flowers (tulips, roses, dahlias, daffodils, asters, etc.)
 to be used for rest/public pleasure
 to need protection
 to be neglected
 to be overgrown

History

to be founded, to emerge, to come
 to exist, to date back to
 to have a rich (historic) background
 to have a heroic past
 to come first among historic places
 to rank among the most famous historic places
 to get one's name from/to take the new name of
 to be invaded (occupied), captured

to be besieged, lie on siege/to withstand
 the siege
 to be liberated(freed) from
 to suffer immeasurable damage
 to be bombed/bombarded
 to be ruined (destroyed)/to be levelled
 (razed) to the ground
 to lie in ruins, to be left in ruins
 to be buried under volcanic ashes
 to be set on fire, to be burnt down
 to be devastated by (fires, floods)
 to be ravaged by time
 to be plundered of its treasures (to be
 looted)
 to be saved from (destruction, explosion)
 to be exploded
 to be revived, to be built anew, to be
 restored (to its former splendour, its
 original appearance)
 to be expanded/extended/reconstructed
 to be named (renamed) in honour and
 memory (to commemorate the
 victory of...over; to bear sb's name
 to be associated with
 to suffer from social and natural disasters
 (See: Natural disasters, p.9)
 to be bulldozed (old town)
 to be uprooted (village)
 to have a rich heritage

 to have its own emblem (e.g.: the
 double-headed eagle is the emblem
 of Russia; the running deer is the
 emblem of N. Novgorod)

People

settlers	reputable	to have (American) citizenship
the population	respected	to be admitted to citizenship
inhabitant(s)	highly thought of	to apply for citizenship
resident(s)	celebrated	to lose one's citizenship
citizen(s)	outstanding	to settle on land
townee(s)	distinguished	to reside in/at
villager(s)	influential	to inhabit
Londoner(s)	prominent	to occupy deserted, derelict buildings without permission
New-Yorker	promising	
Washingtonian(s)	famed far	
Nizhegorodian(s)	beyond one's country's borders	
Muscovite(s)	patriotic	to be an honorary citizen
senior citizens	cosmopolitan	to stay in a small town
the younger/ the older generation	(feeling at home everywhere)	to make for big cities to be anxious to get away from...
young people	with nationalistic views	to be lured to (to be attracted by)
teenager(s)		to be drawn by the irresistible lure
prodigy children		to enjoy amenities
teenage runaways		to think one's town dead/boring/ provincial
runaway children		
refugees		to long for new experiences
outcasts (outsiders)		to afford to buy a house
hermit(s)		to feel lonely (lost) ill at ease/ disillusioned/ depressed/ isolated/ alienated/distressed/ disappointed/ exhausted/ frustrated/apathetic/ (indifferent)/ bored/worried/ humiliated /disgusted/annoyed/ surprised/alarmed/ frightened/ shocked/upset/horrified/ scared/ terrified/panic-stricken – prep. about/in/at/by
emigrants (who leave their country)		
immigrants (who come into another country)		
ethnic groups (Tatars, Ukrainians, etc.)		
hostages		
national minorities		

squatter(s) (who settle
without permission)

the homeless/dosser

the down and out treated with
vagrants (no home, contempt and
no regular work) hatred

vagabonds (live a
wandering life)
roamer rover –

скиталец pursued by the
loiterer (idler) police

battered wives persecuted for
single mothers political/

winos (alcoholics, religious
esp. who have no beliefs

home and live on prosecuted by
the streets) law

mentally ill patients looked down
drug addicts despised
insulted

prostitutes

vice rings (criminal
groups)

to get (be, become) excited, elated/ at
home/at ease/interested/ fascinated/
spellbound/ delighted/thrilled with
joy

to get into despair/to be driven to despair
to lose hope

to have a terrible feeling of impersonality
to feel anonymity (alienation)

to remain in doubt (whether to stay at
home or go abroad)

to regret one's decision (to leave his
home town)

to like the idea of connectedness/ of the
roots

architects

designers

town planners

interior/exterior

decorator

plasterer

(house) painter

paper-hanger

unrivalled

unsurpassable

inimitable

leading

incomparable

genuine

singular

gifted (talented)

mediocre

dilettantish

the most popular
of living

out of the ordinary

to get a commission

to erect/to design/to lay the corner stone/
to dig the foundation pit

to evolve (develop) an architectural style
of one's own

to have undoubted talent/ to have meagre
skills

to be in demand

to go far ahead of one's time

to become famous overnight

to rise to international fame

to remain (pass) unnoticed/ ignored in
the history of

to build new suburbs trying to create a
community by planning the housing

round a shopping centre and
 providing it with schools and
 recreational buildings
 to build high-tech homes (installed with
 the latest computer-networking
 technology(the internet)

Lifestyle

to make a circle of friends (easily/with difficulty)
 to enjoy life
 to drift through life
 to live an interesting/wandering/full/hermit/gipsy/full...life
 to live an almost total seclusive life
 to live a quiet (secluded) life
 to live on the dole
 to live below the poverty live (in expensive luxury)
 to get low/average/ wages/meagre salary
 to degrate (to go down to the bottom of life)
 to come to nothing
 to get into a trap/to escape a trap
 to get into bad company
 to commit a crime (to do petty theft)
 to commit suicide
 to drag (lead) a miserable existence
 to become an easy prey for (a victim of)
 to seek refuge in drinking, taking drugs
 to suffer privations
 hardly to make both ends meet
 to exist from hand-to-mouth
 to lead a life struggle
 to be indifferent to creature comforts: surroundings
 to look upon privation as no hardship
 to live in strained/easy circumstances
 to give up a comfortable house
 to rise to/to sink in the social ladder
 to be penniless
 to do odd jobs
 to get a full/part-time job (to go on short time)
 to search out for work/to apply for/to lose

to seek one's fortune
 to go into business
 to make one's career/to fail to make one's career/
 to ruin one's career/to make a mess of one's life
 to live through difficult times/to undergo hardships, e.g.: to
 live through the war (a famine)
 to get over (overcome) difficulties
 to live on bread/to beg one's bread/(to beg alms)
 to live a life of luxury/poverty
 to live in fear of one's life
 to live by doing sth., (e.g. by fishing)
 to live for smth (e.g. her work); for sb (e.g. (for her children)
 to live off one's investments/one's parents/the land (to
 get food from)
 to seek to live in quiet accordance with one's beliefs
 to have no place to live (to sleep on a park bench)
 to have no fixed accommodation/to move into crammed
 accommodation
 to end up in the street
 to have temporary lodgings
 to lack privacy
 to miss big city life/to be nostalgic for lost traditions
 to be allotted a plot for individual construction
 to manage to have the construction stopped
 to afford many luxuries
 to get tired of city life
 to believe in the "suburban dream"
 to be happy with one's suburban lifestyle
 to live on the outskirts of the city/to live in the suburbs/in
 the heart of the city
 to be evacuated
 to squat in a house/on land
 to have a dog/a cat/parrot as a pet
 to walk a dog; to groom one's pet; to feed; to keep a dog on a leash
 to train pets through encouragement, reward, affection
 to take a pet to the veterinarian regularly/to have sb.
 innoculated against/not to allow a pet to disturb the
 neighbours
 to have a cat/dog neutered(castrated/spayed)

invaders	to encroach on sb's land to invade (the country) to capture (the city)/to surround/to inflict a blow on to lay siege on (the city)/to stop a siege to destroy/to bomb/to bombard/to level (raze) to the ground/to set on fire/to burn down to ashes/ to plunder/to loot to resort to cruel measures to commit atrocities to shoot innocent civilians to keep sb. hostage to rule
defenders	to surrender (the city) to the enemy to defend/to give a rebuff/to offer staunch resistance to fight selflessly for to suffer heavy casualties (losses) to set examples of heroism (courage) to liberate (the city) from/to set free (people) to get back to civilian life to win/to lose the battle
the defeated townsfolk	to suffer severe and terrible retribution (возмездие) (at the hands of the victorious enemy) for sth.
rescuers (rescue teams)	to rescue (from the roof of a burning building; the debris)
firemen	to go/to come to the rescue
firefighters	
The Salvation Army	

Buying/Selling a Home

proprietor (of a hotel)	to own a house (by lawful right)
owner	to own the freehold of one's house
accommodation	to have one's house leasehold
officer	to lease land, a house for X years
	to let a house, furnished rooms
	to charge a high/low rent

	to raise/to lower the rent
	to evict sb. (to turn down, to throw upon the street)
	to give sb. lodgings, an accommodation
	to take in lodger
	to pay property taxes
	to take legal action to get squatters out
	to ask/require one month's rent as a security deposit (залог)
	to find (give) accommodation; to look through one's files;
	to find several addresses
estate agent (realtor AmE) (a person whose business is to buy, sell, or look after houses or land for people)	to be generally unpopular (disreputable) because it is thought that they describe houses as much better than they really are (to make a house sound more desirable)
	to charge money for one's services
	to charge X % (1 % and 2 %) of the selling price
	to publish details of (a house, land) in a (give away, apartment finder, real estate) book/leaflet/newspaper – to advertise)
	to describe a house and size of the rooms, the garden, etc.
	to look for prospective buyers
	to sell at a high/low/price/at a profit
	to behave affably/amiably
	to fill out and mail the survey of one's rental needs
buyer(s)	to start one's apartment hunt
	to look for (to search for)/to find
	to apply to an estate agency
	to inspect the details of the houses on offer
	to visit the property (house) to look at
	to have (to refuse to have) the surveyor's opinion
	to sign the papers/to close the deal through a legal representative (a solicitor); to confirm one's place of employment
	not to have enough money to pay for a house immediately
	to borrow money from a bank/the building society (an institution involved in house buying and selling)
	to have a building society savings account (to be a depositor)
	to save money with a building society which pays a depositor interest
	to take out a mortgage (a long term loan)

	to pay back (money) with interest over X years
	to fulfil terms of the business transfer agreement
	to sign a x year lease
	to see the accommodation officer; to apply to accommodation agency
the building society (BrE)/ Savings and Loan Association (AmE)	to be a business organization into which people pay money in order to save it and gain interest, and which lends money to people who want to buy houses
estate agencies (BrE) apartment finders (AmE)	to make one's money by borrowing it from some members of the public
the right lender (mortgage lenders)	to charge high interest (rate) on a loan
qualified mortgage specialist	to be interested in the client's type of job, (monthly) earnings and expenses
	to get to know if a client is in a reasonably secure job/if he(she) is eligible for a loan
	to inspect the house to see if it is worth the money the client is being asked to lend
	to offer excellent services, a trusted reputation, quality products, competitive rates, distinct advantages

accommodation
agency (an
organization which
finds houses and
flats for people to
rent in return for
payment (to stay for
some time))

Sparing the Environment

ecologist(s)	to save (protect)/preserve rare species of wild life/
environmentalists	disappearing plants
eco-warriors	to take care of Earth (for oneself, for the next generation)
eco-friendly people	to protect/preserve/spare the environment
	to be responsible for keeping the land/air/water clean
Nature lovers	to live in harmony with Nature

	to take drastic measures, (e.g.: to shut down plants) and firm actions against to save/to feed/to have pets to campaign for/against
eco-concerned legislators and executives	to make/to implement laws aimed at fighting pollution and its consequences (antipollution laws) to use pollution-control devices/clean fuels (like gas, oil, sunlight) to build sewage treatment plants/purification installations to equip plants/vehicles with filters/smoke-reduction devices to plant trees/to grow flowers/to lay out grass plots, flower beds/to hedge roads/to preserve the surviving landscape
dustman (bin man, dust-bin man BrE, garbage man, trash man, garbage collector AmE)	to remove waste material from dustbin (in a dust-cart BrE, garbage truck AmE) to sweep the street (clean)/the dead leaves (with the help of a road sweeper) to keep a city tidy and clean to do a lot of harm (damage) to Nature
polluter(s) poacher(s) consumer oriented people hunter(s)	to turn the world into a gigantic junk yard to kill wildlife to exhaust mineral resources to throw away bottles, disposable things, cans to dump sewage/chemical, household waste, litter into ... to dispose of (See: pollutants) to cut down forests/trees to pick up (pluck) forbidden/medicinal herbs to be punished by law/to be fined/to do some reclamation work through lawsuits

Pollutants

rusting automobiles	to be a source of pollution
waste (chemical, industrial, animal, radioactive, household)	to be a threat to the environment
waste papers	to be dumped (released) into

toothpaste tubes
 gum wrappers
 paper plates, glasses
 baby diapers (nappies)
 fancy paper
 gift packs
 paper boxes/
 containers
 disposable pens, cups,
 syringes
 rubbish
 sludge (solid material
 in sewage)
 cartons
 plastic bags, cans, tins
 junk mail
 left-overs
 animal and vegetable remains
 insecticides
 pesticides
 cigarette ends (butts esp.BrE)

to be recycled
 to be ground/flattened/remelted
 to be buried
 to be purified
 to be converted into (fertilizers)
 to be reused (reprocessed)
 to be burned
 to be collected
 to be separated
 to be used as fertilizers/compost
 to be compressed
 to spoil the landscape

Dwellings

a family house	tall (high-rise)
detached house	low
semi-detached house	huge (enormous)
(joined by common	municipal
wall)	private
terraced houses (BrE)	public
row houses (AmE)	of Norman/ Tudor/
(a collection of	Victorian/
houses built into a	Gothic/
single line)	colonial/
a block of flats (BrE)	classical/
(apartment house	modern/
(AmE)	Georgian/
condominium (condo	Elizabethan/
- a flat in a block	baroque/
of flats of which	Russian/

Construction/Destruction

to be built up
 to be built anew
 to be reconstructed/to be
 redesigned
 to be renovated
 to be rewired
 to be repaired
 to be given a face lift
 to be restored
 to be replaced with/ by
 to be modernized
 to be expanded/extended
 to be altered
 to be well-equipped
 to want (need) repairing:
 fixtures:

each one is owned by the people living in it)	Byzantine, etc style	fittings
country house (a large house in the country often of historical interest, which the public can pay to see around stately home)	a blend of stylish exterior and contemporized interior period (исторический)	to be in a good state of decoration and repair
council house flat (owned by the local town or county council)	severe austere [ɒs'tlɪq] plain in appearance cheap/expensive in rent	to be redecorated (to the highest standard)
cottage (a small, esp. an old house in the country, usu. used as a holiday home)	of historical interest owned by a council (organization)	to be refurbished (to make bright, clean, fresh again)
mansion (a large grand house, usu. belonging to a wealthy person)	isolated (secluded) designed by first-class architects ideally located for all amenities	to be made of brick/marble/stone/limestone/logs/wood/concrete/cement [si'ment]/glass/aluminium/ steel/iron/building boards/planks/ plywood (фанера) /oak/pine/birch/gypsum(гипс)/cardboard/cobbles /prefabs/straw and clay, etc
bungalow (a family modern house, built on only one level)	within the latest phase of modern development multi/one-storeyed	to be custom-built (на заказ)
bedsitter (a small one-room flat)	spacious (exceptionally) solid	to be brand newly (re)decorated
weekend house (a small house in the country usu. one-storeyed with a piece, of land)	well-proportioned well-laid out well-planned well-maintained	to be neglected
guest house (a private house where visitors on holiday can stay and have meals for payment)	well-preserved prestigious excellently located newly refurbished stately	to be ruined/destroyed/ravaged by time/bombed/bombarded/ exploded
boarding house (a private lodging)	impressive imposing	to catch fire/to be set on fire/ burnt down/washed away/ plundered/ looted
	Location	
		to be situated in the centre/ in the suburbs/ on the outskirts
		to be close to the shops, bus stops
		to be x minutes from the Tube (underground)
		to be within easy walking distance from
		to be within easy reach of transport facilities and local shops/ within easy access
		to be within easy commuting distance of the city to be an

house, not a hotel)	splendid	hour's drive from
hotel/inn	fascinating	to be a long way from
make-shift-shelter	luxury (luxurious)	
(used in the case of a sudden and urgent need)	magnificent	
lodge (a small house for hunters, skiers etc.)	graceful	
a small house, on the land of a large house (AmE a hotel at a resort or in the mountains)	eye-popping	
hovel (a small dirty house where people live)	gorgeous	
cabin (a small roughly built usu wooden house)	(absolutely)stunning	to be situated on a big landscaped lot (in the heart of the village community)
log-cabin	sumptuous	
shack (a small roughly built home or hut)	(expensive and grand)	
hut	lavishly decorated	to be set in (a large garden)
tower block (a tall block of flats or offices)	cosy, comfortable	to be approached(through tree-lined streets)
skyscraper (a very tall modern city building)	elegant, refined	to give the illusion of total seclusion
ranch house (built on one level with a roof which doesn't slope much, a house where a rancher lives with his family (AmE)	tasteful	to guarantee complete privacy
mobile house (home), a trailer (house on small wheels rarely	sturdy (not likely to break or fall)	to be located in a wooden area/ in a beautiful country setting
	dream house	to overlook (e.g.the river) (to look over)
	a welcoming place	to give on a large lawn
	handsome	to be surrounded by nature (a beautiful mature garden)
	immaculate	to enjoy an unrestricted view of
	fabulous	to offer a spectacular panoramic view of/ across
	breathtaking	to be the one you've been waiting for
	spectacular	to be set in a secluded traffic free place
	updated	
	waterfront	
	town home	
	available	
	affordable	
	well-appointed	
	of old/modern construction	
	sound-proofed	
	fully air-conditioned	
	dingy	

Status and Facilities

to be a welcoming place
to be an ideal place
to escape from stresses
to be a place of one's dream
to be a nightmare home
to be smb's least favourite place

moved from usual place)	slovenly	to include all fixtures and fittings (bath, plumbing, electric light, furnishings)
mobile home park	almost collapsing	
caravan BrE (trailer (AmE) (a vehicle which can be pulled by a car which contains cooking and sleeping equipment)	rickety (likely to break, unsteady)	to look brand new (no scratches, no scuffs)
caravan site (trailer park)	run-down	to undergo numerous external/ internal changes
wagon (a covered horse drawn cart in which gipsies live)	dilapidated (falling to pieces)	to be a house with a detached garage; a landscape garden; arched windows; high/low/suspended ceilings; swimming pool; sauna; fireplace;
camper AmE (a contained room fitted onto a pick-up, big, enough to live in when on holidays)	lopsided	private security: entry phone; video system; a fenced yard; cast-iron spiral staircase;
tent	ramshackle (needing repair, badly made)	wood/stone/parquet floors
dug-out (a shelter in the ground with earth roof)	overcrowded (cramped)	lovely landscaped grounds
den (inf) (a small comfortable quiet room in a house where a person usually a man can be alone)	damp, wet	a fenced/hedge yard/patio [pætiou] (an open space with stone floors next to a house used for sitting & eating in fine weather);
brown-stone (a house with a front of soft reddish-brown stone, common in New York)	dismal	fireplaced living room; with a galleried study; lounge dining area; views across the surrounding countryside; with communal areas (garden, patio);
penthouse (built on the roof of a tall building)	miserable	to be with a huge benefit of underground parking; guest cloak-room; South facing aspects; en-suite [en'swi:t] bathroom (joined to the bedroom);
manor (house) (a large house with land)	wretched	
chalet[æ'lei] (a small	unfit for living	
	deteriorating	
	(becoming worse)	
	deprived of (sunlight)	
	without modern conveniences	
	a nightmare home	
	smb's least favourite place (completely) neglected crumbling (becoming ruined)	
	condemned (на choc) needing a face lift, cosmetics	
	monster house	
	ugly	
	jerry-built (built	

house in a holiday camp)	quickly, cheaply, badly)	pocket handkerchief garden; to be located in pleasant surrounding;
communicating rooms		to be a place of calm & safety;
doss-house (a cheap lodging house for short stays for homeless people (ночлежка)		to be with a riding trail/a paddock/conservatory (оранжерея)
self-catering apartment		
bed and breakfast home		

Parts of a House

roof, ceiling	to be let/to be rented at a reasonable/fabulous price
loft (space under the roof)	to cost a lot/little/X dollars
attic (space below the roof is often made into a room for storing furniture)	to be bought/sold at a profit at a high/low price
garret (a small usu unpleasant room at the top of the building – cheap in rent)	to be advertised
cellar (an underground room usu without windows and used for storing goods)	to be for sale
pantry (a small room in a house with shelves & cupboards for keeping foods)	to be a lease-deposit house
larder (storeroom for food in a house)	
chimney, chimneypot	
drainpipe	
fence	
garden (BrE), yard (AmE)	
gate	
driveway	
garage	
lamppost, street lamp	
porch	
front/back door	
flowerbed	
basement (room) (a room or rooms completely or partially below street level)	
lumber room (a room in which useless or unwanted furniture or broken machines are kept)	
closet (AmE) (a cupboard built into the wall	

from the floor to the ceiling)
 central heating
 dust bin BrE, garbage can AmE
 refuse (rubbish) chute
 refuse dump

gutter
 inground pool

outhouse (outbuilding) BrE (a smaller
 building forming part of the group with a
 larger main building)
 farm house BrE, farmstead AmE

Farm Buildings

stable
 cowshed

pigsty BrE, pig-pen, hog-pen AmE
 machinery shed
 fodder silo
 barn
 threshing floor
 stock-yard
 hot(green) house
 beehive
 poultry house, yard, farm
 cattle farm
 kennel
 hay/grain, etc. storage

to be a freehold/leasehold/
 commonhold property
 to have (to offer) a wide choice of
 indoor amenities: fireplace,
 ceiling fans, whirlpool tub,
 mini-blinds, in-unit washer &
 dryer, vaulted ceiling/ outdoor
 amenities: swimming pool,
 tennis court, jogging trail
 exercise facilities, balcony or
 patio, lake or pond, club house

People

tenants
 lodgers BrE,
 roomers AmE
 neighbours
 sociable
 communicative
 amiable, affable
 silent, no speaker
 taciturn, withdrawn

Lifestyle (duties, responsibilities, relations) p. 19

to live in a student's hall, at home with
 one's parents, in a rented (leased) flat
 (house), in a house of one's own

roommate(s)	self-contained	to pay a security deposit for x year lease
flatmate(s)	reserved	to pay rent (lease rent) for the use of land,
renters AmE	out-going	room, utilities for staying in smb's
apartment	companionable	house
residents AmE	peaceful	to pay the rent regularly/well in advance
farmers	helpful	to be behind in rent
students	kind-hearted	to be evicted (turned out, thrown upon the street
newly married	benevolent	to be given notice to quit
couples	well/ill wishing	to be on the waiting list, on the emergency
	tidy, neat	housing list
	family-orientated	to be on (friendly, bowing, nodding
	noisy	strained, etc.) terms
	choosy	to get on well/badly
	loud-mouthed,	to feel friendly disposed to
	noisy	to hardly bear one another
	fussy	to make friends
	intrusive	to be hostile (alienated)/attached to one another
	interfering	to see much/little of one another
	irritable	to avoid smb./to mix with
	quarrelsome	to like the idea of connectedness
	arrogant, (haughty)	to get the feel of the place
	uppish, snobbish	to keep the house open
	foppish	to keep the company of
	cheerful	to gossip
	boisterous	to speak good/ill of smb.
	Mr./Mrs.Know-All	to lead a life
	impudent	to feel + Adj (Past Participle)
	insolent	to make a scene (a row)
	stingy, greedy	to behave (How?) derisively/ politely
	fearful	to behave with respect, dignity, etc.
	faint-hearted	to behave like (e.g. a dog in the manger)
	cowardly	to behave as if N were + Adj.
	boastful	to be easily swayed by other people
	grumpy	to confide in smb., to trust smb.
	moralizing	to live a full life, to live a double life
	confidence-	to make use of other people
	inspiring	to set smb. against smb.
	willful, wayward	to be as good as one's word
	devout	

pious	to remain a friend in the time of distress
generous	never to break one's promise
contemptuous	to fail smb. (to let smb. down)
respectful	to play (dirty) tricks on smb.
respectable	to live up to moral principles
sanctimonious	to be able to tell one's mind openly
a stay-at-home	to regain one's self-respect
cooperative	to be able to sacrifice
relaxed (free from worry)	to be a blunt speaker
adaptable	to impose one's opinion on others
self-assured	to lack common sense
(cocky)	to use foul [faul] (offensive language)
broad/narrow minded	to tell spicy jokes
curious, inquisitive	to spread evil rumours
revengeful	to take liberties with
forgiving	to interfere (pry) into smb's affairs
	to boss people around
	to look down on people
	to boast of sth, to praise people
	to show off, to put on airs
	to assert oneself, to give a cheap exhibition of one's authority
	to answer back
	to have no respect for other people
	to speak disrespectfully of others
	to lose morals, to lack conscience
	to have a guilty conscience
	to be greedy for money
	to be obsessively concerned with the property of others
	to feel envious/jealous of smb's success
	to look after oneself only
	to be unwilling to help people in trouble
	to be slow to forgive
	to hold grudge against smb. (to nurse)
	to nurse one's dislike for years until one gets an opportunity to take revenge
	to provoke quarrels
	to enjoy quarrels and fights

to be in constant conflict with smb. (at war with)
 to make a nuisance of oneself
 to be a trouble maker

to tease smb.
 to like to have a finger in every pie (fig.)
 to like to dominate others
 to take too much interest in the affairs of others
 to make a commotion (to make fuss about)
 to make much ado about sth.
 to like to fish in troubled waters (fig.)
 to have no respect for common people
 to think highly of oneself
 to treat people like dirt
 to speak condescendingly to others
 to be full of self-admiration
 to change one's mind easily
 to be unpredictable in one's actions
 to be unable to make lasting friendships
 to be happy one moment & sad the next
 to allow one's heart to rule one's head
 to act first and think about the consequences later
 to lose one's temper quickly
 to fly into a passion quickly
 to become violently angry if opposed
 to have a reputation of being a miser (скряга)
 to hate spending even small sums of money
 to be reputed to keep a lot of money under one's bed
 to grudge money for sth.
 to waste money; to spend money foolishly; to throw
 money about
 to give money freely (to the poor)
 to lend money freely
 to donate money to funds & charity institutions
 to be constantly complaining about sth.
 to be difficult to please
 to be always in bad mood
 to grumble
 to like to look on the bright side of life

to see the world through rose-coloured glasses
 always to be in high spirits
 to be a good mixer; to like company
 to hate to be alone; to hate being bored
 to make friends easily (at first sight)
 to feel at home everywhere
 to receive guests in a hospitable fashion
 to give a cordial welcome to smb.
 to be able to accost a stranger in a public place
 to keep oneself aloof from others
 to like to be left alone
 to live one's own life; to like to go one's own way
 to hate meeting new people
 not to go out much
 to drop all one's old friends
 to feel alien
 to lead a gipsy way of life
 to prefer the life of a tramp
 to drop out of ordinary society
 to be a drop out
 to lead a bohemian life
 to be always on the move
 to be neglectful of one's appearance
 to wear outrageous clothes
 not to care what other people think of one
 to like to shock people
 to be at odds with society (with oneself)
 to be contrary & contradictory
 to be rebellious
 not to like to be told what to do
 to be intolerant to another point of view
 to suspect smb. of sth.
 to spy on smth.; to waylay smth.
 not to trust smb.
 to be mistrustful & suspicious
 to be resolute & determined
 to be sure of one's views
 to be able to stand firm
 to be able to refuse all pleasures

to take risks
 to keep on the right side of the law
 to be flexible when necessary
 to be able to bluff
 to be full of stories (jokes) to tell whenever one is
 in company
 to be always ready for a practical joke
 to try to see the good in people
 to be a good listener
 to have compassion/mercy for (on) people
 to see other people as they really are
 to be able to size up a person at a glance
 to treat people How? (gently) with respect
 to admire; to adore; to worship; to idealize; to
 make much of smb.
 to laugh at; to mock at; to ridicule smb.
 to hate; to despise; to contempt; to detest
 to look up to smb./to look down on smb.
 to annoy smb.; to irritate smb.; to give a piece of
 one's mind; to criticize smb.
 to spoil smb.'s reputation
 to blackmail smb.
 to slander smb.
 to hurt smb.'s dignity, feelings, pride
 to offend smb., to insult smb.
 to find fault with smb.
 to reprimand smb.; to reproach smb.; to lecture on morals
 to nag smb.
 to swear at smb.
 to ignore smb.; to give smb. the cold shoulder (fig.)
 to make a clean breast of sth. to smb.
 to have a heart to heart talk with smb.
 to straighten the relations with
 to clear up the matter with smb.
 to make up a quarrel
 to blame smb. for sth. (to accuse of); to put the
 blame on other people's shoulders
 to humiliate smb.
 to condescend to smb.

to do smb. a service
 to pursue smb.
 to turn on smb.

Places of interest

castle (knight's castle- a strongly built building or set of buildings made in former times as a safe place that could be easily defended against attack)	to be+quality (See: Dwellings) to be located (See: Dwellings) to be one of the most famous historic landmarks to be famous for its splendour; monumentality lavish decoration; expressiveness, etc. to be a masterpiece of Greek, Romanesque, Renaissance, Baroque, etc. style
temple (a building or place for the worship of a god or gods esp. in the Hindu, Buddhist, Sikh, Mormon, modern Jewish religions)	to be a holy place; the centre of worship; the shrine of (e.g. Stratford, the shrine of Shakespeare)
cathedral (the chief church in Christianity with a bishop, high rank priest, beautifully decorated stone buildings)	to be a fine specimen of (e.g. Gothic style) to belong to the X- th century to attract those who are fond of history; architecture
church (a building for public Christian worship)	to testify to the skill & taste of to lure tourists to be well-preserved
parish [æ] church (served by the main church; in the case of a single priest)	to contain priceless exhibits to be left intact to be maintained as it was in the X-th century
chapel[æ](a small church, a room in a hospital, prison for Christian worship)	to be erected under the supervision of to be protected (by the state) to be a much/little frequented place
ziggurat (in ancient Babilonia and Assyria – a step pyramid of sun baked brick faced with tiles or glazed bricks on which stood a shrine; The Tower of Babel as described in the Bible)	to be the beaten tourist track (to be on/off the beaten tourists' track) to be worth seeing to attract crowds of visitors (to draw, to call the attention of)
mosque (a building in which Muslims worship)	to be decorated with rows of columns domes
'synagogue (a building in which Jews meet for	towers (balustrades of towers)

religious worship)	spires
pagoda (a temple, esp. Buddhist or Hindu, often built on several floors or levels with a decorative roof at each level)	pillars
convent (a building or set of buildings in which nuns live)	(vaulted) arches
nunnery	carvings
monastery (a building in which monks live)	recesses
abbey (a large church in which monks and nuns once lived)	battlements
	cogged walls/fortified walls
	rosy windows
	superstructures
	grotesque figures (half man, half beast/ gargoyles/ mosaic)
	to stand high above a city
	to come first/second/third among historic buildings

tomb [tu:m] (a grave, esp. a large decorative one built to have a large space inside where the dead person is placed)

tombstone, gravestone (a stone put up over a grave bearing the dates of birth and death)

Pyramids (in Egypt)

‘obelisk (a tall pointed stone pillar built usu. in honour of a person or event (Cleopatra’s Needle)

cenotaph [s] (a monument built as a lasting reminder of dead people who are buried somewhere else esp. those killed in war

“The Cenotaph” (in Whitehall where the Remembrance Day ceremony is held)

Mausoleum [mo:s] (a large, often decorative stone building built over a

Construction & Destruction (See:pp

to be damaged by(social & natural disaster)

to be ravaged by time

to be unveiled

to be returned to one’s former glory

to be able to withstand the flames (in the midst of the raging conflogration)

Impression

to produce (make) a(n) (un)favourable impression on

to impress/depress smb.

to arouse a feeling of admiration, delight,

annoyance, irritation, disgust, resentment, etc.

to take (catch) one’s eye

to gladden one’s heart

to take one’s breath

to surpass one’s expectations/to fall short of one’s expectations

to strike smb.

to add much/little to (e.g. the beauty; massiveness, etc.)

to get lots of visitors

to attract, to welcome visitors from (overseas)

to make an entertaining banquet venue (место

grave or containing many graves)	встречи)
museum (History m.)	to excite the imagination of
memorial	to tempt the most discerning visitor
memorial plaque	to be open from (10 am) x days a week
monument	excluding Christmas Day
The Monument	not (to admit) unaccompanied children
(commemorates the Great Fire in 1666)	to be housed (See: Location)
The Tower of London	
Westminster Abbey	
Buckingham Palace	
Windsor Castle	
The Houses of Parliament	
St. James' Palace	
The Mansion House	
St. Paul's Cathedral	
The Bank of England	
The Royal Exchange	
The British Museum	
The New London Museum	
The Natural History Museum	
The Victoria & Albert Museum	
The London Dungeon (Museum of horror)	
Nelson's Column (the Nelson Memorial)	
The Victoria Memorial	
The Marble Arch	
Sherlock Holmes's House	
Madame Tussaud's & Planetarium	
The Telecom Tower	
London Zoo	
Victoria Station	
Wembley Stadium (important sports events such as the FACUP final are held every year)	
Highgate Cemetery	
the Canary Wharf (in the heart of Docklands)	
the White House	
The Capitol	

The Lincoln/Thomas Jefferson Memorials
 The Washington Monument
 Korean War Veterans/Vietnam Veterans
 Memorials
 Arlington National Cemetery
 The Smithsonian Institution
 The National Zoological Park
 the Library of Congress
 The Tomb of the Unknown Soldier
 The Statue of Liberty
 Brooklyn Bridge
 The Empire State Building
 Ground Zero
 Yankee Stadium (home to the N.Y. Yankees
 baseball team)
 the Rockefeller Center (a large group of
 buildings which includes offices, shops &
 various places of entertainment)
 the UNO building
 St. John the Divine Cathedral (a community
 church, houses a soup kitchen & shelter for
 the homeless, studios for graphics &
 sculpture, a gymnasium, etc.)
 the Kremlin
 St. Basil's Cathedral
 the Spassky Tower
 the Manezh
 the Tzar Cannon
 the Tzar Bell
 the Kremlin Armoury
 the Diamond Fund
 the Church of the Intercession
 the Church of the Transfiguration
 the Church of the Annunciation
 the Church of the Assumption
 the Trinity Church
 the Nativity Church

Tourists

(elderly) holiday makers	to make a round trip reservation
travellers BrE,	to travel economy class
traveler AmE	to stay somewhere peaceful
tripper esp. Br.E often	to prefer private accommodation to a hotel
derogative day-tripper	to go on a (short) trip esp. one lasting one day
visitors (a visitor to	to make a (bus, river) excursion short, made by a
London)	number of people for pleasure
guests (people staying in	to make an excursion (guided tour) to a museum
a hotel)	to go on a guided tour (ex. round the castle)
voyagers (a person who	to have a (x hour) sight-seeing tour of the city; around
travels by sea)	Europe
a package tourist	to have a walking tour; a cycling tour
budget-minded travellers	to buy a package tour (includes the return fare, meals
air-travellers	& accommodation, (sold by a travel agency at a
the average tourist	fixed price); a holiday trip
	to apply to a travel agency (travel agent's); tourist
	office (gives information to tourists about things to
	see, places to stay & means of travel in a particular
	place) the catering manager
	to go on a week-end/holiday/honeymoon trip; a trip to
	the sea-side/a fishing trip
	to have a coach trip
	to go on a round-the-world cruise [kru:z]
	to count on a warm welcome round the clock
	to get accommodation in a youth hostel; guest-house;
	a hotel; a holiday home
	to live in a camp site; a secluded self-catering
	bungalow
	to pitch a tent
	to park a caravan
	to stay (to put up) at a hotel/inn/board residence
	to put smb. up (at home)
	to see the sights (on the cheap)
	to go sightseeing
	to get to some places by a special sightseeing bus
	to visit obscure places
	to explore the hidden corners of
	to cram too much into the time available

to take a small first aid kit
 to get bed-and-breakfast accommodation (BB)/ a
 tempting choice of menu;
 to stay on a farm (for a single day); to save on costs;
 to have a traditional home-cooked meal on local
 produce; to have fresh farm produce
 to stay in an ancestral mansion/in a castle converted into a
 hotel/in a private country house
 to stay in a college or university hall residence in
 vacation time
 to camp on private land after getting permission from
 the owner
 to make a pilgrimage to a holy place (e.g. Mecca,
 Burns' birthplace)
 to go out (for a walk; with a boy-friend; to some
 distant place)
 to relax (amidst the magnificent coastal scenery of
 Britain's most southerly points)
 to be looking forward to doing the city; to do the
 sights of
 to set forth to look a city over
 to visit (See: Places on Interest); to pay an admission
 charge; to get a discount of X %; to buy a ticket at
 a discount
 to have a thorough study of a city/to have a glimpse
 of; to get a bird's eye view of
 to be interested in the history (curious about)
 to go out in search of adventure
 to wander [o] from place to place
 to walk/drive out into (the square); to walk on & on
 to go up/down a street; to go uptown/down town
 to quicken one's step/to slacken one's steps
 to drag one's feet along; to slag (e.g. up the hill
 through the mud
 to push through dense shrubs; to tramp x miles;
 to climb over (the rocks)
 to walk in long/short steps
 to stroll [ou] (to enjoy a gentle stroll along the seafront)
 to saunter [o:] (in an unhurried way)

to pass by some place
 to find oneself (in some place)
 to lose one's way/to find one's way
 to go by oneself/in a body
 to feel weary; exhausted/fatigued
 to enjoy a carefree relaxing holiday; to enjoy a
 friendly relaxed atmosphere; to enjoy many
 countryside activities in traffic free safety

Impression

to be (profoundly) impressed/delighted/ fascinated
 at/by the size of; the shape of/the significance of, etc.
 to be (extremely) depressed/upset/disappointed/
 irritated
 to be filled (overwhelmed) with admiration/
 remembrance/ shame/sorrow/disgust for
 to be full of N (feeling)
 to marvel at the sight of
 to be under the impression that
 to be under the spell of (its grandour; splendour;
 magnificance, etc.)
 to stand motionless in admiration/despair
 to feel, look, get, sound, become, grow, seem delighted
 to see sth./surprised at/pleased with/overjoyed
 beyond endurance/excited/ subdued/taken aback/
 bewildered; astonished; puzzled/annoyed; irritated/
 gloomy/indignant; outraged/exuberant/high-spirited/
 low-spirited
 to hardly recognize (a city, a house)
 to be struck by
 to appreciate (the charm of)
 to enjoy a tour led by a costumed guide (e.g. Yeoman
 guards)
 to watch spectacular ceremony (The Changing of the
 Guards) or a rich pageant [æ], (The Ceremony of the
 Keys); a splendid public show
 to discover (see) traces of architecture spanning X
 centuries

Ways

road/ring road	main	to lead to
sideroad	un(even)	to open into
crossroad	well/badly	to turn abruptly to the left/right
street	covered with	to be named after; to be renamed in honour
bystreet	asphalt;	& memory of
byway (a main	cobbles; tarmac	to be numbered
road or path	well-illuminated	to run from...to...
which is not	ill-lit	to be littered with (See: Pollutants)
much used or	lined with trees	to be kept tidy and clean
known)	boarded with	to be lined with trees: birches; limes;
walk (a path for	flowers	maples; oaks; pines; firs; elms; poplars;
walking)	noisy, bustling,	chestnuts; spruces; etc.
path (s)	alive with traffic/	to lack greenery
country lane	people	to abound in
embankment	untroubled by	to be decorated (with flags)
The Thames	traffic	to look gay/ festive/slovenly/disheartening,
embankment	crooked/straight	etc.
avenue Ave (a	winding	to smell sweet; apple trees/repulsive
broad street	well/badly run	to be congested (with cars)
in a town,	slippery; icy	to be blocked because of traffic
sometimes	slushy; sleety	to be pedestrianized (closed for traffic)
too busy)	muddy	to be provided with litter bins, garbage
quay [ki:] (a	gloomy	cans, traffic lights)
place where	deserted	to be famous for (See: Places of interest)
boats can stop)	killing (sl)	
pier/jetty		to be neglected
wharf (to unload goods)		to produce an impression (See: Impression
thoroughfare (a road for public		(objects)
traffic, esp. a busy main road)		to be full of people in a hurry
boulevard (a broad street)		
highway, esp. AmE (a broad main		
road, esp. used by traffic going in		
both directions, often leading from		
one town to another)		
freeway AmE fwy		
motorway BrE (a very wide road built for fast long		
distance travel)		

expressway, AmE (a road with at least two or many lanes for traffic in each direction, and without any traffic lights so that a driver may travel on without stopping)

tollway, AmE (a motorway running a long distance, which a driver must pay to use)

turnpike, AmE (a main road for fast travelling traffic esp. one which drivers must pay to use for driving onto or off motorway)

sliproad, BrE, ramp, AmE

pedestrian crossing (a place on a busy street where pedestrians have the right to cross before vehicles)

pelican crossing (with the figures of red/green man when it is not safe/safe to cross)

underground passage; foot tunnel under a river

Oxford Street (famous for its shops)

Regent Street (a popular place for shopping)

Downing Street (contains the official houses of the Prime Minister, the Chancellor of the Exchequer & the British Foreign and Commonwealth Office)

Whitehall (the street where most of the British government offices stand)

the Mall [æ] (connects Buckingham Palace & Trafalgar Square. Royal processions always go along it)

the Strand (the Savoy Hotel is here and also many theatres)

Piccadilly Circus (with the figure of Eros, known for lovely night life)

Trafalgar Square (where Pall Mall, the Strand and Charing Cross Road meet, known for the large number of pigeons fed by tourists)

Fleet Street (most of the newspaper offices are located)

Pennsylvania Avenue, Constitution Avenue
Washington Independence Avenue

Broadway (a street in New York City where there are many theatres)

Wall Street (a street in New York which is the

influential American centre for money matters
& the buying and selling of business shares)
Madison Avenue (a street in New York famous as
the centre of the advertising industry)
Times Square (famous for a large New Year's
Eve celebration when at midnight a large red
ball is lowered down a building to show that
the New Year has begun)

Parks

in London

James's Park (with its charming lake enlivened by
water birds)
Green Park (divided by the Mall)
Hyde Park (with Speaker's Corner)
Kensington Gardens (with Round Pond & the
elegant Broad Walk)
Regent's Park (with London Zoo & the Open Air
Theatre)

in Washington

The National Zoological Park
The Botanic Gardens

in New York

the Central Park

to be overgrown
to be taken care of
to be well/badly maintained
to be notorious for terrible
criminal episodes
to offer various activities
to be a recreational zone; a
place for weary locals &
tourists

People

drivers	to have a driver's license
road hogs	to drive at breakneck speed
riders	to travel by train/car/bus
passenger	to drive on the left/right
passer(s)-by	to hog the road (drive so that other cars cannot get past)
jaywalkers	to have an accident; to get into an accident
commuters	to become a victim of a car/bus crash
volunteers to patrol	to see (witness) an accident
streets	to be (un)hurt in the accident
	to remain alive (to survive)
	to cross streets in a careless and dangerous way; without attention to the traffic lights; in the wrong place
	to commute (between, from to); (to travel regularly a long

distance between one's home and work)
 to buy a Travelcard (one day/weekly/season) for all zones
 through which you travel
 to buy a ticket from a machine/ticket office/Underground
 station
 to apply for an extension on your next: ticket or refund
 to take care of your personal belongings
 to keep one's luggage or packages with you
 to take note of safety notices
 to beware of pick-pockets
 to put out one's hand at a request stop
 to ring the bell in good time to let the driver know
 to pay a penalty fare (the full adult/child fare)
 to try to avoid the busiest times (rush hours)
 to hop on/off a vehicle
 to hail a taxi
 to be knocked over (by a car or its driver)
 to knock down sb
 to run over a person or animal
 to be run over

In the Countryside

villagers	to live in a village
	to live in the country
farmers(s)	to own/manage a farm
sheep/coconut farmer	to live on a farm (sheep, dairy, fruit, etc.)
small farmer	to be concerned with growing crops /raising animals
farm labourer	to use (farm) X acres of arable land
	to cultivate land (to farm)
milkmaid (dairy-maid)	to pasture farm animals (to put farm animals in a pasture to feed)
milkman (sells milk going on a regular journey from house to house)	to graze the cattle (to feed them on growing grass) to milk cows to look after cattle
	to rent a farm, to lease [li:s] a farm
shepherd [eped]	to plough BrE (to plow AmE) a field (to break up or turn over land)
cowboy (cowhand)	

cattle-raiser	to sow (sowed, sown) (carrots, seeds), to sow the field with grass/wheat, etc.
rancher (AmE)	to dig (dug), etc. the garden, to dig potatoes, to dig up vegetables
cattle rancher	
crofter (lives & works on a croft, a very small farm esp in Scotland)	to fertilize soil (with animal manure (waste), chemicals)
peasant ['pezent]	to mow (mowed, mown) the grass, the lawn, the corn, wheat, rye, etc.
a forest ranger (лесник)	to dry up mown grass
	to store fodder
	to build (See: Farm Buildings)
	to uproot weeds
	to gather in corps, to harvest (vegetable, fruit)
	to market farm produce
	to raise the cattle
	to grow roses; tulips; pansies (анютины глазки); asters; dahlias (георгины); daisies (маргаритки); carnations (гвоздики); sweet smelling camomiles; (ромашки) luxuriant daffodils (associated with Wales worn by some people Welsh on St David's Day-pale yellow; narcissuses (white), etc
	to grow vegetables; fruit trees
	to plant trees
	to live peacefully & blissfully in the countryside
	to escape from the stress of city life
	to get back to nature
	to buy (build a dacha in a peaceful area & , miles from the city centre by bus, (train)
	to enjoy gardening/growing fruit, vegetable or flowers/ making shashliks over an open fire/, having barbecues on the beach/simply relaxing in the fresh air doing nothing
	to have a traditional Russian steam bath (with twigs from trees, jumping into a cold pool or an icehole

Recognizing Signs

Entrance/Exit/Emergency Exit

Push/Pull

Danger/Caution

Beware of the Day

Admission (by ticket/free)

No admission

Parking/No parking

No littering

No smoking

Fire escape

gentlemen/women

Wet paint

Use nickels; dimes; quarters

Service entrance

Hours: 9.00 a.m. – 5.00 p.m.

For rent/For sale

Keep off the grass

Don't touch

II. TOPIC A R T S: THEATRE, CINEMA, MUSIC, PAINTING

OBJECTS	QUALITIES	FUNCTIONING
1	2	3
Problems artistic & aesthetic taste mass culture Old & Modern Arts the development of arts & culture		See: City “Problems” (p.6)
Authorities fund-raiser(s)		See: City “Authorities” (p.10) to invest money in (to spend money on) to grudge money on the development of arts and culture
patron [peitrqn] of the arts		to hold festivals, contests, conferences, etc. to support the arts; to give encouragement, moral and financial support to
mogul [mougql] (a person of very great power, wealth & importance. ex. the moguls of the film industry)		to patronize (people of art; cultural institutions) to work out ethical standards of artistic works (based on guidelines and ratings to allow the public to make an informed choice) to develop a film classification system to sanitize works of art of any sex and violence to introduce/to outlaw censorship/to impose stiff fines for offenders/to recommend parent: guidance to restrict works of art to a mature audience

Arts (kinds)

	<u>ancient</u>	Development
painting	prehistoric (25000-1000B.C.)	
sculpture visual	Egyptian (3000-200B.C.)	to begin, to emerge, to come to exist, to originate, to be founded
literature	Celtic	
drama	Sumerian (4000B.C.)	to date back to the X th century
music	Persian (550B.C.)	to grow out of /to give rise to
dance	Aegean [i:dʒi:an] (2800 — 100 B.C.)	to have deep-rooted traditions in...003
	of Minoan/Mycenean/ early civilization	to be deeply rooted in ...
	<u>Classical</u>	to steep in history; in the past
Martial arts:	Greek (1000-27B.C.)	to develop (on a large/ small/ unprecedented scale);
kendo [au]	Archaic (800-480B.C.)	to evolve from (e.g. popular music evolved from
(with bamboo sticks like swords)	Classical (480-323B.C.)	folk-songs);
	Hellenistic (323-27B.C.)	to flourish; to thrive
		to survive (into the next century)
taekwando	Roman (753B.C.-410A.D.)	to revive
[taikwon'dou]		to come to an end
(an oriental system, of self-defence using kicking & punching)		to come to a standstill
	<u>Medieval</u>	
karate[kq'ra:ti] (a style of fighting & self-defending including hitting with the hands & kicking)	early Christian & Byzantine of the Dark Ages (252-900 A.D.) of the Middle Ages (900-1400A.D.)	to spell the end of
		to come to uneasy terms with
		to undergo crisis
		to experience a time of anxiety (difficulties)
judo [dʒu:dou] (a type of self-defence, based on	Romanesque 10 th century Norman Gothic (the 12 th , 13 th century)	to be undermined by
		to be ousted by
		to decay; to degrade

holding &
throwing one's
opponent)

kung fu
[kʌŋ,fu:]
(a Chinese
style of
fighting
without weapons
that includes
hitting with the
hand & feet)
graffiti art
(drawings &
writing on a wall
in a decorative
way, usu. with an
aerosol)

of the Renaissance
of the age of
industrialization
(the 19th century
Modern/Postmodern
European/American, etc.
Western/Eastern (Islamic;
Chinese; Indian; Japanese
Oriental

traditional
experimental
contemporary
applied
fine

to fall into oblivion

to be doomed to an
insignificant role
to have unbounded/ limited
opportunities to advance
to receive a marvellous
development
to owe much/little to/ to borrow
from
to contribute to; to exercise a
strong influence on

to be the mainstream
of cultural development/to
lie(stand) outside the
mainstream
to designate [z] the period
between...
to last (less/more than; for; until;
to spread across
to change enormously
to have an advantage over
to be subject to (to depend on)
the tastes, fashions,
lifestyles of (its day)
to be based on
to culminate with (to come to an
end)
to become widespread in N
(place)
to follow/to precede
to be initiated by
to evolve into/out of (develop)
to excel (to be the best or
better than)
to die out never to revive again
to produce offshoots

Aims of Arts

to influence one's personality
 development (to have great influence on)
 to play a significant role in society
 to educate sb.
 to enlighten sb.
 to broaden sb's spiritual outlook
 to quicken/sharpen/deepen/ sb's
 awareness of life/knowledge, sense
 to form sb's artistic & aesthetic taste
 to inspire sb to sth (heroic [i] deeds,
 good accomplishments, etc.)
 to stir sb. to activity
 to infuse in sb. creative energy
 to promote understanding; peace
 to arouse in sb a feeling of (optimism,
 admiration, compassion, etc.)
 to awaken in sb. lofty (noble) feelings
 to refine sb's mind
 to elevate sb's thoughts; feelings
 to enrich sb's inner life
 to ennoble sb's character
 to offer an unparalleled opportunity to
 observe human nature in all its
 complexity & multiplicity
 to provoke thought (to offer food for thought)
 to give a sensual/emotional/intellectual delight
 to have a deep emotional/intellectual appeal
 to teach sb. to appreciate sth
 to distract sb's attention from (e.g. everyday
 problems)
 to make sb's life less tedious (boring)/more
 meaningful
 to make hours pass more quickly &
 pleasurably
 to enable sb. temporarily to forget one's
 troubles & worries
 to make sb relax
 to entertain the audience

Trends in Art(s); Schools; Techniques

Classicism (18th century; in Europe)

Romanticism
(19th century; in Europe)

Baroque [bq'rok; bq'rouk]
(17th century in Europe) –
architecture; music;
painting; sculpture

Rococo [rq 'koukou]'(in
the 18th century Europe;
architecture, painting

Sentimentalism (second
half of the 18th century)

Mannerism (the term was
coined by Vasari, the
designer of the Uffizi
Palace Florence & used
to describe the 16th century
reaction to the peak of
Renaissance classicism
as achieved, by Raphael,
Leonardo da Vinci and
early Michelangelo

The Renaissance (art)
(movement in European art
of the 14th and 17th centuries;
literature and arts)

Development (See: p.) Definition

to be a style that emphasizes the qualities
traditionally characteristic of ancient Greek
and Roman art, that is, reason, balance,
objectivity, restraint and strict adherence to
form; not giving way to feeling

to be a style that emphasizes the
imagination, emotion, a creativity of the
individual artist; to be the quality of
admiring feeling rather than thought, and
wild natural beauty rather than things
made by people

to be characterized by extravagance in
ornament, asymmetry of design, great
expressiveness

to be a movement in the arts tending towards
lightness, elegance, delicacy, decorative
charm/characterized by a great deal of
curling decoration, curves, like forms scrawl

to be characterized by striving for primitive
life/by showing sincerity of feelings,
simple forms

to be a style in arts characterized by a subtle
but conscious breaking of the 'rules' of
classical composition (for e.g.,
displaying the human body in an off-
centre, distorted pose & using harsh,
non-blending colours)

to begin with the rise of spirit of humanism
and a new appreciation of the classical
past

Realism (followed Romanticism in the 19th century; in arts and literature

to be characterized by showing things as they really are

to be an unadorned, naturalistic approach to the subject matter (in art)

to be a reaction against Romantic and Classical idealization and a rejection of conventional academic subjects, such as mythology, history and sublime landscape

Impressionism (originated in France in the late 19th century; painting, music) the term was first used to describe Monet's painting 'Impression, Sunrise' 1872

to emphasize the changing effects of light in nature (in painting)/instrumental colour & texture (in music)

Post-Impressionism (in the 1880s and 1890s, the term was first used by the British critic Roger Fry in 1911 to describe the works of Paul Cezanne, Vincent van Gogh, Paul Gauguin

to be a style of painting in which paintings have strong colour and a strong plan, any idea of spontaneity vanishes, and in which the effect is stable & serene

Symbolism (initiated by poets as a reaction to materialist values and their 1886 Manifesto sought to re-establish the imagination in art

to be characterized by the use of symbols in literature, painting, films, theatrical performances

Expressionism (in Europe in the late 19th and early 20th centuries; painting, music, literature, sculpture

to be a style that expresses inner emotions rather than describing objects or experiences

Pointillism (or Neo Impressionism in oil painting. Ex. Georges Seurat)

to be a technique characterized by turning separate brush-strokes into minute points of pure colour laid side by side to create the impression of shimmering light when viewed from a distance

Fauvism (began in France, the name originated in 1905 when the critic Louis Vauxcelles called the fauvist gallery 'A Cage of World Beasts'; a short lived but influential movement

to be a style in painting with a bold use of vivid colours, contorted shapes, exaggerated reality

Cubism (the 20th century; painting; Picasso & Braque – the most famous artists)

to be an art style in which the subject matter is represented by geometric shapes which overlap, interlock and look semi-transparent as though seen from different viewpoints

Collage (the 20th century; painting

to be a technique of pasting cut-up photographs, printed texts, paper and objects in oil painting

photomontage

to be a technique of creating compositions from pieces of photographs rearranged with often disturbing effects

Futurism (the early 20th century; painting, music, literature) Marinetti - the Manifesto

to be a style which claimed to express the violent active quality of life in the modern age of machines

Suprematism (developed about 1913 by Kasimir Malevich; painting, Russia)

to be an abstract art movement in which Futurist ideas of dynamism and Cubist ideas of expressing more than the physical, juxtaposed simple geometrical shapes of solid colour to describe the supremacy of feeling in creative art (e.g. a white square against a black background; finally white square on white where the idea is more important than the result)

Constructivism (founded in 1917 in Moscow by the Russians Naum Gabo, Antoine Pevsner, Vladimir Tatlin; sculpture

to be an avant-garde movement (e.g. Gabo made scaffolding-like giant heads showing that what is beneath the surface of anything is more important than the surface; Tatlin described intangible time through three-dimensional progressions of stretched string, forcing the eye to travel along them and so 'through time')

Dada (born around 1915 of the desire to shock, and to question established artistic rules and values; the 20th century; Lürick Switzerland; short-lived, survived into Surrealism)

to be an artistic and literary movement which is particularly concerned with producing unexpected, strange images which give a feeling of unreality (e.g. Max Ernst created collages of disposable rubbish such as bus tickets and advertisements)

Surrealism (the writer Andre Breton published the first Surrealist Manifesto in 1924, which based itself on Freud's new discovery of subconscious and the importance of dreams in psychoanalysis; the dominant force in Western art between wars I and II; art, literature, film)

to be a modern type of art and literature in which the painter, writer, etc. connects unrelated images and objects in a strange dream-like way (e.g. Salvador Dali used photographic clarity to depict contorted landscapes and figures which seem both familiar and disconcerting.) In Britain Paul Nash and Graham Sutherland turned their landscape paintings into mysterious or poetically haunting scenes. Stanley Spencer depicted religious and dream-like scenes under the guise of everyday life. The Swiss Paul Klee painted humorous semi-abstract pictures to call forth reactions from the subconscious. Marc Chagall also delved into this realism using Russian Jewish images from his youth

Abstract Art (emerged in Europe & North America between 1910-1920; began in the avantgarde movements of the late 19th century – in Impressionism, Neo-Impressionism, Futurism, Cubism etc.; Kandinsky is generally regarded as the first abstract artist

Abstract Expressionism (US movement in abstract art in the early 1940s; action painting – Jackson Pollock (1912-56), colour field painting Mark Rothko (1903-70) filled large canvases with patches of solid paint, the contemplation of which offered the spectator a transcendental experience)

Pop Art (1956) a group of young artists launched pop art reacting against the elitism of abstract art; originated in Britain; Richard Hamilton, Peter Blake, Roy Lichtenstien

Op Art (optical art; popular in the 1960-s; Victor Vasarely, Bridget Riley)

Three-dimensional art (sculpture – Henry Moore, Jacob Epstein, Constantin Brancusi, Alexander Calder)

to be nonrepresentational art to contain 2 styles: images that have been ‘abstracted’ from nature to the point where they no longer reflect a conventional reality and non-objective or ‘pure’ art forms, supposedly without reference to reality to reduce the importance of the original subject matter to pure form to emphasize the creative process of painting itself to develop a new artistic form and expression

to emphasize the act of painting, the expression inherent in paint itself
to use dribbles and blobs of paint to create expressive abstract patterns
to revolt against restricting conventions (not) to be a distinct school but rather a convergence of artistic personalities
to be thought to be only for the elite
to be not easily and instantly understandable

to use popular imagery such as soup tins, comic strips, or movie-star faces
to be low-cost/mass-produced

to be a movement in modern art
to use scientifically based optical effects that confuse the spectator’s eye
to arrange painted lines and dots that create an illusion of surface movement

to be characterized by the desire to create movement in art

Minimalism (in the late 1960-s; in painting it emphasized geometrical and elemental shapes; in music Steve Reich, Philips Glass

Conceptualism
Applied Art

Cultural Organizations

The Art Council of Great Britain

The National Endowment for the Arts (USA)

The Ministry of Culture (Russia)

Equity (Br.) Actors' Equity Association

AFTRA (American Federation of Television & Radio

SAY (Screen Actors' Guild)

to be a movement in abstract art and music towards a severely simplified composition

to be art in which the artist intends to describe an idea rather than make an art object

to be set up

to be an UK organization which is supported by the Government and provides financial help for many different organizations involved in the theatre, visual arts, music, the cinema

to be an American government organization which provides money for artists to help them in their work

to be a trade union for actors and actresses who work in the theatre

to be a trade union for actors and actresses whose performances are taped (recorded) for TV or radio

to be an American trade union for actors and actresses whose performances are filmed

Work of Art

N's early/late work of

each of N's

works of

N's greatest

play, film,

score, etc

N's latest/last

film, ballet

etc

typical of (characteristic of, peculiar to)

famous/notorious/ill

famed for

obscure

anti-war/anti-slavery etc

up-to-date/out of date

contemporary (modern)

controversial

daring/challenging

to be + Adj. (quality)

(not) to lose its significance at present

to claim to live a long life

to rank among the masterpieces of

to be devoted/to be dedicated to

to stand well in the mainstream of/to

stand outside the mainstream of

to be the last word in

to stand out as the greatest work of art

(to be the best)

one of N's	immortal	to be considered to be (to be regarded
works of	timeless	as; to be looked upon as) a fine
one of the	(in)significant	specimen of
works in	of educational value	to keep the audience in suspense
which N	of virtual importance	to be permeated with (filled with)
mostly	of enormous vigour	lofty ideas; strong feelings etc
expressed	unforgettable	to be full of vitality; dramatic
oneself	first rate/second rate/	possibilities
a work of	third rate	to possess/ to lack social moral,
genius	brilliant at its complete	religious etc. message; depth;
	maturity	sincerity etc.
	meaningful (insightful)	to be a remarkable insight into human
	genuine	character
	true to life	to reveal human virtues/ vices
	optimistic/pessimistic	to be a classical/modern interpretation
	high-spirited/low-	of the theme
	spirited	to be capable of several equally valid
	inspiring	interpretation of (the theme;
	pathetic (sad, pitiful)	character)
	imaginative	to be a true/distorted/
	grotesque	objective/subjective fantastic
	tragic/comic	reflection of reality
	humorous/satirical/	
	sarcastic	
	(dis)harmonious	
	glamorous	
	absolutely stunning	
	heart-breaking	
	fascinating	
	spell-binding	to be a true representation
	totally irresistible	to be based on a real life story/on a
	haunting (ex. melody)	real historic event
	spectacular	to be concerned with (to be about)
	well/badly done(made)	to touch upon the problem
	of gripping suspense	to tackle the problem
	fantastic	to dwell upon
	superb	to deal with
	impressive	to tell the story of
	(in)artistic	to describe

(in)aesthetic
 admirable
 unsurpassable
 incomparable
 inimitable
 unrivalled (valed AmE)
 ravishing (causing great
 delight)
 lavishly done
 sensational
 resourceful (ingenious)
 captivatingly vivid
 unaffectedly moving
 faultless
 (irreproachable)
 too divine for words
 out of the ordinary
 intellectually vigorous
 volumptuously
 theatrical
 well worth the price of
 the ticket
 lifeless (performance)
 dull in the extreme
 deathly boring
 passable
 amateurish
 ridiculous
 all faulty
 completely meaningless
 too bad for words
 disgusting
 tasteless
 talentless
 disappointing
 lacking (in) depth,
 originality
 dragged out (drawn out)
 cheap (cheap stuff)

to reflect
 to be a co-production with

Evaluation

to be unanimously accepted
 to be universally condemned
 to win popular and critical acclaim
 to receive great critical acclaim
 to be highly acclaimed (appreciated)
 to have assets and flaws
 to get (un)favourable reviews
 to get rave reviews (in the papers)
 to be awarded (Oscar, Grammy, etc)
 to be a hit
 to be the smash hit of the season
 to be a failure (a flop)
 to be a widely heralded work of art

to be widely advertised
 to be far ahead of the best works of
 art
 to reign supreme
 to dominate on the screen; at the
 theatre
 to be a (real) blockbuster

empty (barren)	to be sure to be profitable
superficial	to be beneath serious consideration
spine-chilling (scalp-tingling)	to be nominated for
a sheer waste of time	to win the reputation of
a publicity hoopla AmE	to be widely discussed (much spoken
(noise & excitement	of in the press/on TV/over the
to attract attention)	radio)
to be a sorry sight	to be an example of mass
to be a shame	entertainment
completely meaningless	to be beneath all criticism
whimsical (amusingly	to cause a scandal
strange, with strange	to be unbelievable trash
ideas)	to be done on the most lavish scale
screwball (inf (with	to offend the eye/the ear of the
wild, mad ideas)	audience
(закрученный)	to be universally admired/criticised
much underrated/	to be ignored
overrated	to get a lukewarm (not eager) reception
scintillating (full of life,	to be an integrated whole with all
cleverness) with wit	parts working together to intensify
(искрящийся	the effect
юмором)	to be a pale imitation of smb's work
	of art
	to offend the audience's taste
	to catch the imagination of the
	audience

People of Art

people of	unrivalled
Bohemia	unsurpassable
forerunner(s)	inimitable
successor(s)	incomparable
traditionalist(s)	genuine
innovator(s)	singular
master(s) of	the most popular of
one's	living Ns (people of
profession	art)
connoisseur(s)	gifted (talented)
of	out of the ordinary

Status

to be + Adj (quality)
to be considered to be
to be regarded as
to be looked upon as
to rank among
to be a born N (people of art)
to have all the makings of
to be cut out for (acting)
to have undoubted talent
to collaborate with/in
to work in accord with

people of creative and inventive capacities people of talent people of marked individuality disciple(s) luminary(ies) (someone who is famous & highly respected for their excellence in a particular art (ex. the luminaries of the stage)	leading famed far beyond one's country borders (for inexhaustable invention) reputable respected highly thought of prominent distinguished outstanding celebrated influential authentic versatile profound resourceful (ingenious) self-made self-educated self-taught controversial glamorous (in)consistent	to be very much the artist of the time to have meagre skills to be in demand to be far ahead of one's time to get (gain, obtain) the reputation of to become famous overnight to rise to international fame; stardom
	commonplace mediocre nothing out of the ordinary dilettantish superficial	Creed (artistic principles) to follow the traditions of (fixed rules) to break with traditions (to challenge) to conform to the taste of the period to be osterized by (not to be accepted as a member) to serve faithfully art to withdraw from social concern to be motivated by commercial interests; by the desire to express oneself to make a name for oneself to be obsessed by art
		to work outside the existing trends to develop new aesthetic approaches to side (openly) with to oppose (to challenge, to revel against) to keep up-to-date (to be in touch with time) to be old fashioned to be free in the choice of (subject- matters; expressive means; styles; themes) to be (un)aware of one's responsibility to sb for sth to use/to abuse one's gift to create to come up with an interesting idea

to react to (to respond to) the event(s)
eagerly/reluctantly

Creative Activity

to raise the problem of
to deal with the problem of
to dwell upon; to touch upon
to treat the subject of
to reveal (to expose) sth
to preach sth (e.g. love of Nature;
love for people)
to entertain (to amuse) the audience;
viewers, readers, spectators
to ridicule sb (mock at)
to make a laughing stock of sb
to direct one's art (satire, sarcasm)
against sb/sth
to criticize/-ise BrE/to point out the
faults of
to satirize/-ise BrE sth
to moralize/-ise BrE about/on sth
to idealize/-ise BrE sb/sth
to glorify sb/sth
to immortalize/-ise BrE sb/sth
to create a broad panorama of (ex.
social life; historic events)
to explore the complexity of human
character; sb's inner motives; etc
to make sb feel pricks of conscience
to come out against
to call upon sb to do sth
to make sb feel ashamed for
to condemn sb/sth
to strive to achieve sth
to represent (to render, to convey)
one's passion for;
one's inner vision of;
one's mental conditions
to aim at certain effects

to catch and to reflect the significance
 of the time in which one lives
 to record life as it exists (as it is)
 to conform to the taste of the period

Professional Activity

to get an education (artistic,
 theatrical, musical, etc) at/in
 to learn one's craft from
 to take up (to interest oneself in) art;
 acting; music; painting /to take to
 (to have a liking for) art (in early
 childhood)
 to join (the company of; the jazz
 band; the group)
 to be with (e.g. the Royal
 Shakespeare Company) for X years
 to break with; to separate from
 to be expelled from (e.g. group)
 to master (to brush up) one's
 professional skills
 to be obsessed by one's personal
 vision in art
 to get much/little experience (of the
 stage; television)
 to be invited to collaborate with sb
 on sth
 to have a smooth/rough career
 to make/to ruin one's career by doing
 sth
 to get a job (role, commissions) through
 influence; favouritism; nepotism
 (the practice of giving one's
 relatives unfair advantages when
 one has power)
 to mature quickly/slowly
 to look for (search for; seek) one's
 individual style; manner of; a fresh
 approach

to have ambitious plans for the future
 to make fair/little progress in doing
 sth

to adhere to (to follow or remain loyal
 to) aesthetic ideas; principles

to undergo a fierce competition

to lead a life struggle

Lifestyle

to live a (full, interesting, Bohemian,
 gipsy, etc) life

to prefer the life of a tramp

to conform to conventions

to be at odds with society; to be at
 odds with oneself

to like to shock people

to like to go one's own way

to live like a hermit

to live a life wholly of a spirit

to live in seclusion/in solitude

to be a good mixer; to mix well in any
 company

to like company

to be the life and the soul of the party

to know how to keep the conversation
 going

to hate to be alone

to keep an open house

to feel at home everywhere

to be always complaining about sth

to be always in bad mood

to have a negative attitude to life and
 daily living

to enjoy life

to think highly of oneself

to speak condescendingly to others

to like to show off

to want to be the centre of attention
 all the time

to put on airs
 to provoke quarrels/to avoid conflicts
 to make a nuisance of oneself
 to have no respect for other people
 to speak ill of people (behind sb's back)
 to live up to moral principles/ to ignore (put aside) moral principles
 to lead a double life
 to make use of other people
 to set sb against sb
 to start recriminations against (each other)
 to blame others for faults in oneself
 to compromise (easily) one's principles
 to be easily swayed (by a stronger personality)
 to sign one's autograph
 to like to keep on the move (fig)
 to be deeply committed to one's cause
 to hold firm to one's beliefs
 to have highly principled views
 to stand upon one's dignity
 to regain one's self-respect
 to be willing to experiment and try new things
 to be used to (in the habit of) weighing all pros and cons
 to be able to appreciate other cultural values; other people's point of view; the ideas and feelings of others
 to criticize/-ise BrE (to judge with disapproval; to point out the faults of)/ to accept criticism fairly
 to act unprejudicedly
 to hold (liberal, democratic, conservative, etc) views on sth

to resent mean and treacherous
 actions
 to show a lack of intelligence
 to lack imagination/common
 sense/creativity
 to adopt a dogmatic attitude to art
 to work in a parrot fashion
 to impose one's mode of life/lifestyle,
 way of thinking of others
 to be rigidly opposed to all new
 ideas/approaches
 to spread evil rumours/gossip about
 one's colleagues
 to boss one's subordinates around (to
 treat sb in an unpleasant way with
 contempt; without respect)
 to look down on one's colleagues
 to feel envious/jealous of sb's success
 to look after one's own interests (to
 be concerned only with oneself)
 to nurse a grudge (dislike, hatred)
 against sb
 to be able to take one's revenge on sb
 without mercy
 (not) to know one's own mind
 to be unpredictable in one's actions
 to be (un)able to make lasting
 friendships
 to be (un)able to keep one's emotions
 in check
 to lose one's temper very quickly and
 to feel sorry afterwards
 to make a scene (a row)
 to display violent outburst of temper
 (if provoked)
 to be able to refuse all pleasures (to
 sacrifice all pleasures for sth)
 to like to have the last word
 to turn a deaf ear to public opinion

to be in opposition
 to act definitely
 to be involved in mutual
 recriminations

Impression on the Audience

to be inspired by the audience
 to strain the patience of the audience
 to please the audience
 to appeal to the audience
 to make the audience responsive
 to irritate/to bewilder/to disappoint
 the audience
 to get thin desultory applause
 to be spoilt by the attention and
 glamour

Audience

Objects

public (s;u +
 sing/pl)
 theatre goer
 cinema goer
 art lover
 music lover
 a lover of
 music/
 painting etc
 a connoisseur
 of art/music/
 painting
 movie/music
 fan(s)
 superfan
 (who follows
 pop-groups to
 the end of the
 earth)
 admirer(s)

Qualities

large/small
 broad
 regular(constant)/ fickle
 frequent
 (un)prepared
 (un)educated
 (un)cultural
 (in)competent
 knowledgeable
 with/without artistic/
 aesthetic taste
 keen (eager)
 demanding
 selective
 elitarian
 fastidious (extremely
 difficult to please)
 snobbish
 arrogant
 self-assured

Functioning

to be + Adj (quality)
 to have a season ticket (for a
 number of performances during
 a particular period, sold at a
 lower price)
 to have a free pass
 to get tickets for (a pop concert;
 piano recital; poetry
 performance etc)
 to have a guide book/catalogue/
 programme/prospectus etc
 to buy tickets at a discount (price)
 on presentation of

Activity

to go to the cinema/theatre in a body
 (all together)/ by oneself/ on a
 conducted tour of (the museum)
 to attend a concert (e.g. of
 Vivaldi's music)

worshipper(s)	conceited (too proud of oneself)	to go to see sb in concert (singing or playing at a concert) e.g. We went to see Cliff Richard in concert at <u>the</u> Palladium
members of audience	cynical	to go to hear sb sing
viewer(s)	appreciative	to go to see sb play
onlooker(s)	responsive	to watch sb singing/playing on the stage with insatiable interest
cinema types	(un)grateful	to choose a play/film
longstanding fans	(in)tolerant	to sit as near to the stage as possible/ some distance from the screen - the further away the better
autograph hunter(s)	(non)prejudiced	to get one's seat beforehand at the box-office/at a booking agency/in the reception area of a large hotel
	commonplace	to pay a percentage charged by an agency
	fairly apathetic (lacking interest)	to buy a useful publication carrying a comprehensive guide to the night life of (Time Out; Where to Go; What's On etc)
ticket tout BrE (scalper AmE)	meticulous (with great attention to detail)	
(a person who offers tickets at a price higher than usual)	voracious/insatiable for (showing limitless interest)	
	receptive to (willing to accept new styles)	
	didactic (moralizing)	to look for/to find out exact details of curtain times and theatre listings
	temperamental	to feel like going out (to the theatre...)
	passionate	to judge sth with a fresh eye
	ardent (showing strong feelings)	to watch sth (the performance) with N feeling (e.g. pity/ admiration/ delight etc)
	restless (showing lack of interest)	to come to see the first-night/ last performance
	lively	to have a fine collection of (records, paintings, etc)
	breathless	to accept/to reject the music/ painting of
	listless (lacking interest as if tired)	to be confused at first hearing
	thick skinned/thin-skinned	
	unaffected	
	unmoved	
	untouched	
	phlegmatic	

reserved
 restrained
 aloof
 alien
 hostile
 disillusioned
 rebellious
 credulous as a child (too
 willing to believe)
 gullible (easily persuaded
 to believe)
 trustful
 wilful BrE willful AmE;
 derog (showing a
 strong unreasonable
 determination to do
 what one wants inspite
 of other people)
 wayward derog (difficult
 to guide)
 magnanimous
 curious/indifferent

amiable (friendly)
 well/badly disposed
 well/ill-bred
 well/ill behaved
 well/badly mannered
 shabbily/gaudily/
 conspicuously-dressed
 foppish derog (paying
 much interest in one's
 clothes)

to have a rewarding experience
 to begin to shrink (reduce)

Aims

to develop/to form one's artistic
 and aesthetic taste
 to have an impeccable taste (in
 music; for the 19th century
 painting)
 to get educated aesthetically
 to broaden one's horizons
 to sharpen one's sense/ knowledge
 of life
 to widen one's experience of life
 to spend time pleasurably
 to enjoy oneself
 to relax
 to be inspired to heroic deeds, great
 accomplishments
 to be in the movement (col)
 to discover for oneself the world of
 to inject oneself with a doze of
 terror (adrenalin)
 to expect to see plenty of
 thrilling/scary, crowd, love, etc
 scenes

Impression

to be favourably impressed (by, with)
 to be absolutely thrilled
 to enjoy every minute of
 to respond to every sound/ movement
 etc
 to catch every colour/note
 to be haunted by (the melody)
 to be carried away (with, by)
 to be in raptures (to be enraptured)
 at
 to be sent into raptures

to go into raptures
 to burst into rapturous applause
 to watch sth; to listen to sth with
 rapt attention
 to be fully satisfied
 to be deeply moved
 to be pleased (with)
 to be touched to the core
 to get excited/to get disturbed
 to be too overwhelmed to say a
 word
 to be close to tears
 to become delirious with (joy,
 admiration)
 to go completely mad (with
 delight)
 to count oneself (un)fortunate to
 see sb play the role of
 to get a tremendous kick out of
 (col)
 to be made to think/to feel/to suffer
 to discover for oneself the world of
 to be affected
 not to be able to separate reality
 from fantasy on the screen/on
 stage
 to get bored with
 to go numb (with shock)
 to be irritated/disappointed/
 annoyed/driven to despair
 to remain indifferent
 to have a heart of stone
 to be blind to/to be deaf to/to be dead
 to
 to have a vague but strongly held
 conviction that
 to resent the loudness/ noise of
 to suffer from neuroses,
 bedwetting, nightmares

Behaviour

- to be involved (in the performance)
- to identify oneself with the
character of
- to behave petulantly
(unreasonably)/irritably/
restlessly etc
- to lose interest in (the performance)
- to display insatiable interest in
- to endure (the performance)
stoically
- to hold out silently
- to get restless
- to start fidgeting
- to begin to talk loudly
- to whistle
- to yell/to roar
- to leap to one's feet
- to writhe [rəlɪ] in one's seat (fig)
- to wish one could get up and leave
- to breathe the air of failure (fig)
- to give sb thin desultory applause
- to applaud (to burst into applause,
to burst out applauding)
- to clap loudly/enthusiastically at
the end of (the play)
- to call sb an encore
- to ask for an autograph
- to give sb huge bouquets
[bqu'kɒlz] of flowers (to be
present sb. with a bouquet of
roses (tulips, lilies of the valley;
daffodils; asters;
dahlias; carnations; chamomiles;
daisies, etc
- to notice points that escaped sb
before
- to tell sb one's honest opinion

- to exchange video-cassettes (to swap)
- to stay up until late hours glued to the TV set
- to protect children from the sight of a huge amount of blood and murder/people screaming in agony

Theatre

Theatre Trends, Styles

- | | |
|---|--|
| <p>Theatre of the Absurd (term applied to the works of playwrights in the 1950s including Becket, Jonesko, Genet and Pinter, who expressed the belief that in a godless universe human existence has no meaning or purpose and therefore all communication breaks down)</p> | <p>to be characterized by irrational and illogical speech</p> |
| <p>Theatre of Cruelty (a theory advanced by Antonin Artaud & adopted by a number of writers and directors including Peter Brook)</p> | <p>to aim at shocking the audience into an awareness of basic human nature, through the release of feelings usually repressed by conventional behaviour</p> |
| <p>The “Angry Young Men” drama (popular on the British stage in the late 1950s ex. John Osborne’s “Look Back in Anger”)</p> | <p>to aim to strongly criticize established social and political institutions, ideas, attitudes to life</p> |
| <p>The “Kitchen-sink” theatre (in Britain in the late 1950s and the 1960s ex. Arnold Wesker)</p> | <p>to be characterized by serious plays about working-class home life with its very ordinary domestic situations and surroundings</p> |
| <p>Mystery (or Miracle) plays (reached its height in the 15th and 16th centuries; medieval religious drama based on stories from the Bible; were performed around the time of church festivals; a whole</p> | <p>to be medieval religious dramas based on stories from the Old and New Testaments which were performed around the time of church festivals</p> <p>to be performed in separate scenes (from the Creation to the Last Judgement)</p> |

cycle running from the Creation to the Last Judgment was performed in separate scenes on mobile wagons by various town guilds)

Morality plays (didactic medieval verse drama in which human characters are replaced by personified virtues & vices; derived from mystery play)

to be allegories of human life in which the Virtues and Vices were personified to aim to instruct

Commedia dell'arte (the 16th and 17th centuries, exerted considerable influence on Moliere, on the English genres Pantomime Harlequinade and the Punch and Judy Show)

to be popular form of Italian improvised drama
to be performed by specially trained troupes of actors and their own stock-characters and situations
to lay foundation for a tradition of mime (e.g. Marcel Marceau)

Kabuki (popular form of Japanese drama, incorporating music, dance and acting; developed in the 17th century)

to be based on legendary themes with content secondary to the display of elaborate costumes, staging and virtuoso ability of the actors, who are all male

Alternative theatre (not based on established standards)
burlesque [bʊˈlɜːsk] (the 17th and 18th centuries)

to be a form of satirical comedy parodying a particular play or dramatic genre

farce (developed from medieval religious drama; perfected during the 19th century; in England notable farces: the Aldwych farces of Ben Travers in the 1920s and 1930s and the Whitehall farces by Brian Rix in the 1950s-1960s)

to be a broad form of comedy including stereotyped characters in complex, often improbable situations and silly happenings

masque театр масок (originated in Italy, reached its height of popularity at the English court between 1600 and 1640 with the collaboration of Ben Jonson as writer and Inigo Jones as stage designer)	to be spectacular and essentially aristocratic entertainment with a fantastic or mythological theme in which music, dance and extravagant costumes and scenic design figured larger than plot to influence greatly the development of ballet and opera
pageant ['pæŋt]– карнавальное шествие (e.g. the Lord Mayor's Show in London)	to be a splendid public show or ceremony, usually out of doors, in which there is a procession of people in rich dress or in which historical scenes are acted out
puppet theatre (in England the most famous is Punch, a humpbacked, hooknosed figure who fights with his wife, Judy, and who overcomes and outwits all opponents with a squeaky voice)	to be a form of drama acted by puppets usually manipulated by unseen operators
revue [rɪ'vju:] (originated in the late 19 th century)	to be stage presentation involving short satirical and topical items in the form of songs, sketches, and monologues; a light theatrical show with acts, songs, dances, and jokes, especially about the events and fashions of the present times
mime (a simple theatrical play performed without words)	
pantomime (a kind of British play for children, usually performed at Christmas with music, humorous songs etc; based on traditional stories such as Cinderella, Aladdin, Peter Pan; the chief characters: the Principal Boy performed by a young woman, the Dame, an ugly old woman, played by a man and the Pantomime Horse. Children are encouraged to join in the songs, to shout out to the actors)	

Work of Art

(theatrical genres)
 play (a piece of writing
 (to be) performed by
 actors in a theatre, or
 on television or
 radio)

opera (a musical play
 in which the words
 are sung)

comic opera (an opera
 with an amusing
 story singing and
 speaking and with a
 happy ending)

operetta (a short
 cheerful play that
 includes dancing and
 in which many words
 are spoken)

ballet (a theatrical
 performance in
 which a story is told
 by artistic dancing
 and music)

musical (a performance
 with spoken words,
 songs and often
 dances)

(musical comedy)

tragedy (a serious play
 that ends sadly,
 especially with the
 main character's
 death)

comedy (a drama with a
 happy ending, as
 opposed to tragedy)

comedy of manners (ex.

See: Work of
 Art p.58

Process and Evaluation

See Work of Art

to be brought to the stage

to be staged

to be put on

to be performed

to be one/two/three act performance

to be directed by

to be rehearsed by

to have an excellent/

irreproachable/immaculate cast

to be presented to a (Adj - quality)
 audience

See: Audience p.68

to be performed on a bare

stage/lavishly designed stage/with
 no scenery on the stage

to be performed with luxury and

pomp/with poverty and misery

to be recreated/to be revived/ to be
 recast

to survive (through the barriers of
 time)

to be choreographed by

to lack production sense/any sense of
 style/ dramatic credibility

to be a string of dances

to have an interesting/

entertaining/gripping/

amusing/banal/skillfully

developed/ rather involved etc plot

(ballet story, libretto)

to show (un)sympathetic/

William Congreve)
 social comedy (ex.
 Oscar Wilde)
 black comedy (ex.
 Alan Ayckbourn)
 absurdist comedy (ex.
 Samuel Beckett, Jean
 Genet)

melodrama (an
 exciting play, full of
 sudden events, very
 good or very wicked
 characters, and (too)
 strong and simple
 feelings)

tragi-comedy (a play
 that combines tragic
 and amusing parts.
 E.g. Shakespeare's
 "The Winter's Tale")

costume drama

complicated/contradictory/
 superficial etc characters
 to be a play (opera) with an all-star
 cast
 to be frequently revived to day
 to be set (ex. to the music of/to the
 songs by popular rock groups)

Parts of the Performance

scenery (the set of painted
 backgrounds and other articles
 used on a theatre stage)
 sets (the scenery, furniture, etc
 placed on a stage to represent the
 scene of the action of a play)

costumes
 tutu-пачка

props (property) (small articles as a

to be well/badly designed
 to be put on the stage/ to be taken off
 the stage
 to be realistic/symbolic/classical/
 impressive/striking/picturesque/
 elaborate/sumptuous (expressive and
 grand)/costly looking/heavy/ light/exuberant
 (cheerful)/mobile/ glamorous (with a magical
 power of attraction)/overblown (pretentious)
 to restrict the space for dancing/acting
 to be well/badly designed
 to be luxurious/elaborate/smart/
 elegant/spick and span/shabby/ worn
 out/faded/shapely/baggy/
 ridiculous/eccentric (odd, queer)
 to play a significant role in establishing an

weapon or a piece of furniture
that is used on the stage in the
acting of a play)

scene(s) (any division in a play when
there is no change of place or time)
a ball scene
a forest scene
a love scene
a duel scene
a lakeside scene

Expressive means and Performing technique

acting
singing
dancing (on point)
playing
classical dancing
character dancing
a group of dances
solo
duet
divertissement (a group of dances
within an opera or ballet that has
no connection with the story-line)
jumps, leaps
turns
steps
movements
facial expression
mime
gestures

audience first impression
to intensify the effect
to work to the detriment of the performance
to evoke the atmosphere of the dramatic
event the performance contains
to be an aesthetic issue of momentous
consequence
to increase/reduce the dramatic credibility
of
to intensify the total effect of
to be light-hearted /violent/dramatic/
(un)predictable/challenging
to dominate the play
to form the climax
to be famous for its style/for its farcical
clownage
to be crucial fault of sb's production

to be (un)sure/superb/terrific, etc
See: Work of Art - 58

to be exact/graceful/elegant/exquisite
(extremely beautiful)/light/heavy/
round/squared/legendary
to be dignified/artificial/natural/
clumsy/awkward

voice

(high/low/deep/rough/soft/hoarse,
etc)

the tone of voice

make-up

characters

to be carefully fleshed out

to be provided with a set of credible motives

to be given a theatrical existence of one's
own

to lack individuality

to be complex/simple/flat/round/ lifelike
etc.

People of Theatre

actor/actress

male/female performer

tragedian/comedian

prima ballerina (the main woman
dancer in a ballet company)

prima donna (the main woman
singer in an opera company)

principal actor (principals)

supporting actor (actor/ess in a
supporting role)

dancers/singers

members of the corps de ballet
[ˈkɒrps dɪ ˈbæleɪ]

lead actor/actress

understudy (an actor who learns a
part in a play so as to be able if
necessary to take the place of the
actor who usually plays the part)

Garrick David (1717-1779)

(a British actor & theatre
manager; changed the acting style
of his time by replacing

Status See: People of Art (p. 61)

Life Style

See: City (p.19;30); People of Art (p.65)

Professional Activities

See: People of Art (p.64)

Creative Activity

See: People of Art (p.63)

Professional Activity

to be offered (given) main/leading/
prominent/ minor roles/ understudy for
to understudy sb as (e.g. Maggie Smith as
Desdemona)

to accept/reject(refuse)/resent the role of
to play the role of

to play a great variety of roles

to rehearse the role of

to have a dress rehearsal

to specialize in

lyrical/character/dramatic/tragic/ comic
roles

to specialize in the Stanislavsky/ Michal

traditional declamatory delivery
with a naturalness of manner)

Kean Edmund (1787-1833)

(a British tragic actor, noted for
his portrayal of villainy in the
Shakespearean roles of Shylock,
Richard III, and Jago)

Bernardt Sarah (Stage name of
French actress Rosine Bernard
1845-1923 noted for her golden
voice, dominated the stage of her
day, frequently performing at the
Comedie Française. Her most
famous roles were Cordelia in
"King Lear", Racine's Phedre)

Siddons Sarah (1755-1831)

(a Welsh actress whose majestic
presence made her suited to tragic
& heroic roles. E.g. Lady
Macbeth)

Jerry Ellen (1847-1928)

(British actress at the Lyceum
theatre; excelled in
Shakespearean roles, such as
Ophelia in Hamlet)

Gielgud Sir John (British actor
and producer, attracted notice as
Romeo in 1924, and created his
most famous role as Hamlet in
1929; performed in the plays by
Chechov, Sheridan, Alan Bennet,
Peter Shaffer, David Storey)

Oliver Laurence Kerr, Baron

Oliver (British actor & producer;
established his reputation at the
Old Vic, particularly in Hamlet
1937. His other major stage roles
include Henry V, Richard III,
Archie Rice in Osbourne's

Chechov system
to star in
to co-star with
to do some TV work
to be type-cast
to escape type-casting
to suffer from stereotyped casting
to be auditioned
to audition well/badly
to learn the text (the lines)/to forget/ to say
the lines confidently/ convincingly etc
to present oneself as a (ex. strange, exotic)
character
to transform oneself into the character of
to know how to carry oneself on the stage
to be able to accomplish complex technical
feats/legendary leaps
to perform choreographies of almost
incredible complexity
to be a delight to watch/to be a sorrowful
sight to watch
to catch the comic/lyrical/tragic side (spirit)
of the role (character)
to play a shady (dubious) character
to play kind of (ex. an awkward rich kid)
to impersonate a character (ex. all the well-
known politicians)
to feel the character from the inside
to put a lot of oneself into the role
to be alienated from oneself while playing
the role
to play broken (English) parts (to represent
a foreigner)
to play in commercial plays/in theatrical
enterprises

“Entertainer” which were filmed the first director of the National Theatre Company)

Scofield Paul (English actor, his wide-ranging roles include the drunken priest in Greene’s “The Power and the Glory”; Harry in Pinter’s “The Home-Coming”, Salieri in Peter Shaffer’s “Amadeus”, Thomas More in both stage & film versions of Robert Bolt’s “A Man for all Seasons”

Sir Michael Redgrave (an English actor) and his daughter Vanessa Redgrave (an English actress)

Fonteyn, Dame Margot (an English ballet dancer with the Royal Ballet known especially for her dancing partnership with Rudolph Nureyev)

Vaslar Nijinsky (Russian dancer & choreographer, noticed for his powerful & graceful technique, a legendary member of Diaghilev’s Ballets Russes; rejected conventional forms of classical ballet in favour of free expression)

Baryshnikov Mikhail (a Russian born ballet dancer and choreographer who defected to the US)

to have an india-rubber face (which can easily assume any expression)

to have perfect timing

to live one’s character’s life

to play in accord with one’s partner

to lack (emotional) accord with

to act in an artificial manner

to act (how?) artistically/

magnificently/naturally/vividly/

gorgeously/with grandeur

to have a long and productive association with (ex. the director)

to search for dramatic truth

to attempt a fresh approach to playing the role of

to use one’s gift to create a succession of unforgettable characters

to take liberties with the text of the role

to introduce gags of one’s own

(not) to be afraid to appear

unattractive/unheroic etc

to embody good/evil/honesty etc on the stage

to use different expressive means to create a character

to have a benefit play (a theatrical performance to raise money for some person)

to bow

to receive curtain calls

to make one’s debut

to excel in (e.g. Shakespearean) roles

to dance partnership with

to tell a story in pantomime

to challenge the audience’s expectations

to reveal an unexpected depth of feeling

to be able to switch accents and play

comedy or tragedy with mesmerizing skill

producer (a person who has general control especially of the money for a play, film, or broadcast, but who does not direct the actors)

director (a person who directs a play or film, instructing the actors, cameramen, etc)

Brook Peter (English director renowned for his experimental productions)

Hall Peter (English theatre, opera, film director; was director of the Royal Shakespeare Theatre in **Stratford-on-Avon** 1960-1968; developed Shakespeare Company 1968-1973; was appointed director of the National Theatre 1973-1988; succeeding Laurence Olivier; founded the Peter Hall Company 1988)

Stanislavsky Konstantin Sergeivich (1863-1938) (Russian actor, theatre director and teacher of acting. He cofounded the Moscow Art Theatre 1898 and directed production of Chekhov and Gorky; rejected the declamatory style of acting in favour of a more realistic approach, concentrating on the psychological basis for the development of character. His ideas, which he described in "My Life in Art" 1924 and other had considerable influence on acting techniques in Europe and in the USA)

to be responsible for presenting a play in the theatre

to provide financial backing

to work out the budget

to meet the expenditures (the expenses)

to control the cost (of the production)

to assume creative responsibility for

to put on (to stage) a play

to instruct the actors and actresses

to direct a play

to cast the actors

to distribute the roles

to rehearse the cast

not to allow outsiders to come to rehearsals

to put off/to cancel the rehearsal

to start an actor (actress) in modest, small parts

to suffer nothing artificial

to recast the play

to revive the production

to recreate the production

to originate "method" acting (concentrating on the psychological development of character)

to stage plotless ballets/plays/ theatrical narrative productions

to devise choreographies

choreographer (a person who makes up or arranges the steps and dances for a ballet or piece of music)

Petipa Marius (1818-1910) (French choreographer; for the Imperial Ballet in Russia he created “The Sleeping Beauty” 1890, “Swan Lake” 1895 (with Ivanov))

Bejart Maurice (progressive French choreographer)

Balanchine George (1904-1983) (Russian-born US choreographer; started the New York City Ballet in 1948; pioneered choreography in Hollywood films)

Tudor Antony, Robbins Jerome, Feld Eliot, Tharp Twyla, Graham Martha, Taylor Paul, Cunningham Merce, Ailey Alvin, Hawkins Eric (modern US choreographers)

manager (a person who controls the business affairs of a theatre or of an entertainer)

impresario (a person who arranges for performances in theatres, concert halls, etc)

Diaghilev Sergei Pavlovich (1873-1929) (Russian ballet impresario who in 1909 founded the Ballet Russes/Russian Ballet which he directed for 20 years. Through this company he brought Russian ballet to the West, introducing

to design a ballet

to refine steps, turns, movements, jumps

to revolutionise/-ize AmE the ballet

to teach the audience to concentrate on

choreography and dancing rather than on production values

to teach the audience to appreciate dance for dance’s sake

to form one’s own company

(not) to use recognizable ballet vocabulary

to arrange tickets for (smb)

to assign seats for sb (put names on seats)

to work under a lot of pressure & stress

to do a lot of running around

to work long hours

to have good communication skills to excel in one’s position

to make phone calls/to take phone calls

to be able to get along with people

to be persuasive and aggressive

(напористый)

to be (go) in/to management

and encouraging a dazzling array
of dancers, choreographers, and
composers, such as Anna
Pavlova, Vaslav Nijinsky,
Mikhail Fokine, Leonide
Massine, George Balanchine, Igor
Stravinsky and Sergei Prokofiev)

to run a theatre
to control the finances of

theatrical press agent
theatrical press agent apprentice

to publicize (see BrE) a production (to make
people aware of the show and generate
audiences)
to develop various forms of publicity
to promote a production
to arrange press conferences/press
parties/opening-night parties/ media
events
to set up television & radio interviews with
the stars on talk (directors/fundraisers)
to interview financial backers/stars/
producers and directors
to develop and set up media events &
promotions to attract attention
to supervise the advertising of the
production
to work with advertising agencies
to contact critics/to invite them to show-
openings
to write press releases

costume designer
set designer
scene designer
light designer

to be in charge of
to be responsible for arranging sets/light
to make costumes/settings match the period
to set up a scene in a performance

playwriter (playwright)
dramatist
librettist

to be commissioned to write a play
to catch/to reflect the significance of time
to dramatize one's concerns with sth (e.g.
the contrasts between innocence and
experience – Jean Anouilh, a French

Becket Samuel (Irish dramatist, portraying the “absurdity” of the human condition in an irrational universe. “Waiting for Godot”- his most famous play about two tramps waiting for the enigmatic Godot)

Brecht Bertolt (German dramatist, whose “alienation theory” requires the audience and actors to adopt a critical separation from the drama)

playwright; the futility of language as a means of communication – Eugene Ionesco - a leading exponent of the Theatre of the Absurd movement)
 to convey an internal development of character (e.g. Anton Chekhov)
 to be best remembered for (social dramas, sophisticated comedies, etc)
 to describe family relationships
 to focus on contemporary (American) values (e.g. Arthur Miller)
 to condemn war profiteering
 to be experimenting with expressionism, symbolism, or stream of consciousness (e.g. Eugene O’Neil)
 to write religious/secular dramas
 to exert an immeasurable influence on the history of the theatre (e.g. W.Shakespeare)/
 to influence later drama
 to initiate a new essentially polemical movement in the theatre, aiming in one’s work to engage the intellect rather than the emotions of the audience (e.g. Bernard Shaw)
 to write plays in a variety of styles (historical plays, symbolic dramas, chamber plays - ex. August Strindberg)
 to show human frailty and hostility between the sexes (ex. August Strindberg)
 to be best known for elegant stylish comedies with witty dialogue (e.g. Oscar Wilde)
 to be aspiring/challenging (daring)

company (a group of entertainers who work together)

The Royal Shakespeare Company
 (formed in 1961 under

to be formed under the directorship of
 to perform at a theatre (ex. the Aldwych, the Old Vic, The Royal Court Theatre, at the Barbican Centre, etc)/to give a

directorship of Peter Hall)
 The National Theatre Company
 (formed in 1963-1964 under the
 directorship of Sir Laurence
 Olivier)
 The Royal Ballet Company (The
 British Sadler's Wells Ballet at
 Covent Garden)
 The Rambert Dance Company
 (founded in 1926, known for
 performing modern ballet)
 The Metropolitan Opera Company

performance
 to be directed by
 to be a (Adj-quality) company See:
 People of Art (p.61)
 to perform the plays of the classical
 repertory/the best plays of continental
 theatre/new plays by leading (English,
 Russian etc) playwrights/avant-garde
 plays (e.g. the Cottesloe)
 to tour the country/to be on tour in the
 country
 to make one's debut
 to be an internationally renowned company
 to be a fledging company
 to have a varied repertoire (repertory)
 including both classical and modern
 plays
 to struggle for recognition
 to receive unprecedented international
 recognition and acceptance at home for the
 quality of one's work/for one's innovations

cast (the actors in a play or film)
 sing, pl (e.g. The cast is/are on
 the stage)

casting (the process of choosing
 actors for a play or film)

to be all star
 to be strong/weak See: People of Art (p.61)
 to include famous stars
 to be tough/intense/keen/fierce

Cultural Institutions

Types of theatre

art centre
 drama theatre
 Opera/Play house
 puppet theatre
 theatre for young people

The Coliseum (The English

to be state/private
 to be self-accounting
 to be maintained/to be supported/to be
 sponsored/to be financed by
 to be run on a commercial basis (to be
 commercial)
 to be a fringe theatre
 to be off centre (to be off Broadway/to be
 off-off Broadway)

National Opera, performed since 1968)	to be first/second/third rate
The Covent Garden Theatre (Royal Opera House - designed by Barry-2320 seats)	to be built See: Dwelling (p.25)
The Drury Lane Theatre (Theatre Royal - 1812)	to be + (Adj-quality) See: Dwelling (p.25)
The Haymarket Theatre (Theatre Royal - 1820, built by John Nash)	to have X seats (to house X people)
The National Theatre: the Olivier; the Lyttelton; the Cottesloe in one complex	to be open(ed) for X months a year
The Aldwych Theatre	to run from ... to ...
The Old Vic Theatre	to be packed full (overcrowded)
The Young Vic Theatre	to be half full/empty
The Globe (Theatre)	to be filled to capacity (to play to capacity)
The Sadler's Wells Theatre	to have a full (heavy)/slack (reduced) attendance
The Barbican Arts Centre	to have the reputation of
The Lincoln Centre for Performing Arts (in New York)	to be used by sb on lease terms
The Broadway (the main professional group of theatres)/ off-Broadway (more unusual, experimental)/ off-off-Broadway (more extreme) theatres	to be the spiritual home of
The Bolshoi (Theatre)	to be well/badly equipped with (to be supplied with modern equipment)
The Maly Theatre	to thrive (to flourish)/to decay
The Moscow Art Theatre	to have perfect acoustics, lighting, setting, backstage equipment etc
The Mossoviet Theatre	to shut down
The Vakhtangov Theatre	to be the glamorous setting for great musicals (Drury Lane)
	to be noted for lavish productions
	to be the place where a company performs

Cinema

Cinema	See: Work of	
cinema industry	Art (p.58)	to be a modern art
cinematography		to borrow from the other arts,
cinerama (a wide-screen presentation utilizing 3		such as music, drama, and literature

cameras and 3 projectors)
commercial cinema
television transmission of
films

Neo-Realism [ni:qurlqllzəm]
(movement in Italian
cinema that emerged in the
1940s; characterized by its
naturalism, social themes
and the visual authenticity
achieved through location
filming; de Sica, Visconti,
Rossellini)

The French New Wave (in the
1950s; Jean-Luc Godard,
Alain Resnais, François
Truffaut; wide-spread
artistic revival was
underway; experimental
techniques and
unconventional form)

Free Cinema (noted for the
work of directors such as
Sir Carol Reed - films
“Odd Man Out”, “The
Fallen Idol”, “The Third
Man”, “Our Man in
Havana”; David Lean -
films “Brief Encounter”,
accomplished epics
“Lawrence of Arabia”, “Dr
Zhivago”, “A Passage to
India”)

Das Neue Kino (in Germany
revived the principals of
the cinema of the 1920s -
chamber drama; Werner

to be entirely dependent for its
origins on technological
developments (action
photography, projection, sound
reproduction, film processing,
printing)

to reflect and record
contemporary social attitudes
and changes in taste and
lifestyle

to have a universal appeal
to provide a reflection of
reality/an escape from reality/a
pure entertainment/a unique
and personal artistic creation,
etc

to come to uneasy terms with
television

to be focussed on (e.g. youth
market)

to contribute to

to spell the end of theatre

to search for a new image

to reduce theatre attendance

to shape fashions, manners and
perceptions

to create a shared culture

to raise morale in hard and
uncertain times

Herzog, German maverick
(different from others)
film director who often
takes his camera to exotic
and impractical locations -
cinema expressionism)

Cinema genres

feature film (a full-length cinema film with an invented story and professional actors)	black and white colour dubbed with subtitles	to merge to undergo changes to be + Adj (quality) See: Work of Art (p.58)
double feature (cinema performance in which two main films are shown)	short-length full-length wide-screen	to be well/badly directed to be well/badly shot to be directed/shot by N (studio)
documentary (a film that presents facts concentrating on some aspect of human and social activity)	stereo silent sound (talking) upcoming (film)	to be screened to be released (to come out) to be shown on TV to be censored
newsreel (a short cinema film of news and recent events)	accomplished integral dragged out drawn out	to be a screen adaptation (version) of to be based on a real life story/real events
historical film (a film dealing with real events in history)	high/low/ moderately budgeted	to be a remake of the film to have a running time of to be a joint production
war film (a film about war)	commercially/ artistically oriented	to be for different age groups (a 'G'-movie US for children of any age/ a 'U' film in Britain)
epic (a film depicting historic events of the past on a grand scale)	with a lot of sobbing/ pistol cracking/gun -firing/ clowning etc	to be an 'A' film (children can go to an 'A' accompanied by an adult in the evening)
thriller (a film that makes one experience a sudden sharp feeling of excitement)		
horror film (a film that inspires horror and fear)		
gangster film (a film about hired gangs of criminals and gun battles)		

- mystery film (a film about crime and murder)
- detective (a film in which there is usually a murder and a professional or amateur detective trying to solve who the murder is and why it happened)
- musical (a film consisting of musical numbers and dialogue that develop the plot of an underlying story)
- western (a cowboy film, a horse opera about life in the American West in the past; shows gun-fights between cowboys and Indians or between the sheriff of a town and bad cowboys; not usually based on fact)
- secret agent film (a film about spies employed to find out secret information, especially from an enemy; ex. James Bond)
- tragedy (a film of serious or solemn kind with a sad end)
- comedy (a film of light and amusing character with a happy end); screwball comedy; suspense comedy; comedy of situations
- action (film) – боевик
- fantasy film (a film about imaginary worlds which often involves magic; the characters are often searching for an object which will cause good to win over evil, and they usually fight with swords [so:dz] rather than modern weapons)
- science fiction film (a film about
- to be an ‘AA’ (double A) film (people over 14, but under 18 can go to an AA accompanied by an adult in the evening)
- ‘PG’ film (parental guidance)
- to be an ‘X’ film (can be shown to people over the age of 18)
- to be an ‘XX’ (double X) film (not for young people under 21)
- to be shown in a cinema (ex. the Odeon)
- to be in X parts (a multi part film)
- to be a serial
- to be the superior genre of (e.g. the 70s)
- to be the most profitable movie
- to remain the dominant genre
- to dominate on the screen
- to flood the screens of
- to eat up screening time
- to be (not) significantly different from the films of
- to be a form of wish fulfillment
- to be a form of dreams-come-true
- to be clearly identified as (to be clearly defined)
- to be shown by popular demand
- to be awarded Oscar/Golden Globe (UK)
- to be nominated for (the best picture, The Oscar-Academy Award)
- to win (e.g. Oscar)/to get a prize
- to be this year best picture
- to be a widely heralded film (blockbuster)
- to be presented to the public
- to be widely advertised (popularized)
- to be shot on location
- to be shot in the studio (on the studio sets)

imaginary future developments in science and their effects on life)	
popular science film (a film of popular science events)	to lack original shots
tearjerker (a women's film that moves one to tears)	to be dubbed (in Russian)
melodrama (See: p.77)	to be a (e.g. French) film with (e.g. English) subtitles
soap opera (a film about the continuing daily life and troubles of characters in it; in the US & Britain there are soap operas that have been running for 20 years or more)	to be accepted at the (cinema) festival
animated cartoon (a film made by photographing a set of drawings)	to tell the story of love/crime/adventure/everyday life etc
cartoon feature (e.g. Snow White and Seven Dwarfs)	to be sure to be profitable
adventure film (a film about danger and excitement)	to be far ahead of the best films on the list
trick film	to be a notable movie of the year
cop movie (a film about policemen/policewomen)	to be an all time top movie
romance film (a film about love)	to be a nationwide sensation
kid's caper/kid's stuff BrE, kid stuff AmE (suitable only for children because it is simple, unsophisticated or boring)	to be a low/high-budget film
crime caper (e.g. "Bonnie and Clyde")	to be made more for art than for profit
hard porn (extremely pornographic)	to make one's flesh creep
soft porn	to give a spine chilling feeling
situation comedy (sitcom) - a popular form humorous television or radio show typically having a number of standard characters who appear in different stories each week	to be an art film
Expressive Means in Filming	to be a propaganda film
close up (e.g. a close-up of sb's face; sb's face in close-up)	to be an extravagant effects-oriented movie
trick photography	to be underrated/overrated on its release
	to be famous for its technique, its expressive means
	to be available on video for viewing at home
	to be popular both with children and grown-ups
	to entertain the young and the old
	to be a box-office success/failure
	to be a film with vague poetic images
	to be a film about the general meaninglessness of life
	to be an expensive costume drama
	to boast acting photography, set design resulting in a clutch of (Oscar)
	to be used by (the director of photography)
	to intensify the impression
	to add much to the revelation of the

mass scenes (crowd scenes)
 scary scenes
 sappy love scenes (lovemaking scenes)
 special effects/sound effects/visual effects
 chase scenes
 flashback
 fade-in/fade-out
 slow/accelerated motion
 panorama shots
 double exposure
 crane shots
 montage (the choosing, cutting and combining together of photographic material to make a connected line)
 shooting angle
 shots on location

Parts of a Film

credits (names of the actors and other people in a film which appear in a list at the beginning or end)
 closing captions
 captions, subtitles
 supporting part (role) - a small part in a film
 shot
 script
 stunts (киноотрюки)
 adapted screen play

People of Cinema

film producer
 backer (who supports with money)

character
 to suggest the inner life of
 to present a character in a particular mood
 to create suspense

to be (in)coherent/(in)consistent

to be + Adj (quality) See: People of Art (p.61)
 Status, Creed, Professional Activity/ Life style See: People of Art
 to provide financial backing

producer manager

film-crew

director

Allen Woody (American film director; best known for his cynical, witty, often self-deprecating parody and special brand of off-beat humour; “Annie Hall” - 1977 - 3 Academy Awards; “Hannah and Her Sister” - 1986)

Antonioni Michelangelo (Italian film director, famous for his subtle analysis of neuroses and personal relationships of the leisured classes)

Bergman Ingmar (Swedish film producer and director; famous for dealing with complex moral, psychological and metaphysical problems; “Wild Strawberries” - 1957; “Autumn Sonata” - 1978; Fanny and Alexander - 1982; his films are often permeated with pessimism)

Berkeley Busby (American film director; “Gold Diggers” of 1933)

Bertolucci Bernardo (Italian director; his work combines political and historical satire with an elegant visual appeal; “Last Tango in Paris” - 1972)

to assume creative responsibility
to take care of different problems
to be responsible to the producer
to work out a budget from the script
to control the cost of filming
to be responsible for the organization of the personnel

to cast the movie/play
to work with actors
to shoot scenes (a small part of a scene with one or two actors over and over again)
to instruct the actors
to direct (e.g a new fantasy film)
to cut a scene
to develop the art of filmmaking
to invent many filmmaking skills
to combine live [laiv] action with cartoon animation
to bring inanimate objects to life
to humanize the animal and plant kingdom
to hold auditions for the part of
to find a leading man for one’s upcoming film
to be indifferent to film content
to be deeply concerned with film content
to ask a clapper person to show the shot number and take number (номер кадра и номер дубля)
to say “action” when he/she (the director) is just about to begin filming a scene
to work out the action scenes
to form a team (a film crew)

Cimino Michal (American film director; established his reputation with “The Deer Hunter” - 1978 which won 5 Academy Awards)

Coppola Francis Ford (directed one of the biggest money-makers of all time; “The Godfather”)

De Sica Vittorio (Italian director “Bicycle Thieves” remains a classic example of post-war Italian Neo-Realism)

Disney Walt (American film maker whose name has become almost a by-word for family entertainment)

Eisenstein Sergei Mikhailovich (Russian film director who pioneered the use of montage; “Battleship Potemkin” - 1925)

Fellini Federico (Italian film director, noted for his strongly subjective poetic imagery)

Ford John (Irish-American director, one of the original creators of the “Western”)

Griffith (American film director, one of the most influential figures in the development of the cinema as an art; pioneer of the techniques of flashback, close up and long shot; “Birth of a Nation”)

Hitchcock Sir Alfred (British-American film director, noted for creating suspense in his horror films, his camera work and his hallmark (his peculiar quality) of making “walk-on” (small non-speaking part) appearances in his own films; “The Thirty Nine Steps”, “Strangers on a Train”, “Psycho”, “The Birds”)

Korda Sir Alexander (Hungarian-born British film producer and director, a dominant figure during the 1930s-1940s; films: “The Private Life of Henry VIII”, “The Third Man”, “Richard III”)

Kubrick Stanley (American-born British film director, producer and screenwriter. His film 2001: A Space Odyssey - 1968 has acquired the status of a classic among science fiction films)

Kurosawa Akira (Japanese director whose films gained international acclaim; “Throne of Blood”)

Lucas George (American director and producer; best-known for his collaboration with Steven Spielberg on “Star Wars”)

Pasolini Pier Paolo (Italian film director, one of the most influential figures of the post war years; “The Decameron”)

Polanski Roman (French-born director suffered a traumatic (deeply and unforgettably shocking) childhood in Nazi-occupied Poland; films “Repulsion”, “Tess”, “Rosemary’s Baby”)

Russel Ken (British director; a flamboyant film-maker, he is often criticized for self-indulgence in his work, which is full of vitality, imagination and extravagance. “Women in Love”, “Gothic”)

Scorsesse Martin (American director whose films concentrate heavily on complex

characterization and the theme of alienation: “Taxi Driver”, “Raging Bulls”, “The Colour of Money”)

Selznick David (American film producer. His independent company was responsible for many influential films of the 1930s-1940s; “Gone with the Wind”)

Spielberg Steven (American director, whose hugely successful films have given popular cinema a new “respective” appeal)

Tarkovsky Andrei (Russian film director whose work is characterized by unorthodox cinematic techniques and visual beauty; “Solaris”, “Mirror”, “The Sacrifice”)

Visconti Luchino (Italian film director who pioneered the naturalistic style in film-making “Death in Venice”)

Wajda Andrzej (Polish director, one of the major figures in post-war European cinema; “Ashes and Diamonds”, “Man of Marble”)

Fosse Bob (American film director; entered films as a dancer and choreographer from Broadway. “Cabaret” - received Academy Award as best director)

Forman Milos (a Czech film director who has worked in the US since 1968; films: “One Flew Over the Cuckoo’s Nest”, “Amadeus”)

Levinson Barry

Stone Oliver

Pollack Sidney

director of photography

to be in charge of the composition of scenes (montage) and of art of lighting
to be helped by cameramen and electricians
to give instructions to the cameramen who handle the camera

music director

to commission an original score to be written for a film
to make selections from existing music
to make one’s own arrangements
to have the sound-track recorded
to record the music for a film

a crew of sound-recording men
recording engineer
(звукорежиссер)

costume designer

make-up woman (man)

projectionist (a person who works a cinema project)

to hire the team to work on a film

film agent

to put people together
to guide team members
to see to it that a film will be of high quality

film actor/actress

film star/special guest star

supporting actor/actress

leading lady/leading man

stunt man/stunt woman (a person who takes over from an actor when sth dangerous has to be done in a film so that the actor does not have to take risks)

body-double

dubbing speaker (dubbing actor/ess)

transvestite [trʌnz'vɜːstalt] actor

pornstar

film extra – актер массовки

to have acting experience

to be the romantic hero (Great Lover)

to be the archetypal romantic lover/
“western” star

to be the most successful child star

to be one of the most popular screen
personalities of all time

to be a brilliant comic mime actor

to be noted for one's strong character roles

to act in filmed versions of (e.g.
Shakespeare's plays)

Bardot Brigitte (French film

actress whose appeal as a “sex-kitten” did much to popularize French cinema internationally)

Bergman Ingrid (Swedish actress

who was ostracized for many years for having broken an unofficial moral code of Hollywood “star” behaviour - left her husband for film producer Roberto Rossellini; was re-admitted to make “Anastasia” 1956 for which she won an Academy Award)

Brando Marlon (American actor

whose naturalistic style of acting and casual mumbling speech earned him a place as one of the most distinctive actors of all time.

to be Hollywood's leading male /female star
to become a screen legend (since one's death)

to establish one's reputation in (e.g. war films)

to be a famous film comedian

to be the most successful comedy team in the history of the screen

to delight/amuse/entertain audiences for decades

to be a star in silent/early sound films

to be best known for one's appearance in (e.g. horror films)

to specialize in the romantically idealistic, sensitive hero/heroine

to excel in dramatic portrayals

to be a sex symbol of

to be noted for one's dashing, smash-buckling roles (e.g. pirates)

to remain a cult figure over X years (after one's death)

His films include “A Street-car Named Desire”, “Julius Caesar”, “The Godfather” etc)

Cooper Gary (American actor who came to epitomize the sincere Yankee in films such as “Mr Deeds Goes to Town” and “Sergeant York”)

Colman Ronald (British actor who specialized in the role of the romantic hero in Hollywood in the 1920s and 1930s)

Crawford Joan (American film actress, noted for her strongly dramatic roles)

Crosby Bing (American dance-band singer of the 1920s who went on to popularize the image of the relaxed crooner (исполнитель эстрадных песен) in the 1930s-1940s in films)

Davis Bette (American actress who made her name playing strong-willed, independent women in the 1930s and 1940s)

De Niro Robert (American actor, best known for his sensitive portrayal of strong and often complex characters)

Dietrich Marlene (German-American actress whose husky voice and “smouldering” image made her a superstar for 30 years)

Fairbanks Douglas (American actor, famous for his swashbuckling (шалльной) style in silent films. He and Mrs Pickford whom he married in 1920, were idolized as “the

to be idolized as “the world’s sweetheart”

to be noted for one’s husky voice

to make one’s name playing (e.g. strong-willed, independent women, strongly dramatic roles)

to be probably still best remembered as a comical bowler-hatted figure with baggy trousers and moustache

to acquire an international reputation

to be ostracized for many years (by film makers)

to be in demand

to show one’s gift in the film

to be a conventional action hero

to rise to stardom

to convey likability on the screen

to make one’s career of playing rogues, renegades and demons (e.g. Jack Nicholson in such classics as “One Flew Over the Cuckoo’s Nest”, “Chinatown”, “Batman”)

to be manufactured and nurtured by (ex. Hollywood)

to be willing to take on challenging roles outside one’s established screen types

to accumulate experience/contacts

to be a newcomer/a veteran on the screen

to get typecast as (ex. a sex symbol)

to be awarded an Oscar

to get the Best actor/actress/Award

to get the Audience’s Best Love

to get the award for this year’s best actor/actress

to get a consolation prize

to garner (collect) awards and acclaim with each new role

to make a brief appearance in the film (alongside with famous actor)

to have a part within all-star cast

world's sweethearts")

Fonda Henry (American film actor who made many films, playing honourable men with engaging sincerity) to go against the wishes of a director to like to do dangerous stunts oneself

Fonda Jane (American actress, daughter of Henry Fonda; active in left-wing politics especially her opposition to the American government during the Vietnam War; also known for her interest in active physical exercise)

Gable Clark (American actor celebrated for his romantic roles, and nicknamed the "King of Hollywood"; his most famous role is Rhett Butler in "Gone with the Wind")

Garbo Greta (one of the first silent Hollywood stars, she went on to become a legend)

Garland Judy (American singer and actress; best remembered in her childhood role of Dorothy in "The Wizard of Oz", featuring her song "Over the Rainbow")

Grant Cary (Anglo-American actor; his screen personality as the witty, casual, cheerful, charming and fashionably dressed man made him a favourite for more than three decades)

Guinness Sir Alec (celebrated British character actor who has excelled in dramatic portrayals; knighted in 1959)

Harlow Jean (American film actress, the first "platinum blonde", the sex symbol of the 1930s)

Hepburn Katharine (American actress whose gangly (awkward and clumsy) grace and husky voice brought stardom in films from "Morning Glory"- 1933 to "Guess Who's coming to Dinner"- 1967 and "The Lion in Winter"- 1968 for all of which she received Academy Awards)

Hoffman Dustin (American actor best known for his roles in the films "The Graduate", "Midnight Cowboy", "Kramer vs Kramer" for which he won an Academy Award)

Howard Leslie (British actor who specialized in the romantically idealistic, sensitive hero; "Gone with the Wind")

Karloff Boris (British actor; best known for his appearances in horror films; his portrayals of the Frankenstein Monster have become classics)

Kaye Denny (stage name of American film comedian Daniel Kominsky; in 1954 he was given a special Academy Award for his unique talents, his service to the industry and the American people)

Keaton Buster (one of the great silent film comedians in America)

Laughton Charles (Anglo-American character actor who specialized in larger-

than-life roles (more extravagant and more important than usual) such as the king in “The Private Life of Henry VIII”- 1933 for which he got an Academy Award)

Laurel and Hardy (American film comedians; the most successful comedy team in the history of the screen, their unique partnership survived the transition from silent films to sound and delighted audiences for decades. Their films were revived as world-wide cult in the 1970s and include “Way Out West”- 1937 and “A Chump at Oxford”- 1940)

Monroe Marilyn (has become a screen legend since her death)

Stewart James (American actor who specialized in the role of the gangly (clumsy) stubbornly honest, ordinary American)

Streep Meryl (American actress noted for her strong character roles; films - “The Deer Hunter” 1978, “Kramer vs Kramer” 1979, “Out of Africa” 1986)

Taylor Elizabeth (English-born American actress, one of the most popular screen personalities of all time)

Valentino Rudolf (Italian film actor, the architypal romantic lover of the Hollywood silent films)

Wayne John (American actor, nick-named “duke” from the name of a dog he once owned; was the architypal “western” star)

Schwarzenegger Arnold (Austrian-born action hero, whose body-building appearance won him the titles of Mr. Germany and Mr. Universe; best known for his part in film “Terminator”)

Stallone [stq'loun] **Sylvester** (American film actor, best known for the part of Rambo in the films of that name; Rambo is strong and violent and is always seen fighting against evil forces)

Sarandon Susan (American actress; films - “Atlantic City” 1981, “Bull Durham” 1988, “Thelma and Louise” 1991)

Streisand Barbra [stralsxnd] (American actress and singer began as an astonishing singer in Broadway musicals like “Funny Girl”- 1965; performed on stage and in many successful film musicals - “Hello Dolly”, “The Way We Were”, “A Star is Born”. She is now a behind-the scenes force in Hollywood; directed and starred in “The Prince of Tides” 1991)

Lange Jessica (her career began in 1975 as the blonde in “King Kong”, one of Hollywood’s most respected actresses with five Oscar nominations in films like “Tootsie” and “Sweet Dreams”)

Field Sally (one of America’s best-loved actresses; has a gift to convince the public she is “like one of them”; the films “Places in the Heart” 1984 and “Steel Magnolias” 1989 confirmed her extra-ordinary talent for the ordinary)

Hawn Goldie (the latest in Hawn’s line of screwball comedies “House-sister”

1992, showcases her enduring look)

Pfeiffer Michelle [ˈfaɪfə miːʃəl] (American film actress, regarded as one of the most beautiful; can take on seemingly any role Hollywood has to offer; films - “Dangerous Liaisons”, “The Fabulous Baker Boys”, “Frankie and Sonny”, “The Russia House”)

Eastwood Clint (American film actor and director. His characters almost always have right on their side and no fear)

Ford Harrison (American actor, known especially for his adventure films such as “Star Wars” and “Raiders in the Lost Ark”; an appealing but conventional action hero; deepens his portraits as he ages in “Presumed Innocent” 1990 and “Patriot Games” 1992)

Bening Annette (her roles as a small time chiseler (a person who gets things by deceitful and unfair practices) in “The Grifters” and a gangster’s moll in “Bugsy” have lifted Bening to stardom and defined her niche [nɪtʃ] - a seductress with spunk (courage)

Bridges Jeff (always conveys likability on screen even when he plays one of his brooding wildmen in “The Fisher King” 1991)

Costner Kevin (American actor and director whose films include “Dances with Wolves”, “Bodyguard”)

Stone Sharon (American actress who after a decade of forgettable films finally got her break as the sultry temptress opposite Michael Douglas in “Basic Instinct” 1992)

Cruise Tom (American actor, especially popular with women; has played leading parts since the early 1980s. Films - “Top Gun”, “Cocktail”, “Born on the Fourth of July” in which he plays the wheelchair-bound Vietnam vet)

Washington Denzel (Afro-American actor who plays a romantic lead in “Mississippi Masala” 1992, a tough ex-slave in “Glory” 1989, Malcolm X, a black American leader who formed the organization of Afro-American Unity in 1964 and was murdered while making a speech in Harlem, in Spike Lee’s film-biography)

Connery Sean [ˈkɒnəri] (a Scottish film actor, famous especially for playing the character of James Bond in several films, such as “Dr. No”, and “From Russia with Love”)

Roberts Julia (best known in the film “Pretty Woman” in which she plays a feisty (excited and keen to quarrel) prostitute with a heart of gold and the sweetly uncorrupted look of the girl next door, who wins the affection of a selfish millionaire)

Gere Richard (American actor known especially for his part in the films “American Gigolo” and “Pretty Woman”)

Foster Jodie (American actress, best known for her Oscar-winning role as a FBI trainee in 1991's Best Picture "The Silence of the Lambs")

Moore Demi

Dean James (American film actor who played young men opposed to authority; died in a car crash; many people think of him as representing youthful rebellion)

Cultural Institutions

cinema (hall) BrE

movie theatre AmE (movie house)

X screen cinema complex (ex. a new 8 screen cinema complex) multiscreen theatre auditorium

the Odeon

drive-in movie

art theatre (AmE a cinema which shows mainly foreign films or films which were made by independent producers rather than big companies)

See: City
(Dwelling)
(p.25)

lavish
grand

See: Arts (p.86-87)

to be intended to create fantasy world in itself

to have working facilities - acoustics [q'kʰlʰstlks], lighting, projection equipment, seating-adapted to present day needs

studio(s) - a) a place where films are made; b) a film-making company
loose creative alliance(s) (the studio system crumbled)

Pinewood Studios (a large film studio near Slough, W of London which opened in 1936)

Paramount (a film company (studio) in Hollywood, founded in 1912 by Adolph Zukor; in 1914 merged with the distribution company Paramount Pictures)

Twentieth Century Fox (US film production company, formed

to be founded (to be formed)

to merge with

to be adept ['xɒpt/dʒpt] (highly skilled) at discovering new talent

to be often/seldom in financial trouble

to be taken over by

to be a dream

to undergo a financial crisis

to be created to achieve independence from power brokers, financiers and mogul (magnates) of Hollywood

to be opened

to be supplied with the best equipment

to produce films

to release films

1935 when the Fox Company merged with Twentieth Century.	to distribute films
Its president was Joseph Schenck (1878-1961), with Darryl F Zanuck (1902-1979) vice president in charge of production.	to establish oneself (in N place)
The company made high-quality films and despite a financial crisis in the early 1960s, is still a major studio. Its success include the “Star Wars” trilogy (1977-1983)	to expand enormously
	to make X films a year
	to make fewer/more films of greater length and higher quality
	to stop making films
	to put out (produce) films

Warner Bros (US film probuction company, founded 1923 by Harry, Albert, Sam and Jack Warner. It became one of the major Hollywood studios after releasing the first talking film “The Jazz Singer” 1927. During the 1930s-1950s, the company-stars included Hamphrey Bogart, Errol Flynn, and Bette Davis. It suffered in the 1960s through competition with television and was taken over by Seven Art Production. In 1969 there was another takeover by Kinney National Service, and the whole company known as Warner Communications)

Universal (Hollywood film studio founded 1915 by Carl Laemmle. Despite the immense success of “All Quiet on the Western Front” 1930, the changeover to sound caused a decline in the studio’s fortunes. In the 1970s and 1980s Universal emerged as one of the industry’s leaders with box-office hits from the producer and director Steven Spielberg such as ET: the Extra-Terrestrial 1982 and Back to the Future 1985)

MGM – Metro-Goldwyn-Mayer (US film-production company. One of the most powerful Hollywood studios of the 1930s-1950s; it produced such prestige films as “David Copperfield” 1935 and “The Wizard of Oz” 1939. Among its stars were Greta Garbo, James Stewart, and Elizabeth Taylor)

Columbia Pictures (US film production and distribution company founded 1924. It grew out of a smaller company; became a major studio by the 1940s, producing such commercial hits as “Gilda” 1946 and “Lawrence of Arabia”)

The Disney Studio (Disney established his own studio in Hollywood 1923, where he made his first Mickey Mouse cartoons, feature-length animated films such as “Snow White and Seven Dwarfs”, “Pinocchio”, “Dumbo”, nature study films such as “The Living Desert”)

UA – United Artists (Hollywood film production, releasing and distribution company formed 1919 by silent-screen stars Charles Chaplin, Mary Pickford,

and Douglas Fairbanks, and director D.W. Griffith, in order to take control of their artistic and financial affairs. Smaller than the major studios, UA concentrated on producing adaptations of literary works in the 1930s and 1940s - “Wuthering Heights”, “Rebecca”, “Major Barbara”. It was bought by MGM)

Cultural Events

film festivals

the Cannes [kʌn] festival

Music

Types and Styles in Music

classical music (written with serious artistic intentions and having an attraction that lasts over a long period of time)

See: Trends in Art (p.53)

jazz (music with a strong beat and some free playing by each musician (improvisation); developed in the USA at the turn of the 20th century; has its roots in black American and other popular music and evolved (developed gradually) various distinct vocal and instrumental forms)

swing (jazz music of the 1930s-1940s with a strong regular beat, usually played by a big band; Paul Whiteman, Benny Goodman)

Big Band Sound (jazz composed as well as

See: Work of Art (p.61)

instrumental

orchestral

vocal

choral

danceable

traditional

modern

(contemporary)

melodious

(tuneful)

harmonious

discordant

cacophonous

Eastern/

Western

secular

religious/

church

liturgical (used

in religious

services in

the Christian

church)

rhythmical

snappy (stylish,

fashionable)

to pass the test of time

to produce a pleasing effect

(un)pleasant to listen to

to be played by (the orchestra)

to be played on

to stand in contrast to (e.g. classical music)

to be enjoyed by the elite

to be accepted by the narrow/broad public

to draw on

to be based on (harmony; counterpoint - combining 2 or more tunes, played together as a single whole; improvisation, where each musician defines himself; recorded natural sounds; a cappella singing; etc.)

to be focused on (e.g. the younger generation)

to be strongly rhythm-oriented

to have a heavy beat

to caress (lull) one's ear

to be full of (e.g. power, protest, triumph, tenderness, anxiety, etc)

to suggest a feeling of (e.g. love, happiness, sadness, etc.)

arranged; Glenn Miller, Duke Ellington)	energetic	to demand a wide variety of instruments
West Coast jazz (Stan Kenton)	lyric	to have a marvellous BrE (marvelous AmE) combination of sounds
bebop (rhythmically complex, highly improvised jazz; Charlie Parker, Dizzy Gillespie, Thelonius Monk)	coarse	
	harsh (very loud)	
	violent	
	feverish	
	stirring	
	buoyant	
cool jazz (Stan Getz, Miles Davis, Lionel Hampton, Modern Jazz Quartet; developed in reaction to the insistent “hot” bebop and hard bop; developed in 1950s)	(бодрая)	
	powerful	to be understandable
	forceful	to be above one’s head
	tumultuous	to be performed (executed)
	(very noisy)	to be broadcast on TV/over the radio
	neurotic	to be on the programme
free jazz (Ornette Coleman, John Coltrane, developed in the 1960s)	polyphonic	to be composed
	concrete (based on recorded natural sounds)	to be commissioned
jazz rock (developed in 1970s-1980s; US group Weather Report 1970, British guitarist John McLaughlin, British saxophonist Courtney Pine, avant-garde US chamber-music Kronos Quartet, British group Loose Tubes)	electronic	to be recorded on compact discs (disks AmE)/tapes/ digital compact cassettes (DCC)
	(sounds are generated electrically)	to be for different age groups
	computer	to be amplified (increase the strength of sound)
	vernacular	to be popularized
	underground	to be a progenitor (to be descended from)
	avant-garde	to diversify into [dʌl'v Wsɪfəl] (to become different in form; e.g. rhythm & blues diversified into soul, funk, and other styles)
boogie-woogie (a form of jazz played on the piano; common in the USA from around 1900 to the 1940s)	catchy	
	erotically	
	charged	
	mellow	to be influenced by (e.g. folk music)
	sweet (luscious)	
	wistful (sad)	to merge into (e.g. jazz)
rock’n’roll (a style of music that was popular especially in the 1950s but is still played now,	melancholic	to be the predominant form of
	dreamy	to predominate
	quiet	to be recognisable
	soothing	to be rooted in a passionate humanism

which has a strong loud beat and is usually played on electronic instruments and repeats a few simple phrases. It was first made popular by Bill Haley and Elvis Presley; found its purest form in late 1950s rockabilly)	serene restrained plaintive (ultra)romantic smoothly flowing sentimental enchanted heart breaking moving relaxing overwhelming	to gain wide popularity to reach its heyday (пачибет) of mass popularity to draw thousands of listeners to attract nationwide attention
rock music (any of several styles of popular modern music which are based on rock'n'roll)		
hard rock (a type of rock music, which has a strong beat and fast, loud electric guitar playing)	phenomenal divine (totally) engrossing entertaining meditative	to win intense and sustained appeal with young/old people all over the world to enjoy lasting popularity
grand rock	cheerful joyful stunning absolutely ravishing	to disappear rather quickly to be born, grow, change and produce offshoots
punk rock (a style of rock music played very fast and loud with often violent and offensive words, made popular in the 1970s by groups such as "the Sex Pistols"; punk rockers wore strange clothing and hair of unusual colours and were opposed to the values of money-based society)	full of life (vitality) solemn (un)predictable threatening (scary) ominous soulless spiritless	to be an important part of one's life to be idolized by (e.g. millions of teenagers) to be/become heavily commercialized to be characterized by improvisation and a lively attention to rhythm (jazz)
gangster rock	high/low spirited	to combine the rhythms of (e.g. rock'n'roll and electronic instruments with traditional elements to form a blend of music ("fusion")/modern beat and lovely sound)
psychedelic (acid) rock (a type of rock music with advanced electronic equipment for both light and sound, which began about 1966; the free-	ear-shattering awesome (col) mournful	to be a mixture of (e.g. black blues and white country-western (rock'n'roll) to be the indispensable elements of

form improvisations and light shows of the hippie years had by the 1980s become stadium performances with lasers and other special effects)	intricate (difficult to understand) gentle complex piano/fiddle (violin) marching romantic	(e.g. jazz) to be (America's) contribution to popular music (jazz) to be spontaneous and free-form (jazz) to be invented by to be brash (стремительный, дерзкий) to be uninhibited (расторможенный) to preserve musical traditions to express disappointment/regret/ mood/interests/emotions to demand from a performer virtuosity/sensitivity/vulnerability to combine themes to be the heartbeat of teenage rebellion
heavy metal (a style of rock characterized by loudness, sex-and-violence and guitar solos; developed out of the hard rock of the late 1960s and early 1970s (Led Zeppelin, Deep Purple); attracts more men than women; those who are keen on heavy metal shake their heads violently in time with the beat; often have long hair; wear black clothes, especially black leather jackets and clothes with chains)		
classic rock (a style of rock music; includes the most successful songs of the 1960s and 1970s for example those of the Rolling Stones)		to reflect (e.g. rural life/hard work/ unhappy love affair/bad luck)
pop music (popular music) (an umbrella term for all modern music not classifiable as jazz or classical; became distinct from folk music with the advent of sound-recording techniques; incorporated blues, country and western, and music hall; the traditional format is a song of roughly three minutes with verse		to focus on (the sorrows of love/ economic hardships/social criticism/social events, romantic adventures)
		to make everyone want to sing/to dance to be written down to be improvised on the spot to be never played exactly the same way twice to have its roots in (e.g. folk songs and

chorus, and middle eight bars)
 rhythm and blues (R & B) (a term covering all black US popular music of the 1940s-1960s; drew on swing and jump-jazz rhythms and blues vocals and was a progenitor (предшественник) of rock and roll; it diversified into soul, funk, and other styles)

ragtime (syncopated, “ragged time” music in two-four rhythm, usually played on piano; developed among black American musicians in the late 19th century; was influenced by folk tradition, minstrel shows, and marching bands, and later merged into jazz; Scott Joplin was a leading writer of ragtime pieces called rags)

raggae (the predominant form of West Indian popular music of the 1970s-1980s, characterized by a heavily accented onbeat; musicians - Bob Marley, Lee “Scratch” Perry, the group Black Uhuru)

soul music (style of rhythm and blues influenced by gospel music, and sung by, among others, Sam Cooke, Aretha Franklin, Al Green)

gospel music (a type of song developed in the 1920s in the black Baptist churches of the US South from spirituals, which were 18th and 19th century hymns joined to the old African five-note scale; Mahalia Jackson, the Dixie Hummingbirds, the Swan

ballads)
 to have strength/youthful exuberance/tenderness/nervous melancholy/wistful gaiety/power/excitement/unusual sound mixes/ extra-slow tempo/strange lyrics/ mystical themes
 to involve complicated mixtures of sounds made by synthesizers, a fast, repeated beat and a few words (house music)
 to be played at gatherings/at acid house parties (held at a secret place for a large number of paying guests, especially young people; known for loud music and drugs that can often be obtained there)/rave-parties (dance parties for young people that may last all night or even several days; with house music, and drugs as ecstasy which gives a feeling of happiness and energy)
 to express the spirit of time (the period)
 to foster (to help to develop) a return to the aesthetic ideas of

Silverstones, the Five Blind Boys of Mississippi, male harmony groups)

blues (12 bar folk song in which typically the second line of the three-line verse is the repetition of the first with variations, so giving the singer time to improvise the third line; words are often melancholy)

country and western (the popular music of the white US Southwest, evolved Scottish settlers with a strong blues influence; characteristic instruments are slide guitar, mandolin, and fiddle. Lyrics typically extol (praise highly) family values and traditional sex roles; encompasses (includes) a variety of regional styles, and ranges from mournful ballads to fast intricate dance music)

funk (a style of dance music of black American origin, relying on heavy percussion in polyrhythmic patterns)

folk music (music of working or country people of a particular nation or area, developed over many years and of which the original songwriter or composer is not usually known)

New Age (a type of instrumental pop music of the 1980s, often semi-acoustic or electronic, less insistent than rock)

New Wave (in pop music, a style that evolved parallel to punk in

the second half of the 1970s; it shared the urban aggressive spirit but was musically and lyrically more sophisticated; the early work of Elvis Costello in the UK and “Talking Heads” in the USA)

rap music (a rapid, rhythmic chant over a prerecorded backing track; emerged in New York in 1979 as part of the hip-hop culture, although the usually macho, swaggering lyrics have roots in the Afro-American tradition of ritual boasts and insults; words are spoken in time with music with a steady beat)

swing music (jazz style popular in the 1930s-40s, with a simple harmonic base of varying tempo from the rhythm section (percussion, guitar, piano), and superimposed solo melodic line, for example from trumpet, clarinet, or saxophone; exponents (исполнитель) Benny Goodman, Duke Ellington, and Glenn Miller)

house music (a type of dance music of the 1980s originating in the inner-city clubs of Chicago, USA, combining funk with European high-tech pop; complicated mixture of sounds made by synthesizers; a fast repeated beat and a few words; played at rave parties)

concrete music (music created by reworking natural sounds on record or tape)

film music (music specially written

to accompany films, either live
[lʌlv] as with early films or for
the soundtrack)

programme music (music that tells a
story, depicts a scene or painting,
or illustrates a literary or
philosophical idea. Ex.

Beethoven's Pastoral Symphony)

chamber music (music written for a
small instrumental group, such as
a string quartet, in which each
part is played by a single
instrument)

alternative music (not based on
established standards; usually
played by modern young people)

underground music (not officially
accepted; played in secret places;
usually in opposition to
established standards)

technomusic

eco (ecological) music

incidental music (descriptive music,
played during a film; a play to
give the right feeling to go with
the action)

backing music (the musical
accompaniment that supports a
singer or musician)

karaoke [ˈkærl'oukl // kɑ:r] (music
as a form of relaxation; usually in
a bar; very popular in British and
American pubs in the 1990s; have
been introduced in Japan; singing
to recorded backing music)

folk music (body of traditional
music, originally transmitted
orally; many folk songs)

originated as a rhythmical
 accompaniment to manual work
 or to mark a specific ritual;
 developed new material in folk-
 song style, dealing with
 contemporary topics)

world music or roots music (any
 music whose regional character
 has not been lost in the melting
 pot of pop industry; ex. Latin
 American lambada)

carol singing (singing religious songs
 of joy and praise sung at Christmas
 in doors - in churches and
 outdoors - shopping centres,
 railway stations, and public
 squares)

bagpipe music

Music Forms

symphony (a piece of music
 organized in usually 4 related
 movement for an orchestra)

concertos [kɒn'tsɜːtu//tʃɜːtu] (a
 piece of music for one or two solo
 instruments and orchestra)

suite [swi:t] (a piece of music with
 several loosely connected parts)

sonata [sq'nɑ:tɔ] (a piece of music
 for one or two instruments, one of
 which is usually a piano; made up
 of usually 3 or 4 short parts of
 varying speeds - slow, fast
 movements)

prelude ['prɛljʊ:d] (1. a short piece
 of music that introduced a large
 musical work; 2. a short separate
 piece of music for piano or organ)

fugue [fju:g] (a piece of music with

two or more melodies for a number of parts or “voices” which enter successfully in imitation of each other)

oratoria [ˈɒrəˈtɔːriə] (a long musical work with singing but without acting; usually telling a story from the Bible or about a religious subject or contemplative text; for solo voices, chorus and orchestra)

cantata [kənˈtɑːtə] (a musical work usually with a religious or secular subject, sometimes with solo voices, and usually with orchestral accompaniment; sometimes with a chorus; shorter than oratorio)

ballade [ˈbælˈɑːd] (a term used by Chopin, Brahms, Liszt and Grieg, among others, for a dramatic instrumental piece, possibly inspired by the literary equivalent)

ballad [ˈbæləd] (a simple song, especially a popular love song)

nocturne [ˈnɒktʃən] (a lyrical, dreamy piano piece introduced by John Field and adopted by Chopin)

requiem [ˈrɛkwɪəm] (a piece of music written for a Christian (Roman Catholic) ceremony (mass) for a dead person, at which people pray for his or her soul; notable settings include those by Mozart and Berlioz; performed at All Souls Day)

(November, 2nd), at funerals or on request)

madrigal ['mædrɪgəl] (a secular composition for several voices without instruments; reached its height in Italy in the 16th century and became popular in Elizabethan England)

capriccio [kə'prɪtʃiəʊ] (a short lively instrumental piece, often humorous or whimsical in character)

scherzo [ʃkɜːtʃəʊ] (a quick, playful, lively piece of music in rapid triple time; often the third movement of a symphony or sonata)

rondo(s) ['rɒndəʊ] (a piece of instrumental music that repeats the main tune several times; may form the last movement of a sonata or concerto)

serenade ['sɜːrɪ'nɛɪd] (1. a song or other piece of music sung or played in the open air, at night, especially to a woman by a lover; 2. a piece of gentle tuneful music usually in several parts, played by a small group of instruments)

rhapsody ['ræpsədi] (a dreamy piece of music written as if made up as one plays it, not in any regular form; an instrumental fantasia, often based on folk melodies, such as Liszt's "Hungarian Rhapsodies")

song (a short piece of music with words for singing)

hymn [hɪm] (a song of praise,

especially to God, one of the religious songs of the Christian church which all the people sing together during a service)/anthem national anthem (the official song of a nation to be sung or played on certain formal occasions. The British national anthem is “God Save the King (Queen)”, the American one is the “Star-Sprangled Banner”)

carol (a religious song of joy and praise sung at Christmas; there are very many well-known carol, including “O Come all ye Faithful”, “Silent Night”, and “O Little town of Bethlehem”)

folk song (a simple song in the style of working or country or country people often with repeating words and tune)

chanson (popular song)

ditty (a short simple song)

lullaby (a pleasant song used for causing children to sleep)

country song (hill-billy song)

march (a piece of music played with a regular beat (as if) in time with marching feet)

bolero(s) [bɒ'lɛrəʊ] (a piece of music written for a Spanish dance)

waltz [wɒlts//wɒltz] (a piece of music for a rather slow formal dance for a man and a woman; from Vienna, made up of 6 steps in $\frac{3}{4}$ time)

tap dancing (stage dancing in which musical time is beaten on the floor by the feet of the dance)

polonaise [ˈpɒlɒˈnɛɪz] (a piece of music for a slow ceremonial dance of Polish origin)

tango [ˈtæŋɡoʊ] (a piece of music for a lively dance with quick short movements, especially up and down of Spanish American origin)

jig (music for a quick merry dance)

jive [ˈdʒaɪv] (a style of very fast dancing performed to a kind of popular music with a strong regular beat)

reel (the music for a quick cheerful Scottish or Irish dance)

rock'n'roll (rock) (a dance performed to popular music with a strong beat)

polka [ˈpɒlkə] (a piece of music for a very quick simple lively dance for people dancing in pairs)

foxtrot (a piece of music for a type of formal ball-room dance with short quick steps)

quickstep (music for a dance with fast steps)

samba [ˈsæmbə] (a piece of music for a quick dance of Brazilian origin)

rumba [ˈrʊmbə] (the music for a popular dance originally from Cuba)

cha-cha-cha [ˈtʃɑːtʃɑːtʃɑː] (a fast spirited dance of South American origin)

paso-doble (a dance of Latin

American style included into the programme of world championship in ballroom dancing)

twist (a dance, popular in the 1960s, in which the dancers twist their bodies in time with fast noisy music)

break-dance (a style of dancing to rock music in which the dancers often spin round on their heads or shoulders or perform other difficult acrobatic moves)

disco dancing (dancing to popular modern recorded music)

minuet ['mɪnju'et] (a piece of music for a type of European courtly graceful slow 17th and 18th century dance)

Expressive Means in Music

Musical Terms

aria ['ɑ:riə] (solo vocal piece in opera or oratorio)

baritone ['bærɪtoun] (a man with) a male singing voice lower than tenor and higher than bass)

bass [bæs] (a man with) the lowest male singing voice)

tenor ['tɛnɔ] (a man with) a high male singing voice lower than alto and higher than baritone)

alto ['ɔltou] (a man with) a very high male singing voice)

contralto [kɒn'trɔltou] (a woman with) a female low singing voice, lower than soprano)

soprano [sɒ'prɑ:nou] (a woman or a child with) a high singing voice,

above contralto)

mezzo-soprano [mɛtsou

sq'pra:nou] (a woman with) a
voice that is not so high as a
soprano's nor so low as a
contralto)

movement (a section of a large
work, such as a symphony, which
is often complete in itself)

coda [kouɔq] (a concluding section
that ends a piece of music)

melody (a sequence of notes
forming a theme or tune)

theme (the basis melody from which
a piece of music is developed)

leitmotiv (a recurring theme or motive
used to indicate a character or idea)

tempo (the speed at which a piece of
music is played)

tune (arrangement of sounds –
МОТИВ)

timbre [tɪmbɹ] (the quality in a
sound which allows one to tell the
difference between sounds of the
same level and loudness when
made by different musical
instruments or voices)

note(s)/tone AmE (a single musical
sound of a particular length and
degree of highness or lowness)

music (a written or printed set of
notes)

variations (a series of different
developments of one self-
contained theme)

syncopation (the deliberate
upsetting of rhythm by shifting
the accent to a beat that is
normally unaccented)

- scale(s) (progression of notes which varies according to the musical system being used, for example the seven notes of the diatonic scale, the 12 notes of the chromatic scale used by Schoenberg and Webern)
- recitative [rɛsɪtə'tɪv] (speech like declamation of set to music narrative episodes in opera)
- prelude (1. a short piece of music that introduces a large musical work; 2. a short separate piece of music - e.g. Chopin's preludes)
- overture (an orchestral introduction to an opera or ballet)
- orchestration (the scoring of a composition for orchestra)
- opus ['ɒpʊs] (a work of music by a particular musician, numbered according to when it was written, e.g. Beethoven's Opus 106)
- libretto-s (the text of an opera or other dramatic work, or the scenario for a ballet)
- score (1. A written copy of a piece of music, especially for a large group of performers: a full score- showing all the parts in separate lines on the page; a vocal score = showing only the singer's parts; 2. the music for a film or play)
- lyrics pl (the words of a song, especially a modern popular song)
- key – клавиша
- theme song/theme tune (a song or tune often repeated during a musical play, cinema picture, etc)

signature song (a short piece of music used regularly in broad casting to begin and end a particular show as the special mark of a radio station)

counterpoint (the simulteneuous combination of two or more independent melodic tunes so that they can be played together to form a harmonious single whole)

Musical Instruments

Stringed instruments

violin (played with a bow [bou])

violoncello(cello) (larger than violin and viola)

viola [vɪ'ɔʊlq] (a little larger than a violin producing a slightly deeper sound)

double bass [bɔʊls] (the largest and deepest instrument of the violin family)

lute [lu:t] (played with the fingers)

guitar

mandolin

balalaika [ˈbʌlq'ʌlkq]

banjo (used to play popular music)

harp (played by moving the hands across the strings) – арфа

sitar [sɪtə:] ситар, индийский инструмент

Woodwind instruments (played by blowing)

bassoon [bq'su:n] – фагот

flute [flu:t] – флейта

clarinet [ˈklɪrɪnɛt] – кларнет

oboe [ouboʊ] – габой

mouth organ – губная гармошка

to be used in symphony orchestras/ in jazz bands/in brass bands/in dance bands/in string orchestras/in variety orchestras/in a string quartet/ in chamber orchestras/ in folk groups/ in pop groups/in ensembles [a:nsa:mbɪz]

to produce sounds when the performer strikes or touches the strings/blows e.g. the trumpet/ beats e.g. the drum/twangs e.g. the guitar/plucks e.g. the guitar

to produce Adj (quality) sounds

deep

hollow

soft

low

high

noisy

loud

gentle

cheerful

pure

muffled (приглушенный)

doleful (скорбный)

mournful (печальный)

squeaking (скрипучий)

shrill (пронзительный)

jarring (дребезжащий)

Brass instruments

English horn – английский рожок
 French horn – французский рожок
 (валторна)
 trumpet – труба
 trombone – тромбон
 saxophone

Percussion instruments

drum (bass drum, kettledrum)
 bongos – бонго, парные барабаны
 cymbals ['sɪmbəlz] – тарелки
 glockenspiel ['glɒkŋspɪ:l] – набор
 колоколов
 triangle
 tambourine [tæmbʊ'ri:n] – бубен
 shakers – маракасы
 castanets [kæstə'netz] – кастаньеты
 xylophone [zaɪlə'foʊn] – ксилофон
 wire brush – щетки

Keyboard instruments

piano (grand piano)
 harpsichord – клавесин
 harmonium [hɑ:'mɒniəm] (like a
 piano but working by pumped air
 in an organ) – физгармония
 organ (electric organ)
 accordion [ə'kɔ:dlən] (British
 people think of the accordion as a
 typical French musical instrument
 because accordion music is often
 played in films when the scene is in
 France)
 bagpipes ['bæɡpaɪps] also pipes (inf)
 (a musical instrument played
 especially in Scotland in which
 air stored in a bag is forced out
 through pipes to produce the

clanging (лязгающий)
 gurgling (булькающий)
 rumbling (громыхающий)
 grumbling (брюзжащий)
 sneering (насмешливый)
 harsh
 sweet
 (un)pleasant
 agreeable
 a sequence of mighty chords

to sound as if (e.g. the houses were falling;
 sth tragic had happened)

to sound + Adj (sad/melodious/
 melancholic)

to sound like N is doing sth

to join in

to be backed by the orchestra

to play in unison [ju:nɪs n]

to speak softly (fig)

to gurgle (fig)

to sneer (fig)

to gibber (fig)

to thunder (fig)

to whisper (fig)

to cry in anger/sorrow (fig) etc

to give a distinctive sound to (e.g. country
 music)

sound)

People

musician
 singer (opera/pop/carol singer)
 performer
 player
 baritone See (p.116)
 bass ['bɜːls]
 tenor ['tɛnɔː]
 alto
 contralto
 soprano
 mezzo-soprano
 bassist (a person who plays the bass guitar or double bass)
 drummer
 clarinetist
 violinist
 flautist (flute player)
 pianist
 organist
 trumpeter
 saxophonist ['s ɪk'sɒfɒnɪst// 'sɪksɒfɒnɪst]
 guitarist
 chorus-girl (who sings and dances in a musical play)
 dance band singer/folk singer
 DJ (disk-jockey)
 choir [kwaɪə] (a company of persons trained to sing together, especially to lead the singing in church)
 The London Philharmonic Choir
 The City of Birmingham Choir
 London's University Choir
 King's College Choir
 The Sveshnikov (Folk) Choir

to be + Adj (quality) See: People of Art/Theatre/Cinema (pp.61-68)

Status See: p.61

Creed See: p.62

Creative Activity See: p.63

Professional Activity See: p.64

Life Style See: p.65

Impression on the Audience See: p.68

to be a virtuoso [vɜːtuˈɒzqu] (a person who has a very high degree of skill; e.g. a piano-virtuoso)

to ally [x'laɪ] oneself to a style/school

to create one's own musical environment

to develop a new musical language

to seek inspiration from (e.g. Bach)

to be a master of thematic

development/pattern

to collaborate with players to make great music/to team with

to broaden the language of improvisation

to improvise (to make up music as one is playing)

to inherit style from early music idols

to popularize music

to play encore

to make a solo album (a blockbuster album)

to win a Grammy Award

to win (jazz, pop music) poll(s)

to release a record (a single with one short song on each side/ a LP - long playing record)

to play N (musical instrument) e.g. the bagpipes/piano/trumpet etc.

choral society (хоровая капелла)	
a small choir (камерный хор)	
orchestra (a large group of musicians who play music for combinations of different instruments)	
symphony orchestra	to play/sing solo/duet/trio/quartet/ in unison
string orchestra	to sing in chorus
marching band/military band	to play with music/without music
funeral marching band	to accompany for/to play a piano accompaniment
chamber orchestra (a small group of musicians, usually with one player for each instrument)	to be accompanied at the piano
light orchestra	to sing unaccompanied song
variety orchestra	to learn one's scales/to practise one's scales
jazz orchestra/jazz band	to tune up one's instrument
rock band	to bring one's instrument up
dance band (a group of musicians who play music for dancing)	to gain prominence with the group
brass band (a band consisting mostly of brass musical instruments; when British people think of brass bands, they often think of the industrial towns of the North of England, where brass bands are very popular; in the US brass bands are popular with older people, and are often part of street processions; may be a military band, or one composed of amateurs who play for recreation)	to join the group
Big Band (a band playing traditional jazz; most popular in the 1940s which had a leader, many wind instruments, and sometimes a singer; the style of music was known as the Big Band Sound, e.g. Tommy Dorsey, Benny Goodman, Glen Miller)	to break with the group
folk group/pop group (a small	to be the lead singer
	to separate
	to work in traditional/popular music/ in rock music etc.
	to win the Eurovision Song Contest
	to sing high/low notes
	to make up the music as one plays (spontaneous music)
	to sing about (e.g. love, life)
	to accompany a (funeral) procession
	to play music suited to the occasion/ for different occasions
	to play at the concert/party/funeral/ festivals etc
	to consist of X players/singers etc.
	to invent new variations on the spur of the moment
	to combine talent with a great deal of hard work
	to invent ways to establish (to make more

number of singers or players of folk or popular music)	beautiful) a melody (e.g. to make strange sounds, to use one's voice like an instrument)
ensemble [on'sa:mbəl] (a small group of musicians who regularly play together)	to make an extended tour (with one's band) of
The London Symphony Orchestra (the LSO)	
The BBC Symphony Orchestra	to play on acoustic stringed instruments (guitar, banjo, fiddle)
The London Philharmonic	
['fɪlə:'mɒnɪk] Orchestra	to aim to steer (to change the course) the music back towards its roots/ away from non-authentic forms
The Beatles (English pop group 1960-70, the members, all born in Liverpool, were John Lennon (1940-80, rhythm guitar, vocals), Paul McCartney (bass vocals), George Harrison (lead guitar, vocals), and Ringo Starr (formerly Richard Starkey, drums); made their first record in 1962 and became probably the most famous and successful group ever; when they separated in 1970, each member of the group continued to work in popular music)	to have theatrical ability/vocal range/ sex-appeal
	to ignore vernacular traditions
	to write music for minstrel shows (e.g. Oh Susannah) which gave rise to vaudevilles (the performers sang, danced and told funny stories in them)
	to speak in rhythm rather than sing (rappers)
	to change records (disk jockeys)
	to use call-and-response exchanges with the audience
	to stage elaborate concerts with light shows and amplified sound
Abba ['xɒq] (Swedish popular music group who became internationally successful when they won the Eurovision Song Contest in 1974, and whose music was popular with people of all ages)	
The Beach Boys (an American popular music group with an easily recognizable smooth style of singing together which was formed in 1961 and whose songs are still popular; many of their songs were about young people in California enjoying themselves by surfing, swimming in the sea, having parties and driving fast cars)	
Bee Gees (a highly successful British popular music group of three brothers, best known for their songs for the film "Saturday Night Fever")	
Deep Purple (a well known hard rock music group)	

Genesis (a British popular group)

Uriah Heep (a rock band of the 1970s)

Led Zeppelin (a British heavy metal rock music group, very successful in the 1970s)

Metallica (an American “trash” rock group)

Pink Floyd (a British rock music group famous for its futuristic music, its most famous album is “The Wall”)

Queen (a famous popular music group; succeeded in the 1970s and 1980s whose lead singer was Freddie Mercury)

The Rolling Stones or **the Stones** (a British popular music group which was sometimes plays together, and the best known member is Mick Jagger)

The Scorpions (a German hard rock music group)

Sex Pistols (a British popular music group who played punk rock; although they existed for only a short time – 1975 – 78, they became famous swearing and deliberately failing to appear at concerts, as well as for their loud music with its offensive words; the best known members of the group were Johnny Rotten and Sid Vicious)

Status Quo (a British “rock’n ‘roll” and “Rhythm and blues” music group)

Talking Heads (an American new wave music group begun in 1974 by David Byrne; their songs include “Psychokiller” and “Road to Nowhere”)

Motley Crue (a heavy metal group)

Poison (American heavy metal group)

Guns in Roses (American heavy metal group)

The Byrds (US pioneering folk-rock group 1964-73; in late 1960s moved towards country rock)

Boney M (a very popular group in 1970s)

Duran Duran (a British popular music group successful in the 1980s.)

Armstrong Louis (‘Satchmo’) 1900-1971 (US jazz trumpet player and singer, born in New Orleans; his Chicago recordings in the 1920s with his Hot Five and Seven made him known for his warm and pure trumpet tone, his improvisation and gravelly (having a low rough hard sound) voice; in 1923 joined the Creole Jazz Band led by the cornet (a small brass instrument like a trumpet) player Joe ‘King’ Oliver, but broke away and fronted various bands of his own; is also credited with the invention of scat singing)

Berry Chuck (US rock-and-roll singer, prolific (producing many works) songwriter and guitarist; had a string of hits in the 1950s)

Bowie David (stage name of British pop singer and songwriter David Jones; became a glitter-rock star with the album “The Rise and Fall of Ziggy Stardust

and the Spiders from Mars 1972, and collaborated with the electronic virtuoso Brian Eno; also acted in plays and films)

Charles Ray (US singer, songwriter and pianist; his recorded gospel, blues, rock, soul, country, and rhythm and blues)

Clapton Eric (English blues and rock guitarist, singer and composer, member of the groups Yardbirds and Cream in the 1960s; one of the pioneers of heavy rock; later adopted a more subdued style)

Coleman Ornette (US alto saxophonist and composer; in the late 1950s he rejected the established structural principles of jazz for free avant-garde improvisation; worked with small and large groups, ethnic musicians of different traditions and symphony orchestras)

Cole Nat King (1917-65 an American singer known for his soft smooth voice & love songs)

Coltrane John 1926-1967 (US jazz saxophonist who first became known in 1955 with the Miles Davis quintet; was a powerful and individual artist whose performances were noted for experimentation, and whose quartet was highly regarded for its innovations in melody and harmony)

David Miles (US jazz trumpeter, composer, and band leader; recorded bebop with Charlie Parker 1945; pioneered cool jazz in the 1950s and jazz-rock fusion from the late 1960s)

Dylan Bob (adopted name of Robert Allen Zimmerman, US singer and songwriter; in the 1960s worked in the folk-music tradition; from 1965 – in an individualistic rock style; later influenced pop music)

Ellington ‘Duke’ (Edward Kennedy) 1899-1974 (US pianist, who had an outstanding career as a composer and arranger of jazz; wrote numerous pieces for his own jazz orchestra, and became one of the most important figures in jazz over a 55 year span)

Fitzgerald Ella (US jazz singer, recognized as one of the greatest voices of jazz, both in solo work and with big bands; she is noted for her interpretations of Gershwin and Cole Porter songs)

Getz Stanley (US tenor saxophonist of the 1950s “cool jazz” school)

Gillespie Dizzy (stage name of John Birks Gillespie) (US jazz trumpeter, together with Charlie Parker the chief creator and exponent of the bebop style)

Goodman ‘Benny’ 1906-1986 (US clarinetist, nicknamed ‘the King of Swing’ for the new jazz idiom he introduced; leader of his own band from 1934)

Hawkins Coleman 1904-1969 (US virtuoso tenor saxophonist, was until 1934 a soloist in the swing band led by Fletcher Henderson – 1898-1952; was an influential figure in bringing the jazz saxophone to prominence as a solo instrument)

Hendrix Jimi (James Marshal) 1942-1970 (US rock guitarist, songwriter, and singer, legendary for his virtuoso experimental technique and flamboyance (showy and confident behaviour))

Holiday Billie (stage name of Eleanor Gough McKay 1915-1959; US singer, also known as 'Lady Day'; made her debut in Harlem clubs; became famous for her emotionally charged delivery and idiosyncratic phrasing; she brought a blues feel to performances with swing bands)

Holly Buddy (stage name for Charles Hardin Holley 1936-1959; US rock-an-roll singer, guitarist and songwriter; had a distinctive, hiccuping vocal style and was an early experimenter with recording techniques; many of his hits with his band 'the Crickets' have become classics; was killed in a plane crash)

Jackson Michael (US rock singer and songwriter noted for his meticulously choreographed performances; had his first solo hit in 1971 but his worldwide popularity reached a peak with the album "Thriller" 1982 and "Bad" 1987)

Marley Bob (Robert Nesta 1945-1980; Jamaican reggae singer, a Rastafarian (a follower of a religion from Jamaica which teaches that West Indians will return to Africa, wear their hair in long dreadlocks); his songs were topical and political; he popularized reggae in the UK and the USA in the 1970s)

Morton Jelly Roll (stage name of Ferdinand Joseph La Menthe 1885-1940; US bass pianist, singer, composer; played in major part in the development of jazz from ragtime to swing by means of improvisation and imposing his own personality on the music, his band was called 'The Red Hot Peppers')

Parker 'Charlie' ("Bird" – 1920-1955; US alto saxophonist and jazz composer, associated with the trumpeter Dizzy Gillespie in developing the bebop style; his mastery of improvisation influenced performers on all jazz instruments)

Presley Elvis 1935-1977 (US singer and guitarist, the most influential performer of the rock 'n' roll era; created an individual vocal style influenced by Southern blues, gospel music, country music, and rhythm and blues)

Reed Lou (US rock singer, songwriter and former member *1965-1970) of the seminal [i:] (зародышевой) New York garage band 'the Velvet Underground'; his solo work deals with urban alienation and angst, anxiety and anguish caused by considering the sad state of the world)

Senatra Frank (US singer and film actor; achieved fame with the Tommy Dorsey band with songs such as 'My Way', 'Strangers in the Night')

Springsteen Bruce (US rock singer, songwriter and guitarist; his music combines traditional rock melodies and reflective lyrics of working-class life on albums and in concerts with the E Street Band)

Turner Tina (US rhythm-and-blues singer)

Houston Whitney (an American popular music singer who became one of the most successful singers in the late 1980s, selling millions of records in Britain and the USA)

Madonna (a very successful American popular music singer known for her unusual, often extreme styles in clothes and appearance and the sometimes sexual nature of her performances and behaviour; her well known songs include 'Like a Virgin')

Elton John (a British rock music singer, composer, pianist)

Wonder Steve (a black American popular music singer, songwriter, and musician; born blind, he started recording with the record company Motown in the 1960s and has been successful and influential ever since; also known for encouraging good relations between people of different races)

Sting (the stage name of a popular music singer who used to sing with the British group 'Police'; his real name is Gordon Sumner)

Franklin Aretha [i:] (an American singer, also known as 'The Queen of Soul')

Ross Diana (an American popular music singer who was with the group 'The Supremes' until 1970, sang soul music and funk, collaborated with Michael Jackson, Stevie Wonder, Marvin Gaye)

Callas Maria 1923-77 (an American opera singer, soprano, born of Greek parents, revived operas wholly or relatively neglected in Italy for over a century, including Rossini's 'Armida', Donizetti's 'Anna Bolena'; made her La Scala debut in 1951; from then until 1959 reigned supreme there; her musicianship was impeccable, her insight remarkable, her acting ability exceptional; her Tosca and Violetta were unforgettable examples of dramatic singing acting; known for her powerful performances; sang at Covent Garden, at the Metropolitan Opera)

Caruso Enrico 1873-1961 (an Italian opera singer, who was very popular among ordinary people)

Pavarotti Luciano [C] (an Italian opera singer, considered to be one of the leading tenors)

Domingo Placido [plɪksldou] (a Spanish opera singer who has played leading tenor parts in operas in many countries since 1962 and is considered to be one of the best opera singers in the world)

Carreras Jose (a Spanish tenor whose recordings include 'West Side Story' 1984; made a dramatic recovery from leukaemia 1988; made his mark playing opposite Monserrat Caballe)

Minelli Liza (an American singer and actress who is famous, esp. for the film 'Cabaret' 1972)

Composer

to write music

Songwriter

Bach Johann Sebastian (1685-1750) (a master of contrapuntal technique (See: counterpoint); his music marks the culmination of the Baroque polyphonic style; his huge output includes orchestral works, organ works, cantata, large-scale choral works and the Mass)

Bartok Bela (1881-1945) (a Hungarian composer; made an extensive study of folk music, which led him to develop a new musical language; spent the last five years of his life in the USA)

Beethoven Ludwig Van (1770-1827) (a German composer, one of the best known and most admired composers of all time, who continued writing music after he became unable to hear at the age of 30; in a career which spanned the decline of classicism and the growth of Romanticism, his mastery of musical expression in every genre made him the dominant influence in the 19th century music; his orchestral works (nine symphonies, five piano concertos, one violin concerto) are probably the most frequently performed in the repertoire; his 32 piano sonatas, 16 string quartets and other chamber music also remain popular)

Berlioz Hector (1803-69) (the only great French Romantic composer; much of his music has a theatrical quality and was inspired by contemporary drama and literature; ahead of his time in his innovative use of orchestral colouring and contrasts, he was barely acknowledged in France during his life)

to play a piece of music of one's own composition

to write an original score for the film

to be commissioned to write music

to put (to set) sth (lyrics, text, etc.) to music (положить на музыку)

to develop a new musical language

to use traditional classical forms

to be a master of innovative technique in music

to display strong nationalistic flavour in music

to be a theatrical composer

to show one's individual use of rhythm/tonality/form

to explore new musical sounds and compositional techniques

to use electronic music

to use fold, colourful orchestration

to have a strongly personal style

to have a distinct national character

Brahms Johannes (1833-97) (a German composer, using traditional classical forms, he expanded their scope, thus bridging the gap between Classicism and Romanticism in German music; his four symphonies, two piano concertos and violin concerto all written after he had reached his forties, are part of the Romantic repertoire)

Britten Benjamin (1913-1976) (a British composer; after a short period in the USA (1939-1942) he spent the rest of his life in Aldeburgh where he with the tenor Peter Pears founded the annual music festival; wrote some instrumental works but the main achievement lies in his vocal and operatic works; his first opera *Peter Grimes* - 1945 – was followed by chamber operas such as ‘*Albert Herring*’ and several other large-scale operas such as *Billy Budd* – 1953 - ; he wrote ‘the War Requiem’ for the consecration of Coventry Cathedral in 1962)

Chopin Frederick (1810-49) [ʃɒpɪn] (a Polish composer, a virtuoso performer, he composed almost entirely for the piano, producing a new repertory for the instrument, including 27 preludes, three sonatas and two concertos; was influenced by the Italian opera composer Bellini; gave concerts in England and Scotland)

Debussy Claude (1862-1918) (a French composer, one of the first to try to make images and show feelings through the quality of the sounds rather than through the patterns of the notes)

Dvorak [ˈdvoːʒk] **Antonin** (1841-1904) (a Czech composer; spent much of his time in Prague, but visited England eight times and was Head of the National Conservatory in New York 1892-95; was an important nationalist composer, and his direct fresh style is best exemplified in his orchestral and chamber works, including nine symphonies, the two ‘*Slavonic Dances*’, the cello concerto and some notable string quartets)

Elgar Sir Edward (1857-1934) (an English composer; worked in obscurity for many years; first gained national recognition with ‘*Enigma Variations*’; wrote music for both instruments and voices, the combination of tenderness and nobility in his music made him widely admired in Britain, but he is still little appreciated worldwide, wrote music for a patriotic song ‘*Land of Hope and Glory*’)

Gershwin George (1898-1937) (an American composer, jazz pianist; wrote popular songs, mostly with lyrics by his brother Ira; best known for his opera 'Porgy and Bess', jazz music 'Rhapsody in Blue')

Grieg Edward (1843-1907) (a Norwegian composer; much of his music is small scale, namely his songs, dances and piano works; among orchestral works are the [piano]concerto 1869, one of the most popular in the concert repertoire, and the suite 'Peer Gynt' 1876)

Handel George Frederic (1685-1757) (a British composer born in Germany; came to England to dominate English music life with his efforts to convert audiences to Italian opera; noted for his oratorios, such as the 'Messiah' and his orchestral music)

Haydn Joseph (1732-1809) (an Austrian composer; a teacher of both Mozart and Beethoven, he was a major exponent of the classical sonata form in his numerous chamber and orchestral works; wrote over 100 symphonies; he also wrote choral music; the best-known are 'The Creation' 1798 and 'The Seasons' 1801, which are very popular and frequently performed; his Creation is sung very often by choral societies)

Liszt Franz (1811-86) (a Hungarian composer and piano player, wrote music full of feeling; lived for period in Paris, Weimar and then in Rome, where he turned to a religious life and became known as the Abbe Liszt; highly regarded was a brilliant pianist, he produced some 400 original compositions and 900 transcriptions for piano, as well as inventing a new orchestral form in his 'Symphonic Poem'; he promoted 'The Music of the Future')

Mahler Gustav (1860-1911) (an Austrian conductor and composer, worked as a conductor throughout his life, notably with the Vienna Opera and the New York Philharmonic; his massive, richly textured symphonies, the moving 'Song of the Earth' and his song cycle display a synthesis of Romanticism and new uses of harmonies and musical forms; his work has gained in popularity with modern audiences after several decades of neglect)

Mendelsohn Felix (1809-47) (a German composer; wrote five symphonies which are popular works in the concert repertoire; used classical forms but was nevertheless an early Romantic in the subjective quality he brought to his work; the overture and incidental music to 'A Midsummer Night's Dream', 'The Fingal's Cave' overture, the violin concerto and the Italian and Scottish Symphonies have also been popular works in the concert repertoire; the Wedding March from his Incidental Music to a Midsummer Night's Dream is

usu. played at church weddings as the newly-wed man and woman leave the church)

Monteverdi Claudio (1567-1643) (the greatest 17th century composer and an exponent of monody and recitative as opposed to polyphony; holds an important place in European music; wrote operas, madrigals, much sacred music, a six-part mass)

Mozart [moutsRt] **Wolfgang Amadeus** (1756-91) (an Austrian composer whose works include 41 symphonies, piano concertos and operas; began to compose music before he was five years old and performed throughout Europe as a child prodigy; died as a pauper; strongly influenced by Haydn, his music works the height of the Classical age in its purity of melody and form; his last work was his Requiem; best-known operas – ‘The Marriage of Figaro’, ‘The Magic Flute’, etc.)

Mussorgsky Modest (1839-81) (a Russian composer; was influenced by both folk music and literature, and was largely self-taught. His best-known compositions include the incomplete ‘Khovanshchina’ and ‘Sorochintsy Fair’, the orchestral ‘A Night on the Bare Mountain’, the suite for piano ‘Pictures at an Exhibition’ and many songs; died in poverty from alcoholism; his opera ‘Boris Godunov’ was completed in 1869, although not produced in St.Petersburg until 1974; some of his works were ‘revised’ by Rimsky-Korsakov, and only recently has their original beauty been recognized)

Prokofiev Sergei (1891-1953) (a Russian composer, travelled widely as a pianist; left Russia in 1918 and lived for some time in the USA and in Paris, but returned in 1927 and again in 1935; was essentially a classicist in his use of form, but his extensive and varied output demonstrates great lyricism, humour, and skill; his music includes operas, such as ‘The Love of Three Oranges’ 1921, ‘War and Peace’ 1946, the ballets ‘Romeo and Juliet’ 1938 and ‘Cinderella’ 1945, and the children’s classic ‘Peter and the Wolf’ 1936)

Puccini [puCi:n] **Giacomo** (1858-1924) (an Italian opera composer whose music shows a strong gift for melody and dramatic effect and whose operas combine exotic plots with elements of realism; his works include ‘Manon Lescaut’, ‘La Boheme’, ‘Tosca’, ‘Madame Butterfly’ and unfinished ‘Turandot’)

Purcell Henry (1659-95) (a British composer; was composer to the Chapel Royal and from 1679 – organist at Westminster Abbey; his versatility, creative genius

and ability to express extremes of joy and sadness, have given him a reputation as the greatest English composer)

Rachmaninov Sergei (1873-1943) (a Russian composer, conductor, and pianist; after the 1917 Revolution he went to the USA; his dramatically emotional Romantic music has a strong melodic basis and includes operas, three symphonies, four piano concertos, piano pieces and songs; travelled as a concert pianist in the West, and later settled in California)

Ravel Maurice (1875-1937) (a French composer; his compositions show a personal synthesis of influences from Classicism to Impressionism; his work is characterized by its sensuousness, use of tone colour, and unresolved dissonances)

Rimsky-Korsakov (1844-1908) (A Russian composer; used Russian folk idiom and rhythms in his Romantic compositions and published a text on orchestration; his operas include 'The Maid of Pskov', 'The Snow Maiden', 'Mozart and Solieri', 'The Golden Cockerel'; other works include the symphonic poem 'Sadko', the symphonic suite 'Sheherazade')

Rossini Gioacchino (1792-1868) (an Italian opera composer, popular for his sense of melody and humour; wrote 36 operas, such as 'The Barber of Seville', 'William Tell')

Saint Saëns [sæn'sɒns] **Camille** (1835-1921) (a French composer, pianist and organist; a prolific composer in all genres, much influenced by Liszt, he is best remembered for the symphonic poem 'Dance Macabre', the successful opera 'Samson and Delilah', 'The Third Symphony' and concertos for piano, violin and cello; also noted for his musical jokes, 'The Carnival of the Animals')

Schoenberg Arnold (1874-1951) (an Austro-Hungarian composer, a US citizen from 1941; an influential and revolutionary composer in his use of the 12-note system, his experimentation with atonality; after World War II he wrote several Neo-Classical works for chamber ensembles; he taught at the Berlin State Academy 1925-33; driven from Germany by the Nazis, he settled in the USA where he influenced music scoring for films)

Schubert Franz (1797-1828) (an Austrian composer, he was only 31 when he died, but his musical output was prodigious (wonderfully large); it includes ten

symphonies, chamber and piano music, over 600 songs, combining the Romantic expression of emotion with pure melody)

Schumann Robert (1810-1856) (a German Romantic composer; his songs and short piano pieces show simplicity combined with an ability to portray mood and emotion; among his compositions are four symphonies, a violin concerto, a piano concerto, sonatas, and song cycles; important to the Romantic movement, both as a prolific composer and able critic he suffered increasingly from depression, finally attempted suicide and died in an asylum two years later)

Shostakovich Dmitri (1906-75) (a Soviet composer; his music is tonal, expressive and sometimes highly dramatic; it has not always been to official Soviet taste; wrote 15 symphonies, chamber music, ballets and operas, his turbulent relationship with officialdom is reflected in his music)

Sibelius Jean (1865-1957) (a Finnish composer; his works include nationalistic symphonic poems, a concerto and seven symphonies; studied the violin and composition at Helsinki and went on to Berlin and Vienna; in 1940 he abruptly ceased composing and spent the rest of his life as a recluse (hermit); mainly respected as a major symphonist in Scandinavia, Britain and the USA, he displayed a strong personal style from the outset (beginning)

Smetana Bedrich (1824-1884) (a Czech composer whose music has a distinct national character; conducted the National Theatre of Prague 1866-74; his hugely successful comic opera 'The Bartered Bride' was premiered at the theatre; despite becoming deaf in 1874, he continued to compose, producing works such as the cycle of six symbolic poems 'My Country', but eventually ended his life in an asylum)

Strauss ['straʊs] **Johann** (1825-1899) (an Austrian conductor and composer; a member of the famous music-making family whose works are still most performed; in 1872 he gave up conducting and wrote operettas such as 'Die Fledermaus' 1874, and numerous waltzes, such as 'The Blue Danube', 'Tales from the Vienna Woods', 'Voices of Spring' which gained him the title 'the Waltz King')

Strauss Richard (1864-1949) (a German composer and conductor; followed the German Romantic tradition but had a strongly personal style, characterized by his bold, colourful orchestration)

Stravinsky Igor (1882-1971) (a Russian composer, later of French 1934 and US 1945 nationality; studied under Rimsky-Korsakov and wrote the music for the Diaghilev ballets 'The Firebird', 'Petrushka', 'The Rite of Spring' (controversial at the time for their unorthodox rhythms and harmonies))

Tchaikovsky Peter Ilyich (1840-93) (a Russian composer; his strong sense of melody, personal expression, and brilliant orchestration are clear throughout his many Romantic works, which include six symphonies, three piano concertos and a violin concerto, operas, ballets, orchestral fantasies and chamber and vocal music; professor of harmony at Moscow 1865, he later met Balakirev, becoming involved with the nationalist movement in music, was the first Russian composer to establish a reputation with western audiences)

Verdi Giuseppe (1813-1901) (an Italian opera composer of the Romantic period, who took his native operatic style to new heights of dramatic expression, working to perfect and develop his technique throughout his life; his operas range from his early success with 'Nabucco' 1842 to 'Falstaff' 1893, and include 'Rigoletto', 'La Traviata', 'Aida', 'Otello', he also wrote his Requiem to commemorate Alessandro Manzoni)

Vivaldi Antonio (1678-1741) (an Italian Baroque composer, violinist and conductor; he wrote 23 symphonies, 75 sonatas, over 400 concertos, including the 'Four Seasons' for violin and orchestra, over 40 operas and much sacred music; his work was largely neglected until the 1930s; spent much of his life in Venice as a teacher but died in poverty in Vienna)

Wagner Richard (1813-83) (a German opera composer; he revolutionized the 19th century conception of opera, envisaging it as a wholly new art form in which musical, poetic, and scenic elements should be unified through such devices as the leitmotif; his operas include 'Fannyhüser, Lohengrin', 'Tristan and Isolde'; in 1872 founded the Festival Theatre in Bayreuth; his masterpiece 'The Ring of the Nibelung, a sequence of four operas, was first performed there in 1876; Wagner's early career was a director of the Magdeburg Theatre, where he unsuccessfully produced his first opera 'Forbidden Love' 1836; he lived in Paris 1839-42 and conducted the Dresden Opera House (1842-48); he fled Germany

to escape arrest for his part in the 1848 revolution, but in 1861 was allowed to return; he won the favour of Ludwig II of Bavaria 1864 and was able to set up the festival theatre in Bayreuth)

Weber Carl Maria von (1786-1826) (a German composer who established the romantic school of opera with 'Der Freischütz'; he was kapellmeister at Breslau, Prague, Dresden; he died during his visit to London where he produced his opera 'Oberon' 1826, written for the Covent Garden theatre)

Webern [vɛlbɛrn] **Anton** (1883-1945) (an Austrian composer; he was a pupil of Schoenberg; adopted atonality and then 12-note composition but used it more rigorously (thoroughly and exactly) in details, highly crafted short forms)

Bizet [bi:zɛt] **Georges** (1838-1875) (a French composer of operas among them 'The Pearl Fishers', 'Carmen'; also wrote overtures and incidental music)

Balakirev Mily Alexeyevich (1837-1910) (a Russian composer; wrote orchestral works, piano music, songs and a symphonic poem 'Tamara', all imbued with the Russian national character and spirit; was leader of the group known as the 'Five' and taught his members, Mussorgsky, Cui, Rimsky-Korsakov, and Borodin)

Borodin Alexander Porfiryevich (1833-1887) (A Russian composer; became by profession an expert in medical chemistry, but in spare time devoted himself to music, his principal work is the opera 'Prince Igor' left unfinished; was completed by Rimsky-Korsakov and Glazunov and includes the Polovtsian Dances)

Gounod [ˈɡu:nɒ] **Charles** (1818-1893) (a French composer; his operas include 'Faust', 'Sappho', 'Romeo and Juliet', he also wrote sacred songs, masses, and an oratorio; his music inspired composers of the later 19th century)

Glinka Mikhail Ivanovich (1804-1857) (a Russian composer; he broke away from the prevailing Italian influence and turned to Russian folk music as the inspiration for his operas ('A Life for the Tsar' (originally Ivan Susanin) (1836)

conductor (a person who directs the	to conduct a musical work
playing of a group of musicians,	to conduct a group of musicians

usu, by waving a baton [æ])

Klemperer [klɛmpqrq] **Otto**,
(1885-1973) (German conductor
who is celebrated for his
interpretation of classical music,
especially Beethoven and
Brahms; conducted the Los
Angeles Orchestra, 1933- 39,
and the Philharmonia Orchestra,
London, from 1959)

Toscanini [tɒskɪ'ni:n] **Arturo**,
(1867-1957) (Italian
conductor; made La Scala,
Milan the world's leading opera
house, opposed to the Fascist
regime, in 1936 he returned to
the USA, where he had
conducted at the Metropolitan
Opera; the NBC Symphony
Orchestra was formed for him in
1937; he retired in 1954)

Stokowski [stɒ'kɒfski] **Leopold**
(1882-1977) (US conductor,
born in London, an outstanding
experimentalist, he introduced
modern music; for example
'Mahler's Eighth Symphony, to
the USA; appeared in several
films and conducted the music
for Walt Disney's animated film
'Fantasia' 1940)

to interpret the music in the way as one
thinks best

to have a objective/ subjective interpretation
of music

to protect the composer's intentions against
any interpretations on the performer's
part

to persuade musicians to accept one's point of
to make detailed annotations in the orchestral
parts or vocal scores

to give verbal instructions to musicians at
rehearsals

to use the baton to keep the performers
together

to personalize the score with one's own
emotions

to have enormous authority over
musicians/strong will/psychological
timing/sensitivity to the flow of time /a
natural faculty for deep perception of
music / the power to communicate one's
ideas to the orchestra though one's arms,
face, eyes, fingers

to be a guest conductor

to tap one's baton on the music stand

to give the audience a series of short jerky
bows

to raise one's arms /to bring them down
sharply

to control the musicians with complete
authority

to conduct from memory

to conduct with a minimum of superfluous
gestures

Bernstein Leonard (1918-1990) (US composer, conductor, and pianist, one of the
most energetic and versatile of US musicians of the 20th century; in 1943 was
appointed Assistant Conductor of the Philharmonic symphony Orchestra of
New York; appeared as a conductor with the Czech Philharmonic in two

concerts of all-American music, and the London Philharmonic Orchestra at the London Albert Hall; conducted the American premiere of Britten's *Peter Grimes*; in 1957 conducted the opening of his greatest stage work '*West Side Story*', quite clearly a work a genius)

Karajan ['kxɾqjxn] **Herbert von**, (1908-1989) (Austrian conductor; was the principle conductor of the Berlin Philharmonic Orchestra 1955-89 and artistic director of the Vienna State Opera 1956-64; was also the artistic director of the Salzburg Festival from 1956-60; was associated with the classical and romantic repertoire – Beethoven, Brahms, Mahler, and Richard Strauss)

Ormandy ['lɒmqndl] **Eugene**, (1899-1985) (Hungarian-born US conductor, music director of the Philadelphia Orchestra 1936-80; originally a violin virtuoso, he championed Rachmaninov and Shostakovich)

Yansons Arvid (Soviet conductor noted for his unique interpretation of Shostakovich's symphonies; the principle conductor of the Leningrad Philharmonic Orchestra from 1952)

Gennadi Rozhdestvensky (Soviet conductor, the principal conductor of the Bolshoi Theatre, 1965-70); highly acclaimed for conducting Tchaikovsky with the London Symphony Orchestra (LSO) in 1962-64)

Valery Gergiev (Artistic & General Director of the Mariinsky Theatre; born in Moscow; graduated in symphony conducting from the Leningrad Rimsky-Korsakov Conservatoire; at age 23, he won the Herbert von Karajan Conducting Competition in Berlin and, while still a student at the Conservatoire, was invited to join the Kirov Theatre. conducted at the Kirov Theatre from 1977. From 1981-85, he was also Principal Guest Conductor with the State Symphony Orchestra of Armenia. At the age of 35, Valery Gergiev was appointed Artistic Director of the Opera Company and, from 1996, has been Artistic and General Director of the Mariinsky Theatre)

Mravinsky Eugene (Soviet conductor, conductor of the Leningrad Philharmonic, toured several times America and Britain with his Orchestra, conducted Brahms №4, Tchaikovsky's symphonies, Shostakovich's Cello Concerto played by Rostropovich in Carnegie Hall in New York and at the Royal Festival Hall in London)

to move the/an audience to a standing ovation
to give a splendid rendition (rendering) of X music/song
to put feeling in every note of the score
to achieve ensemble playing
to conduct a group of singers/a band etc.

Kondrashin Kiril (Soviet conductor, the American audience, when he was conducting. The Tchaikovsky First and Rachmaninov Third Concertos with Van Cliburn, called him 'thoroughly sympathetic and more than competent conductor')

Ivanov Konstantin (Soviet conductor, the principal conductor of the Moscow State Symphony Orchestra 1946-65)
Music director

to record a sound track (the recorded music from a film)
to commission music for a film
to select (to make selections) from existing music

Lyricist (writer of words for songs)

to write lyrics (the words for a song, esp. a modern popular song)

Cultural Institutions

Conservatoire [kɒn'sɜːvətɔːr] BrE, conservatory AmE (a school where people are trained in music)
The Royal Albert Hall (a very large concert hall in London known, esp. for its promenade [prəmˈqʌnˌd] concerts where listeners stand and which are held over a period of several weeks every summers; the last Night of the Proms is a special national occasion when the second half of the programme always consists

of the same well-loved tunes and songs which the standing crowds sing along with: the programme ends with the song Land of Hope and Glory, a patriotic song, and people sing it while waving Union Jacks, the British national flags)

Carnegie Hall [kʁnɛlɔl] (a large concert hall in New York considered by the people of the arts to be the most prestigious place to perform in the US)

The Royal Festival Hall (a large concert hall on the South bank of the River Thames in London , built in 1951)

The Queen Elizabeth Hall (a concert hall in London, part of the South Bank Arts Centre, known as a place for performances of classical music)

Moscow Conservatory (after Tchaikovsky, founded in 1864 by Nikolai Rubinstein [əl])

St.Petersburg Conservatory (after Rimsky-Korsakov, founded in 1862 by Anton Rubinstein [əl])

The Royal College of Music (British college providing a full-time complete musical education in London, founded in 1883)

Cultural Events

Festival(s) of music

Aldeburgh [ˈɒldbɜːrɪʃ] Festival of Music and the Arts (Suffolk [ˈsʌfɔːk]) (a festival started in 1948 by B. Britten and Peter Pears with fellow musicians, writers and artists; they have turned the fishing village of Aldeburgh on the North Sea into an international centre for music and musical theatre; the English Opera Group is the performing organization for theatrical presentations; the names of Rostropovich, Richter, and Dietrich-Fischer-Dieskau are often associated with the festival; Aldeburgh is also the home of the Britten-Pears School for Advanced Musical Studies)

Glyndebourne [ˈɡlaɪndəbɔːrn] Festival Opera
 (Sussex) (an annual opera festival,
 attended usu. by upper-class people;
 founded in 1934 as a private venture by
 John Christie and his wife, the opera
 singer Andrey Mildmay; they built an
 opera house in the grounds of their
 Sussex manor house in which they could
 give opera performances of a standard
 that was unknown at that time in
 England; remains the prestige opera
 festival in Europe, and a social event)

Camden Festival (London) – a place in NW
 Greater London where performances of all
 kinds, concerts, recitals, chamber music,
 solo, choral, dance, poetry readings,
 exhibitions, lectures, but most especially,
 rarities from the operatic archives and the
 choicest repertory in all of Great Britain
 are held)

Edinburgh [ˈɛdɪnbʊrə] International Festival
 Of Music and Drama (greatly programme
 of musical and theatrical events, and other
 entertainment take place over about three
 weeks in summer in and about Edinburgh;
 many of the main events are performed by
 world-famous groups, but there are also
 many other events performed by
 beginners, such as university students;
 many famous performers have begun their
 professional lives at the Edinburgh
 Festival)

Tin Pan Alley (a district in New York
 associated with popular music business-
 musicians, composers and publishers of
 music from the late 19th century through
 the 1950s)

pop festivals

folk music festivals

jazz sessions
 music contest (competition judged by a
 group of specialists, the jury)
 The Tchaikovsky Contest

PAINTING

Works of Art

picture (painting or drawing)
 drawing (a picture made by representing
 objects with a pen or pencil, charcoal,
 crayons)
 painting
 oil (painting)
 watercolour BrE watercolor AmE – акварель
 stage sets
 book illustration(s)
 mural [mjuqrql] (a painting which is painted
 on a wall, either indoors or outdoors;
 decoration of wall, vaults and ceilings by
 means of oil/fresco/tempera, etc.)
 fresco (coes or cos) (a picture made by
 painting in water colour on wet plaster;
 some of the earliest frescoes – about 1750-
 1400 BC were founded in Knossos,
 Crece; reached its finest expression in
 Italy from the 13th to the 17th centuries)
 graffiti (Italian 'scratched drawings')
 (inscriptions or drawings, carved, scratched,
 or drawn on public surfaces such as walls,
 fences, or public transport vehicles in a
 decorative way, usu. with an aerosol; often
 of rude, humorous or political nature)
 mosaic [mqʉ'zɛlk] (design or picture, usu. for
 a floor or wall, produced by inlaying small
 pieces of marble, glass, coloured stone,
 etc.; was commonly used by the Romans
 for their villas; the art was revived by the
 Italians during the 13th century, when it

to be in ink/pencil/charcoal
 to be painted in oil/in water
 colours/in tempera (when
 colouring material is mixed
 with thick liquid, such as oil
 (painting) egg yolk [ou] –
 known in ancient Egypt)
 to be painted on the wall(s) of/on
 the ceiling/on the fence/on
 public transport vehicles/on a
 sheet of paper /on canvas

 to be + Adj (quality) (See: Work
 of Art (p. 58)
 to fascinate the onlooker with
 to impress the viewers/ to depress
 to arouse a feeling of delight/
 admiration/ resentment/
 disgust/ enchantment/
 pleasure/ fascination/
 embarrassment/ bitterness/
 anxiety/disappointment, etc.
 to attract/to hold the interest or
 attention of sb
 to fill sb with N(feeling)
 to influence sb deeply
 to capture the attention of
 to catch (take) one's eye
 to take one's breath away

was used chiefly for decoration of churches)

icon (a picture representing Jesus, Mary, an angel or a saint, used in workshop by the Eastern branches of Christianity; was traditionally done on wood; after the 17th century in Russia, a riza or gold or silver covering – оклад, which leaves only the face and hands visible and may be adorned with jewels, was often added as protection; was regarded as a holy object, based on the doctrine that God became visible through Christ; originated in the Byzantine Empire; Andrei Rublev was a renowned Russian icon painter (1365-1430)

poster (a large printed notice, picture or photograph, advertising announcement for public display, first produced in France in the mid 19th century when colour lithography printing came into its own)

print (a picture printed from a small sheet of metal or block of wood – эстамп)

engraving (a picture printed from an engraved metal plate – гравюра)

etching (a picture made by printing from an etched plate - офорт)

lithograph (a picture made by lithography - литография)

miniature (a very small painting, usu. of a person)

(political) cartoon (a humorous drawing, often dealing in a clever and amusing way with sth of interest)

panel (a thin board with a picture painted on it – панно)

embroidery (a decorative needlework picture, e.g. an embroidery of wild flowers and birds)

to surpass one's expectations/ to
fall short of one's expectations
to produce an unforgettable
impression on
to be well/badly crafted
to be a marketable commodity
to be sold at a profit/for a large
sum of money
to cost X dollars/pounds/ roubles,
etc.

to be a missing treasure
to be a lost masterpiece
to be housed [z] in
to be exhibited (shown, displayed)
to be on display (show, view)
to represent a scene (ex. a country
scene or a scene from the
Bible)/ objects, people, etc.)
to show scenes from daily life
to decorate sth

wood carving – резьба по дереву

tapestry ['tæpslstri] (heavy cloth with a picture in coloured threads)

landscape (a picture of wide view of country scenery) to be famous for its technique/ wisdom of composition/ riot

seascape (a picture of a scene at sea – морской пейзаж) [raɪqt] of colours/ play of light and shade/ the choice of

cityscape/country scene - деревенский пейзаж hues/the fluency of lines/ the variety of colours, etc

still life (still lifes) (a picture of an arrangement of objects, esp. (a)painting of flowers and fruit)/a flower piece) to be characterized by (See: composition/colours, lines) 150-152

battle scene - батальная сцена to be put up for auction with the starting price of

portrait/self-portrait/half-length portrait/ mannered portrait – парадный портрет/ to be sold at/by auction

localized portrait – портрет в интерьере)/

family portrait/equestrian [l'kwɛstrɪqn]

caricature ['kærɪkəʃuq] (a drawing or a painting in which a character or appearance are made more noticeable, odd or amusing than they really are)

Genres and Classes in Painting

historical painting/landscape painting/

seascape(marine) painting/battle scene See: Development (p.50)

painting/animal painting/genre painting/ Trends (p.53)

icon painting/enamel [l'nɪmqɪ] painting/

Khokhloma painting

Parts of a Picture and Expressive

Means in Painting

subject (matter) (what is being represented in a piece of painting) to be based on (realistic, historical events) to be a scene from (country life; a theatrical life, etc.)

content (subject-matter, esp. the idea in a work of painting) to be taken from (the Bible, mythology, etc.)

message (an important or main idea) to be borrowed from (everyday life) to be a scene of violent physical or emotional conflict

to be the past of the country

to contain intellectual rather than passionate

implications
 to be a moment of great psychological drama
 to be a (grandiose, picturesque, etc.) view of
 to be the portrait of a legendary hero
 to be religious/mystical/ secular/erotic/social/
 fantastic
 to be romanticized
 to be mythologized
 to be an honest presentation of
 to be a scene at sea
 to be a still life/landscape/ cityscape, etc.
 to be the mysteries of the subconscious mind
 to be shown with heightened expressiveness
 to be treated as (everyday reality (a saint/an
 ordinary man

Objects in Painting

inanimate objects	recognizable	to be put in the foreground/
animate (living) objects	identifiable	in the middleground/ in
dead objects	distorted	the background
figures	scattered at random	to be placed against the
geometrical figures	unrelated	background of
(cube, sphere,	realistic	to form the background in the
cylinder, square,	mystical	picture
rectangle, triangle,	social	to stand out on a (brown,
cone, etc.)	religious	blue, green, etc.)
	erotic	background

People, Figures, Appearance

hair (ex. long/short/	phantasmogoric	to be set in an idealized
thin/thick/straight/	out of the ordinary	classical landscape
curly/wavy/dark/	odd	to set off sth (to make more
fair/grey/golden/	strange	noticeable and pleasing to
silvery/silky/	graceful	look at by putting an
smoothly brushed/	lopsided	object near sth different;
disheveled; parted in	clumsy	ex. The sapphire necklace
the middle/in one	life-size	set off her eyes
side/plaited/with one's	larger than life size	beautifully- оттенять
hair down, etc.	simplified	to be shown in close up/ in a
	completely accomplished	static/fixed/rigid pose

face (e.g. round, lean, oval, ugly, freckled, gloomy, aristocratic, wrinkled, haggard, good- humoured etc.)	unfinished ravishingly painted subtly painted painted with great precision (exactness)	to be arranged chaotically to be off centred to be put in the centre to be held together to be held apart to be projected (moved) forwards to the audience so that one could see
eyes (e.g. hazel, blue, kind, cruel, hollow, bulging (навыкате), mischievous, deep/ close/wide-set, etc.)	magnificent fascinating enchanted luxuriant/luxurious skillfully painted	to be outlined (e.g. with blue contours) to unite the whole composition to be posed to hold the scene together to be shown doing sth (e.g. sleeping, sitting before the mirror, fortune-telling, etc.)
nose (e.g. snubbed, hooked, aquiline, fleshy, etc.)		
lips (e.g. thin/thick, full, well-cut, etc.)		
teeth (e.g. even, uneven, irregular, perfect, etc.)		
chin (e.g. firm, double, etc.)		to look flat/lifelike (Adj)
hands (e.g. bony, rough, delicate, plump, etc.)		to look + quality
arms (e.g. rounded, shapely, long, short, etc.)		to look as if sth were real, live [al] (alive)
figure (e.g. slender, bent, stout, slim, stooping, etc.)		
Clothes		
dress (e.g. plain, smart, stylish, silk, velvet, cotton, with high/low neck, trimmed with fur, lace, etc.)		to be meticulously painted to be painted in an off hand manner to be scarcely discernable to look as if overlapping the frame to look as if bursting into the frame from outside to form the right colour relationship
Evening wear		to be brightly lit
suit (e.g. lounge (business) AmE		to be shadowed to be brightly coloured (colourful)

baggy, fringed, tail,
etc.)

hat (e.g. wide-brimmed,
sable, knitted, etc.)

cap (e.g. peaked, skiing,
with earflaps, etc.)

sea (e.g. rough, smooth,
stormy, etc)

dwelling (See: City, p.25)

street (See: City p.43)

surroundings (e.g. pleasant,
comfortable, etc.)

trees (e.g. slender, tall,
branched, handsome,
creeping, twinning,
blossoming, decaying,
dropping off leaves,
bursting into leaf)

birch – береза; lime - липа; maple - клен;
ash – ясень; oak – дуб; beech – бук; elm –
вязь; pine – сосна; fir – ель; willow – ива;
ceder – кедр; chestnut – каштан; palm –
пальма; poplar – тополь; rowan – рябина;
aspen – осина; briar, also brier (a wild rose
bush with sharp, prickly thorns); heather [e]
– вереск; with purple, pink or white flowers;
bird-cherrytree – черемуха; hawthorn –
боярышник; lilac – сирень; trunk – ствол;
branch – ветка; a corn – желудь; cone –
шишка; catkin – середина; shoot – побег

flowers (wild, field, garden, brightly colourful,
luxuriant)

tulip – тюльпан; poppy – мак; violet –
фиалка; forget-me-not – незабудка; lily of
the valley – ландыш; snowdrop –

to lack variety of colours
(colourless)

to be arranged in an
original colour
scheme/in a restful
colour scheme

to capture/to hold the close
attention of the viewer

to draw the viewer's eye

to take one's eye

to gladden one's heart

to arouse a feeling of (e.g.
admiration, joy, etc.)

to excite a sense of

to excite sb's imagination

to radiate light; warmth,
etc.) - излучать свет,
тепло

подснежник; bluebell – колокольчик;
 pansy – анютины глазки; daisy –
 маргаритка; cornflower – василек; piony –
 пион; daffodil(narcissus) – нарцисс;
 buttercup – лютик; sunflower, dandelion –
 одуванчик; crocus – крокус; carnation –
 гвоздика; pink – полевая гвоздика; rose;
 ox-eye daisy – ромашка; bindwind –
 выюнок; reed – камыш; aster; gladiolus;
 chrysanthemum; orchid; iris; lily

flower bud – бутон; thorns – шипы; petals –
 лепестки; stalk – стебель

woodland scenery – лесной пейзаж

forest (grove – роща); thicket (the heart of the
 forest); glade (clearing – поляна); a
 woodland path – лесная дорожка; the edge
 of the forest – опушка; thick – густой;
 tropical; wild field (of corn/rye/wheat/barley
 (ячмень); oats/maize/buck wheat – гречиха/
 of wild grass and flowers

meadows [e] (with cattle grazing on the grass);
 water meadows (flooded in spring)

landscape background

fruit (fresh, ripe, green)

apples; pears; peaches – персики; plumps;
 mangoes(s); oranges; prapes; mandarins;
 pineapples – ананасы; persimmons – хурма;
 dates – финики; figs – инжир;
 pomogranites[æ] – гранаты; cherries;
 strawberries; raseberries; bilberries –
 черника; gooseberries; blackberries –
 ежевика; cranberries; currents –
 смородина; nuts; cracked walnuts

birds: sparrow-(воробей); dove, pigeon;
 swallow-(ласточка); magpie-(сорока);
 starling-(скворец); lark –(жаворонок) ; tit
 (mouse) – (синица); swift – (стриж); siskin
 – (чиж); thrush - (дрозд); blackbird –
 (черный дрозд); robin - (малиновка);
 woodpecker – (дятел); bullfinch –
 (снегирь); chaffinch - (зяблик); crane –
 (журавль); heron – (цапля); stork – (аист);
 nightingale; cuckoo; gull – (чайка); swan;
 partridge – (куропатка); pheasant [ø] –
 (фазан); grouse [ou] -(тетерев); eagle –
 (орел); hawk – (ястреб); kite – (коршун);
 owl; falcon – (сокол); vulture – (гриф);
 flamingo; penguin ; parrot; ostrich –
 (страус) ; peacock – (павлин) ; canary; the
 Bird of Paradise; crow [ou] – (ворона); rook
 – (грач)

wing – (крыло), tail – (хвост), foot – (лапа),
 claw – (коготь), spur – (шпора), crest –
 (хохолок), bill/beak – (клюв), feather – (перо)

animals (lion, lioness; tiger; panther; lynx –
 (рысь); bear; wolf; fox; hare; squirrel;
 hedgehog; badger – (барсук); beaver
 (бобер); reindeer, camel; giraffe; zebra [l];
 lizard (ящерица); tortoise/turtle; snake,
 sable; racoon (енот); hamster (хомяк);
 porcupine (дикообраз); marte (куница)

mane (грива); fang (клык); paw (лапа); horn
 (рог); hump (горб)

horse (saddle (седло); stirrup (стремя); reins
 (вожжи); muzzle (морда); bridle (уздечка);
 harness (упряжка); collar (хомут); of
 black/apple-grey (серый в яблоках)/bay
 (гнедой); coat (масть)

fabulous creatures - мифические существа
 (dragon; Phoenix [fɪnlks]; griffin (грифон);
 chimera [kəl'mlqrq]; sphinx; mermaid
 (русалка); centaur harpy (гарпия); siren
 (сирена); demon [l:]; Satan [sɜltɪn]; Pegasus;
 giant; titan; goblin; faun (фавн); vampire;
 warlock (колдун); witch (ведьма); fairy;
 pixy (эльф); wizard (кудесник); fortune-
 teller (гадалка); imp (бесенок); devil
 prophet (пророк)

Religious objects

Jesus Christ; the Blessed Virgin Mary (пресвятая
 Дева Мария); Trinity-the Father, Son and Holy
 Ghost Spirit (троица); Holy Family (святое
 семейство); Golgotha (Calvary) (Голгофа);
 crucifixion (распятие); John the Baptist (Иоанн
 Креститель); apostle [ɔ'pɒsqɪ]; evangelists
 Matthew, Mark, Luke, John; prophet (пророк);
 archangel [R'kɛlnʃɔɪ]; angel; cherub
 (херувим); seraph (серафим); martyr
 (мученик-ца); saint; miracle;
 blessing/benediction (благословение);
 Paradise (рай); Hell (ад); Providence
 (Провидение); doomday (судный день); Satan
 [sɜltɪn]; devil; Herod (Ирод); Holy Communion
 (святое причастие); confession (исповедь);
 penance (покаяние); remission of sins (опущение
 грехов); Mass (месса); marriage service
 (венчание); burial service (отпевание); baptismal
 service (крестины); christening [krɪsqɪnɪŋ]
 (крещение); sermon (проповедь)

events (social, tragic, political, contemporary)
 war; battle; attack; offensive/retreat revolution;
 street barricades
 rebellion, explosion shipwreck; plane crash;
 execution; shooting
 natural phenomena (earthquake; storm; hurricane;

to provide a tragic theme
 to inspire the artist to
 create a historical
 painting

volcanic eruption; extinct/ dormant volcano;
whirlwind; flooding; waterfall; thunderstorm;
rainbow; lighting, etc.)

scene (a country scene; a riverside scene; scenes
of everyday life; a street scene; a woodland
scene; a rustic (сельский) scene; an urban
scene; a sylvan (лесной) scene, etc.)

view (a view of the lake; a view of the
mountain; a view from the bridge; a side
view/a front view/a back view (вид сбоку,
спереди, сзади)

abstract notions (beauty, goodness, intelligence,
gentility, timidity, vanity, pride, stupidity, self-
assurance, the mystery of the human individual,
etc.)

twisted imagination; supernatural visions,
hallucinations, dreams

Colours BrE Color (AmE)	primary (red, yellow, blue from which all other colours can be made by mixing)	to be put on in strokes (lines made by a single movement of a brush); in smooth/ rough strokes; in thin/thick strokes
the spectrum of sunlight (red, orange, yellow, green, blue, violet)	secondary (made by mixing 2 primary colours; e.g. red+blue→ green/violet) local complementary (which when mixed makes white or grey)(дополнительный)	to be put on in thick/thin layers to be put on in points to be put on in separate touches to be put on in patches (in parts, not completely)
tones hues (the degree of	pure (unmixed) mixed (on the palette)	to be put in daubs [ɫ] to be splashed
brightness in	juxtaposed (placed side by	

colour)	side or close together)	
tinge (a slight degree of colour)	pink (розовый); brown; sky-blue; white; black; azure ['xzq] (лазурный); grey; bluish grey; greenish grey; purplish grey; reddish grey; scarlet (алый); gold; silvery; flesh (телесный); fawn [ɫ] (бежевый); crimson (малиновый); pearly (перламутровый); cream (кремовый); lilac; motley (пестрый); spotted (крапчатый); striped (полосатый); mauve [mɔuv] розовато-лиловый; pearly grey	to merge
	light	to melt one into another
	dark; gloomy	to be mixed
	bright; rich; deep	to be juxtaposed
	faded (блеклый); pale; dim	to be produced by
	pastel ['pχstl/pχ'stl] (soft light)	blending (e.g. green with orange)
	restrained (reserved)	to be discarded (neglected, rejected) altogether
	delicate, subtle	to prevail (against, over)
	sharp	to dominate
	vigorous	to be (sharply, beautifully) contrasted with/ opposed to)
	poisonous	to go well with one another
	contrasting	to be balanced in the right way
	warm (red, yellow, orange)	to form the right colour relationship
	cool (blue, green) холодные (тона)	to form a restless/ dynamic colour scheme
	shining (luminous)	to be related to one another
	radiant	to be unique; unusual
	brilliant	to be (un)pretentious
	restful	to convey certain moods
	dynamic	to set a mood
	sappy (mellow) сочный	to emphasize sth.
	down-to- earth	to intensify the effect of
	gay	to work well/badly emotionally
		to make a harmonious whole

refreshing to the eye
 lively (gay)
 exuberant (cheerful)
 atmospheric (цвет в
 определенной свето-
 воздушной среде)

lines	sure; steady (firm) unsteady; (un)certain rough/smooth graceful; delicate well-defined crude/precise flowing sweeping crooked ['krukɪd] (twisted) curved distorted	to be drawn masterfully, in an off-hand manner to interweave (to be interwoven)
composition	carefully balanced off-centred complete/unfinished (over)loaded (burdened) with (e.g. details) faultless (irreproachable) chaotic [ˌkɔɪ'ɒtɪk] well-thought; well-worked clear imaginative	to be + Adj (quality) to be of extreme simplicity; to be simplified to lack depth/wisdom, etc.

People in Painting

artist	to be + Adj (quality) (See: People of Art, p.61)
painter	Status (See: p.61)
landscape painter	Creed (See, p.62)
seascape painter	Professional Activity (See: p.64)
still life painter	Lifestyle (See: p.65)
portrait painter	Impression on the Audience (See: p.68)
folk artist	to paint in a studio/outdoors

to paint in oil/in water colours
 to draw in pencil/in ink
 to use crayons
 to borrow subjects from literature/mythology/the Bible
 to paint mythological/historical events
 to paint religious, realistic subjects (See: p.144)
 to paint from Nature/from a model
 to paint from life
 to paint from memory
 to apply (to use) colours/lines (See: p.150)
 to conform to the taste of the period
 to depict a person; an event; a scene from life, a scene from the Bible
 to respond to direct experience, contemporary events
 to be commissioned (the portrait); to undertake commissions
 to wave mystic themes into one's art
 to convey a sense of space
 to capture the sitter's mood (vitality, anxiety, etc.)
 to paint with meticulous realism
 to paint sth with convincing truth/with tremendous skill/with great expression
 to paint the details of the scenery (e.g. the movement of water; the household articles)
 to concentrate on the face of
 to express anguish/unease in sb's face by means of
 to mythologise landscape elements
 to paint semisurreal creatures
 to search for extravagant and grotesque forms
 to use animals as surrogates (substitutes) for human emotions and feelings
 to paint the country (the landscape)
 to convey the rapidly changing conditions of light and atmosphere
 to render individual sensations
 to portray sb/sth (e.g. people, emotions)
 to specialize in
 to put objects (figures in the foreground/in the

- middleground/in the background
- to place objects/figures against the background of
(e.g. the sky); against a Adj (colour) background
(e.g. a blue background)
- to move objects/figures away from (e.g. the foreground)
- to project objects/figures towards the viewers
- to put sth/sb in the best spot (e.g. the central figure)
- to distort objects/figures
- to paint sb with one's warts and all – без прикрас
- to use predominantly warm/cool colours (See: p.150)
- to use arresting colour schemes
- to use arbitrary colour
- to rub some colour off (out)
- to add a touch of colour
- to put finishing touches
- to put on colours in strokes/touches/layers/daubs
- to mix colours/to use pure colours/to juxtapose colours
- to shorten/to lengthen the lines
- to blend the contours
- to arrange colours fastidiously/meticulously/in a fussy manner
- to upset the balance of (colours)
- to portray people (emotions) events with moving sincerity/with restraint/with
- to depict a person/a scene of common life authentically/skilfully/without the slightest idealization
- to produce an ideally beautiful landscape
- to capture the sitter's vitality/transient (quickly passing) expression/mood
- to reveal the person's nature
- to expose the dark sides of life
- to observe the life of the upper class with sad irony

European Painting

Gioto [Giotto] **di Bondone (1267-1337)** (Italian painter and architect; broke away from the conventional Gothic style of the time, and introduced a naturalistic style, painting saints as real people; painted cycles of frescoes in churches at

Assisi, Florence, Padua; illustrated the life of Mary and the life of Jesus with an unusual emotional intensity and dignity)

Masaccio [mq'zxCŌu] (1401-1428) (Florentine painter, a leader of the early Italian Renaissance; showed a decisive break with Gothic conventions; was the first painter to apply the scientific laws of perspective; his frescoes include scenes from the life of St. Peter and a moving account of Adam and Eve's Expulsion from Paradise; his figures have solidity and weight; are clearly set in three-dimensional space)

Ghirlandaio [gllxn'dalŌu] (1449-1494) (Italian fresco painter, head of large and prosperous workshop in Florence; his frescoes in Florence in Sta Maria Novella, include portraits of many Florentines and much contemporary domestic detail; was respected for his 'warts and all' honesty which is epitomized [l] (typical) in his portrait of 'An Old Man with a child' in the Louvre)

Pollaiuolo [po,lalu:Ōulqu] (1432-1498) (Italian painter, sculptor, goldsmith, engraver and designer; is said to have been the first Renaissance artist to make a serious study of anatomy; 'The Martyrdom of St. Sebastian' is kept in the National Gallery; his interest centers on the nude in action)

Verrocchio [vɛ'rokŌu] (1435-1488) (Italian painter, sculptor, goldsmith in Florence, where he ran a large workshop and received commissions from the Medici family; was the early teacher of Leonardo da Vinci)

Botticelli Sandro (1445-1510) (Florentine painter of religious and mythological subjects; was patronized by the ruling Medici family, for whom he painted 'Primavera' and 'The Birth of Venus' (in the Uffizi); famous for a harshly expressive and emotional style; almost every art work produced included some reference to antiquity, either in form or content)

Leonardo da Vinci [li:q'nɾdqu dq'vlnŌl] (1452-1519) (Italian painter, sculptor, architect, engineer, and scientist, one of the greatest figures of the Italian Renaissance; a court painter to the duke of Milan; painted 'The Last Supper' mural, 'Mona Lisa'; apart from portraits, religious themes and historical painting, Leonardo's greatest legacies were his notebooks and drawings which show an immensely inventive and enquiring mind; he revolutionized painting style using instead of a white background a dark one to allow the everlying colour a more three-dimensional existence; he invented 'aerial perspective' whereby the misty

atmosphere (sfumato – (дымчатость) blurs (makes less clear) and changes the colour of the landscape as if dissolves into the distance; his principle of grouping figures within an imaginary pyramid, linked by their gestures and emotions, became a High Renaissance compositional rule)

Michelangelo Buonarroti ['malkqɪ'xɪŋɡqɪlɔu; lɔu, bwɒŋq'rotɪ] (1475-1564) (Italian sculptor, painter, architect, poet; his giant talent dominated the High Renaissance; the marble 'David' set a new standard in nude sculpture; his massive style was translated into paint in the Sistine Chapel frescoes (Vatican, Rome), covering the ceiling with human figures, mostly nude all grandly classical, telling the Old Testament Story from Genesis to the Deluge, and on the altar wall he later added a vast 'Last Judgement')

Raphael [rɪfʌlqɪ] **Santi (1483-1520)** (Italian painter in the High Renaissance; painted frescoes in the Vatican and for secular patrons; his religious and mythological scenes are harmoniously composed; his portraits enhance (increase in strength) the characters of his sitters and express dignity; his graceful style is reflected in 'Marriage of the Virgin'; his fresco 'The School of Athens' is a complex but classically composed grouping of Greek philosophers and mathematicians, centered on the figures of Plato and Aristotle; a second series of frescoes includes the dramatic and richly coloured 'Mass of Bolsena', Raphael was increasingly flooded with commissions)

Eyck [ɛk], **Jan Van (1380-1441)** (Flemish painter of the early northern Renaissance, one of the first to work in oils; his paintings are technically brilliant and sumptuously rich in detail and colour; oil painting allowed for subtler effect of tone and colour and greater command of detail than the egg-tempera technique, then in common use)

Vermeer [vɛɹmɪr] **Jan (1632-1675)** (Dutch painter, most of his pictures are genre scenes, with a limpid (transparent, clear) clarity and distinct air of stillness, and a harmonious palette often focusing on yellow and blue; he frequently depicted solitary women in domestic settings, as in 'The Lacemaker'; in addition to genre scenes, his work comprises one religious painting, a few portraits, and two townscapes; 'The Artist's Studio' is one of his most elaborate compositions – the subject appears to be allegorical, but the exact meaning remains a mystery)

Bosch (1450-1516) (Early Netherlandish painter; painted nightmare pictures with fantastic visions of weird [wɪqd] (frightening, mysterious) and hellish

creatures as shown in 'Garden of Earthly Delights'; his religious subjects focused not on holy figures but on the mass of ordinary witnesses create cruel caricatures of human sinfulness; his works foreshadowed Surrealism)

Peter Bruegel [oi] the Elder (1525-59) (Flemish painter; painted satirical and humorous pictures of peasant life, many of which include symbolic details illustrating folly (stupidity) and inhumanity)

Dürer [djuqrq] (1471-1528) (German artist, the leading figure of the northern Renaissance known for his drawings; he may also have invented etching; his paintings include altarpieces and meticulously observed portraits, including many self-portraits)

Lucas Cranach [kra:nxh] the Elder (1472-1553) (German painter, etcher, woodcut artist, a leading light in the German Renaissance; he painted many full-length nudes and precise and political portraits, such as 'Martin Luther')

Altdorfer [xltɔlɔfɔ] (1480-1538) (German painter and printmaker; classical style of the Italian Renaissance; often depicts dramatic landscapes that are out of scale with the figures in the paintings; his use of light creates tension and effects of movement; many of his works are of religious subjects)

El Greco [grɛkɔu] (1541-1614) (Spanish painter, painted elegant portraits and intensely emotional religious scenes with increasingly distorted figures and flickering light; in his 'Burial of Count Orgaz' the flame-like figures and unearthly colours typically blend mystic vision and reality)

Hans Holbein the younger (1497-1543) (German painter and woodcut artist; was court painter to England's Henry VIII from 1536; painted portraits of Thomas More and Thomas Cromwell)

Hilliard [hɪllɪqɔd] Nicholas (1547-1619) (English miniaturist and goldsmith, court artist to Elizabeth I from about 1579, his sitters included the explorers Francis Drake and Walter Raleigh; a fine collection of his delicate portraits, set in gold cases, including 'Young Man Amid Roses' about 1590, is in the Victoria and Albert Museum, London)

Cara'vaggio [x], [x] (1573-1619) (Italian early Baroque painter; created a forceful style, using contrasts of light and shade and focusing closely on the

subject figures, sometimes using dramatic foreshortening; painted from models, making portraits of real Roman people as saints and madonnas which caused outrage, for example 'The Conversion of St. Paul'; colour are dark and somber, mostly reds and browns)

Titian (1487-1576) (Italian painter, one of the greatest artists of High Renaissance; court painter to Charles V, Holy Roman Emperor, whose son Philip II of Spain later became his patron; his work is richly coloured, with inventive composition; produced a vast number of portraits, religious paintings, mythological scenes)

Poussin [pu:sɒn] **Nicolas (1594-1665)** (French painter, court painter to Louis XIII; was one of France's foremost landscape painters in the 17th century; he painted mythological and literary scenes in a strongly classical style; for example, 'Rape of the Sabine Women' (Metropolitan Museum of Art, New York); his people in his classical landscape with mathematical precisions remained important, noble and heroic; not even his religious works escape the pervasive (проникающий) influence of antiquity: in his 'Last Supper' Christ and his disciples lounge on couches as if at a Roman banquet)

Murillo [mjuə'rɪləu] **(1617-1682)** (Spanish painter; painted sentimental Holy Families and sugar-sweet Madonnas, fluently, cheerfully, and with a graceful feather touch and lovely colours)

Velazquez [vɪ'lɪkskwɪz] **Diego (1599-1660)** (Spanish painter, court painter to Philip IV in Madrid, where he produced many portraits of the royal family as well as occasional religious paintings, genre scenes, and other subjects; his early work shows exceptional realism and dignity, delight in capturing a variety of textures (the degree of roughness or smoothness, coarseness or fineness of surface), rich use of colour, and contrasts of light and shade; his work includes an outstanding formal history painting ('The Surrender of Breda'))

Rubens Peter Paul (1577-1640) (Flemish painter, who brought the exuberance (cheerful excitement) of Italian Baroque to the Netherlands; a many-sided genius, artist, scholar and diplomat, he used his powerful pictorial imagination to create, with an army of assistants innumerable religious and allegorical paintings for the churches and palaces of Catholic Europe; his largest commission was the cycle of 21 enormous canvases, allegorizing the life of Marie de Medici, Queen of France; his sheer delight in life can be seen in his magnificent

colours, opulent nudes and expansive landscapes)

Rembrandt [rɛmbrɪxnt] **(1606-1669)** (Dutch painter, and etcher, one of the most prolific (плодотворный) and significant artists of the 17th century; between 1629 and 1669 he painted some 60 penetrating self-portraits; he also painted religious subjects, produced about 300 etchings and over 1,000 drawings; obtained many commissions for portraits from wealthy merchants; three distinct phases can be distinguished in his artistic career; his early works feature fine, smooth brushwork, he saw light as a spiritual mystery which momentarily shows his characters to loom out (неясно вырисовываться) of the surrounding shadows; the second phase is far more forceful and dynamic; the paintings of his last years bear a sad imprint of his unhappy old age, the death of his wife Saskia, and bankruptcy – his work became more somber, increasingly melancholy)

Hals [hɪls] **Frans (1581-1666)** Flemish-born painter of lively portraits.

Steen [stɛn] **Jan (1626-1679)** (Dutch painter, painted everyday scenes, mainly set in tavern or bourgeois households, as well as portraits and landscapes)

Antony van Dyck (1599-1641) (Flemish painter, worked in England at the court of James I; produced numerous portraits of royalty and aristocracy, such as 'Charles I on Horseback (the National Gallery)

Watteau [wotou] **Jean-Antoine (1684-1721)** (French Rococo painter, developed a new category of genre painting known as the *fête galante*, scenes of a kind of aristocratic pastoral fantasy world; produced tavern and military scenes)

Chardin [ʃɑ:'dɪn] **(1699-1779)** (French painter of naturalistic still lifes and quiet domestic scenes that recall the Dutch tradition; his work is a complete contrast to that of his contemporaries, the Rococo painters, developed his own technique using successful layers of paint to achieve depth of tone)

David [dɪ'vi:d] **Jacques Louis (1748-1825)** (French painter in the Neo-Classical style; was an active supporter of and unofficial painter to the republic during the French Revolution; his strongly classical themes and polished style earned success; during the Revolution he was elected to the Convention and a member of the Committee of Public Safety, and narrowly escaped the 'guillotine [l], [l:]; was later appointed court painter to the emperor Napoleon, of whom he created images such as the horseback figure of 'Napoleon Crossing the Alps'; in his

'Death of Marat' he turned political murder into a classical tragedy; after Napoleon's death's fall David was banished by the Bourbons and settle in Brussels)

Francisci de Goya (1746-1828) (Spanish painter and engraver, painted portraits of four successive kings of Spain, his etchings include 'The Disasters of War, depicting the French invasion of Spain 1810-14; his last works are the 'black paintings' with horrific images; his work expresses a wide range of feeling and emotion and explores a variety of themes; his portraits were actually perceptive, his war scenes savagely dramatic, his religious paintings believable and his strange late fantasies powerfully imaginative (образный))

Wright Peter Joseph (1734-1797) (British painter, known as Wright of Derby from his birthplace, painted portraits, landscapes, and scientific experiments; his work is often dramatically lit by fire, candlelight or even volcanic explosion)

Stubbs George (1724-1806) (English artist, known for paintings of horses, based on painstaking scientific investigation; carried out a series of dissections of horses studying anatomy)

Sir Joshua Reynold (1723-92) (first president of the Royal Academy founded in 1768; portrait painter, his portraits display a faculty for striking and characterful compositions in a consciously grand manner; often borrowed classical poses)

Gainsborough Thomas (1727-88) (English landscape and portrait painter; painted society portraits; a member of the Royal Academy; one of the first British artists to follow the Dutch in painting realistic landscapes rather than imaginative Italianate scenery; his sitters included the royal family, the actor Garrick, the Welsh actress Mrs. Siddons, the lexicographer Dr. Johnson, the politician Edmund Burke, and the dramatist Richard Sheridan; truthfully and subtly he rendered his characters in his portraits; his special insight into the psychology of women made him essentially the woman's painter; in his early period used light colour scheme of blues and yellows later he enriched his palette but invariably kept his scheme cool, preferring blues)

Hogarth William (1697-1764) (English painter and engraver, who produced portraits and moralizing genre scenes; his portraits are remarkably direct and full of character; he observed both high and low life with a keen and critical eye; the

compositions of his pictures are dramatic by using a double curved line as a key to successful composition)

Fuseli [fju:zəl] **Henry (1741-1825)** (British Romantic artist, painted ma`cabre [mO'ka:mbrɔ] (causing fear, dislike and shock esp. because connected with death and the dead (жуткий) and dream like images, grotesque and fantastic)

Delacroix [ˈdɛləkrwa:] **Eugene (1798-1863)** (French Romantic painter; his prolific output included religious and historical subjects and portraits of friends, among them the musicians Paganini and Chopin; against French academic tradition, he evolved a highly coloured, fluid style; was influenced by Constable; he used a technique of divided brushwork-adjacent brush marks of contrasting colour which the eye mixed as it scans – which anticipated the Impressionists; produced illustrations for Shakespeare, Dante, Byron)

Ingres [ˈɪŋɡrɔ] **(1780-1867)** (French painter, a student of David and leading exponent (representative) of the Neo-Classical style; painted the 'Odalisque' series of sensuous female nudes, emphasized line and control at the expense of colour and expression, his portraits painted in the 1840's-50s are meticulously detailed and highly polished)

Courbet [ˈkuɹbɛt] **Gustave (1819-1877)** (French artist, a portrait, genre and landscape painter; reacting against academic trends, both Classical and Romantic, he sought to establish new realism based on contemporary life; his 'Burial at Ornans', showing ordinary working people gathered round a village grave, shocked the public and the critics with its 'vulgarity')

Corot [ˈkɒrɒt] **(1796-1875)** (French painter, creator of a distinctive landscape style with cool colours and soft focus; his early work, including Italian scenes in the 1820s, influenced the Barbizon school of painting (painted fresh, realistic scenes sketching and painting their subjects in the open air)

Millet [ˈmɪlɪt] **(1814-1875)** (French artist, a leading member of the Barbizon school, painted scenes of peasant life and landscapes)

Rousseau [ˈru:sɒ] **(1844-1910)** (French painter, a self-taught naïve artist; his subjects included scenes of the Parisian suburbs and exotic junglescapes, painted with painstaking detail)

Turner Joseph Mallord William (1775-1851) (English landscape painter; traveled widely in Europe; and his landscapes became increasingly Romantic, with the subject often transformed in scale and flooded with brilliant, hazy light, many later works anticipate Impressionism; many of his most dramatic works are set at sea; was also devoted to literary themes and mythologies; in his old age he lived as a recluse in Chelsea under an assumed name; he died there, leaving to the nation more than 300 paintings, nearly 20,000 watercolours, and 19,000 drawings)

Constable [kɒnstəbəl], **John (1776-1837)** (English landscape painter, painted scenes of his native Suffolk as well as castles, cathedrals, landscapes, and coastal scenes in other parts of Britain, inherited the Dutch tradition of sombre realism, but he aimed to capture the momentary changes of nature as well as to create monumental images of British scenery; his painting are remarkable for their atmospheric effects; was fascinated with the effects of light; made innumerable painted sketches of the changing windy sky and in his “Hay Wain” used white marks like snow flakes to express the way light gives the landscape in freshness and sparkle; his technique of broken brush strokes gave great vibrancy and life to his colours)

Rossetti [rɒˈzɛti] **Dante Gabriel 1828-1882** (British painter and poet, a founding member of the Pre-Raphaellite [əl] Brotherhood (aimed to paint serious subjects, to study nature closely and to shun (избегать) the influence of the styles of painters after Raphael-biblical and literary subjects were painted with obsessive naturalism); produced romantic medieval scenes, many idealized portraits of women.

Pre-Raphaellite [prɪˈræfəlɪt] **Brotherhood** (a group of late 19-th-century English painters who based their work on the supposed artistic principles and practices of the late Middle Ages, turning away from industrialized Britain to look for the beauty of the past. Their paintings had many small details and often used bright colours on a white background. The group existed in 1848-53; Rossetti, **Millais** [ˈmɪləɪs] (by the late 1850s had dropped out of the **PRB** and his style became more fluent and less detailed) and **Hunt** were the founders of the **PRB**. Artists associated with the group include Edward **Burne-Jones** and **William Morris**

Leighton [lɛltn] **Frederic, Lord Leighton 1830-1896** (English painter and sculptor; was in opposition in the Pre-Raphaellites; specialized in Classical Greek subjects; became president of the Royal Academy 1878 and was made a peer 1896; his house and studio near Holland Park, London, is now a museum.)

Monet [mɒnɛl] **Claude 1840-1926** (French painter, a pioneer of Impressionism and a lifelong exponent of its ideas; his painting "Impression, Sunrise" 1872 gave the movement its name; in the 1870s he began painting the same subjects at different times of day to explore the effects of light on colour to create and form; he painted juxtaposing brushstrokes of colour to create an effect of dappled (пятнистый), glowing light)

Manet [ˈmænɛl] **Edouard** [ˈɛdwɔd] **1832-83** (French painter, a direct precursor (предшественник) of Impressionism, active in Paris; rebelling against the academic tradition, he developed a clear and unaffected Realist style, making the eye the sole judge of reality; stylistically, he gave up modelling forms in volume to suggest them by juxtaposed colours and gradations of tones; the subjects of his pictures were always contemporary taken from modern life)

Sisley [ˈsɪzli] **Alfred 1839-1899** (French Impressionist painter whose landscapes include views of Port-Marly and the river Seine [sɛːn], painted during floods in 1876; he developed his style slowly and surely, without obvious charges unlike most other Impressionists)

Pissarro [pɪˈsʌrɔ] **Camille 1831-1903** (French Impressionist painter, a leading member of the Impressionists; experimented with various styles, including pointillism because the colour was applied to the canvas in points instead of in sweeping brush strokes to express the colour of light with all its sparkle and vibration)

Renoir [ˈrɛnwɔ] **Pierre-Auguste** [piːrˈlɔːɡjʊst] **1841-1919** (French Impressionist painter; developed a lively colourful painting style with feathery brushwork and painted many voluptuous female nudes; produced many pictures of people at leisure by the river Seine; practised a variety of techniques, putting on his colours now in thick, squashing (кашеобразный) strokes, now in thin layers, now in distinct, separate touches, now in smooth strokes that melted into one another.

Degas [dɛlɡɛʁ] **Edgar 1834-1917** (French Impressionist painter and sculptor; devoted himself to lively informal studies of ballet, horse racing and young women working often using pastels; studied under a pupil of Ingres painting classical themes; in 1861 he met Manet, and they developed Impressionism; Degas' characteristic style soon emerged, showing the influence of Japanese prints and of photography in inventive compositions and unusual viewpoints; he renders dynamic movement in his paintings; his ability to grasp the crucial moment in a scene of swift movement remains unparalleled)

Cezanne [sɛl'zɛn] **Paul 1839-1906** (French Post-Impressionist painter; broke away from the Impressionists' spontaneous vision to develop a style that captured not only light and life, but the structure of natural forms in landscapes, still lifes, portraits and his series of bathers; influenced the development of Cubism and Abstract art; used geometrical shapes to form a solid scaffolding for his pictorial compositions)

Seurat [sɛʁʁ] **Georges 1859-1891** (French artist; originated pointillism with **Paul Signac** [sɛn'ʃɛk] **1863-1935**; departed from Impressionism by evolving a more formal type of composition based on the classical proportions of the golden section (visually satisfying ratio [ɛl], first constructed by the Greek mathematician Euclid) rather than aiming to capture fleeting moments of light and movement; through Pointillism he achieved greater structure in closely packed points of blue and yellow; in this painstaking method any idea of spontaneity vanishes, and the effect is stable and serene)

Toulouse-Lautrec [tu'luz lɔ'trɛk] **1864-1901** (French artist associated with the Impressionists; portrayed the low life of Parisian bars, dance halls, theatres, cafes, circuses and brothels without sentiment or judgement; painted entertainers and prostitutes; like Degas he recorded contemporary life in informal poses; his bold colourful posters show the influence of Japanese colour prints; many of his finished works have the spontaneous character of sketches; he often painted with thinned out oils on cardboard)

Vincent van Gogh [ɡɒh] **1853-1890** (Dutch painter, a Post Impressionist; studied under van Mauve at the Hague; executed still lifes and landscapes, one of his best known being "A Cornfield with Cypresses", kept at the National Gallery; longed to give visible form to every emotion and used violet rhythmic brushwork and brilliant unnatural colours to express his inner passions, even in something as simple as a pot sunflowers).

Gauguin [ˈɡOʊˈgʌn] **Paul 1848-1903** (French Post-Impressionist painter; going beyond the impressionists' notion of reality, he sought a more direct experience of life in the magic; rites of the people and rich colours of the South Sea islands; he disliked theories and rules of painting, and his pictures are Expressionist compositions characterized by his pure, unmixed colours; a former stockbroker he took up full-time painting in 1881, exhibited with the Impressionists, spent two months with van Gogh in Arles; then he concentrated on his new style, Synthetism, based on the use of powerful, expressive colours and boldly outlined areas of flat tone; influenced by Symbolism, he chose subjects patterns, asymmetrical compositions of Japanese prints, rich exotic colours and contrasts, rough textures which adds to mysterious almost savage effect, rhythmical lines)

Moreau [mɒˈrOʊ] **Gustave 1826-1898** (French Symbolist painter, whose paintings of biblical and mythological subjects contain psychological overtones expressed through exotic settings, strange colours and eerie (causing fear because strange) light; his works are richly coloured, detailed and atmospheric)

Redon Olidon 1840-1916 (French Symbolist painter and graphic artist; used fantastic symbols and images, translated dreams into bizarre and striking visual images; painted still lifes and landscapes from the 1890s; was much admired by the surrealists)

The Nabis [nɪˈbɪ] (Hebrew “prophet”: a group of French artists, active in the 1890s in Paris, united in their admiration of Paul Gauguin used simple forms and flat colours as he did for emotional effect in a new decorative; among the Nabis **Pierre Bonnard** [boˈnɪ] **1867-1947** and **Edouard Vuillard** [vɪˈwɪ] **1866-1940** were less concerned with mystical ideas and found that with contemporary domestic interiors they could develop their interest in sumptuously coloured and patterned surfaces)

Picasso [pɪˈkɑːsɔ] **Pablo 1881-1973** (Spanish artist, active chiefly in France, one of the most inventive and prolific talents in the 20-th-century art; his masterly draughtsmanship [ɹ], visual intelligence, and immense originality made him the source of many revolutionary changes; his Blue Period 1901-04, and Rose Period 1905-06 preceded the revolutionary “Les Femmes d’Alger” 1907 which paved the way to Cubism; in the early 1920s he was considered a leader of the surrealist movement. In the 1930s he created his unsurpassable mural “Guernica” 1937, a comment on the bombing of civilians in the Spanish Civil war; he continued to paint into his 80-s)

The Fauves (Fr. Wild beasts), a movement which began in France about 1905; they exaggerated reality, contorted shapes and heightened colours to show they were more than what they saw in nature; they made a bold use of vivid colours inspired by van Gogh, Cezanne, and Gauguin; a short-lived but influential art movement originating in Paris with the founding of the Salon d'Automne by Henry Matisse and others; **Rouault** [rʰlou] (1871-1958), **Dufy** [dʒɪ'fɪ] (1877-1953), **Marquet** [mʁ'kø], **Derain** [dɛ'rɛ̃] (1880-1954), and **Signac** [sɛ̃'ɲjɛ̃k] (1863-1935) were early Fauves; used juxtapositions of complementaries, but in wider splashes; above all they sought vividness and new combinations of pure pigment)

Vlaminck [vɛ̃'ɛ̃k] 1876-1958 (French painter who began using brilliant colour as an early member of the Fauves, mainly painting landscapes; he later abandoned Fauve colour; he also wrote poetry, novels, and essays)

Matisse [mɛ̃'tis] **Henry 1869-1954** (French painter, sculptor, illustrator and designer, one of the most original forces in early 20th-century art; his work concentrates on designs that emphasize curvaceous [ø] patters, linear arabesques, and brilliant colour; subjects include odalisques (women of the harem), bathers, and dancers; later works include pure abstracts, as in his collages of coloured paper shapes and the designs for the decoration of a chapel for the Dominican convent near Nice in Vence, he worked with the Fauves, painting with bold brushstrokes, thick paint, and strong colours; experimented with colours and forms, greatly influencing 20th-century art and art theory

Braque [brɛ̃k] **Georges 1882-1963** (French painter who, with Picasso, founded the Cubist movement around 1907-10; began to experiment in collages and invented a technique of gluing paper, wood and other materials to canvas; his later work became more decorative.

Severini Gino 1883-1966 (Italian Futurist painter; painted a topsy-turvy (in a state of complete disorder and confusion) landscape as if seen from the window of a moving train, in “Suburban Train Arriving at Paris 1915 (the Tate Gallery)

Balla Giacomo 1875-1958 (Italian Futurist painter; represented the abstract idea of speed by the moving object in such pictures as “Abstract Speedwake of a Speeding Car 1919 (The Tate Gallery)

Vorticism was a futurist movement in Britain from 1909, glorifying modern technology, speed and violence. The work of many futurist painters such as **Carlo Carra 1881-1966, Luigi Russolo 1885-1947** is characterized by forms fragmented by penetrating shafts of light. These together with their use of colour, infuse feeling of dynamic motion into their work)

Ernst Ludwig Kirchner 1880-1938 (German Expressionist artist, a leading member of the group “Die Brücke” (The Bridge); his Dresden work, which includes woodcuts, shows the influence of African art; in Berlin from 1911 he turned to city scenes and portraits, using lurid (unnaturally bright) colours and bold diagonal [dal'xgonql] strokes recalling woodcut technique

Die Brücke (The Bridge) German Expressionist art; movement 1905-13, formed in Dresden; influenced by African art, they strove for spiritual significance, using raw colours to express different emotions; the group broke up in 1913)

Der Blaue Reiter (the Blue Rider) a group of German Expressionist painters based in Munich, some of whom had left “die Brücke”; they were interested in the value of colours, in folk art, and in the necessity of painting “the inner spiritual side of nature”, but styles were highly varied; Wassily Kandinsky and Franz Marc published a book of their views 1912 and there were two exhibitions 1911, 1912)

Wassily Kandinsky 1866-1944 (Russian painter, a pioneer of abstract art; born in Moscow, he travelled widely, setting in Munich 1896; was an originator of the “Blaue Reiter” movement 1911-12; from 1921 he taught at the Bauhaus school of design; moved to Paris 1933, becoming a French citizen 1939; originally experimented with Post-Impressionist styles and Fauvism; around 1910 he produced the first known examples of purely abstract work; his highly coloured style had few imitators, but his theories on composition, published in “Concerning the Spiritual in Art” 1912, were taken up by the early abstract movement)

Marc [mʁk] Franz 1880-1916 (German Expressionist painter, associated with W. Kandinsky in founding the “Blaue Reiter” movement; animals played an essential part in his view of the world, and bold semi-abstract of red and blue horses are characteristic of his work)

Malevich [mɔlɪvɪtʃ] Kasimir 1878-1935 (Russian abstract painter; in 1912 he visited Paris and became a Cubist, and 1913 he launched his own abstract movement Suprematism; combined Futurist ideas of dynamism and Cubist ideas of

expressing more than physical; juxtaposed simple geometrical shapes of solid colour to describe the supremacy of feeling in creative art; the subjects became simpler until there was only a white square on a black background, and finally a white square on a white background, the ultimate (the highest point) in spiritual enlightenment; with the square indiscernable from the background, this is the first work where the idea is more important than the result)

De Stijl (The Style) [stall] a group of the 20th-century Dutch artists and architects led by Mondrian from 1917; they believed in the concept of the “designer”; that all life, work, and leisure should be surrounded by art and that everything functional should also be aesthetic; the group had a strong influence on the Bauhaus school. **Mondrian** [mɒndrɪŋ] **1872-1944**, a founder member of the “De Stijl” movement, abstract painter; chief exponent of **Neo-Plasticism**, a rigorous (severe) abstract style based on the use of simple geometric forms and pure colours, using primary colours, black, white, and mid-grey, he painted parallel horizontal lines which intersected (cut across) vertical ones; the perfection described by the paralleled lines, the right-angle intersections, and the rectangles of pure colour mirrored the ultimate perfection of the universe; in 1917 he headed the group “De Stijl” which included **Theo van Doesburg 1883-1931**

Tatlin [tɪtlɪn] **Vladimir 1885-1953** (Russian artist, cofounder of **Constructivism** (a movement in Moscow which rejected the past and invented images for the new age); described intangible (неуловимый) time through three-dimensional progressions of stretched string, forcing the eye to travel along them and so “through time”; he used raw materials such as tin, glass, plaster and wood to create abstract sculptures that he suspended in the air

Dada (artistic and literary movement founded 1915 in Zürich, Switzerland; they desired to shock, and to question established artistic rules and values; much of the it was impermanent, performance art which lasts only as long as it is performed, or made from the ephemeral waste products of society. In Germany **Kurt Schwitters** [ʃvɪtʃz] **1887-1968**, who created collages of disposable rubbish such as bus tickets and advertisements; **Marcel Duchamp** [dʒɪtʃɑm] **1887-1968** in France achieved notoriety with his “Nude Descending a Staircase” 1912, produced humorous pastiches [pæstɪʃz] (works of art made up of pieces of various other works put together) of other artists; reduced the creative act to one of choice by putting everyday items like a bicycle wheel mounted on a kitchen stool on display and calling them “ready-mades”. In the 1920-s Dada evolved into Surrealism)

Ernst [ɛʁnst] **Max 1891-1976** (German artist who worked in France, then in the USA; was an active Dadaist, experimenting with collage, photomontage, and surreal images; helped to found **the Surrealist movement 1924**; worked on films with Salvador Dali, designed sets for Sergei Diaghilev; his pictures range from smooth surrealist images to highly textured emotive abstracts)

Chirico ['klɛʁɪkɔ] **Giorgio de 1887-1978** (Italian painter whose style presaged Surrealism in its use of enigmatic imagery and dreamlike settings; in 1917, with Carlo Carra 1881-1960 he founded Metaphysical painting, which aimed to convey a sense of mystery and hallucination; this was achieved by distorted perspective, dramatic lighting, and the use of dummies and statues in place of human figures)

Magritte Rene 1898 – 1967 (Belgian Surrealist painter whose paintings focus on visual paradoxes and everyday objects taken out of context; recurring motifs include bowler hats, apples, and windows; painted murals for public buildings, and throughout his life created variations on themes of mystery treated with apparent literalism; painted dream-world scenes filled with Jungian and Freudian symbolism and humorous couplings of illusion and reality)

Dali Salvador 1904-1989 (Spanish painter, in 1929 joined the Surrealists and became notorious for his flamboyant (showy) eccentricity; influenced by the psychoanalytic theories of Freud, he developed a repertoire of dramatic images, such as the distorted human body, limp watches, and burning giraffes; they are painted with a meticulous, polished clarity; he also used religious themes and painted many portraits of his wife Gala)

Nash Paul 1889-1946 (English painter, an official war painter in World Wars I and II, in the 1930s was one of group of artists promoting avant-garde styles in the UK)

Sutherland Graham 1903-1980 (English painter, graphic artist and designer; active mainly in France from the late 1940s; painted portraits, landscapes, religious subjects; turned his landscapes into mysterious or poetically haunting scenes.

Spencer Stanley 1891-1959 (English painter, depicted religious and dreamlike scenes under the guise of everyday life; his detailed dreamlike compositions had little regard for perspective and used generalized human figures)

Klee [klɛl] **Paul 1879-1940** (Swiss painter, painted humorous semi-abstract pictures to call forth reactions from the subconscious; a trip to Tunisia 1914 transformed his sense of colour)

Chagall [ʃɒ'gɒl] **Marc 1887-1985** (Russian-born French painter and designer; much of his highly coloured, fantastic imagery was inspired by the village life of his boyhood; he also designed stained, glass, mosaics (for Israel's Knesset in the 1960s), tapestries, and stage sets)

Hockney David 1937- (English painter, printmaker, and designer; he exhibited at the Young Contemporaries show of 1961 and contributed to the **Pop Art** movement (using popular imagery such as soup tins, comic-strips or movie-star faces, it was mischievous, cheerful art, low-cost, mass-produced, non-elitarian); he produced drawings, etchings, photo collages and sets for opera

Riley [rəlll] **Bridget 1931** – (English Op Art (used abstraction to create optical illusions, confusing the spectator's eye with coloured lines and dots that appear to jump, blend and waver) painter, in the early 1960s she invented her characteristic style, arranging hard – edged black and white dots or lines in regular patterns that created disturbing effects of scintillating (сверкающий) light and movement; she introduced colour in the late 1960s and experimented with silk-screen prints).

Moore [muɔ] **Henry 1898-1986** (British sculptor; his subjects include the reclining nude, mother and child groups, the warrior and interlocking abstract forms; many of his post-World II works are in bronze or marble, including monumental semi-abstracts such as “Reclining Figure 1957-58 outside the UNESCO building, Paris, and often designed to be placed in landscape settings; an official war artist during World War II, he made a series of drawings of London's air-raid shelters; was inspired by three-dimensional art).

Epstein [ɛpstəln] **Jacob 1880-1959** (British sculptor; experimented with abstract forms, but is chiefly known for muscular nude figures such as “Genesis” 1931)

Giacometti [ʒɒkq'mɔtl] **Alberto 1901-1966** (Swiss sculptor and painter; in the 1930s, in his Surrealist period, he began to develop his characteristic spindly [l] (long and thin) constructions; his mature style of emaciated (extremely thin)

single figures, based on wire frames, emerged in the 1940s; some of them are so elongated that they seem almost without volume).

Bacon Francis 1909-1992 (British painter; he practised abstract art, then development a distorted Expressionist style with tortured figures presented in loosely defined space; from 1945 he focused on studies of figures, as in his series of streaming popes based on the portrait of Innocent X by Velazquez; began to paint about 1930 and held his first show in London in 1949; he destroyed much of his early work; contorted and mutilated his human figures to express the unpleasant emotions imposed on them by modern life).

Russian Painting (XIX-XX centuries)

Theophanes [Θi'Ō nis] **the Greek 14th century** (Byzantine painter, active in Russia, influenced painting in Novgorod where his frescoes in Our Saviour of the Transfiguration are dated to 1378; gave his scenes colour schemes in which shades of violet and blue, and even silver often predominate; he also worked with the young Russian monk, Andrei Rublev in Moscow where he taught him the value of freedom of expression)

Andrei Rublev (1366-1430) (Russian icon painter; collaborated with Theophanes the Greek in the Cathedral of the Annunciation in Moscow; his documented work 'The Holy Trinity' shows a basically Byzantine style, but with a gentler expression. The subject is the visit of the three angels to Abraham; in this icon the severe symbolism and the Byzantine tradition have been transformed into something more intimately human; in the beauty of colours, the spirituality of the faces, and the quiet concentration expressed in the three figures, one can observe a distinct non-Byzantine feeling; his unassuming, serene profoundly devout personality radiates from his paintings; there is no trace of Theophanes' nervous, impressionistic brush-strokes, of his contrast of light and shade, nor of his fondness for striking highlights (areas in picture where most light appears to fall in the latter's work by Rublev; the delicacy of line is of such importance that it reduces the figure to a flat silhouette-like outline which serves the personage's unearthliness)

Karl Brullov 1799-1852 (followed the academic outlook, responded to the canons of taste created by the Romantic movement; "The Rider" 1833 shows the

artist at his best, revealing his technical mastery, his fine sense of composition and his feeling for elegance and grace).

Orest Kiprensky 1782-1836 (Romantic portrait painted; his works are accomplished and are imbued (filled with) with the Byronic spirit and a perfect sense of colour).

Vassili Tropinin 1776-1857 (Romantic painter, received his training at the Academy; his paintings are profoundly sincere).

The Wanderers (a group of artists, wanted to create a new Russian culture, challenged the Academy of Art; 14 artists broke up with the Academy in 1863; were inspired by ideals of “bringing art to the people”; held travelling exhibitions throughout the countryside).

Ivan Kramskoy 1837-1887 (the most mature as well as the most talented and vigorous of the Wanderers, his portraits are precise, carefully painted; “The portraits of Nekrasov, Leo Tolstoy and “An Unknown Woman” are well known to the audience).

Vassili Polenov 1844-1927 (studied at Moscow College of Painting and Sculpture; was one of the first painters of Russian countryside, painted landscapes).

Alexander Savrasov 1830-1897 (is known as “the father” of the Russian school of landscape painting; his landscape paintings were, however, few).

Victor Vasnetsov 1848-1926 (the subjects of his paintings were Russian legends, fairy tales).

Ivan Shishkin 1832-98 (showed the beauty, might and wealth of Russian nature; the subjects of many pictures of his are forests and fields).

Isaac Levitan 1860-1900 (produced really creative and expressive landscapes).

Vassili Surikov 1848-1916 (was the first of the Wanderers to combine national ideals with an urge to find a new language in which to express those ideals; his historical masterpiece “The Boyarina Morozova” 1887 depicts the

persecution of the “old believers” by the patriarch Nikon; it is an enormous painting both in size and scale; the pictorial construction of this work reminds one of the great Italian painters whose work Surikov so much admired – Michelangelo, Tintoretto, Titian, Veroneze; it is full of movement, dramatism and expressiveness; he uses the peculiar colour range of Byzantine art – the rich browns, sombre red and clear yellow).

Arhip Kuindzhi 1842-1910 (landscape painter; his landscapes are very poetic due to light effects, especially sunlight).

Ivan Ayvazovsky 1817-1900 (seascape painter)

Ilya Repin 1844-1930 (his overwhelming interest in people made him devote most of his time to painting contemporaries; he recorded the appearance of the people he painted in restrained and severe colours; some of Repin's paintings were executed at Abramtsevo, an estate near Moscow which belonged to Savva Mamontov, the Russian railway tycoon of the 1870s).

Valentin Serov 1865-1911 (the son of the opera composer, had come as a small boy to live at Abramtsevo with his widowed mother in 1874; he grew up in the atmosphere of constant creative activity which characterised the Mamontov household; was given drawing lessons by Repin; he became the most successful and brilliant portraitist, a talented landscape painter; he was unfamiliar with the works of the French impressionists, yet, came very close to Renoir in luminous, sunny, splendidly composed portraits).

Mikhail Vrubel 1856-1910 (studied Byzantine art at the restoration of the 12th-century church of Saint Cyril in Kiev where he discovered the eloquence of line; he used ornamental rhythms to point up the flat surface of the canvas for ex “The Demon”; he might be termed the Russian Cezanne).

Vladimir Favorsky 1886-1964 (painted still lifes, landscapes, portraits, experimented in the sphere of monumental painting; was an engraver and realized the fascination of the actual technique of the woodcut and wood engraving; the chief place in his work belongs to book illustration, produced a number of wall prints).

Igor Grabar 1871-1960 (is best known for his lyrical landscapes: “Sunbeam”, “February Blue”, “September Snow” – these are some of his most popular pictures; he made a series of studies (этюдов) showing hoar-frost (иней) in different light conditions and returning again and again to the depiction of the last rays of the setting sun; yet he was concerned not only with these elements of visual experience; for him the poetry of the Russian landscape was always at the heart of his work).

Boris Kustowiev 1878-1926 (he is extraordinary both in his origins and in his use of colour; he borrowed from the lubok and from Russian folk art and made creative use of these elements to portray provincial life in petty bourgeois and merchant families; his treatment of this theme was a fantastic combination of idealisation and irony; typical examples were his “Fairgrounds”, “Russian Venus”, “Merchant’s Wife Having Tea” and other genre pictures featuring his famous buxom beauties; the deliberate naivete in the approach was a form of stylisation).

Konstantin Savitsky 1844-1905 (the painter who handled the peasant theme best, he treated the subject with great sympathy; his paintings convey a profound social message).

Fedor Vassiliev 1850-73 (landscape realist painter, carefully depicting the details).

Nikolai Roerich 1874-1947

American Painting

Winthrop Chandler 1747-1790 (American folk portraitist; experienced in ornamental painting; faces, bodies and hands in his portraits had a rocklike strength of character; powerful outlines defined every shape with complete precision; the queer contorted forms were filled with inner energy; out of those uncompromising elements Chandler produced overall design of stunning impact and handsomeness).

Robert Feke 1705-1750 (a gifted native-born artist who grew out of the general colonial tradition; the masterpiece of his early years “Isaac Royal and his Family”, a group portrait; the style of his pictures is primitive; he aimed at the elegance of fashionable London portraiture but he never lost the clarity and sense of form inherited from native limners (draughtmen – рисовальщики)).

John Singleton Copley 1738-1815 (came out of the native portrait tradition but he raised his art to the European level; a fundamental honesty, a fidelity to the truth as he saw it, a firm grasp of the realities of the sitter and his setting, a powerful command of character combined with a capacity for sculptural form and architectonic design gave his work a classic order; in 1774 he left his native land, eventually settling in London; there his earlier realism gave way to a more knowledgeable and skilled style where he executed some of the most attractive portraits of the period and a series of large historical compositions which were the most impressive achievements of British painting; he exchanged his primitive strength for the graces of the older traditions; thus America lost her greatest artist, to add another good painter to the British school).

Benjamin West 1738-1820 (he left America for England at the age of twenty-two; though he never returned to America West considered himself an American painter; he proved hospitable and generous to the many young American painters who came to London to study; Copley, Stuart, Trumbull, Charles Peale, Pratt, Fulton, Morse, Sully were among those who studied under him; West enjoyed a wide fame mostly as a historical painter; besides taking scenes from Greek and Roman history, he included the scenes from American and English history and contemporary events; this was a great novelty as modern scenes were then considered taboo unless they were painted as classical allegories).

John Trumbull 1756-1843 (is known primarily as the painter of the Revolution 1775-83; the most ambitious work is "The Declaration of Independence").

Charles Willson Peale (1741-1827) (portrait painter; in 1782 founded the first true museum in the country to house his portraits of Revolutionary heroes, and to these he added examples of natural history in 1786; in 1794 he founded the first artists' society in Philadelphia, the Columbianum, and in 1795 organized the first art exhibition; in 1805 he helped found the Pennsylvania Academy of the Fine Arts and its Art School; an ardent naturalist Peale collected animals, plants, insects, following the order of classification of Linnæus [lɪˈniːəs], a Swedish scientist; behind each specimen was a background painted by himself, so that the creature and its setting formed a kind of habitat group)

John James Audubon (1785-1851) (artist-naturalist who devoted his life to the study and painting of American birds, between 1827 and 1838 he published in

England four folio volumes, 'The Birds of America', containing 1.065 portraits of birds - all the birds are painted in their natural habitat, with branches of trees, grasses and rocks disposed over the picture with an infallible decorative taste; he has raised animalism genre to the level of genuine, full-blooded realism)

Gilbert Stuart (1755-1828) (the most prominent artist of the early Republic; created a splendid gallery of portraits which truthfully embody tumultuous but firmly purposeful spirit of his time; he painted portraits of most of the leading personalities of the early Republic)

John Vanderlin (1775-1852) (attempted to transfer classicism into American painting; his best known work 'Ariadne Asleep on the Island of Naxos' is the most successful ideal nude produced by an American artist; this lucid, controlled and brilliantly painted nude reveals his remarkable talent; when he exhibited this picture in America, it was nearly universally condemned by puritanic Americans)

Thomas Sully (1783-1872) (was a prolific artist, produced about five hundred 'fancy' pictures and two thousand portraits the best of which reveal technical ability, elegance and a romantic tendency)

William Sidney Mount (1807-1868) (one of the founders of genre painting in America; lived in rural surroundings; daily farm incidents, scenes of amateur musicians, of horses and Negro servants became his favourite subjects which he treated with sympathy and humour)

George Caleb Bingham (1811-1879) (devoted his art to the vigorous lusty life of the frontier on the Mississippi River; his works were based on first-hand observation and a feeling for the typical; at the same time they reveal a certain idealization of patriarchal relations and the romance of the frontier unspoiled by bourgeois; in his river subject he avoided representations of labour or even vigorous activity, preferring moments of relaxation or amusement; the composition in his pictures are grand, his figures are solidly modelled and precisely placed, every element is clearly defined and simplified.)

George Catlin 1796-1872 (the first important artist to paint Indians, he spent eight years among the Indians of the Great Plains Plains; was obsessed with the desire to record pictorially the living culture of the American Indian, "to snatch from hasty oblivion... a truly lofty and noble race; with great sympathy he

recorded the customs and habits of the various tribes and produced many portraits of Indian chiefs and other individuals who impressed him; he developed a swift, direct field style that enabled him to depict as many as half a dozen subjects a day).

Eastman Johnson 1824-1906 (genre scenes painter; painted domestic city life, country occupations and recreations, and the world of children; most of his genre paintings are overslick in execution (very skilful and effective), sentimental emotionally and anecdotal in subject)

George Fuller 1822-1884 (started as an itinerant [æl'tɪnəɾənt] (странствующий) portrait painter, remained basically a self-taught artist; after a brief and hasty tour of Europe, upon the death of his father in 1859, he had to return home to manage his farm in the Connecticut Valley; there through the next fifteen years he painted in his spare time for his own pleasure; he evolved an original poetic style characterized by a meditative mood of tender sentiment, low-toned coloring and the envelopment of form in airy light and misty shade; he created a poetic dream-like world of sweet romantic images of girls wrapped in a twilight haze and lost in reverie, but still quite alive and human)

Willian Morris Hunt 1824-1879 (after eleven years abroad he returned to America and settled in Boston to become one of the most outstanding portraitists and to spread around him in that city an atmosphere of high art; he produced talented portraits and small, intimate landscapes and figure studies; the chief ingredients of his style were a simplicity of drawing and rich, glowing colour and tone that were a good tonic to American painting)

The Hudson River School (was the first consciously national school of American painting; later it was termed the Hudson River School because the artists painted views of the Hudson Valley, and the places near which they lived; the number of artists associated with the Hudson River School amounted to fifty, with T. Cole, A.B. Durand, F.E. Church and A. Bierstadt as leading exponents; with all individual differences they have certain common features - they are large in size and panoramic in scope; the typical Hudson River School scene consists of a portion of virgin landscape, extending into the distant background, often with tiny figures against it; their landscapes were romantic but their romanticism was literal; instead of expressing romantic ideas and emotions in artistic terms they literally represented romantic subject; many of their compositions were theatrical showpieces calculated to impress the viewer; their gigantic size is combined with naturalistic literalness of detail; such landscapes drew the greatest acclaim)

Realist Landscape Painters (a sizable group of artists who were opposed to the Hudson River School with their grandiose and stagy landscape arrangements and their theatricality, moving towards an increasingly intimate and unpretentious realism which stressed the poetic effects of varying kinds of light on stretches of water, woodland, or inhabited countryside. The most sensitive of the group were **Fitz Hugh Lane (1804-1865)** and **Martin Johnson Heade (1819-1904)**)

Winslow Homer [z] (one of the greatest American painters; was a self-taught artist; at the outbreak of the Civil War 1861-65 he accompanied the army on several campaigns as a pictorial correspondent; his first important painting 'Prisoners from the Front' was finished in 1866 and made him one of the most well-known painters in America; his post-war paintings dealt with American country life: farm scenes, children, pretty girls, summer resorts – unpretentious, down-to-earth subjects showing ordinary people doing their everyday work. His paintings increasingly failed to please the taste of 'Gilded Age' America (the boom era that followed the Civil War); in the nineties his subject matter and his style underwent a change: he concentrated on the elemental in nature and mankind – the mountains, the forest and particularly the sea; he painted woodsmen, fishermen, sailors, his central theme was man's relationship to nature; he completely ignored the life of the privileged classes of society and devoted his art to the common people)

Thomas Cowperthwait Eakings [i:klnz] (1844-1916) (his deeply realistic art of uncompromising truth and austere [ɒstlq] (plain and severe) simplicity was antithetic to the false lifeless academism of the time; his relentlessly (безжалостно) truthful paintings were viciously attacked by critics who considered that the function of art was to hide the unpleasant sides of real life; his canvases were excluded from exhibitions as 'not cheerful for ladies to look at'; he sold practically nothing; in 1886 he was discharged from the Pennsylvania Academy where he taught a life class for using an absolutely nude model)

James Abbott Mc Neill Whistler (1834-1903) he is as much a part of European culture as of the United States; because of his marked talent, he was admitted to the Academy of the Fine Arts in St. Petersburg when he was eleven, studied art in Paris, moved to London in 1859 but always felt himself an outsider in British and French society; like his friends, Courbet, Manet, Degas, and Baudelavie, he became a rebel against Victorian pretension and conventions; his pictures were rejected by the Royal Academy in England and the Salon in Paris; he

was the first of the American artists to represent American art in Europe and he remained faithful to his country. Among the influences that helped to shape his painting style were Courbet, Manet, Pre-Raphaelites, Japanese prints but he gradually evolved his own exquisite and entirely personal style – harmonious, delicate, poetic)

Mary Cassatt (1844-1926) (was the most distinguished woman painter of America; self-taught; joined the impressionist group on the invitation of Degas, who became her lifelong friend and adviser; she was influenced by Degas, Manet, Renoir but she with it all remained herself: she imitated none of them; she developed her personal style which is characterized by freshness, directness free from affectation, about one third of her works are devoted to the woman-and-child theme and she treated it with a certain tenderness but without sentimentality)

John Singer Sargent (1856-1925) (the chosen portraitist of America's elite, squandered (spent wastefully) his phenomenal talent on brilliant, masterly portraits of representatives of fashionable circles in Europe and America, his portraits appealed to the 'Gilded Age' because of their technical virtuosity and the absence of any indication of a sitter's character; flashy and superficial society portraits are most predominant in his output, but now and then he was able to produce a truthful and sincere work with a profound revelation of character, boldness of design and subtlety of lighting that reveal his potentialities of a fine realistic master; the central fact in his work was his extraordinary skill with the brush 'His brushwork was a virtuoso performance which, like that of a brilliant pianist, gives us its own kind of enjoyment' (Lloyd Goodrich, a critic)

Albert Pinkham Ryder (1847-1917) (represented a romantic strain in American art; his art was the product of an intense inner life, little influenced from without by either the world around him or by the art of others; he found inspiration for the subjects and moods of his works in the great romantic literature of the world, especially in Shakespeare, and in the changing phases of the sea. Ryder's art began to develop its full imaginative range when he was in his thirties; up to then it had been chiefly landscapes and idyllic scenes, small in scale and relatively naturalistic in style; in the early 1880s commenced the series of poetic, legendary and religious paintings; in this new phase his subjects were drawn partly from memories of the sea and the country, as in his earlier work, but more from literature and legend, the Bible and the ballads but the paintings were not literal illustrations but imaginative dramas inspired by the nineteenth-century romantics, Coleridge, Byron, Campbell, Moore, Poe, Tennyson, Wagner's operas. To Ryder

nature was a living embodiment of man's subjective self, of his ecstasies and fears, of the drama of his inner life; the sea haunted him all his life – its vastness and loneliness, the rhythmic flow of its waters, the majesty of its storms, its profound peace; his tragic subjects 'The "Flying Dutchman", 'Siegfried', Macbeth' revealed a sense of grandeur [gr̥xn̥ŋq] of tragedy that was in its way Shakespearean)

Robert Henry (1865-1929) (led 'The Ash Can School', a group which broke down academic traditions and fostered a keen interest in contemporary American life ('democratic art'))

John Sloan (1871-1951) (his chief motivating force was his interest in human beings; he liked what was common, everyday and universal; he liked the places and occasions when people got together; he liked character, the humours of daily life, and the infinite variety of a great city (when he moved to New York in 1904, fell in love with the city, and became its leading realistic interpreter of the time); with all his realism, he was a poet who found beauty all around him, in the everyday life of city streets)

George Luks (1867-1933) (of all the realists was most expressive of the vigour and optimism of American society in this period of industrial and financial expansion; he identified himself with the lower classes, drew strength from their hard vitality, he found colour and laughter in their primitive living and he did all this with bombastic exuberance; his slum scenes are more insistent on life than on poverty; he painted the poor not because of sympathy but because he found the congested and turbulent life of the slums more exciting than the humdrum (monotonous) existence of the middle class or the straitlaced formality of the rich, amid poverty he found happiness, laughter and the joy of living, and he gave his characters humanity and humour, the city was to him the expression of the new America, modern, young and alive)

William Glackens (1870-1938) (the subject matter of his early paintings was New York; he liked elegant women, stylish promenades on Fifth Avenue, Central Park with its carriages and children and nursemaids, night life in restaurants and roof gardens, and the whole spectacle of city life, and he painted all this with gaiety, style, a love of the moment and colour, and an incisive sense of character; a turning point in his career came with a visit to France and Spain in 1906, when his painting showed the obvious impact of Manet and Renoir, his subjects broadened out into landscape, figure-painting, the nude, still life, his art became an expression of pagan love of sunlight, summer, the human body, children, flowers, abandoning

the grays of early years, his colour blossomed into the full impressionist gamut [gæmit]; his pictures seemed drenched in colour, but his style never entirely lost its graphic character – its observation, vivacity and sense of movement)

George Bellows (1882-1925) (he found his subject matter at sports clubs, at construction sites, in tenement areas, on the teeming river fronts; he painted scenes of prize boxing and circus performances, city streets and parks flooded with crowds, dockers and builders, hospitals and prisons, slum and Negro lynching scenes – the whole multiform and dramatic world of everyday life; he also painted spacious lyrical landscapes, scenes of recreations and subtle portraits which were a striking contrast to the dark and cruel world condemned by the artist)

Edward Hopper (1882-1967) (his style was highly individual; he developed a basic and economic version of the objective realism, shaped in bold, simple, solid forms in sharp clear light; his subject matter was the face of the American city and countryside; he painted the city and small town, village, streets and old houses, cinema, theatres and diners with a drastic realism and a deep emotional attachment, his paintings often convey a haunting sense of loveliness and unfulfilment)

Rockwell Kent (1882-1971) (was a prodigiously versatile and active personality – a writer, an artist, a sailor, a traveller, an architect, a farmer, a political orator, a public figure, an explorer, as an artist he was given the fullest and strongest expression of his spiritual world in his book and easel graphic works and in landscape paintings, beginning his career as a painter of marines and landscapes in dark palette he developed a bold, striking style, with massive, starkly simplified forms. His epic scenes of Alaska and Greenland, painted with a strong sense of pictorial drama, are among his best works; they are original and rich in subject matter, the colours are bright, the technique – faultless. Kent paints in generalized large colour planes avoiding detail, finds monumental colour relations and laconic compositions)

William Gropper (1897-1977) (treated social themes with imagination and power in cartoons, in mural and easel painting)

Ben Shahn (1898-1969) (best known for social protest painting; his style was strongly influenced by political cartooning and German Expressionism; he uses expressionistic distortions and exaggerations and deliberate childish simplifications; their use is stilistically justified)

Philip Evergood (1901-1973) (social protest painter, protested against injustice, hunger and war through intense and vehement expression; employed typical Expressionist distortion of anatomic forms, exaggeration of details, and violation of perspective, themes of poverty, racism, fascism and arbitrary rule convey a sense of the tragic loneliness of a man in a world which for him is filled with mystery; in some of his works he resorts to religious allegory or parable (притча) to express contemporary contradictions and injustice)

Jack Levine 1915 (gave himself up to social protest and satire; in his subject matter he is close to other social protest artists but his art is filled with more concrete socio-political content; his work is influenced by Expressionism)

The Regionalists (Thomas Hart Benton (1889-1975); Grant Wood (1892-1942); John Steuart Curry (1897-1946)) (were its chief exponents; the common feature was local subject matter and the accompanying flag-waving nationalism; the pictorial style of the regionalists was meticulously naturalistic; coming out against modernism, they, however, borrowed some of its devices: simplifications, conventional compositional schemes, sharpened expression)

The modernists (L. Feininger, Ch. Demuth, Ch. Sheeler – exponents of Cubism; J. Stella – futurist; M. Russel, S. Macdonald-Wright – abstractionists; M. Weber, A. Mauer, M Hartley, J. Marin – expressionists; Expressionism was by far the most widespread form of modernism in America. **John Marin (1870-1953)** drawing on the Faures and late Cezanne for his stylistic devices, he developed his own spontaneous and generalized style of painting, a colouristic shorthand, with a number of abbreviated personal symbol of colour and line – a green triangle for a pine, a zigzag for a wave; his favourite medium was water-colour which he used with great richness and suggestiveness; specialized in landscapes which are a lyrical expression of the expansive, joyful poetry of earth and sea) **Marsden Hartley (1887-1943)** is characterized by frequent changes of style; his early landscapes of the Maine mountain countryside reveal his profound admiration for Ryder; in France he was influenced by Cezanne and Picasso and experimented with a cubist-derived style; in Berlin, under the influence of Kandinsky, he began experimentation in abstraction, but it was German Expressionism that had the strangest impact on his style; after years of experimentation he returned to his native Maine, where he found his subject matter and his ultimate expressionistic manner; he painted the fishermen, pinewoods and rockbound coast of Maine with an elemental simplicity and with great power.

Charles Demuth (1883-1935) (known for his “agricultural” and industrial scenes which are rendered in the geometric mode of precisionism; he is best in his more realistic water-colours of flowers, fruits and also in his night-club and vaudeville subjects; he also produced expressive water-colour illustrations for Poe, Zola, Balzac and Henry James. **Georgia O’Keeffe** began with abstractions, giantsized flower forms-vrises, sunflowers, petunias, Jacks-in-the pulpit enlarged until they had lost their identity as flowers; in the late twenties she moved to New Mexico and desert landscape provided her with new subject matter-she painted its sands and skies, its crouching, hump-backed hills and bleached bones and skulls lying in the sage-brush (bushy plant); her pictures of dried cow skulls placed against an abstract red, white and blue suggest a parallel with surrealist paintings. The **American variant of surrealism** was represented by **B. Blume’s** and **E. Berman’s** hallucinatory visions and **I. Albright’s** pathologic scrutiny (close look) of the wrinkles of old age, and his obsessions with sensation of disintegration. Another group of surrealists was influenced by the “psychic automatism” of Andre Breton; they employed symbolic, semi-abstract forms, a direct outpouring of subconscious impulses, sometimes in symbolic form, often of sexual derivation or of a purely gestural nature. This variety of surrealism led to the subsequent gestural **abstract Expressionism** or ‘**Action Painting**’ exemplified by **Bradley Walker, Tomlin, Robert Motherwell, Arshile Gorky, Jackson Pollock** and others.

Pollock Jackson 1912-1956 (US painter, a pioneer of **Abstract Expressionism** and the foremost (leading) exponent of the technique of **Action Painting** or gesture painting (which emphasizes the importance of the physical act of painting, sometimes expressed with both inventiveness and aggression), in the early 1940s he moved from a vivid Expressionist style, influenced by Mexican muralist such as Siquerios and by Surrealism, towards a semi-abstract style; the paintings of this period are colourful and vigorous, using jumbled (беспорядочный) signs or symbols like enigmatic graffiti; he moved on to the more violently expressive abstract style, placing large canvases on the studio floor and dripping or hurling his paint on them; thus he created a complex web of multicoloured trails which the spectator could retrace with his eyes, thereby reliving the artist’s dynamic act of creation)

Rothko [ˈrɒtkoʊ] **Mark 1903-1970** (Russian-born painter, an abstract Expressionist and a pioneer of **Colour Field Painting**, dominated by areas of unmodulated strong colour; filled large canvases with patches of solid colour, the

contemplation of which offered the spectator a transcendental (going beyond human knowledge, understanding) experience)

The Pop art artists

Robert Rauschenberg (combines abstraction with pop art devices incorporating commonplace mass-produced items into his canvases; the result is a conglomeration of cloth, bits of newspaper, strips of canvas, splashes, blobs or drips of paint with furniture, kitchen utensils, bottles, road signs, stuffed animals, photos, and the like protruding from the canvas or merging into it; his picture “The Bed” represents an actual pillow and a patchquilt splashed liberally (generously) with paint) **James Rosenquist** (is inspired by advertizing, especially the huge omnipresent (present everywhere) billboard; he is known to have produced the largest pop painting, entitled ‘F-111’; the canvas is larger than the fighterbomber it represents and is 86feet long; it consists of 51 interlocking panels). **Tom Wesselmann** (found his inspiration in the bathroom subject matter; he is best known for his ‘Great American Nudes’ and bathroom collages in which real object (toilet paper, toilet seat, towels, etc.) are incorporated with airy female figures painted flat).

Warhol [wɒlhOʊl] **Andy 1928-1987** (Us Pop artist and filmmaker; made his name in 1962 with paintings of Campbell’s soup cans, Coca-Cola bottles and film stars; in his New York studio, he produced series of garish (unpleasantly bright) silk-screen prints, dealing with car crashes and suicides, Marilyn Monro, Elvis Presley, and flowers; in the 1950s he became a leading commercial artist in New York; with the break through Pop art, his bizarre personality and flair for self-publicity made him a household name; in the 1970s and 1980s he was primarily a society portraitist)

Lichtenstein [lɪktnStaln] **Roy 1923-** (Us Pop artist; used advertising imagery and comic- strip techniques often focusing on popular ideals of romance and heroism)

Raphael Soyer (is a portraitist; has created a whole gallery of portraits of his contemporaries – painters, sculptors, art critics, actors; he also produces cityscapes

Anton Refregier (1905-1979) (well known for his peace posters, drawings and easel paintings, and especially for his murals; he was predominantly a monumentalist, a creator of superb murals in many American cities from San

Francisco to New York; his easel paintings and drawings are marked by the same kind of generalized monumental thought as his murals.

Andrew Wyeth [waɪəθ] (the personages of his painting are common Americans, his neighbours and friends, the members of his family; his best known picture is 'Christina's World')

Cultural Events

Exhibition(s)	thematic	to be frequented by
Show(s)	memorial	to contain the cream of N's works of
Display(s)	one-man (персональная)	all periods
	permanent	to be arranged
	travelling (mobile)	to include the pictures of
	temporary	to be advertized
	special	to be masterfully laid out
	centenary (bicentenary)	
	tercentenary	
Admission	free (of charge)	
	by ticket only	
	at a discount	

Cultural institutions (See Arts: pp.86-87; City 16).

The National Gallery (houses the British national collection of pictures by artists no longer living; was founded in 1824; the present building in Trafalgar Square was designed by William Wilkins (1778-1839) and opened in 1938; there have been several extensions, including the new Sainsbury wing designed by US architect Robert Venturi, which opened July 1991).

The National Portrait Gallery (London art gallery containing portraits of distinguished British men and women; it was founded in 1856).

The Tate Gallery (art gallery; contains British art from late 16th century, and international from 1810 in London; endowed (provided with money) by the sugar merchant Henry Tate (1819-1899); it was opened 1897; it was enlarged by sir J. Duveen (1843-1908) and his son Lord Duveen of Milbank (1869-1939); later expansions include the Clore Gallery for Turner paintings, opened 1987).

- The Metropolitan Museum of Art** (the most important art museum in the US, in New York City; was founded in 1870 and opened 1872 for public; contains 3 mln. paintings of world art: drawings, graphic works, items of applied art, paintings).
- The Louvre** [lu:vʁq] (French art gallery, former palace of the French kings, in Paris; was converted by Napoleon to an art gallery in 1793 and houses the sculpture “Venus de Milo” and Leonardo de Vinci’s painting “Mona Lisa”)
- The Prado** [prʁdʁu] (the national Spanish museum of painting and sculpture which is in Madrid and has many important works of art by painters such as El. Greco, Goya and Rubens).
- The Hermitage** (one of the world’s great museums in St. Peterburg, was founded in 1764 as a private collection by Katherine II, was opened for public in 1832, contains about 3 ml. works of art both by Russian and West European painters).
- The Museum of Fine Art** (in Moscow, bears the name of A.S. Pushkin; the building was built in 1898-1912 by Klein; was opened in 1912 on the initiative of I.V. Tsvetaev; includes Byzantine icons, the works by the Renaissance artists, by West European artists, by the Impressionists and by Russian artists).
- The Tretjakov Gallery** (in Moscow, was founded by P.M. Tretjakov (1832-1898), it started with Tretjakov’s private collection, was opened in 1893; contains masterpieces of Russian art and sculpture).
- The Russian Museum** (in St. Petersburg; was opened in 1898, includes the works by Russian painters and sculptors).
- The Uffizi** (in Florence, was founded in 1575 by the Medici bankers, was opened for public in 1737, includes a rich collection of the Renaissance artists and the works by West European artists).
- The Nizhny Novgorod Art Museum** (was opened for public in 1986; first the collection was housed in one of the towers of the Nizhny Novgorod Kremlin; the collection comprises more than 8 000 works of art by nearly all outstanding Russian artists; includes graphic works by Russian and West-European masters, works of applied and folk art; e.g. Khokhloma and Gorodets decorative paintings; the museum systematically replenishes its collection).

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УЧЕБНЫЙ ТЕЗАУРУС

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