

Міністерство освіти і науки України
Сумський державний педагогічний університет ім. А.С. Макаренка

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У СВІТІ АНГЛІЙСЬКОЇ МОВИ

Term II

Навчальний посібник для студентів III курсу (2 семестр)
факультетів іноземних мов університетів та інститутів

Суми
Видавництво СумДПУ ім. А.С. Макаренка
2009

УДК 811.111 (075)

ББК 81.43.21-923

У 11

Друкується згідно з рішенням вченої ради

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У11 In the World of English. Term II. (У світі англійської мови):

Навчальний посібник для студентів 3-го курсу (2 семестр) факультетів іноземних мов університетів та інститутів (англійською мовою). – Суми: Вид-во СумДПУ ім. А.С. Макаренка, 2009. – 156 с.

Посібник охоплює такі розмовні теми як "Англійська як світова мова", "Мистецтво", "Люди та особистості". Головна мета – взаємозв'язаний розвиток навичок усного та писемного мовлення на основі оволодіння лексико-граматичним матеріалом. Матеріали посібника автентичні, тематично об'єднані.

Посібник розраховано на студентів 3-го курсу факультетів іноземних мов університетів та інститутів.

УДК 811.111 (075)

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ПЕРЕДМОВА

Цей посібник призначений для студентів факультетів іноземних мов університетів та інститутів. Тексти завдань посібника розроблені згідно з вимогами програми вивчення іноземної мови у вищих навчальних закладах.

Основна мета посібника – закріпити, узагальнити і систематизувати знання, вміння та навички, отримані студентами в межах базового курсу. Поряд з цим, посібник націлено на оволодіння певною кількістю нового лексичного матеріалу згідно з вимогами державного стандарту до рівня володіння іноземною мовою на 3-му курсі факультетів іноземних мов інститутів та університетів, а також розвиток інтелектуальних здібностей студентів та підвищення лінгвокраїнознавчої компетенції.

Посібник містить завдання, розроблені на основі автентичних текстів пізнавального характеру за темами: «English as the World Language», «Art», «People and Personalities».

Кожний розділ складається з певної кількості тематичних текстів і завдань до них, передмови до теми, вправ на формування лексичних навичок, матеріалу для прослуховування, секції з розвитку писемного мовлення, ідіоматичної скарбнички та завдань для самоперевірки. Тексти для читання поглиблюють знання студентів з тем і спрямовують на подальше вдосконалення навичок комунікативного, ознайомлюючого, інформативного та інших видів читання.

Завдання підрозділу **Lead-in** надяють студентам необхідну фактичну інформацію, мають комунікативний характер та надають можливість визначити знання студентів з теми.

У розділі **Reading and discussing** студентам пропонується прочитати автентичні тексти і виконати відповідні лексико-граматичні завдання. Післятекстові завдання спрямовані на перевірку розуміння прочитаного, дають можливість аргументувати і висловити свою думку щодо прочитаного.

Підрозділ **Listening** містить матеріал для прослуховування та обговорення з метою розширення знань з теми.

Вправи секції **Language in Use** спрямовані на формування лексичних та граматичних навичок студентів з теми, що вивчається.

Матеріали секції **Writing** містять зразки написання есе та спрямовані на розвиток писемного мовлення студентів.

Підрозділ **Idiomatic Treasury** включає завдання, націлені на розвиток ідіоматичного мовлення. Також кожен розділ включає завдання для самоперевірки **Check yourself**, що дозволяє студентам перевірити знання, отримані з теми, та підготуватися до тематичних та поточних контрольних робіт.

Посібник має практичну актуальність та відповідає вимогам до навчальних посібників.

MODULE 1

ENGLISH AS THE UNIVERSAL LANGUAGE

◆ LEAD-IN

1. Comment on the following:

1. The English language is nobody's special property. It is the property of the imagination: it is the property of the language itself. – Derek Walcott

2. Change your language and you change your thoughts. Karl Albrecht

3. I have to admit that I don't even try to speak Russian, though I understand it perfectly. I wouldn't want to insult the language by testing out my pronunciations. Lana Wood

2. Funny Facts about America

Only in America:

- ✓ Only in America can a pizza get to your house faster than an ambulance.
- ✓ Only in America are there handicap parking places in front of a skating rink.
- ✓ Only in America do drugstores make the sick walk all the way to the back of the store to get their prescriptions while healthy people can buy cigarettes at the front.
- ✓ Only in America do people order double cheeseburgers, large fries, and a diet coke.
- ✓ Only in America do banks leave both doors open and then chain the pens to the counters.
- ✓ Only in America do we leave cars worth thousands of dollars in the driveway and put our useless junk in the garage.
- ✓ Only in America do we use answering machines to screen calls and then have call waiting so we won't miss a call from someone we didn't want to talk to in the first place.
- ✓ Only in America do we buy hot dogs in packages of ten and buns in packages of eight.
- ✓ Only in America do we use the word 'politics' to describe the process so well: 'Poli' in Latin meaning 'many' and 'tics' meaning 'bloodsucking creatures'.
- ✓ Only in America.....do they have drive-up ATM machines with Braille lettering.

3. Even wonder:

- Why is "abbreviated" such a long word?
- Why is it that doctors call what they do "practice"?
- Why is it that to stop Windows, you have to click on "Start"?
- Why is the man who invests all your money called a broker?
- Why is the time of day with the slowest traffic called rush hour?
- Why isn't there mouse-flavored cat food?
- When dog food is new and improved tasting, who tests it?
- Why do they sterilize the needle for lethal injections?
- You know that indestructible black box that is used on airplanes? Why don't they make the whole plane out of that stuff?!
- Why are they called apartments when they are all stuck together?
- If con is the opposite of pro, is Congress the opposite of progress?
- If flying is so safe, why do they call the airport the terminal?

4. American culture quiz

1. You just found out that your mother is sick. You go to work, and an American co-worker asks you, "How are you?" What do you say?
 - a) "Not good."
 - b) "Fine, how are you?"
 - c) "I'm not doing too well – I just found out that my mother is sick."
2. An American has invited you to their house for dinner. Should you bring anything?
 - a) Yes.
 - b) No.
 - c) Only if they ask.
3. Two of your co-workers are talking, and you have to ask one of them a question about a project you're working on. What should you do?
 - a) Go back to your desk and wait until the conversation is over
 - b) Interrupt their conversation and ask the question.
 - c) Stand there and watch them until the conversation is over.
4. You are invited to a wedding reception that is going to begin at 3:00 pm. What time should you arrive?
 - a) Anytime – it doesn't matter.
 - b) At 3:00.
 - c) Between 3:00 and 3:30.

5. You've been married for 10 years, but you've never worn a wedding band. Should you wear one in the United States?

- a) No.
- b) Only at formal events.
- c) Yes.

6. Is it expected that a woman will sleep with a man if he pays for dinner?

- a) It depends on the person.
- b) Yes – anytime an American goes on a date, that's what they expect.
- c) No – Americans never do that.

7. You and your neighbor get along very well, and they tell you, "Come over anytime." What should you do?

- a) Do what they say – go to their house whenever you want.
- b) Never go to their house.
- c) Call before you go over.

8. You meet an American at a luncheon. They ask you what you do for a living, and after you tell them, you ask them:

- a) What they do and how much money they make.
- b) What they do.
- c) What they do and where they work.

9. You just started a new job, and you need to make a personal call. What should you do?

- a) Ask someone if it is okay to make a personal call.
- b) Make the call – it doesn't matter, as long as you're an employee.
- c) Don't make the call until lunch time, and do it outside your workplace.

10. An American tells you that your shirt is nice. What do you say?

- a) "Thank you."
- b) "No, it's not that special."
- c) Don't say anything because the compliment wasn't sincere.

5. English Culture Quiz

Calling People Names

People from different parts of England are called by different names. Geordies come from Tyneside in the North-east of the country. Can you match the names to the places?

Scouser	Manchester
Mancunian	London
Brummie	Liverpool
Cockney	Birmingham

Votes for All

The road to democracy has been a long and slow one. When do you think suffrage was introduced for all men?

- a) 1215 b) 1649 c) 1871 d) 1918

And for all women?

- a) 1871 b) 1928 c) 1946 d) 1971

Can you match these six writers with their works?

Shakespeare	Frankenstein
Milton	Paradise Lost
Mary Shelley	Empire of the Sun
Kipling	The Mousetrap
Christie	All's Well That Ends Well
Ballard	The Jungle Book

Which of these wasn't born in England?

- Cary Grant
- Jerry Springer
- Audrey Hepburn
- Charlie Chaplin

Can you also match these well-known people to their real names?

Elton John	Richard Starkey
George Orwell	Florian Cloud de Bouneville
	Armstrong
Ringo Starr	Eric Blair
Sid Vicious	Farrokh Bulsara
Dido	Simon John Ritchie

Freddie Mercury

Reginald Dwight

6. Who Said What?

See if you can match the quotes to the names. The quotes are, in chronological order, from: Shakespeare, John Milton, Mary Shelley, Rudyard Kipling, Winston Churchill, J.R. Tolkien, George Orwell and Margaret Thatcher.

The underlined words have explanations of the meanings beneath.

“Be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them.”

“I am prepared to meet my Maker. Whether my Maker is prepared for the great ordeal of meeting me is another matter.”

“If you want something said, ask a man...if you want something done, ask a woman.”

“Four legs good, two legs bad.”

“The female of the species is more deadly than the male.”

“Taught from infancy that beauty is woman's sceptre, the mind shapes itself to the body, and roaming round its gilt cage, only seeks to adorn its prison.”

“Not all those who wander are lost.”

“Better to reign in hell than serve in heaven.”

◆ LANGUAGE IN USE

Complete the chart. Use a dictionary if necessary.

Country	Adjective	Person	People	Language(s)
Britain	British	Briton	the British	English, Welsh
Scotland				
France				
Belgium				
The Netherlands\Holland				
Denmark				
Sweden				
Poland				
Turkey				
Germany				
Spain				
Switzerland				
Argentina				
Iceland				
New Zealand				
Russia				
China				
Egypt				

Greece				
Japan				
Portugal				
Iraq				
The USA				
Austria				
Australia				
Belarus				
Finland				
Brazil				
Czech Republic				
Georgia				

7. Work in small groups. Choose a few nationalities that you know. First describe them in stereotypical fashion, and then discuss how much your experience of them fits the stereotype.

The British have a reputation for being cold and reserved, and they are always talking about the weather because it's too awful. Actually most of my English friends are very outgoing, very ...

English food is considered to be dreadful – completely tasteless. Well, what I found when I was England was ... and the weather was...

◆ **READING AND DISCUSSING**

TEXT 1

“Let's face it – English is a crazy language”

1. Discuss in a class

1. Do you find the English language hard and challenging? Why?
2. Identify the aspects of the language that you personally find hardest to master.

2. Read the text.

There is no egg in eggplant, nor ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England, nor French fries in France. Sweetmeats are candies, while sweetbreads, which aren't sweet, are meat. We take English for granted. But if we explore its paradoxes, we find that quicksand works slowly, boxing rings are square, and a guinea pig is neither from Guinea nor is it a pig. And why is it that writers write, but fingers don't fing, grocers don't groce, and hammers don't ham? If the plural of tooth is teeth, why isn't the plural of booth –

beeth? One goose, two geese. So one moose, two meese? One index, two indices? Doesn't it seem crazy that you can make amends, but not a single amend? If you have a bunch of odds and ends and get rid of all but one of them, what do you call it? If teachers taught, why didn't preachers praught? If a vegetarian eats vegetables, what does a humanitarian eat? Sometimes I think all English speakers should be committed to an asylum for the verbally insane. In what language do people recite a play, and play at a recital; ship by truck and send cargo by ship? Have noses that run, and feet that smell? How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites? You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out, and in which an alarm goes off, by going on. English was invented by people and not by computers. It reflects the creativity of the human race – which, of course, is not a race at all. That is why, when stars are out, they are visible, but when the lights are out, they are invisible.

P.S. Why doesn't BUICK rhyme with QUICK

3. Study the Essential Vocabulary of the text.

to explore the paradoxes

to reflect the creativity of the human race

4. Comprehension questions

1. Why did the author come up with the non-existing words? What is their purpose in this particular text?
2. Underline the words that do not exist in the English language.
3. Where in the text does it say that:
 - ü parts that make up the word don't reflect the word's ultimate meaning?
 - ü inflections aren't uniformly used for all similar words?
 - ü words may have a number of meanings which make comprehension difficult?
 - ü the same inflections may suggest totally different meanings?
 - ü words may lose their original meaning and may be equally used in expressions denoting opposite things?

5. Check your pronunciation. Read out loud, paying attention to the underlined words.

REASONS WHY THE ENGLISH LANGUAGE IS HARD TO LEARN

1. The bandage was wound around the wound.
2. The farm was used to produce produce.
3. The dump was so full that it had to refuse more refuse.
4. We must polish the Polish furniture.
5. He could lead if he would get the lead out.
6. The soldier decided to desert his dessert, in the desert.
7. Since there is no time like the present, he thought it was time to present the present.
8. A bass was painted on the head of the bass drum.
9. When shot at, the dove dove into the bushes.
10. I did not object to the object.
11. The insurance was invalid for the invalid.
12. There was a row among the oarsmen, about how to row.
13. They were too close to the door to close it.
14. The buck does funny things when the does are present.
15. A seamstress and a sewer fell down into the sewer.
16. To help with planting, the farmer taught his sow to sow.
17. The wind was too strong to wind the sail (which was bought on sale?).
18. After a number of injections, my jaw got number.
19. Upon seeing the tear in the painting, I shed a tear.
20. I had to subject the subject to a series of tests.
21. How can I intimate this to my most intimate friend?

6. Complete the gaps in the text with one word only. The first one has been done as an example.

In countries (0) ... *where* two or more languages are spoken, language is frequently a political and highly emotive issue. (1) Canada is officially bilingual, the mainly French-speaking province of Quebec introduced a law in 1976 which, (2) other measures, banned languages (3) than French on commercial signs and restricted admissions (4) English-speaking schools. In 1988 the supreme court of Canada

ruled that some sections of this law were illegal. NO (5) had they done so (6) thousands of French speakers took to the streets (7) protest. Under the regime of General Franco, the Basque language, spoken (8) about 6000000 people in Spain, was forbidden. So strict (9) this ban that people using Basque in public could be imprisoned.

Linguistic suppression still goes on but, (10) the whole, governments nowadays are more tolerant of their minority languages. (11) has this reversal of attitudes been more pronounced than in Wales. Until well into the twentieth century, Welsh was all (12) illegal, its use being forbidden in schools, the courts and at many places of work. Only (13) a long campaign of protest and vandalism by Welsh speakers in the 1960s (14) the British government allow Welsh to become an official language. (15) twelve per cent of the population of Wales speak Welsh as a first language but the country is now officially bilingual, all public signs are in Welsh as (16) as English, and Welsh is the language of instruction in schools in predominantly Welsh-speaking areas.

TEXT 2

“What really matters in language learning?”

1. Discuss the following questions.

1. What do you personally think really matters when learning a new language?
2. Is it difficult for you to start learning a new language?
3. What do you associate different languages with?

2. Read the text.

We are all wonderfully individual in all of our own little ways. We are not the same size, nor quite the same shape. The colour of our hair, skin and eyes, even the shape of our fingers not to mention our finger prints, and many other small details vary from individual to individual, regardless of national group. We like different clothes and have different personalities.

This shows up when you learn English. Some of you read well but feel you have trouble understanding the spoken language, especially if it is spoken quickly. Some of you understand all right but are not confident in your writing.

Some of you have good phrasing but poor pronunciation, or think you do. Some pronounce well but make mistakes when speaking, or think you do.

Are there things that are common to all learners? Are there things that everyone needs to work on? What really matters in language learning? I am referring only to people who want to achieve fluency in a language, not to those who only want to have a few phrases for their next vacation.

In my view there are a few things that really matter when we learn a new language. First of all, there is vocabulary. We all need to learn words, many words. We get to know new words gradually. Seeing a word once, or studying it on a list, is not enough. We need to become familiar with new words, to know how they are used with other words in phrases. We achieve this by coming across the words we are learning in a variety of contexts. Gradually we start to feel comfortable with the meaning of these words and start putting these new words together in phrases in order to express ourselves.

Next we need to develop a sense for the language, without worrying about the parts of speech or grammar explanations. This can only be achieved through a lot of exposure to the language. A lot of listening and reading will give us a feeling for the rhythm of the new language.

If we know a lot of words, and I mean really know them, and if we have a sense for the rhythm of the language, then we will understand better and better when we listen and when we read. And as we get better we will want to listen and read more, because we enjoy doing so.

If we enjoy the language, and continue listening and reading, we will eventually be able to speak and write. At first we will be hesitant and timid. But our confidence will continue to grow and we will learn to speak and write well.

If we speak well, our pronunciation will be all right. It will be as good as it needs to be. I do not know anyone who speaks a foreign language well for whom pronunciation is a problem. Some people pronounce a foreign language better than others, but mostly it does not matter. Pronunciation is an area where we can all be a little different, just like our personalities and the clothes we wear.

by Steve Kaufmann

3. Study the Essential Vocabulary of the text and make sentences of your own.

to understand the spoken language

to have good phrasing
poor pronunciation
fluency in a language
to start putting these new words together in phrases
to express ourselves
to develop a sense for the language
a lot of exposure to the language
the rhythm of the new language

4. Comprehension and discussion questions

1. In the first paragraph the author points out that we all have different personalities. What does it have to do with the language studying?
2. Answer the question asked by the author in the third paragraph: Are there things that are common to all learners? Are there things that everyone needs to work on? What really matters in language learning?
3. According to the author what are the things that really matter when learning a new language?
4. What does the phrase mean: "to have a sense for the rhythm of the language"? Do you think you have it?

5. Explain the phrases in English, without translating them into Ukrainian. Use dictionary if necessary.

- we are all wonderfully individual
- we have different personalities
- to have trouble understanding the spoken language
- to have good phrasing
- poor pronunciation
- to develop a sense for the language
- a lot of exposure to the language
- the rhythm of the new language

6. Comment on the following idea. Do you agree with the author?

Learning Languages

'While we must accept that there is no single "best method" (of learning a language), we must allow that not all methods are of equal value. There are many roads to Rome, but some are more direct than others and quite a number never arrive at all.'

L. G. Alexander

7. You have a friend who has never studied English. Which ten words or expressions would you advise your friend to learn before visiting an English-speaking country for a holiday? Make a list. Compare your list with another student's. Give reasons for your choice.

8. Can you learn just by reading or listening to English?

You will certainly help yourself to learn English vocabulary not only by studying with different textbooks but also by reading and listening to English. Give each of the items on the list below a mark from 0 to 4 describing how important this way of learning vocabulary could be for you personally. *Example:* newspapers 3. Explain your mark.

TEXT 3

“English as the Global Language: Good for Business, Bad for Literature”.

1. Discuss in a class

What are the drawbacks and merits of having English as the global language? Should there be one?

2. Read the text.

English is well on its way to becoming the dominant global language. Is this a good thing? Yes, in fields such as science where a common language brings efficiency gains. But the global dominance of the English language is bad news for world literature, according to CEPR researcher Jacques Mélimitz (Centre de Recherche en Economie et Statistique, Paris and CEPR). Why? Because if the English language dominates world publishing, very few translations except those from English to other languages will be commercially viable. As a result, virtually only those writing in English will have a chance of reaching a world audience and achieving ‘classic status’. The outcome is clear, Mélimitz argues: just as in the sciences, those who wish to reach a world audience will write in English. “World literature will be an English literature”, Mélimitz warns, “and will be the poorer for it – as if all music were written only for the cello”. According to Mélimitz, the tendency of competitive forces in the global publishing market to privilege the translation of English fiction and poetry into other languages for

reading or listening enjoyment may damage the production of world literature and in this respect make us all worse off.

Méltiz makes the following points:

- **Language matters:** In the case of literature, as opposed to other uses of language, language does not serve merely to communicate content (say a story line) but is itself an essential source of enjoyment. Therefore, it is futile to argue that nothing would change if all potential contributors to literature wrote in the same language. “We might as well pretend that there would be no loss if all musical composers wrote for the cello” said Méltiz. Translations can only approximate the rhythms, sounds, images, allusions and evocations of the original, and in literature, those aspects are essential.

- **Great authors write in only one language:** Remarkably few people have ever made contributions to world literature in more than one language. Beckett and Nabokov may be the only two prominent examples. Conrad, who is sometimes mentioned in this connection, is a false illustration in a glaring regard: he never wrote in his native Polish. Quite conspicuously, expatriate authors generally continue to write in their native language even after living for decades away from home. This holds not only for poets, such as Mickiewicz and Milosz, which may not be surprising, but also for novelists. Mann went on composing in German during a long spell in the US. The list of authors who have inscribed their names in the history of literature in more than one language since the beginning of time is astonishingly short.

- **English is much more likely to be translated:** For straightforward economic reasons, only works that enjoy exceptionally large sales have any notable prospect of translation. Heavy sales in the original language represent an essential criterion of selection for translation, though not the only one. As a result, translations will be concentrated in original creations in the major languages. Since English is the predominant language in the publishing industry, authors writing in English have a much better chance of translation than those writing in other tongues.

- **English dominance of translations has increased:** The dominance of English in translations has actually gone up over the last 30 years, despite a general decline in the market share of English in the world publishing market. When English represented about a quarter of the world publishing market in the

early 1960's, the percentage of English in translations was already 40%. With the general advance of literacy and standards of living in the world, the share of English in world publishing fell to around 17% in the late 1980's. Yet the language's share in translations rose to surpass 50% during this time.

- **If you want to reach a world audience, write in English:** In science, as in literature, a person writing in a minor language has a better chance of publication than one writing in a major tongue, but will necessarily have a much smaller chance of translation and international recognition. The result in science is clear. Those who strive to make a mark in their discipline try to publish in English. By and large, the ones who stick to their home language – English excepted, of course – have lower ambitions and do less significant work. The same pressure to publish in English exists for those engaged in imaginative writing who wish to attain a world audience.

- **English dominance may cause the world pool of talent to dry up:** However, the evidence shows that in the case of literary writing, the gifted – even the supremely gifted – in a language other than English generally cannot turn to English by mere dint of effort and will-power. Thus, the dominance of English may sap their incentive to invest in personal skills and to shoot for excellence. Working toward the same result are the relatively easier conditions of publication they face at home. If so, the dominance of English in translations may cause the world pool of talent to dry up.

- **Literature may become just another field where the best work is in English:** In other words, the dominance of English poses the danger that literary output will become just another field where the best work is done in English. In this case, the production of imaginative prose and poetry in other languages may be relegated to the same provincial status that such writing already has acquired in some other areas of intellectual activity. But whereas the resulting damage is contestable in fields where language serves essentially for communication, such as science in general, the identical prospect is alarming in the case of literature.

Along with the advances in telecommunications in the last thirty years, the dominance of English in auditory and audiovisual entertainment has become far greater than in books. Does the argument about translations in literature apply more generally and explain this wider ascension of English too? The answer is partly

positive as regards television, but mostly negative in connection with the cinema. US television series indeed benefit from an unusually large home audience and only travel abroad when successful domestically. On the other hand, a film need not succeed in the home market before being made available to foreign-language cinema audiences. Hollywood achieved an important place in the cinema in the era of the silent film.

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3. Study the Essential Vocabulary of the text.

the dominant global language

a common language

the global dominance of the English language

be commercially viable

to communicate content

an essential source of enjoyment

futile

authors who have inscribed their names in the history of literature

heavy sales

the predominant language in the publishing industry

the dominance of English

a minor language

a major tongue

dint of effort and will-power

sap their incentive

the dominance of English in translations may cause the world pool of talent to dry up

the dominance of English in auditory and audiovisual entertainment

foreign-language cinema audiences

4. Comprehension and Discussion Questions

1. Why does the author compare literature to music in the first paragraph?
2. What are the main language functions?
3. Do great authors write in English?
4. Can the dominance of English cause the world's pool of talent to dry up?

5. Fill in the table. Discuss with your partner what are some advantages and disadvantages of having English as the Global Language in the sphere of Literature.

English as the Global Language in Literature

Drawbacks	Merits

6. One word is missing in each sentence. Try to find this word.

1. When visitors come, don't forget keep these chipped dishes out of sight.
2. The car wasn't a success, so they decided to work a new model.
3. The books used in our school published in the USA.
4. If you don't know the meaning of a word, look up in the dictionary.
5. She was little late, but still in time for the closing session.
6. Young boy finally plucked up courage to invite his beautiful classmate to dinner.
7. You shouldn't live memories of your childhood.
8. The girl was dressed in blue head to foot.
9. When they looked through the window, saw a boy hiding behind a tree.
10. Don't fill the glasses to brim.

TEXT 4

**“English won't dominate as world language.
More bilingual people expected in future, expert says”.**

1. Discuss in a class

What do you personally think about the future of the English language? Do you think it can become the dominant language? What will be the consequences of it becoming one?

2. Read the text.

WASHINGTON

The world faces a future of people speaking more than one language, with English no longer seen as likely to become dominant, a British language expert says in a new analysis.

“English is likely to remain one of the world’s most important languages for the foreseeable future, but its future is more problematic – and complex – than most people appreciate,” said language researcher David Graddol.

“Monolingual speakers of any variety of English – American or British – will experience increasing difficulty in employment and political life, and are likely to become bewildered by many aspects of society and culture around them,” Graddol said.

The share of the world’s population that speaks English as a native language is falling, Graddol reports in a paper in Friday’s issue of the journal *Science*.

The idea of English becoming the world language to the exclusion of others “is past its sell-by date,” Graddol says. Instead, it’s major contribution will be in creating new generations of bilingual and multilingual speakers, he reports.

Multi-Lingual Homes

A multi-lingual population is already the case in much of the world and is becoming more common in the United States. Indeed, the Census Bureau reported last year that nearly one American in five speaks a language other than English at home, with Spanish leading, and Chinese growing fast.

And that linguistic diversity, in turn, has helped spark calls to make English the nation’s official language.

Yale linguist Stephen Anderson noted that multilingualism is “more or less the natural state. In most of the world multilingualism is the normal condition of people.”

“The notion that English shouldn’t, needn’t and probably won’t displace local languages seems natural to me,” he said in a telephone interview.

While it is important to learn English, he added, politicians and educators need to realize that doesn’t mean abandoning the native language.

Graddol, of the British consulting and publishing business The English Company, anticipates a world where the share of people who are native English speakers slips from 9 percent in the mid-twentieth century to 5 percent in 2050.

Chinese In The Lead

As of 1995, he reports, English was the second most-common native tongue in the world, trailing only Chinese.

By 2050, he says, Chinese will continue its predominance, with Hindi-Urdu of India and Arabic climbing past English, and Spanish nearly equal to it.

Swarthmore College linguist K. David Harrison noted, however, that “the global share of English is much larger if you count second-language speakers, and will continue to rise, even as the proportion of native speakers declines.”

Harrison disputed listing Arabic in the top three languages, “because varieties of Arabic spoken in say, Egypt and Morocco are mutually incomprehensible.”

Even as it grows as a second language, English may still not ever be the most widely spoken language in the world, according to Graddol, since so many people are native Chinese speakers and many more are learning it as a second language.

English has become the dominant language of science, with an estimated 80 percent to 90 percent of papers in scientific journals written in English, notes Scott Montgomery in a separate paper in the same issue of *Science*. That’s up from about 60 percent in the 1980s, he observes.

“There is a distinct consciousness in many countries, both developed and developing, about this dominance of English. There is some evidence of resistance to it, a desire to change it,” Montgomery said in a telephone interview.

More languages on the web

For example, he said, in the early years of the Internet it was dominated by sites in English, but in recent years there has been a proliferation of non-English sites, especially Spanish, German, French, Japanese and others.

Nonetheless, English is strong as a second language, and teaching it has become a growth industry, said Montgomery, a Seattle-based geologist and energy consultant.

Graddol noted, though that employers in parts of Asia are already looking beyond English. “In the next decade the new ‘must learn’ language is likely to be Mandarin.”

“The world’s language system, having evolved over centuries, has reached a point of crisis and is rapidly restructuring,” Graddol says. In this process as many as 90 percent of the 6,000 or so languages spoken around the world may be doomed to extinction, he estimated.

Graddol does have words of consolation for those who struggle to master the intricacies of other languages.

“The expectation that someone should always aspire to native speaker competence when learning a foreign language is under challenge,” he comments.

3. Study the Essential Vocabulary of the text.

the foreseeable future
monolingual speakers
bilingual speakers
multilingual speakers
the native language
the most widely spoken language in the world

4. Comprehension and Discussion questions

1. Does the author believe that English will one day become the dominant language in the world?
2. Where does the text introduced above come from (a brochure for an English language school; an encyclopedia; a preface to a book on modern language teaching)? Justify your answer.
3. What are monolingual English speaker are likely to experience in future?

5. Do you think the following statements are true or false (write “true” or “false” where necessary).

1. Monolingual speakers of any variety of English – American or British – will experience increasing difficulty in employment and political life.
2. The multilingual population in the United States is not at all as common as in other European countries and will never be.
3. People should realize the necessity of studying English, but at the same time should not forget about their native languages.

4. In 1995 English was the second most-common native tongue in the world, trailing only Chinese.

5. By 2050 Chinese will lose its position and Spanish will become the predominant language.

6. English is much larger if you count second-language speakers, and will continue to rise, even as the proportion of native speakers declines.

7. English is strong as a second language, and teaching it has become a growth industry.

6. Translate into English.

Англійська мова сьогодні

На Землі сьогодні люди спілкуються 6 809 мовами. Найбільше мов, понад 2 000, використовується в Азії та в Африці. На нашому ж континенті використовується ледве 3% від загального числа мов світу, біля 230 мов. Найпоширенішою мовою на світі є китайська.

Але саме англійська мова визнана світовою й міжнародною мовою і не безпідставно. Для 350 000 000 людей в 104 країнах англійська мова є рідною. Приблизно для такої ж кількості людей англійська є другою мовою. Англійська мова є мовою бізнесу, міжнародної освіти, культури, політики. Понад 60% всіх наукових праць у світі написано англійською мовою. 157 міжнародних авіаліній працює й обслуговує пасажирів англійською мовою. Лише в Індії видається понад 3 000 англомовних газет та журналів. Коли німецький концерн Фольксваген відкривав автомобільний завод в Шанхаї, то виявилось, що там є занадто мало китайців, котрі володіють німецькою, а в Німеччині занадто мало німців, котрі володіють китайською. Проблему вирішило знання англійської обома сторонами.

Домінація англійської мови у світі не залишає жодних сумнівів. І це напевне заслужена позиція для англійської мови. Англійська мова мелодійна і її приємно слухати та вивчати. Англійської мови можна навчитися дуже швидко, а її граматична структура дуже проста і логічна.

7. Write an Argumentative Essay “*The Advantages and Disadvantages of English as the Universal World Language*”.

TEXT 5

“English – the universal language on the Internet?”

1. Discuss in a class.

Do you use English a lot when looking for the information in the Internet?
Do you think there is more information in English or in Russian?

2. Read the text.

Generally speaking, English is the universal language on the Internet, but it has no official status, and it will never have. Linguistically, English is extremely unsuitable for international communication, and the actual wide use of English tends to polarize the world into Internet users and Internet illiterates.

The Current Situation

In general, the universal language on the Internet is English, or more exactly a vague collection of languages called "English" because their common origin is the national language spoken in England by the English. That national language has spread over the world, and several variants such as American (US) English, Australian English, etc exist. A great number of people whose native language is none of the variants know English as a foreign language. They typically use a more or less simplified variant, e.g. excluding most of the idioms of British, American, Australian etc English. Of course, they make mistakes, and sometimes the "English" used by people as a foreign language on the Internet is almost incomprehensible to anyone else. In addition, people who use English as their native language do not know how to spell difficult words, since they basically know English as a spoken language.

Thus, roughly speaking, the universal language of the Internet is clumsy, coarse and misspelled "English".

Why is it so?

Generally speaking, when a language has got the position of a universal language, the position tends to be affirmed and extended by itself. Since "everyone" knows and uses English, people are almost forced to learn English and use it, and learn it better.

Even if you expect the majority of your readers to understand your native language, you may be tempted to use English when writing e.g. about research

work. Usually researchers all over the world know English and use it a lot, and often the relevant terminology is more stable and well-known in English than in your own language. Thus, to maximize the number of interested people that can understand your text, you often select English even if the great majority of your readers have the same native language as you. Alternatively, you might write your texts both in your native language and in English, but this doubles the work needed for writing your document and possibly maintaining it. Consequently, the use of English in essentially national contexts tends to grow.

In the news system, the position of English in most international groups is regarded as so obvious that people who post non-English articles to such groups – by accident or by ignorance – typically get flamed quickly. By the way, when people post articles to international groups in their own languages, the reason is typically novice users' ignorance of basic facts about the news system. People start posting articles before they have read what is generally written to the group. One thing that causes this happen relatively often that there is no easily accessible and useable list of groups together with their content descriptions, and typically content descriptions do not explicitly state what language(s) should be used in the group.

The universal language position, once gained, tends to be strong. But how is such a position gained?

During the history of mankind, there have been several more or less universal languages or *lingua francas*, such as Latin (and Greek) in the Roman empire, mediaeval Latin in Western Europe, later French and English. Universality is of course relative; it means universality in the "known world" or "civilized world", or just in a large empire. No language has been really universal (global), but the current position of English comes closest. The position of a universal language has always been gained as a by-product of some sort of imperialism: a nation has conquered a large area and more or less assimilated it into its own culture, including language, thus forming an empire. Usually the language of the conqueror has become the language of the state and the upper class first, then possibly spread over the society, sometimes almost wiping out the original languages of the conquered areas. Sometimes - especially in the Middle Ages - the imperialism has had a definite cultural and religious nature which may have been more important than brute military and economic force.

As regards to the English language, it would have remained as a national language of the English, had it not happened so that the English first conquered the rest of the British Isles, then many other parts of the world. Later, some English colonies in a relatively small part of America rebelled, formed the United States of America, and expanded a lot. They formed a federal state where a variant of the English language was one of the few really uniting factors. And that federal state became, as we all know, wealthy and important.

Effects of the importance of the Internet and English

The importance of the Internet grows rapidly in all fields of human life, including not only research and education but also marketing and trade as well as entertainment and hobbies. This implies that it becomes more and more important to know how to use Internet services and, as a part of this, to read and write English.

Of course, when you know some English, you can learn more just by using it on the Internet, but at least currently the general tendency among Internet users is to discourage people in their problems with the English language. Incorrect English causes a few flames much more probably than encouragement and friendly advice.

In different countries and cultures, English has different positions. There are countries where English is the native language of the majority, there are countries where English is a widely known second language, and there are countries where English has no special position.

An official language for the Internet?

There is no conceivable way in which any authority could define an official language for the Internet. The Internet as a whole is not controlled by anyone or anything, and this could only change if, by miracle, all countries made an agreement on it or if the entire world were taken to the control of one government.

Thus, if the question "whether or not English should be made the universal language of the internet" is interpreted as concerning the **official** status of English, the answer is simply that English, or any other language, **cannot** be made the official universal language. It is fruitless to ask whether an impossible thing should be made.

But can things change?

English can lose its position as a widely used (although not official) universal language in two ways. Either a new empire emerges and its language becomes universal, or a constructed language becomes very popular. I believe most people regard both of these alternatives as extremely improbable, if not impossible. Perhaps they are right, perhaps not.

Is English a suitable universal language?

Apart from being widely used and known, English is extremely unsuitable as a universal language. There are several reasons to this.

Any national language, i.e. a language which is or was originally the language of a particular tribe or nation, has obvious defects when used for international communication:

- Native speakers of the language are in a quite different position than others. Some people regard this as bad in itself, as contrary to the equality principle, but I think it is practical consequences that make it bad. Native speakers tend to use idioms and rare words and to speak too fast, unless they exercise conscious control over their language – and such control is difficult and unnatural when applied to one's mother tongue. This implies that in oral communication in particular native speakers of English often have *worse* problems in getting themselves correctly understood than nonnative speakers!

- National languages exist in various dialects and forms - sometimes they are even mutually unintelligible, but the differences always make communication harder. There is usually no standard for a national language, and even if something that can be called standard exists, it is just one form of the language – typically a form that is only used by a minority and even by it only in a minority of occasions. For a native speaker of a language, it is natural to use one's own dialect, and it is difficult to avoid this entirely; this emphasizes the importance of the above-mentioned problem of native speakers expressing themselves in international contexts.

- A national language carries with it the history of the nation. For instance, words and phrases have got, in addition to their dictionary meanings, connotations, colors and associations. This is an important cultural phenomenon which helps in keeping the nation a nation, but in international communication it is a burden.

These remarks apply to English, too, and especially to English. One of the worst relics of English is the orthography. English has a very rich repertoire of idioms, and it typically has several words which have the same basic meaning but different connotations and stylistic value. Especially in international contexts you can never know what words mean to people with different backgrounds. Thus, you may occasionally get your basic message understood in some way, but you cannot tell in which way. This is of course an inherent problem in all human communication, but the nature of English makes it a really big problem.

English is an eclectic language which tends to borrow words from other languages instead of constructing words for new concepts from older words with derivation or word composition. People often say that English has a rich vocabulary as if it were something to be proud of. The richness of the vocabulary results basically from word borrowing and implies that words for related concepts are typically not related to each other in any obvious, regular manner. Word borrowing makes a language more international in one sense, but in the essential sense it makes it less suitable for international communication, since learning the vocabulary is more difficult.

3. Study the Essential Vocabulary of the text.

- universal language
- official status
- to illiterate
- native language
- clumsy, coarse and misspelled "English".
- relevant terminology
- non-English articles
- to post articles
- the current position of English
- by-product
- the original language
- second language
- mother tongue
- national language
- relic
- a very rich repertoire of idioms
- an eclectic language

to borrow words from other languages

4. Discussion and Comprehension Questions.

1. Is English suitable for being the global language of the Internet?
2. What is the current status of English on the Internet?
3. Why is English unsuitable as the official language of the Internet?
4. What do you know about the history of English?
5. Why is English unsuitable for being the global language?

5. Fill in the table, using the words and expressions from the text and your personal knowledge

The current status of English on the Internet	
Pros of having English as an official language of the Internet	
Cons of having English as an official language of the Internet	

6. It is interesting to know that ...

- The language most closely related to English is Friesian
- There are more than 2,700 languages in the world. In addition, there are more than 7,000 dialects.
 - The most difficult language to learn is Basque, which is spoken in northwestern Spain and southwestern France. It is not related to any other language in the world. It has an extremely complicated word structure and vocabulary.
 - All pilots on international flights identify themselves in English.
 - Somalia is the only African country in which the entire population speaks the same language, Somali.
 - More than 1,000 different languages are spoken on the continent of Africa.
 - The Berbers of North Africa have no written form of their language.
 - Many languages in Africa include a “click” sound that is pronounced at the same time as other sounds. You must learn these languages in childhood to do it properly.
 - In nearly every language around the world, the word for "mother" begins with an m sound.
 - In most languages, just 100 words comprise about half of all words used in conversation.

- The closest language related to English is "Frisian." However, most native English-speakers would probably find it easier to master a Romance language or a Scandinavian language (except Icelandic).

- English is the only language that capitalises "I", the first person singular.

TEXT 6

“Hyperpolyglots -a case of brain power or hard work?”

1. Discuss in a class.

Do you think it's possible to study a lot of languages at the same time? Would you be able to do it? What do we call people who speak a lot of foreign language? What European languages would you like to study?

2. Read the title and first paragraph of the article below. Answer these questions.

- a) If 'polyglot' means a person who speaks several different languages, what do you think 'hyperpolyglot' means?
- b) What does Dick Hudson want to know?
- c) What do you think is the world record for the number of languages a person can speak? Have a rough guess.
- d) Which of your friends and acquaintances knows the greatest number of languages?

3. Scan the whole article and answer these questions.

a) Which of the following people mentioned in the article are academics?

CJLomb	KatoStephen	Krashen
Dick Hudson	Lorraine Obler	Steven Pinker
Giuseppe Mezzofanti	Philip Herdina	Suzanne Flynn

b) Who or what are the other people?

c) Which of the academics express specific opinions about hyperpolyglottism?

4. Which paragraphs of the article include information about 'N' and his family? Read the text.

IN 1996, DICK HUDSON, a professor of linguistics at University College London posted an email to a list serve for language scientists asking if anyone knew who held the world record for the number of languages they could

speak. Replies listed the names of well-known polyglots, such as Giuseppe Mezzofanti, an eighteenth-century Italian cardinal.

Then, in 2003, Hudson received an unexpected reply to his email from someone who had belatedly come across his question. The writer, 'N', described how his grandfather, who was Sicilian and had never gone to school, could learn languages with such remarkable ease that by the end of his life he could speak seventy and read and write fifty-six. N's grandfather was twenty when he moved to New York in the early 1900s. There he worked on the railways, which brought him into contact with travelers speaking many languages. When N was ten, he accompanied his grandfather on a cruise which took them to over twenty countries, from Venezuela to Hong Kong and Japan. N claimed that whatever port they visited, his grandfather knew the local language.

WHEN HUDSON READ N's note, he immediately recognized the potential significance of the claims and posted them on the Internet. In his posting, he coined the term 'hyperpolyglot', which he defined as someone who speaks six languages or more.

Language is known to be part of humans' unique cognitive endowment, and scientists have long studied how language abilities can be impaired by disease or trauma. It is less clear, however, what upper limits this endowment has. After a long silence on this topic, linguists and psychologists are now looking to hyperpolyglots for answers. Do these people possess extraordinary brains, or are they so ordinary folk with ordinary brains who do something extraordinary through motivation and effort?

Until recently, there was little scientific information about hyperpolyglots. Mezzofanti, for example, was supposed to have known seventy-two languages, and to have spoken thirty-nine fluently, but nowadays such tales are often greeted with scepticism. In the discussion that followed Hudson's publication of N's claims, a reader disputed the Mezzofanti story, saying he found it absolutely preposterous, and pointing out how long it would take to learn seventy-two languages. Assuming that each language has 20,000 words and that Mezzofanti could remember a word after encountering it once, he would have to learn one word a minute, twelve hours a day for five-and-a-half years! Professional linguists, too, are divided on this question. Philip Herdina, at the University of Innsbruck in Austria, is a sceptic. He

doubts whether anyone has the capacity to speak seventy-two languages, arguing so that maintaining this ability would take resources from other activities.

But others see no reason why people should not be able to learn a huge number of languages. 'There is no limit to the human capacity for language except for things like having time to get enough exposure to the language,' says Suzanne Flynn, a psycholinguist at Massachusetts Institute of Technology. Harvard University psycholinguist Steven Pinker agrees. Asked if there was any reason someone couldn't learn dozens of languages, he replied: 'No theoretical reason I can think of, except, eventually, interference; similar kinds of knowledge can interfere with one another.'

But if Flynn and Pinker are correct, and an ability to learn many languages is the norm, why are so few people able to exploit it? Stephen Krashen, from the University of California, maintains that exceptional language learners simply work harder, and have a better understanding of how they learn. Krashen cites the case of Lomb Kato, an eighty-six-year-old Hungarian interpreter who could speak sixteen languages. Lomb apparently felt she had no special talent for languages: she had taken classes in Chinese and Polish, but the others she taught herself. According to Krashen, Lomb was an ordinary person with no special qualities, apart from a desire to learn languages and an effective way of achieving this aim.

Other researchers say that exceptional brains play a more significant role. In the 1980s, neurolinguist Loraine Obler of the City University of New York found a talented language learner she called 'CJ', who could speak five languages. CJ had learned to read late, had an average IQ, and had always been a mediocre student. However, on the Modern Language Aptitude Test, he scored extremely high. His verbal memory was very good, he could remember lists of words for weeks, but he quickly forgot images and numbers, and had problems reading maps. All of this seemed to indicate that CJ's language talent was inborn and not related to a higher level of general intellectual ability.

Some researchers also believe that there is a genetic component to hyperpolyglotism, and evidence suggests that the trait runs in families. Unfortunately, however, it is difficult to get families to agree to subject themselves to a genetic study. Neither 'N' nor his family were prepared to grant an interview on the subject. What makes this particularly frustrating for linguists trying to study

hyperpolyglotism is that, in his original message, N mentioned another member of his family, a seven-year-old girl, who could count to 100 in three languages and could pick out words spoken in other languages and say what they meant.

N and his hyperpolyglot family 165 may have retreated from public view for now, but they could yet provide more fascinating insights into our language abilities.

5. Study the Essential Vocabulary of the text.

- hyperpolyglot
- to post an email
- to hold the world record
- to be brought into contact
- the potential significance of
- to post smth on the Internet
- to coin the term

6. Look at the following list of statements (1-5) relating to hyperpolyglottism. Match each statement with the correct person A-E.

- 1 Successful language learning requires motivation, application, and a learning strategy.
- 2 Speaking many languages would adversely affect other abilities.
- 3 Effective learning requires sufficient close contact with a language.
- 4 Language aptitude is probably inherited, not a facet of intelligence.
- 5 As someone learns more languages, they may get them confused.

A	Loraine Obler
B	Philip Herdina
C	Stephen Krashen
D	Steven Pinker
E	Suzanne Flynn

7. Complete the summary. Choose NO MORE THAN TWO WORDS AND/OR A NUMBER from the article for each answer.

N came from a family which was partly of (6) origin. The evidence of unusual linguistic ability came from two relatives. The first was N's (7), who was said to speak (8) languages. N witnessed this ability during a tour of more than (9)

The second relative, a young girl, could count well in (10)
 Research came to an end since N's family would not agree to
 (11) If true, N's story supports the idea that hyperpolyglottism
 (12)

8. Multiple-answer question

Which TWO of statements A-E reflect linguists' knowledge of hyperpolyglottism?

- A They do not know how many languages humans are capable of learning.
- B They know that people become hyperpolyglots because of a need to know many languages.
- C They know how hyperpolyglottism is passed on from one generation to the next.
- D They know that hyperpolyglots have above-average intelligence.
- E They know that humans are capable of learning many languages.

9. These verbs are used to report information that could originally have been spoken or written. Complete extracts a-e from the article with one of the verbs, then check your answers in the article.

- | | | |
|--------------|---------|-----------|
| arguing | claimed | described |
| disputed | doubts | maintains |
| pointing out | saying | |

- a N how his grandfather could learn languages ...
- b N that whatever port they visited, his grandfather knew the local language.
- c A reader the Mezzofanti story, he found it absolutely preposterous, and how long it would take to learn seventy-two languages.
- d Philip Herdina whether anyone has the capacity to speak 72 languages, that maintaining this ability would take resources from other activities.
- e Stephen Krashen that exceptional language learners simply work harder.

10. Now answer these related questions.

- a How might the ideas in 4a-e have appeared originally in direct speech?

- b Complete the extracts again, this time using the appropriate form of these alternative reporting verbs. In some cases more than one answer is possible.

challenge	contend	insist
question	remark (that)	report
show	state	

11. Complete these sentences using appropriate reporting verbs.

- a A study in the USA has (1) that men gossip more than women rather than the other way round. The authors of the study, reacting to the surprise which their findings caused, (2) that the two sexes gossip in quite different ways.
- b A recent study (3) that anthropologists now understand the reasons why humans developed complex language systems. They (4) that there is a universal language of motherhood, which they have called 'motherese'.
- c The world famous linguist Noam Chomsky (5) that humans have an inborn capacity to apply rules of grammar and to speak. A previous 18th century theory (6) that speech developed naturally through a process by which humans associated objects, actions and ideas with particular sounds.

12. Discuss these questions with other students.

- a What, in your experience, makes some people better language learners than others?
- b How important do you think motivation is in the language learning process? What different motivations do people have? What is your main motivation for learning English?
- c In your experience, who would you say gossips more, men or women?
- d What do you understand by 'motherese'?
- e What everyday evidence is there that humans have an inborn capacity to apply rules of grammar?

TEXT 7

**“Settling In: 10 Common Myths (and One Uncommon Truth)
About Culture Shock”**

1. Discuss these questions in a class.

1. What do you know about culture shock? Have you ever experienced one? If so, what were some of the symptoms you experienced?

2. If you have not traveled abroad, what aspect about studying abroad are you most looking forward to experiencing or doing?

2. Read the text.

By Nancy Longatan

Summary: *Longatan outlines 10 common myths about culture shock and one uncommon truth. She'll help you see why culture shock is a gift.*

The term "culture shock" is by now widely known and loosely applied to many different types of interactions and emotional states, but there are still a lot of misconceptions, even among experienced world travelers and long-time expats. Here we look at ten common myths about the cross-cultural adjustment process and try to sort out hard fact from lazy fiction.

1. It won't happen to me!

Culture shock happens to everybody. It can even hit on a smaller scale within one's own country, in a new town or a new job, but the most striking experience of culture shock is, of course, when moving to an entirely new country. Kalvero Oberg, the scholar who coined the phrase points out: "[There are] a thousand and one ways in which we orient ourselves to the situations of daily life: when to shake hands and what to say when we meet people...how to make purchases, when to accept and when to refuse invitations, when to take statements seriously and when not..." And in a different culture all these and many other cues and clues are different, so a newcomer will always feel a bit off balance and out of touch. It is this experience of being out of kilter with the surroundings that precipitates the experience called culture shock.

2. It's a kind of illness, weakness, or fault.

Culture shock is a natural process that everyone will go through. It's not an indication that something is wrong, only that a lot of new material needs to be accommodated all at once, and a kind of system overload goes into effect, causing some distress. Some people feel great discomfort and clumsiness when entering a new culture, while others will adjust more easily, but some level of culture shock is always to be expected.

3. It mainly happens to people going to a very different kind of environment.

Some people believe that when moving to a country with the same language, or at a similar level of economic development that culture shock will not be a factor, but the reality is that even if the language is the same, the culture can differ in a wide variety of subtle and/or obvious ways. Although moving from, say, an industrially developed or rich country to a very poor one (or vice versa) can expose one to more immediate "shocks" in terms of seeing extremely different lifestyles or living conditions for the first time, culture shock is a different process that will come into play regardless of physical conditions.

4. a) Everybody is really alike underneath. b) You can never really understand foreigners.

Paradoxically, this myth can take two opposite forms, while underlying it is an attitude of oversimplification and misunderstanding of the true nature of cultural differences. Culture is real, and people really do hold very different values about life and living. However, the ability to understand such differences is a part of being human, and we can all learn to appreciate others' values even while determining never to share them or give up our own.

5. I just need to be more reasonable and less emotional.

Culture shock can be an intensely emotional experience. The sojourner in a new place finds that everything is "up for grabs", and previously unexamined assumptions are challenged on a daily basis. Everyone else seems to understand what's going on without need for explanations, and ones own expectations get violated without any acknowledgement or clarification.

That challenges like these cause emotional distress should not be surprising, and you cannot expect to reason yourself out of feelings of this nature. Try instead to analyze the triggers that cause you the most distress and reflect on what, exactly, of your personal "baggage" is being challenged by these triggers.

6. Just be yourself and people will like you/adjust to you.

Unfortunately, many of the communication cues that seem natural within one culture can actually be offensive in another. This can be as simple as learning to avoid a gesture that may have a different meaning, to subtle and unconscious processes such as volume of speaking and eye contact. Without being aware of it, a sojourner can be projecting an unpleasant or unattractive

persona because of communication styles that are common in the home culture and considered improper in the host culture. It is necessary to be alert and ready to learn when entering a new culture, so that the ways of communicating politely and effectively can be gradually picked up and practiced on the way to becoming a competent cross-cultural communicator.

7. It can strike at any time, like lightning.

Culture shock is a process of adjustment that builds up and is resolved over a period of time. The "shocks" that hit hard from time to time are not culture shock itself, only a symptom of it. Some days are just hard. Feelings of frustration and even despair well up and no resolution seems to be in sight. Other days or moments can be euphoric, giving a sense of oneness with the entire universe. Both of these points are part of the whole culture shock experience, and will need to be integrated gradually as the sojourner becomes adjusted to a new environment and lifestyle.

8. One only has to go through culture shock once.

Each new place requires a new adjustment process, and experienced expatriates know that they have to live through all the stages of adjustment each time. Of course, one develops skills in entering new cultures and a familiarity with the practice of coping with culture shock, but the need for adjustment continues all the same.

9. I need to know what stage I'm in.

Scholars have observed people in cross-cultural situations going through a series of stages of adjustment running from pre-departure to re-entry, but these stages are not subjectively identified. Rather, they are discerned from a large sample of people reporting on their feelings and experiences over time. The information that one is "at" one stage or another may or may not be helpful, and some, especially those living overseas for long and undetermined periods, may not "go through" stages at all, but may experience them as a cycle or even as randomly occurring experiences. Take the information gained from researchers with a grain of salt, and observe your own adjustment process with as much self-awareness as you can. Your own observations will probably have more validity for your own adjustment process.

10. *It will go away naturally.*

Everyone adjusts to a new environment eventually, but not everyone learns it well enough to appreciate its own real strengths and weaknesses. Many people moving to a new country get used to their life there, but do not question or give up their original ethnocentric assumptions, making them constantly critical and unappreciative of the host culture.

To avoid this trap, it is necessary to think of oneself as a learner and to look for ways to actually take on the point of view of a native, at least for a short time, to try to catch a glimpse of the culture from the inside, on its own terms. In this way, a newcomer can gain a deeper respect for the new culture, and perhaps even move to integrating some of its values or approaches into a changed, bicultural life.

One Uncommon Truth

Culture shock is a gift. It shakes up our small world and forces us to question and reappraise what we thought we knew. A person who can be open to the challenge posed by a strange culture can grow and expand mentally, emotionally and spiritually, and gradually be transformed into a true world citizen. Culture shock should be welcomed and celebrated!

3. Study the Essential Vocabulary of the text.

culture shock
emotional states
misconceptions
cross-cultural adjustment process
hard fact
lazy fiction
the most striking experience of culture shock
on a smaller scale
feel a bit off balance and out of touch
being out of kilter with the surroundings
come into play
oversimplification
sojourner
on a daily basis
"up for grabs"
host culture

a competent cross-cultural communicator.
 critical and unappreciative of the host culture
 ethnocentric assumptions
 to try to catch a glimpse of the culture from the inside
 gain a deeper respect for the new culture
 bicultural life

4. Discussion and Comprehension Questions.

1. Give your own definition of culture shock.
2. What are 10 stages of culture shock mentioned in the article?
3. Why do people experience culture shock?
4. How can you determine that you have culture shock?
5. Do you think the culture shock experience varies depending on the reason people have for coming to the country? (For example, is it different for people who come with a family or alone? For people who come by their own choice or do not have a choice? For people who come with the idea to return home or with the idea to stay?)
6. What aspect of American \ British culture do you find most difficult to understand?
7. What aspect of your own culture do you find most difficult to understand?
8. What aspect of your own culture do you most appreciate and would not like to give up?

5. Find out whether the statements below are true or false? Mark the correct answer. Justify your answer.

Statement	True	False
Culture shock does not happen to everybody		
Some people feel great discomfort and clumsiness when entering a new culture, while others will adjust more easily, but some level of culture shock is always to be expected.		
Some people believe that when moving to a country with the same language, or at a similar level of economic development that culture shock will not be a factor		
Culture shock is contagious.		
Culture shock can be an intensely emotional experience		
To adjust to living in a new country it is necessary to think of oneself as a learner and to look for ways to actually take on the point of view of a native, at least for a short time.		
Culture shock is a gift		
In a different culture all these and many other cues and clues are different, so a newcomer will always feel a bit off balance and out of touch.		
Many people moving to a new country get used to their life there, but do not question or give up their original ethnocentric assumptions, making them constantly critical and unappreciative of the host culture.		

6. Translate into English.

Що таке культурний шок?

- ✓ Культурний шок проявляється, коли людина відвідує іншу країну, яка відрізняється від країни, де вона проживає.
- ✓ Часто люди не приділяють належної уваги тому, як проблеми з мовою можуть впливати на виникнення серйозного стресу.
- ✓ Відсутність знайомого навколишнього середовища має негативний вплив на здатність людини опанувати нові соціальні відносини та нове навколишнє середовище. Коли цей стрес досягає найвищого ступеня розвитку, його результатом може бути сильна емоційна реакція, відома як "культурний шок". Ця концепція допомагає пояснити відчуття здивованості та втрати орієнтації, яку відчуває людина при зіткненні з новою культурою.
- ✓ Культурний шок – це цілком нормальне явище.
- ✓ Кожна людина по-різному переживає культурний шок.

7. Writing your experience: Choose one

- a. Culture Shock: Think about your experience moving to a new country (this could be your move to the U.S. or your move to another country): What happened when you arrived? How did you feel in the beginning (physically, emotionally)? What was the same or different as your life before the move? Did your first feelings change over time? How? What kind of help do you wish you had? What advice, if any, do you have for others who move?
- b. Painful Decision: What was a painful decision you have made? What were your choices? Why did you make the decision that you made? Do you think it was the 'right' one?
- c. "It's culture shock for a lot of people when they think that they can just come into any band and just be in it. No, it doesn't work like that.

TEXT 8

“British English vs. American English: Spelling issues and beyond”

1. Discuss these questions in a class.

1. Do you think English is a difficult language to learn?
2. Can you distinguish between American and British English?

3. What is the most difficult thing about English?

2. Read the text.

by Ray Cook

Far too much is made of the differences between British and American English.

The two varieties of English are in fact one and the same language with some interesting, sometimes amusing, sometimes challenging differences. The two versions of English provide fertile ground of all sorts of lingual-fascists, ignoramuses and arrogant so-called experts.

Let's begin with spelling.

When I was about 12 years old I obtained a copy of Jules Verne's 'From The Earth To The Moon'. After a while I noticed something strange. Had the typesetter run out of U's? Why was 'valour' spelled 'valor'. And why was 'centre' spelled 'center'. What was going on?

You may have guessed by now that I am British English, in fact. I had never before seen written US English although I had long been accustomed to American accents having grown up on a diet of American TV series such as 'Wagon Train', 'Rawhide' and 'Bonanza' (and many, many more). I was suddenly awakened to the fact that there were more differences between me and Rowdy Yates than met the eye.

Many years later I became a student of the English Language learning about its origins in Anglo-Saxon, through the Middle English period and then on to Shakespeare. And so we arrive at Dr Samuel Johnson and his famous dictionary. And we also find that until printed books became widely available and the language was at last analyzed and codified, spelling was, shall I say, a matter of personal choice.

By the time the United States came into being there was a pretty much agreed way of spelling most words with some acceptable variations.

Enter Noah Webster who thought it was high time the post-colonials showed their former masters a thing or two. So let's sweep away the past and stride out into the American future with a more consistent, more easily learned orthography.

WEBSTER'S CHANGES

Although he actually did keep at first the '-our' mentioned above, he later decided that the letter 'u' just had to go. Hence 'color', 'favor' and 'flavor' in contrast to British 'colour', 'favour' and 'flavour'.

He changed c' to s' in such words as defense' and offense'. (A note here just to let you know the number of times I shout at British TV when they caption the US Secretary of Defense using the British spelling. In titles and place names we should honour/honor each other's spelling. When I see Pearl Harbour' I have to be restrained from driving 200 miles to London, storming into the BBC, or whoever, and demanding justice for Hawaiians)

Webster decided that the letter l' was also overused so he removed the double consonant in words such as traveller' and signalled' and changed them to traveler' and signaled'.

There are a large number of other differences in orthography such as the dropping, in US English, of diacritics (That's when you glue an a' to an e' or an o' to an e' such as aesthetic/esthetic).

This is a long list but demonstrates that American spelling has always been an attempt to simplify' and standardize although many anomalies remain.

Then there's the -ise/-ize' variation although both are acceptable in many cases in British English.

Now here's a strange one. I always thought that the Americans dropped the -ue' in words like dialogue', then I read President Obama's book 'Dreams from My Father' and the last chapter is entitled Epilogue' maybe that's a British publishing solecism.

One that always makes me smile is the axing of the e' in axe/ax'. It really looks strange.

Now for a Webster beauty: connection' becomes connexion', so why not elexion' or erexion'. See what I mean about inconsistency.

There's more, but I don't want to bore you. So let's move away from spelling and go beyond as the title exhorts us to go.

If we put aside the written word we are left with the spoken and that throws up a large number of issues such as accent, pronunciation, grammar and cultural difference.

GRAMMAR

It's actually quite remarkable how close the two grammars are which reflects how stable English has been for about 400 years (but that was before

hip-hop came along). However, these differences do not normally cause more than a little jolt of surprise; understanding is usually mutual.

Gotten:

Americans would say, I have gotten over it'.

Whereas the British would say, I have got over it'. But both use forgotten' and begotten'.

Different than:

The British say different from' or different to' but rarely different than' which is an American usage (but gaining purchase in the UK).

Have and Do:

In British English you always answer a have' question with have', so, for example, Have you got a British accent?', answer, Yes, I have'. Whereas in America the answer would invariably be, Yes, I do'. However, if in Britain if you were to ask, Do you have a British accent?', then the answer could be Yes, I do' or Yes, I have'. (Aren't we a strange lot?)

Fitted / Fit:

The past tense of to fit' in British English is fitted' as in "the blouse fitted her very well". But in America "the blouse fit her very well".

Dates and time:

In the US you would say, (a) quarter after eight' and (a) quarter of/till eight'. In the UK this is (a) quarter past eight' and a quarter to eight'.

July the fourth' in the UK but July fourth' in the US.

Two thousand and nine in the UK but two thousand nine in the US.

It took me many years to figure out (now that's an Americanism) that Americans do not drop their h's but adopt an ancient English practice which has gone out of use in the UK. Americans do not aspirate the h' in words such as human' and herb' whereas the British do sound the initial h' in these words (unless your local accent drops the h' which is not considered RP or received Pronunciation).

CULTURE

When we go beyond' the underlying differences we have to address culture. Language reflects culture so, invariably, we have words, phrases, references which are known only within a particular cultural group.

Let me try you out with some cultural' British English:

Flintoff took the new ball after lunch and took three wickets in his first five overs leaving Australia on 178-6 at stumps.'

Apart from the sheer fantasy of England besting the Aussies at cricket, an American wouldn't have a clue what this is about. No doubt a similar description of a baseball pitcher and his achievements would be equally incomprehensible to a Brit.

But, here's the thing, we British have been steeped in American culture through film and TV for about 50 years. America is the dominant English-speaking culture in the world. Its use of language is beginning to have a big Influence on spoken English. Increasingly, young Brits are adopting the vocabulary and speech patterns of their American counterparts much to the consternation of their parents who suddenly can't understand their children who sound like Australo-New Yorkers. As far as I'm aware, there is no such reciprocal effect on American English by British English which most Americans still regard as somewhat quaint' whilst revering us as the true progenitors of their native tongue.

Such is the nature of language. Like fashion, history and life itself, it is in constant flux. Sometimes that flux moves more swiftly than at others. It happened around 1500 when the language moved rapidly from the language of Chaucer to the language of Shakespeare. It is happening now: just watch a movie from the 1930's and listen to the American and British accents. The Americans sound far more British than their latter-day compatriots and the British sound like Americans think the British still speak (only kidding, ya'll). It is not inconceivable that one day we will have great difficulty understanding these ancient films (I even have to concentrate now to understand some Americans especially African American street talk). I can see the future when there are degree courses at Oxford or Princeton in the language of the early American cinema'.

As things stand, if you listen to an old recording of President McKinley, although he sounds a little strange, he is still perfectly comprehensible. I wonder how far back we would have to go before we could no longer understand standard English. I'd guess about 300 years, which is an incredible testimony to the durability, conservatism and global span of that great language we share, abuse and re-craft every day.

Two cultures separated by a common language? No way. It is our common language which binds us, not separates us. May it long continue.

3. Study the Essential Vocabulary of the text.

two varieties of English

challenging

provide fertile ground

grown up on a diet of American TV series

4. Discussion and Comprehension Questions

1. Do you agree with the statement “Britain and America are two countries separated by the same language?” Why? Why not? What is the author’s standpoint?
2. Who is Noah Webster? What was his contribution to the language study?
3. What are some grammatical differences between British and American English mentioned in the text?
4. What about the cultural differences? Are there many?

5. Fill in the gaps. Use the dictionary if necessary.

British English vs. American English

*Example: In the UK, you play **football**; in the US, you play soccer.*

1. In the UK, you eat **biscuits**; in the US, you eat _____.
2. In the UK, you buy a **return** ticket; in the US, you buy a _____.
3. In the UK, you take a **lift**; in the US, you take an _____.
4. In the UK, you go to the **cinema**; in the US, you go to the _____.
5. In the UK, you wear **trousers**; in the US, you wear _____.
6. In the UK, you go on **holiday**; in the US, you go on _____.
7. In the UK, you wait in a **queue**; in the US, you wait in a _____.
8. In the UK, you put **petrol** in your car; in the US, you put _____
in your car.
9. In the UK, you drive a **lorry**; in the US, you drive a _____.
10. In the UK, the third season is **autumn**; in the US, the third season is
_____.
11. In the UK, you wear a **jumper**; in the US, you wear a _____.
12. In the UK, you eat **sweets**; in the US, you eat _____.
13. In the UK, you live in a **flat**; in the US, you live in an _____.
14. In the UK, you live with a **flatmate**; in the US, you live with a _____.

15. In the UK, you eat **chips**; in the US, you eat _____
16. In the UK, you eat **crisps**; in the US, you eat _____.
17. In the UK, you throw away **rubbish**; in the US, you throw away _____.
18. In the UK, you throw rubbish in the **dustbin**; in the US, you throw garbage in the _____.
19. In the UK, the back of a car is the **boot**; in the US, the back of a car is the _____.
20. In the UK, the front of a car is the **bonnet**; in the US, the front of a car is the _____.

6. Project work. Do the survey to get to know how many English words we (the Ukrainians) have adopted to use in our day-to-day speech. Make up a table introducing those words and their equivalents in Ukrainian.

7. Working in Groups. Debate on the following topic:

Should we change the way words in the English language are spelled, to make them more like the way they are spoken?

◆ **LISTENING**

Listening 1.

World Languages

1. Look at the table. Match the languages in the box with the countries where they are spoken. You can use one language more than once.

Country	Major languages	Number of speakers	% of population
China	Mandarin	867m	67.0%
	Wu (Shanghai)	50m	3.8%
	1	45m	3.5%
Canada	English	19m	59.3%
	2	7m	2.3.2",.
Spain	Spanish (Castilian)	1 32m	74.0%
	3	7m	17.0%
	Galician	3m	7.0%
	4	850,000	2.0%

Switzerland	German	4.5 m	63.7%
	5	1.4m	19.2%
	Italian	540,000	7.6%
	6	42,600	0.6%

Basque Cantonese Catalan French Romans

2. Read the information about Andrea Harris. Then listen to the interview and answer the questions.

My name's Andrea Harris. I work for a large investment bank in the City, the financial district of London. I'm part of a department which arranges business trips for other companies in Europe and Asia. There are companies that want to promote themselves abroad.

I travel abroad quite a bit myself, which I love. I often have to deal with clients who don't speak English, which means I have to have other languages besides English – my mother tongue.

- 1 How many languages does she speak?
- 2 What language did she study at school?
- 3 Which of these things does Andrea think is more difficult:
 - a learning a foreign language as an adult or learning a foreign language as a child?
 - b learning French or learning Spanish?
 - c Japanese or Spanish?

3. Listen to Andrea again and complete the sentences.

- 1 The first thing I realized is that learning a foreign language can be _____ than you think.
- 2 Learning a language when you're young is much _____ and _____ when you're _____
- 3 For me, Spanish was _____ than French.
- 4 I nearly gave up. But after a while it got _____
- 5 Learning Spanish was one of the _____ interesting and _____ useful _____ I've ever done.
- 6 He's really one of the _____ and _____ teachers you could hope for!
- 7 But then, as I said, Japanese is _____ difficult than Spanish.

8 Certainly, my Japanese is not _____ my Spanish.

Listening 2

1. *What are some differences between Americans and Brits? What are some stereotypes about Americans and Brits do you have? What variant of the English language do you like most of all? Why?*

2. **Listen to the song and fill in the gaps.**

Englishman in New York

I don't _____ I _____ my dear

I like my _____ done on one side

And you can hear it in my _____ when I talk

I'm an Englishman in New York

See me walking down _____

A _____ here at my side

I take it everywhere I walk

I'm an Englishman in New York

I'm an alien, I'm a legal alien

I'm an Englishman in New York

I'm an alien, I'm a legal alien

I'm an Englishman in New York

If, manners maketh man as someone said

Then he's _____

It takes a man to suffer _____ and smile

Be yourself no matter what they say

I'm an alien, I'm a legal alien

I'm an Englishman in New York

I'm an alien, I'm a legal alien

I'm an Englishman in New York _____, _____ can lead to

You could end up as the only one _____, _____ are rare in this society

At night a candles brighter than the sun

Takes more than _____ to make a man

Takes more than a _____ for a gun _____ your enemies, avoid them when you can

A gentleman will walk but never run

If, manners maketh man as someone said

Then he's _____
 It takes a man to suffer _____ and smile
 Be yourself no matter what they say
 I'm an alien, I'm a legal alien
 I'm an Englishman in New York
 I'm an alien, I'm a legal alien
 I'm an Englishman in New York

3. Discussion questions

1. What are some stereotypes about Americans and Englishmen mentioned in the song?
2. Why does the singer call himself “an alien”? Do you really think he is one?
3. What is your attitude to American and British English?
4. Do you think the differences between Englishmen and Americans really exist or are they only stereotypes?

Listening 3

1. You will hear a talk or a lecture on a topic of general interest.

Orientation 1 Discuss these questions.

- a How do children learn their first language? What part do mothers play in this process?
- b In addition to words, what other sounds do adults make when they are talking to babies?
- c How do animals communicate with their young?

Questions 1-5: Sentence completion

Listen and complete sentences 1-5 below. Write no more than three words for each answer.

- 1 When talking to babies adults.....several times.
- 2 'Motherese' provides a.....which allows language to develop in children.
- 3 In comparison with a....., a human baby is relatively helpless.
- 4 Human mothers used their voices to.....their young.
- 5 Language began as sounds became standardized into.....

Questions 6-9: Multiple-answer questions

Choose two letters A-E

- 6-7 Why might mothers have put their babies in slings?

- A to transport them
- B to protect them
- C to control them
- D to keep them warm
- E to communicate with them

Choose two letters A-E.

8-9 Linguists say a comprehensive theory would not explain

- A how grammar developed
- B how language is learnt
- C how sounds got meanings
- D how sounds are produced
- E how speech developed

Question 10: Multiple-choice question

Choose the correct letter A, B, C, or D.

10 What is the speaker's main purpose?

- A to describe how mothers talk to their babies
- B to compare how humans and animals look after their young
- C to explain a new theory of origin of human language
- D to contrast the views of linguists and anthropologists

Exploration Discuss these ideas with other students.

- A What different areas of study are anthropologists and linguists interested in?
- B How might the views of anthropologists and linguists differ on the subject of the development of human language? What might be the reasons for any differences of opinion?
- C Why do you think the speaker makes no specific reference to fathers in her talk?

PRACTICE

Study the examples and explanations.

*Minority languages are **taken over** by dominant languages...*

Phrasal verbs have two or three words. Phrasal verbs sometimes can be replaced by single verbs: to take over – to replace

*He **went back** only to find that Bogon had died...*

We can use Phrasal verbs in real or literal sense.

The linguist had no time on that visit to **find out** much about the language...

We can also use phrasal verbs in metaphorical sense.

1. Now match the phrasal verbs with the meanings

- | | |
|----------------|-------------------------|
| 1. come across | A. become extinct |
| 2. die out | B. decrease |
| 3. go down | C. discover (something) |
| 4. hold on | D. destroy |
| 5. get over | E. maintain |
| 6. wipe out | F. recover |

2. Complete the sentences with the correct form of phrasal verbs from the previous exercise.

- About half of the world's languages are going to _____ within the next hundred years.
- A linguist _____ a language called Kasabe which had never been studied before.
- As a result of the earthquake, the number of speakers of these languages has _____ dramatically.
- Bilingualism that people learn the new language and at the same time _____ to their old language
- Entire villages were _____ and around one third of the population was killed.
- Welsh is an example of the language which has successfully _____ a decline.

3. Decide which statements you agree with or disagree with.

- If you replaced all languages with just one language, there would be less war.
- Everyone should be bilingual.
- Business people do not need to learn languages, they need to learn about business.

4. Fill in the gaps with the words from the right column.

What is Language?

Many animal and even plant species _____ with each other. Humans are not unique in this _____. However, human language is unique in being a symbolic _____ that is learned instead	dialect transformations daughters words
--	--

<p>of biologically _____.</p> <p>_____ are sounds or things which have meaning given to them by the users. Originally, the meaning is arbitrarily assigned. _____, the English word "dog" does not in any way physically resemble the animal it stands for. All symbols have a _____ but the meaning can not be discovered by mere sensory examination of their forms.</p> <p>The _____ of words can be so powerful that people are willing to risk their lives for them or take the lives of others. For instance, words such as "queer" and "_____" have symbolic meaning that is highly _____ in America today for many people. They are much more than just a sequence of sounds to us.</p> <p>A major advantage of human language being a learned symbolic communication system is that it is infinitely _____. Meanings can be changed and new symbols created. This is evidenced by the fact that new _____ are invented daily and the meaning of old ones change. For example, the English word "_____" now generally means pleasing, agreeable, polite, and kind. In the 15th century it meant foolish, wanton, lascivious, and even _____. Languages evolve in response to changing historical and social _____. Some language _____ typically occur in a generation or less. For instance, the slang words used by your parents were very likely different from those that you use today. You also probably are _____ with many technical terms, such as "text messaging" and "high definition TV", that were not in general use even a _____ ago.</p> <p>Language and speech is not the same thing. _____ is a broad term simply _____ to patterned verbal behavior. In contrast, a _____ is a set of _____ for generating speech. A _____ is a variant of a language. If it is associated with a geographically _____ speech community, it is referred to as a _____. However, if it is spoken by a speech community that is merely socially isolated, it is called a _____. These _____ dialects are mostly based on class, ethnicity, gender, age, and particular _____. Black English (or Ebonics) in the United States is an example of a social dialect. Dialects may be both regional</p>	<p>symbolic meaning communicate material form familiar capability rules wicked regional dialect nigger conventional communication system language Speech gone isolated flexible homogenous inherited social situations nice symbols For instance charged emotionally memoirs women sign female support networks conditions latter decade referring social dialect South China distinct dialects visual-gestural</p>
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and social. An example is the Chinese spoken dialect and written form called *nushu*. It apparently was known and used only by _____ in the village of Jiang-yong in Hunan Province of _____. Women taught *nushu* only to their _____ and used it to write _____, create songs, and share their thoughts with each other. While women also knew and used the _____ Chinese dialect of their region, they used *nushu* to maintain _____ in their male dominated society. *Nushu* is essentially _____ now due to its suppression during the 1950's and 1960's by the communist government of China. The last speaker and writer of *nushu* was a woman named Yang Huanyi. She died in 2004. Not all societies have _____. They are far more common in large-scale diverse societies than in small-scale _____ ones. Over the last few centuries, deaf people have developed _____ languages that are complex _____ forms of communicating with each other. Since they are effective communication systems with standardized rules, they also must be considered languages in their own right even though they are not spoken.

5. The extract below was taken from a student essay on the subject of English as an international language. Fill the gaps with an appropriate expression from the list below.

- (1) ... , having a strong international language is useful for diplomacy and trade.
 (2) ... some language fulfilled this function, international relations would be set back considerably.
 (3) ... , there would be more conflict and less wealth.
 (4) ... , that language does not have to be English. (5) ... the transition may take a long time, an artificial language such as Esperanto or an alternative natural language may be preferable for historical and cultural reasons. (6) ... , an artificial language, (7) ... it was carefully chosen, could be considerably easier to learn.

- firstly (organizing)
- unless (hypothesis)
- as a result (cause and effect)
- on the other hand (organizing)
- although (concession)
- furthermore (organizing)

provided (hypothesis)

◆ **IDIOMATIC TREASURY**

1. Match the idioms with their translation

in plain language and *in plain English	<i>Fig.</i> to say something that one agrees with or understands.
language that would fry bacon	<i>Rur.</i> profanity; swearing; curse words. ("Hot" language.)
speak someone's language	<i>Euph.</i> to swear, threaten, or use abusive language
speak the same language	<i>Fig.</i> in simple, clear, and straightforward language.
use foul language	<i>Euph.</i> to swear
use strong language	<i>Inf.</i> Pay attention to what you are saying!
Watch your mouth! and Watch your tongue! Watch your language!	1. <i>Lit.</i> [for two or more people] to communicate in a shared language. 2. <i>Fig.</i> [for people] to have similar ideas, tastes, etc.

2. Complete the sentences, using an appropriate idiom

1. That's too confusing. Please say it again _____.
2. Do not say anything rude! Hey, don't talk that way! _____!
3. I wish you wouldn't _____ in front of the children. If you feel that you have to _____ with the manager, perhaps you had better let me do the talking.
4. There's no need to _____. When she gets angry, she tends to _____.
5. These two people don't _____ and need an interpreter.
6. Jane and Jack get along very well. They really _____ about almost everything. Bob and his father didn't _____ when it comes to politics.
7. Mary _____. They get along fine.
8. I was shocked when I heard that sweet little girl _____.

3. Link the idioms to their correct meaning.

1. break the ice	a. very close to achieving something
2. all ears	b. to be good at gardening
3. a doubting Thomas	c. the humming sound made when the mouth is closed.
4. flying by the seat of your pants	d. suddenly, unexpectedly
5. Mum's the word	e. risky or potentially dangerous.

6. a stab in the back	f. to tease people by telling them something shocking or worrying as a joke.
7. dicey situation	g. do something before everyone else or before the proper or right time.
8. to jump the gun	h. to be sad and miserable
9. to have green fingers	i. if one person does something to help another, the second person will do something to help them in return
10. to feel blue	j. do or say something to remove or reduce social awkwardness or tension, especially at a first meeting, or at the start of a party
11. out of the blue	k. they have done something very harmful to you when you thought that you could trust them.
12. once in a blue moon	l. very seldom, on rare occasion.
13. to pull someone's leg	m. somebody who is doubting all the time.
14. you scratch my back and I'll scratch yours.	n. to do something without planning, to improvise, to figure things out as you go
15. close but no cigar.	o. ready and eager to listen

4. Fill in the gaps with the idioms from the table.

- I don't know what's wrong with me today. I'm so miserable and sad, I'm _____.
- It wasn't due to be released until September 10, but some booksellers have _____ and decided to sell it early.
- You almost did it! _____
- Of course I won't tell them; I was only _____.
- Virginia felt that if he did not come now, and meet Spencer, and have dinner as one of the family, _____ might never _____.
- They were _____ when he said that he had exciting news.
- He arrived just like that, _____.
- Our nerve has failed and we are saying to the reader: "Don't hit me and I won't hit you, or " _____".
- Can you just believe me and not doubt every word I say. You are such _____.
- One official view is that Wednesday's near-riot is one of the hazards of Continental competition – "the sort of thing that happens _____."
- I came unprepared to class and had to _____.

12. He won't even say anything!! _____.
13. She felt betrayed, as though her daughter had _____.
14. She definitely _____. Look at all those flowers!
15. I was so close to death that I could even feel it's breath. That was a really _____.

◆ CHECK YOURSELF

1. Translate into English

"Людина, яка не знає жодної іноземної мови, не може знати рідної мови" – повчав мудрий німець Гете. "Людина, яка не знає рідної мови, не може знати чужоземної мови" – доповнює через сто п'ятдесят буремних літ бунтівничий ірландець Бернанд Шоу. Саме мова є тим мостом, який найпевніше може об'єднувати різних людей і сприяти взаєморозумінню між ними. Багатох, без сумніву, зацікавить мова народу острова Балі. Адже на цьому екзотичному острові, згідно загальних опитувань, живуть найщасливіші люди на світі. Цікаво, що у їхній мові немає ані майбутнього часу, ані минулого часу. Є лише час теперішній. Таким чином, цей народ просто вимушений жити сьогоднішнім днем. Тобто щасливо, правдиво і дійсно. Недаремно ж кажуть, що скільки мов ти знаєш, стільки разів ти людина. Адже, якщо кожна мова – це окремий погляд на світ, то й світів і реальностей є, принаймні, стільки, скільки ти знаєш мов!

Сьогодні мовою планети є англійська. Виходячи CIA World Fact Book, 5,6 % населення світу розмовляє англійською, як першою рідною мовою. Серед країн, де англійська є першою мовою є Велика Британія, США, Австралія та Нова Зеландія та інші країни, де вона є другою державною.

Знання англійської мови є необхідні в комунікаціях в таких галузях як наука, технологія, Mass Media, бізнес та політика. Англійська мова є офіційною міжнародною мовою в національних та політичних організаціях. Це мова літератури, освіти, сучасної музики та міжнародного туризму.

Вивчення іноземних мов – заняття цілковито аристократичне, бо потребує певного дозвілля та спокою, природно, аби діти починали вивчати чужоземні мови щойно з 12 років, коли вони вже досхочу набулися дітьми і сформувалися в ритмі й мелодиці рідної мови. Разом з тим, немає верхньої вікової межі: і в 20, і в 45, і в 80 років можна, при часі і здоров'ї, успішно взятись за вивчення будь-якої мови.

ЧОМУ МИ ВИВЧАЄМО МОВИ?

1. Щоб збільшити глобальне розуміння речей довкола нас. «Різні мови, це різні бачення життя» - Федеріко Фелліні, італійський кінопродюсер. Той хто вивчає іноземну мову може вийти за рамки своєї культури. Він наближається до розуміння культури, мову якої вивчає. Знання іноземної мови сприяє глобальному розумінню світу, активному сприйняттю інформації.

2. Щоб поліпшити свій професійний потенціал. Бізнес – це одна з напрямів діяльності, де знання іноземних мов є необхідним. Державні органи влади, політика, туризм, інженерія, комунікації, освіта, міжнародне право, економіка, публікації, реклама, розваги, наука та інші галузі потребують та шукають людей із знаннями іноземних мов.

3. Щоб зрозуміти рідну мову. "Людина, яка не знає жодної іноземної мови, не може знати рідної мови" – повчав мудрий німець Гете. Дослідуючи «чужу» мову, почавши розуміти її, ми краще спілкуємось своєю мовою, ми розуміємо спосіб як мова утворюється, як вона формується, будуються речення, слова, наш словниковий запас збагачується, – і це все завдяки вивченню другої мови, чужої для нас.

Збільшити свої шанси при вступі у навчальний заклад. Сьогодні вищі навчальні заклади вимагають як мінімум знання одної іноземної мови із тривалістю навчання не менше 2 років. Навіть, якщо програма факультету не передбачає знання мови певного рівня, то для Вас знання іноземної мови буде бонусом при вступі та навчанні у закладі.

4. Щоб цінувати міжнародну літературу, музику, фільми. Більшість світової літератури та мистецьких робіт написані іноземними мовами. Переклади на іншу мову ніколи не передають дослівного змісту написаного, його письмового характеру, стилю.

5. Щоб зробити подорож більш здійсненою і приємною. Подорожуючи в чужоземні країни із знанням тільки своєї мови, ваша подорож не буде настільки повною, пізнавальною в плані культури народу, його традицій, способу життя, як із знанням іноземної мови. Правда куди б ви не поїхали мовою, котрою розмовляють майже усюди і зустрічають туристів – англійська.

6. Щоб розширити своє навчання за кордон Багато американців, вивчаючи мову, завершують навчання її, відвідуючи країну цієї мови. Ефективним є спілкування із носіями мови, для котрих Ваша іноземна мова є рідною, перебувати в культурі та оточенні тої мови, яку Ви вивчаєте. Це хороший досвід та подорож у просторі за межі своїх рідних мовних границь.

7. Збільшити розуміння себе та своєї культури Знання іншої мови і культури надає вам унікальну можливість бачити себе і вашу власну культуру зі сторони зовнішньої перспективи. Це мінняє безпосереднє бачення Вашої культури, як єдиної та універсальної, ви ступаєте за межі свого і починаєте бачити Ваші традиції, культуру, цінності очима із сторони.

8. Щоб знайти друзів. Знання інших мов, фактично збільшує кількість людей у світі з кими ви можете контактувати. Люди, які знають мови, вони більш відкриті до нових контактів та зв'язків з новими людьми, з інших країн. Вони часто подорожують, знайомляться, притягують до себе таких же цікавих і здібних людей. Вони легко знаходять друзів, які залишаються ними назавжди. Кажуть, що скільки мов ти знаєш, стільки разів ти людина.

2. Match the questions in line A with the answer in line B.

1) What foreign languages can you speak?	a) Sorry, but I don't know.
2) Can you speak any foreign languages?	b) To listen of course, for you speak only what you know and what you can say.
3) Is English spoken in Egypt?	c) Yeah, they call it apartment.
4) How many Ukrainians live in the USA?	d) No. French
5) What is more difficult for you, to speak or to listen?	e) Because people who know foreign languages are necessary for the development of modern society.
6) Do you know how Americans call flats?	f) Yes, English a little bit.
7) Why do you think languages play a very important part in our life?	g) I know. It can also be called Queen's English.
8) The best form of English is called Standard English.	h) Yeah, I know. It's also the official language of 6 countries and it is widely spoken in India.
9) About one third of the world speaks English.	i) English, but just a little bit.
10) Is it true that Canadian English is almost the same as American English?	j) No, it's different both from American and from British English.

3. Fill in the gaps with the words from the box below. There are two extra words in the list.

- a) tongue; b) number; c) speakers; d) widely; e) standard;
f) Government; g) science; h) community; i) language; j) American English; k) Queen's English; l) importance; m) nowadays.

It is only in the course of the last hundred years that English has become a world _____ (1). In Shakespeare's times it was a provincial language of secondary _____ (2) with only 6 million native _____ (3). _____ (4) English has become the world's most important language in politics, _____ (5), trade, and cultural relations. In a _____ (6) of speakers it is only second to Chinese. Even more _____ (7) English is studied and used as a foreign language.

The best form of English is called _____ (8) English and it is the language of educated English speakers. It is used by the _____ (9), the BBC, the Universities and it is often called _____ (10). _____ (11) is the variety of English spoken in the United States of America and it's different from English in pronunciation, intonation, spelling, vocabulary and sometimes even grammar.

4. Find the mistakes rewrite the sentences and translate them.

- 1) English is speaking in many countries of the world.
A B C D
- 2) Ukraine joined to the council of Europe in 1995.
A B C D
- 3) When I entered the room, he wasn't been there; he was looking for his cat.
A B C D
- 4) What parts is Great Britain consist of?
A B C D
- 5) I phoned him last night and his sister said that he goes to the park.
A B C D
- 6) He walked out of the room and close the door.
A B C D
- 7) Learn foreign languages is vitally important for our future career.
A B C D
- 8) What foreign language do you speak?
A B C D

9) Ukrainian is my mother language.

A B C D

10) I am agree that learning foreign languages helps us to learn our own one.

A B C D

5. Gap-fill: Put the missing words under each paragraph into the gaps.

English – Official Lingua Franca?

BNE: Is English the world's Lingua Franca? A report from the *dominate* British Council _____ yesterday estimated that by 2015 two *trend* billion people will start learning English around the world, and *announced* three billion people – _____ the planet – will be speaking *slide* it. However, report editor, David Graddoll, said that English will *half* not become the Esperanto and _____ global language learning as Arabic, Chinese and Spanish are set to rise in importance. He said the _____ is towards “linguistic globalization” and multi-lingualism, not bilingualism, and definitely not monolingualism. French, on the other hand, once considered a lingua franca, will see its status as a world language continue to _____ .

Although English will escalate in _____ , English *popularity* language teachers will likely be out of a _____ by 2050, *tend* when so many people will be able to speak English, that teaching *redundant* it will become almost _____. Demand for English teaching *lazy* will drop by a whopping 75%, from two billion to 500 million. *job* Instead English will be taught worldwide at elementary level, and many universities across the world will choose to teach in English. This suggests a wake-up call for traditionally _____ and monolingual Britons, who _____ to shun language learning because of their “everyone speaks English” mentality. Brits will be left behind in a future poly-lingual world.

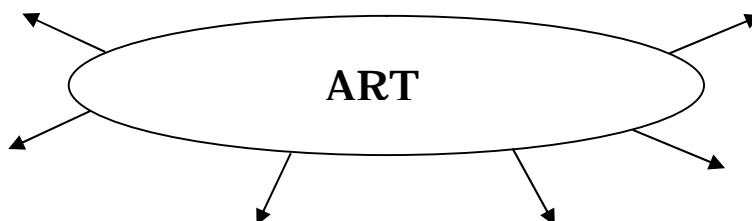
MODULE 2

ART

◆ LEAD-IN

1. What do you expect to speak about within the topic 'Art'?

Complete a mind map.



2. Read and remember the difference between definitions of art.

Art – the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Arts – subjects of study primarily concerned with human creativity and social life, such as languages, literature, and history (as contrasted with scientific or technical subjects) the belief that the arts and sciences were incompatible | the Faculty of Arts

The Arts – the various branches of creative activity, such as painting, music, literature, and dance the visual arts | [in sing.] the art of photography

The Art – the ability or skill involved in doing or making something.

3. Answer the following questions.

1. What is the role of art in people's life?
2. What are the functions of art in the society?
3. Do you find it easy or difficult to understand art?
4. How should appreciation of art be developed?
5. Does aesthetic education play an important role in school?

4. Discuss how strongly you agree or disagree with the following statements. Give your reasons.

1. Art is not a handicraft. It is the transmission of feelings the artist has experienced.
2. One picture is worth ten thousand words.

3. Art is the most intense mode of the individualism that the world has known.
4. The pain passes, but the beauty remains.
5. Art is not a mirror to reflect the world but a hammer with which to shape it.
6. Painters paint objects as they think them, not as they see them.
7. All art is, but imitation of nature.
8. Art is long, life is short.

5. Try your luck with this quiz. Fill in the squares.

1. Who painted the famous woman with a mysterious smile?
□□□□□□□□ □□ □□□□□
2. Who cut off one of his ears?
□□□ □□□□
3. Who shocked the world with his famous Black Square?
□□□□□□□□
4. Who created the famous tower which a dazzling view of Paris?
□□□□□□
5. Who was born in Moscow and is considered to be the founder of abstract art?
□□□□□□□□□
6. Who founded cubism and continued pictures at the age of 80?
□□□□□□□
7. Who created The Thinker and The Kiss and is considered to be the most celebrated sculptor of the French Romantic school?
□□□□□
8. Who illustrated Lermontov's The Demon and became haunted by the image?
□□□□□□
9. Who became famous all over the world for his high-quality violins?
□□□□□□□□□□
10. Who was born in Germany and created the most admired organ music of all time?
□□□□

Mozart	Rodin	Van Gogh
Beethoven	Vrubel	Eiffel
Leonardo da Vinci	Paganini	Shaliapin
Bach	Stradivari	Picasso
	Malevich	Kandinsky

◆ READING AND DISCUSSING

TEXT 1

“How Colour Affects Your Mood”

1. Discuss in a class

1. Preference of a definite colour depends on mood and character of a person. What colours do you prefer and why?

2. What association do you have with this or that colour? With what colour do you associate yourself at this very moment of your life? What is the colour of your mood?

2. Read the text.

RED has the power to revitalise and give you energy. Wearing red cheers you up and gets you moving. If you're feeling depressed, dispirited, and lethargic, stare at an area of dazzling red paint, or hold a book with a bright red cover, or put on a red sweater. In no time at all you'll find yourself revved up and ready to go.

If you're facing a situation where you need to be brave, wear something red. If you're playing in a match and you need to give it that extra 20 percent, imagine the colour red. Wrap yourself in an imaginary bubble of red light and suddenly you'll get an extra burst of energy that will take you first over the line, or get the ball in the net. Magic!

ORANGE helps you to learn. If more classrooms were painted orange, kids would be brighter and wouldn't have half as much difficulty in learning things. Perhaps if the wall behind the blackboard were a bright orange, you'd find it easier to understand the lessons that are written up on the board. Why don't you suggest it to your teacher?

Like red, orange is a natural tonic and peps you up, so if you want to lift your mood in an instant, wear something orange. If you have to talk in front of the class, or if you have to give a speech to the school during assembly, write what you have to say on an orange card because, as you read from it, the orange will give you confidence.

YELLOW unlocks your powers of reasoning and opens your channels of imagination. Surround yourself in the colour yellow whenever you have a problem to sort out and when you need to open your mind to a new idea.

GREEN has a soothing and steadying influence. If you've had a rotten day, or been told off by your teacher, or fallen out with your best friend, stare out of a window into the garden, or sit beside a potted plant, or wrap a green scarf around your neck. When your ego has taken a bit of a battering, green will help you find peace of mind.

BLUE If your little brother has made you mad, don't lash out at him, reach for something blue. Sit on a blue carpet, put on a blue shirt, grab a blue felt-tip pen and start drawing. When you're hot under the collar, nothing cools you down as effectively as blue.

INDIGOS and **VIOLETS** open up what's known as your higher self. When you need to get in touch with the spiritual or creative side of your nature, let purple show you the way. If you don't have anything at all in this colour, get out your paints and paint a picture of violets and stick it up on your wall. When you need inspiration, simply stare at your picture and wait for your subconscious to come up with the ideas you need.

3. Study the Essential Vocabulary of the text.

to have the power to revitalize

dispirited

lethargic

to get somebody moving

in no time at all

find oneself revved up

to wrap oneself in an imaginary bubble of red light

to get an extra burst of energy

to have half as much difficulty in learning things

a natural tonic

to pep up

to unlock powers of reasoning

to open one's channels of imagination

to have a problem to sort out

to have a rotten day

to tell off

to lash out at somebody

to be hot under the collar

to get in touch with the spiritual or creative side of one's nature

4. You and your partner have been invited to attend a dinner in aid of charity. It is not an occasion for a suit and an evening dress, but you can't go in jeans and a T-shirt. Below, for each garment you are going to wear, you are given a choice of four colours. Choose an outfit for both of you which you think will look attractive.

For him:

jacket:	navy blue	white	dark brown	crimson
trousers:	royal blue	khaki	fawn	sea green
tie:	multi-coloured	yellow	bright orange	emerald green
shoes:	reddish	buff	peach	black

For her:

skirt:	deep blue	russet	lavender	pale blue
blouse:	salmon pink	tangerine	lilac	pearl
jacket:	olive green	mauve	rose	yellowish
tights:	flesh-coloured	tan	bright pink	turquoise
shoes:	rust-coloured	violet	greeny-blue	jet black

5. You and your partner are going to decorate two of the rooms in a flat. From the alternatives below, choose a colour scheme for each room.

The kitchen:

ceiling:	pure white	greyish	light green	amber
walls:	brick red	sandy-coloured	steel blue	lemon
tiles:	whitish	pitch black	shocking pink	brownish
woodwork:	reddish-brown	coffee-coloured	smokey-grey	scarlet

The bedroom:

ceiling:	brilliant white	off-white	lime green	sky blue
walls:	copper	dazzling white	beige	chocolate
woodwork:	purple	cream-coloured	bronze	straw-coloured
carpet:	mottled blue and green	golden	maroon	charcoal grey
curtains:	bottle green	silvery green	indigo	gingery red

6. Translate the idioms and word-combinations. Use them in sentences of your own.

Sense of colour, to have very little/a good/a high colour, to change/lose colour, to be off colour, to give/lend colour(of truth) to a story, to paint smth in bright/dark colours, to show oneself in one's true colours, to pass an exam with flying colours, to colour smb's views, highly coloured, a colourful personality, to

cast (to put) a false colour on smth, to paint in true (false) colours, under colour of smth, to see the colour of smb's money, to take one's colour from smb, to stick to one's colours, to sail under false colours, improperly coloured facts, colourable.

TEXT 2

“Matisse and Picasso”

1. Match A to B to form sentences.

A

1. People wrongly assume that there
2. It can no longer be assumed that the purpose of art
3. Some people claim that art
4. These days the fame of an artist
5. What is most striking about the picture
6. In the theatre, the lighting
7. Although I personally don't like this sculpture, it
8. The film is exciting, moving and, in parts, very funny, which is why it
9. Though not very popular, in my view the exhibition
10. In a live rock concert, it

B

- a. is a useless luxury.
- b. is as important a part of the performance as the acting.
- c. is well worth attending.
- d. is reckoned to be a masterpiece.
- e. is one of my favourites.
- f. is to delight and instruct.
- g. is the whole performance as much as the music that makes it unforgettable.
- h. is more dependent on advertising than on artistic merit.
- i. is not much visual interest in orchestral performances.
- j. is the artist's use of light and shade.

2. Discuss the following questions.

1. Why do most people love painting?
2. What genre(s) of painting do you prefer? Why?
3. What are your favourite painters?
4. In your opinion is it necessary to understand the history of art to appreciate it?

3. Read about different styles of painting and decide which of them you find the most appealing to you.

Impressionism – is a style of painting developed at the end of 19th in France. Artists who used this style often concentrated on showing the effect of morning light on their subjects, but painted vague shapes with blurred edges

rather than neat realistic details. Representatives: Edward Manet, Claude Monet, Edward Degas, Auguste Renoir, Matisse, Pissarro, Cézanne, Van Gogh.

Expressionism – a style of painting, originating in Germany at the beginning of the 20th century, in which the artist seeks to express the inner world of emotion rather than external reality. The style is characterized by the use of symbolism and of exaggeration and distortion. The artists elevated personal emotional reactions to the world around them and transmitted these emotions to the canvas. Representatives: El Greco, Grünewald, Edvard Munch, Van Gogh, James Ensor.

Cubism – is a style of art, begun in the early twentieth century, in which objects are represented as if they could be seen from several different positions at the same time, using many lines and geometric shapes. Cubism rejected traditional techniques and invented a new form of large measured space which gave the ability to show the figure from all sides by crossing spaces to create semicircles. Representatives: Pablo Picasso, George Braque.

Surrealism – a 20th-century avant-garde movement in art which sought to release the creative potential of the unconscious mind, representation of the world of dreams and fantasies. It is a style in which ideas, images, and objects are combined in a strange way, like in a dream. The movement grew out of symbolism and was strongly influenced by Sigmund Freud. In the visual arts its most notable exponents were André Masson, Jean Arp, Joan Miró, René Magritte, Salvador Dali, Max Ernst, Man Ray, and Luis Buñuel.

Abstract art – is a style of art that does not attempt to represent external, recognizable reality but seeks to achieve its effect using shapes, forms, colors, and textures. Representatives: Kazimir Malevich, Wassily Kandinsky, Ben Nicholson, Richard Diebenkorn, Frank Stella, Kenneth Noland, Jasper Johns, Damien Hirst.

4. For questions 1 to 6, read the following text and choose from the list (A-J) given below the best of the phrases to fill each gap. There are three phrases which do not fit in any gap. There is an example (0).

Matisse and Picasso are two of the twentieth century's most influential artists. 0) ...J... . Their work was innovative because they believed that art was about more than just imitating what the eye sees of the world at any given

moment. Their art uses forms of perception 1)....., such as memory, emotion and experience.

They overturned artistic traditions 2), Yet despite showing the way for later artists 3), Matisse and Picasso never abandoned subject matter entirely. No matter how distorted or confusing their work appears to be, it always represents things familiar to us like an apple, a goldfish or the human figure.

During their long and prolific careers. 4)....., they drew inspiration from artists of the past, from art of different cultures, from the modern world around them and, importantly, from each other. Each saw the other as their only artistic rival and equal.

The Matisse-Picasso exhibition is a truly momentous one and every one of the works on show is fascinating. But the point of the exhibition is not so much the individual masterpieces as the echoing and mirroring 5)

In many ways their work is fundamentally different, though. In Matisse's paintings, 6) there is an avoidance of psychological complication and an emphasis on the decorative. Picasso, on the other hand, does not shy away from the harsh, shocking realities of war and suffering.

- A. which encompassed painting, sculpture, drawing, printmaking, ceramics, glass and theatre design
- B. that they had intermittent contact throughout their lives
- C. that show the two artists' engagement with each other's art
- D. that are more abstract and personal
- E. which had an even more profound effect on both
- F. which seem to exude a middle-class air of untroubled calm
- G. whose work would be purely abstract
- H. who was surely the greater artist
- I. that had held sway in the West for five hundred years
- J. who had a profound influence on each other

5. Study the Essential Vocabulary of the text and make sentences of your own.

- innovative work
- to hold sway
- to abandon smth entirely
- to be distorted

prolific career
to encompass smth
to draw inspiration from smth
artistic rival
to be fascinating
avoidance of smth
to shy away

6. Read the following description of a still-life arrangement. Can you say in what century this picture was painted? Give your reasons.

All nature seemed in a rage. The skies were cloudless. The brilliant sunshine was accompanied by intense dryness and piercing cold. He did a still life in his room: a coffee pot in blue enamel, a cup of royal blue and gold, a milk jug in squares of pale blue and white, a jug in majolica, blue with a pattern in reds, greens and browns, and lastly, two oranges and three lemons.

TEXT 3

“Pickled Sheep And Bullet Holes”

1. Discuss in a class

1. Have you been to an art exhibition recently? Was it sculpture, painting or something completely different? Did you enjoy it?
2. What should art present to people? What can we consider to be a real art?
3. What service do you think the artist performs for mankind?

2. Read the text.

DEAD SHEEP, sharks and cows immersed in formaldehyde? A bullet wound on a human head? Such “art” drives animal rights activists nuts and is a guaranteed turn-off for a lot of other people, but it has succeeded in drawing attention to young British sculptors and painters.

Attention is exactly what Damien Hirst, 29, ringleader of this new group of British artists, wants. He has developed his own method of selling his art, in the tradition of Andy Warhol. In 1988 he and some fellow student artists put together their own show, bypassing the established galleries.

One especially provocative piece by Hirst was a 14-foot shark preserved in a tank of bluish formaldehyde entitled “The Physical Impossibility of Death in the Mind of Someone Living”. Hirst followed up with more pieces featuring

dead animals – including a cow and a calf, sawn in half. Its title: “Mother and Child Divided”.

Now Hirst and friends are coming to the U.S. The Walker Art Center in Minneapolis will stage a major exhibit in October - ““Brilliant”: New Art from London””.

If you want to go and see Hirst’s pickled sheep, it’s currently on exhibit at the Chicago Museum of Contemporary Art. The piece was recently vandalized by enraged animal rights activists, but it has since been restored.

3. Study the Essential Vocabulary of the text.

- to immerse in smth
- to drive smb nut
- a turn-off
- a ringleader
- to feature
- to be currently on exhibit
- to be enraged

4. Answer the questions to the text.

1. Why is the exhibition unusual? Why does it drive a lot of people nut?
2. Why is the word “art” (paragraph 2) in inverted commas?
3. What is the attitude of animal rights activists to Damien Hirst’s work? What action did they take?
4. The title “Mother and Child Divided” is a sort of joke. Can you explain the joke?
5. Why do you think Damien Hirst wants attention?

5. Look at the words *artist, painter, sculptor*. The word endings *-ist* - *er* and *-or* are often used to indicate people's jobs.

- 1) Use these words to fill the gaps in the sentences.
 - guitarist
 - psychiatrist
 - driver
 - author
 - photographer
 - actor
- a. Ayrton Senna was a brilliant racing _____.

- b. Who is the bass ____ in the band Oasis?
- c. My favourite ____ is Kevin Costner.
- d. The name of the ____ is usually on the cover of the book.
- e. With modern cameras, everyone can be a good ____.
- f. I'm not mad. I don't need a ____.

2) Complete these sentences, using words with –er/-or/-ist.

- a. If you're a top ____, you want to win Wimbledon.
- b. I'm so ill that I can't move. Please call a ____.
- c. My sister's a _____. She writes for the New York Times newspaper.
- d. I'm studying psychology, but I don't want to be a _____.
- e. We had a wonderful maths _____ at school. That's why I like it.
- f. I've been skiing for years, but I'm still not a good _____.

6. Here are some strange works of art. You are a gallery guide. Give a short talk on one of them.

- a. A bathroom. You look into it through a hole in the door.
- b. Little bottles containing things from the artist's body – hair, skin etc.
- c. A bed covered with pages from the Bible.
- d. A broken television.
- e. A Christmas tree hanging upside down.
- f. A real homeless man standing by the wall in the art gallery.

a) Most of these strange works are trying to communicate ideas, rather than be “beautiful”. They have a message. Is this the right thing for art to do?

b) Janice Jeavons, a London art critic says: “People have been making paintings and sculptures for thousands of years. You can't do anything new with them. It's time to experiment with new media.” Do you agree?

c) Should critics, or the public, tell artists what to do? Or should artists be completely free to do whatever they like?

d) Many famous artists from the past were considered strange and revolutionary in their time. Think of Pablo Picasso or Salvador Dali. Do you think that strange and unusual works presented by contemporary artists will be popular 100 years from now?

e) What strange and original work of art would you like to do yourself?

TEXT 4

“American Graffiti”

1. Before you start read the key words : *advertising billboards, buskers, clowns, drama groups, fireworks, graffiti, ‘live statues’, musicians, open-air concerts, pavement artists, sculptures, statues*. Tell the class which sort of street art you prefer and why.

2. What ‘street art’ do you see or hear in your town or area? Give examples.

3. Look through these styles of music: rock and roll, jazz, hip-hop/rap, folk. Which of these styles do you associate with the following:

- young or middle-aged people;
- Europe or the USA;
- black or white culture;
- rural or urban culture?

4. Read the text.

UNTIL RELATIVELY, GRAFFITI WAS CONSIDERED TO BE AN EXAMPLE OF ANTI-SOCIAL BEHAVIOUR, THE WORK OF VANDALS. NOWADAYS, MANY OF THOSE ‘VANDALS’ ARE TREATED AS RESPECTED ARTISTS, AND SOME OF THEM HAVE MADE IT IN THE WORLD OF BUSINESS. SUE CLARKE REPORTS.

1. New Yorkers used to see the graffiti on the walls of poor neighbourhoods and subway trains as something menacing and an example of urban decay. The scrawled names and slogans were seen as unsightly and aggressive, the work of vandals seeking to express their identities or even make a political point. Up to the 1970s, most New Yorkers hated graffiti, considering it as an eyesore that was illegal and punishable by fines.

2. Since those days, graffiti has changed a lot and it is no longer found only in the subway and the poor ghetto areas of the city. Nowadays, it has the status of ‘street art’ and you get graffiti in places where you wouldn’t expect to - in advertisements, on clothes, on toys, and even on the Wall Street Journal’s official website! In the early 1980s, there was a real craze for graffiti art and the

sophisticated Manhattan art world had displays of street art in its galleries. The trend was short-lived - until the arrival of hip-hop music in the late 80s.

3. In her book, *Subway Art*, Martha Cooper says “Graffiti came back with hip-hop music and people are now appreciating it for its style, which they couldn’t back then, because they couldn’t get beyond the vandalism thing.” Hip-hop was originally black ghetto music, sung by young African Americans from the poor, run-down districts of American cities. When it suddenly got to the top of the American music charts, hip-hop culture was spread, bringing graffiti with it.

4. Today companies are starting to realise the appeal of graffiti in advertising. Kel Rodriguez, who used to spray New York subway trains, was the artist chosen to design the Wall Street Journal’s website and it is obviously done in graffiti-style. “Some of that graffiti feeling, that energy, sort of got in there,” Rodriguez explained.

5. Many of this new wave of artists give lectures on developments in their art. Lee Quinones is having a lot of success in Europe and feels that European galleries and museums are more open to his art form. “They want to support an artist as he develops,” comments Quinones, who can get up to \$10,000 for his paintings. Indeed, the Groninger Museum in Holland is one of the few museums in the world that displays and recognises graffiti as an art form.

6. Another artist, Blade, has his own website devoted only to the world of graffiti. This website has a ‘merchandise page’ where Blade sells things with his own original designs all over the world - everything from baseball caps to yo-yos! Leonard McGurr, a street artist for 25 years, went from painting subway trains to designing and marketing graffiti-inspired clothes for young people. “Graffiti has been a story of survival,”he says. “There’s a way to benefit from your work without spoiling public property.”

5. Study the Essential Vocabulary of the text.

menacing
scrawled names
to express identity
to display smth
short-lived trend
to back smth
run-down districts

6. Match the headings (a-g) with paragraphs 1-6. There is one extra heading.

- a) Spoiled Cities
- b) Transatlantic Success
- c) Wall Street Art!
- d) Ghetto Culture
- e) Tasteless Comics
- f) Graffiti Products
- g) Big Change

7. Find synonyms in the text for these words and expressions.

Paragraph numbers are in brackets.

- 1. threatening (1)
- 2. ugly (1)
- 3. fad (2)
- 4. classy (2)
- 5. damage to property (3)
- 6. depressed area (3)
- 7. receptive (5)
- 8. acknowledges (5)
- 9. products (6)
- 10. advertising and selling (6)

8. Match the opposites.

- | | |
|--------------------------|----------------------------|
| 1. menacing | a) wishing good |
| 2. unsightly | b) pleasant to look at |
| 3. scrawled | c) written in a tidy way |
| 4. illegal | d) permitted by law |
| 5. punishable | e) permissible, admissible |
| 6. short-lived | f) everlasting, enduring |
| 7. sophisticated | g) naïve |
| 8. run-down | h) affluent |
| 9. to back | i) to reject |
| 10. to benefit from smth | j) to be of no us |

9. Answer these questions about the text. Use words from Exercise 5.

- 1. Why did New Yorkers consider graffiti the work of vandals?
- 2. Why did graffiti artists suddenly become respectable in New York?
- 3. What influence did music have on the popularity of graffiti artists?

4. In what way does Europe take graffiti art more seriously than the USA?
5. How do some graffiti artists make money?
6. Do you agree that graffiti is the art of the people, that it is “democratic”?

10. Find these expressions (1-8) in the text. Then match the underlined parts of the expressions with their meanings (a-h).

1. make it in business (line 4)
2. make a point (9)
3. get graffiti (14
4. have a display)(17)
5. get beyond something (21)
6. get to the top (23)
7. get in somewhere (28)
8. get up to \$10,000 (35)
 - a) put on
 - b) find
 - c) succeed
 - d) enter
 - e) see further than
 - f) demonstrate
 - g) receive
 - h) reach

Match the verbs **make**, **get** and **have** with the words below. Add your own examples.

A dream, an effect, fed up, an influence, in touch, a look, lost, a mess, a mistake, money, a phone call, a promotion.

11. Roleplay this situation.

An angry shopkeeper finds a graffiti artist spraying the side of the shop - not just a “tag”, but a big, colourful mural. Instead of running away, the artist stays and argues with the shopkeeper.

Act out the parts of the artist and the shopkeeper.

12. A graffiti artist in Sheffield, England, was recently sent to prison for five years. The judge said it would cost £7000 to clean the walls he had painted. Do you feel that the punishment was right?

13. A friend of yours is in trouble for doing graffiti on the wall of the school. Write a letter to the headteacher, defending your friend.

14. Write a magazine article with the title Graffiti – the Art of the 21st Century.

15. DID YOU KNOW?

- The term graffiti comes from the Greek word ‘graphein’ which means ‘to write’.
- Graffiti was first found on ancient Roman architecture.
- Graffiti is now so popular it can be seen in many museums and art galleries.
- Graffiti is still illegal in many places and you could be fined.

GRAFFITI LANGUAGE

- Most graffiti artists prefer to be called ‘writers’.
- A writer’s signature with spray paint or marker is called a ‘tag’.
- Communities of writers who are friends are known as ‘crews’.
- Those writers who are inexperienced or new to an area are called ‘toys’.

TEXT 5

DISCUSSING A PICTURE

1. Dwell on the styles of painting you have already learnt. Enumerate the most famous artists belonging to each style. What is your favourite painter? Why? Can you explain the idea that “each picture is a trap for capturing souls?”

2. Read the text.

I will not describe the picture that Strickland showed me. Descriptions of pictures are always dull, and those, besides are familiar to all who take an interest in such things. Now that his influence has so enormously affected modern painting, Strickland’s pictures, seen for the first time, would find the mind more prepared for them; but it must be remembered that I had never seen anything of the sort. First of all I was taken aback by what seemed to me the clumsiness of his technique. Accustomed to the drawing of the old masters, I thought that Strickland drew very badly. I knew nothing of the simplification at which he aimed. I remembered a still-life of oranges on a plate, and I was bothered because the plate was not round and

the oranges were lopsided. The portraits were a little larger than life-size, and this gave them an ungainly look. To my eyes the faces looked like caricatures. They were painted in a way that was entirely new to me. The landscape puzzled me even more. There were two or three pictures of the forest and several of streets in Paris; my first feeling was that they might have been painted by a drunken cab-driver. I was perfectly bewildered. The colour seemed to me extraordinarily crude. But if I was puzzled and disconcerted, I was not unimpressed. Even I, in my colossal ignorance, could not but feel that here, trying to express itself, was real power.

I was excited and interested. I felt that these pictures had something to say to me that was very important for me to know, but I could not tell what it was. They seemed to me ugly, but they suggested without disclosing a secret of great significance. They were strangely tantalizing. They gave me an emotion that I could not analyse. They said something that words were powerless to utter. I fancy that Strickland saw vaguely some spiritual meaning in material things that was so strange that he could only suggest it with halting symbols. It was as though he found in the chaos of the universe a new pattern, and were attempting clumsily, with anguish of soul, to set it down.

I saw a tormented spirit striving for the release of expression.

(From "The Moon and Sixpence" by W.S. Maugham)

3. Study the Essential Vocabulary of the text.

to be taken aback
an ungainly look
to be disconcerted
to tantalize
halting symbols
to torment

4. Answer the following questions.

1. Why was the author taken aback by what seemed to him the clumsiness of Strickland's technique?
2. Why was the author puzzled by the portraits?
3. How do you understand the author's words that the landscapes might have been painted by a drunken cab-driver?
4. What impressed the author in Strickland's pictures?

5. What new pattern did Strickland find in the chaos of the universe in the author's opinion?

5. Think these statements over and discuss them in class:

1. Descriptions of pictures are always dull.
2. They (pictures) seemed to be ugly, but they suggested without disclosing a secret of great significance.
3. They (pictures) said something that words were powerless to utter.
4. I fancy that Strickland saw vaguely some spiritual meaning in material things.
5. I saw a tormented spirit striving for the release of expression.

6. Role play. Imagine you are in the Tretyakov Gallery and see the pictures that impress you greatly. The impression is so strong that you address a stranger who just happens to be standing near you. Make use of the following expressions:

The painter's landscapes are full of loneliness and sadness; his art is like the music of Tchaikovsky and Rakhmaninov; it is lyrical and melancholic; his palette is not bright; the colours are soft and gentle; even the names of almost all his pictures reflect the feeling of hopelessness and sadness.

Add more expressions from the Topical Vocabulary and make up a dialogue.

7. Choose the picture to your liking and present it in class using Topical Vocabulary. Don't forget to mention style this painting belongs to and the information about artist.

TEXT 6

“Art for all?”

1. You are going to read a passage about art museums and galleries. Before you read, discuss the following questions.

1. Have you ever visited an art gallery? If yes, what was your impression of it? If not, would you like to visit one sometime? Why / why not?
2. Do you think governments should put more money into the arts? How can art benefit society?

2. Several paragraphs have been removed from the passage. Choose from paragraphs (A-H) to fill the gaps. There is one paragraph you do not need to use.

There were more than a few eyebrows raised when Martin Creed's installation, 'The Lights Going On and Off', was unveiled at this year's Turner Prize show at Tate Britain. The museum's curator of communications, Simon Williams, declared that the work signified "the movement towards the dematerialisation of art since the 60s", but most of the general public seemed to reckon that an empty room with a light flicking on and off was a pretentious conceit. Yet even those who loathed the piece still tried to engage with it as a work of art.

1 _____

There are still some who mutter darkly about the perils of dumbing down, but the upside is that many more people are gaining the confidence to appreciate works they might previously have considered dull or incomprehensible.

2 _____

A recent survey published by Artworks, the National Children's Art Awards, revealed that average yearly spending on art materials in English and Welsh schools had fallen from an already dangerously low figure to a derisory one. Five to seven-year olds were allocated a mere £1.18 per head, while 11 to 18-year-olds fared little better with an average annual budget of £2.68.

3 _____

If you went into a museum or gallery back in the 1970s, you would have found a dusty regime run by an elite for an elite. A curator would have gathered a collection of artifacts or pictures into a gallery, and unless the visitor was steeped in art history, he or she would have little idea of why any particular group of objects had been grouped together in the same room, as there was no explanation or interpretation on offer.

4 _____

A case in point is the newly reopened British Galleries, housing a collection of objects from 1500-1900, at the Victoria & Albert Museum in London. In many museums, the education team is brought in as an afterthought to tidy up after the

curator and the designer have decided on the exhibits and the layout. But for the British Galleries, the education team was in on the act from the outset.

5 _____

Museums outside London often have to fight harder for recognition and in many ways have an even greater part to play in the cultural fabric of the community than their grander counterparts. The National Museum of Photography Film & Television in Bradford is an example. Situated in the second poorest ward in the country, it has become a focal point for the north-east, attracting people from all sections of the community.

6 _____

“In countries such as Italy and France, opera has always been a popular musical form”, says Mark Tinkler, artistic director. “It’s only in the US and the UK that it has been branded elitist. We believe it is something that: should be available to everyone so, as well as providing workshops in schools, we perform in places such as Hemel Hempstead and Thames Ditton where opera is seldom, if ever, staged.”

7 _____

At its best, art represents the highest form of human achievement; at its worst, it is tame, unchallenging and hollow. To engage or not to engage? Now, more than ever, the choice is ours.

A. “We wanted to be clear about what the galleries were trying to say about the history of art and design and to ensure we catered for our target audiences,” says Christopher Wilk, chief curator. “Art galleries have tended to appeal to the analytical learner who likes to absorb information from a plaque, but we have gone out of our way to arrange exhibits in a variety of ways so that the galleries can be understood and absorbed by everyone.”

B. Unsurprisingly, then, and because art counts for nothing in the performance league tables, schools have largely washed their hands of the subject and in the process a generation of schoolchildren have had their access, both to practical artistic experience and to a wider appreciation of aesthetics,

severely compromised. But where the schools have failed, arts organisations, museums, galleries and the media have tried to step in.

C. But for all the success in efforts to reach a wider public, a note of caution is also required. Even in times of prosperity, arts budgets are tight and in times of recession they are often slashed. Arts organisations are fighting for every penny and many are struggling on a shoestring to continue to offer a first-rate programme; no one can take their survival for granted.

D. They want meaning on a plate, served up the way it has always been. They often seem to want demonstrations of familiar skills. Some people are afraid, both of the feelings art provokes and of having their preconceptions of what art ought to be upset.

E. Twenty-five years ago we tended to take a very different view. Art meant high art. If it wasn't a Mozart opera, a Shakespeare play or a Rembrandt painting, then it wasn't art: it was popular culture. Today the distinctions have become increasingly blurred. Circus skills, pop music, even TV soaps, are now all recognised as legitimate art forms.

F. While painting, film and theatre may have opened up to a wider public, there are still some art forms, such as opera, that are still regarded in some quarters as inaccessible. But this too is changing. The Royal Opera House has taken to providing a running English translation of its foreign language works, but more importantly there are a number of small opera groups, such as English Pocket Opera (EPO), which are dedicated to making the art form more accessible.

G. You might have thought that it was the education system that had inspired this latter-day cultural revolution. But even though there has been a lot of talk coming out of government about creativity in schools, little more than window dressing has emerged.

H. There is still a minority of curators and critics who believe that the art should stand alone and speak for itself, but most now recognise that museums have a duty to inform, as our national treasures belong to all of us.

3. The following phrases appear in the passage. Work out their meanings from their context (give a near-synonym or a brief definition). Then use the phrases in your own sentences.

1. eyebrows raised (before gap 1)

2. mutter darkly (before gap 2)
3. dusty regimes (before gap 4)
4. steeped in art history (before gap 4)
5. a focal point (before gap 6)
6. washed their hands of the subject (paragraph B)
7. severely compromised (paragraph B)
8. on a shoestring (paragraph C)
9. distinctions have become increasingly blurred (paragraph E)

4. Study the Essential Vocabulary of the text.

to unveil smth
 to loath smth
 the peril of smth
 to be incomprehensible
 to allocate smth
 to fight for recognition
 tame and hollow
 to cater for
 to step in smth
 to regard smth as inaccessible
 a latter-day

5. Answer the following questions.

1. What role do museums and galleries play in our century of intense touring?
2. How can galleries and museums influence their visitors?
3. What is the foremost quality of a good gallery?
4. Should art collections be treated as marketplace values only?
5. Can you name the most famous museums and galleries in the world (your own country)?

6. Comment on the idea: ‘Museum is not merely an assemblage of pictures worth regarding’.

7. Write an essay “How important is the preservation of our ancient monuments and pieces of art?”

TEXT 7

“When is room not a room?”

Answer: when it’s an installation.

1. Discuss these questions in a class.

1. When did you last look at a work of art? What was your reaction to it?
2. What is your favourite work of art? Why?
3. Have you ever created something artistic? If so, what was it and what was its purpose? If not, what would you like to create?
4. Why do you think people visit art galleries and exhibitions? Why might other people prefer to stay away?

2. Do you know how to appreciate art? Read the passage.

APPRECIATING ART is very easy once you understand art history. Art started with two-dimensional cave paintings. Then came two-dimensional church paintings. In the Renaissance, artists got perspective and started painting jugs. The Enlightenment brought us well-lit jugs with a side order of fruit. Romantic art depicted the landscape cave dwellers would have seen if they’d looked out, had perspective and understood lighting.

Art then became what artists saw inside them, rather than outside. Impressionism was the world seen through a couple of glasses of vin rouge. Expressionism was impressionism after the whole bottle. Vorticism was when the room started spinning, and modern conceptual art is the throwing-up stage.

3. Read the text.

When is a room not a room?

Answer: when it’s an installation.

There was a bit of a fuss at a Tate Britain exhibition of modern art a few years ago. A woman was hurrying through the large room that housed an intriguing work entitled Lights Going On and Off in a Gallery, in which, yes, lights went on and off in a gallery. Suddenly the woman’s necklace broke and the beads spilled over the floor. As we bent down to pick them up, one man said: “Perhaps this is part of the installation.” Another replied: “Surely that would make it performance art rather than an installation.” “Or a happening,” said a third.

These are confusing times for the visual arts audience, which is growing rapidly. More and more of London's gallery space is being devoted to installations, so what we need is the answer to three simple questions. What is installation art? Why has it become so ubiquitous? And why is it so irritating?

First question first. What are installations? "Installations", answers the Thames and Hudson Dictionary of Art and Artists with misplaced self-confidence, "only exist as long as they are installed." Thanks for that. The dictionary continues more promisingly: installations are 'multi-media, multi-dimensional, and multi-form works which are created temporarily for a particular space or site either outdoors or indoors, in a museum or gallery'. As a first stab at a definition, this isn't bad. It rules out paintings, sculptures, frescoes and other intuitively non-installational artworks. It also says that anything can be an installation so long as it has art status conferred on it, so the flashing fluorescent tube in your kitchen is not art because it hasn't got the nod from the gallery.

The only problem is that this definition is incomplete. In some cases, installations have been bought and moved out of the gallery for which they were intended and re-installed in a different context. Also, unlike looking at paintings or sculptures, you often need to move through or around installations to appreciate the full impact of the work. What this suggests is that we are barking up the wrong tree by trying to define installations. They do not all share a set of essential characteristics. Some will demand audience participation, some will be site-specific, some will be conceptual jokes involving only a light bulb.

Which brings us to the second question: why are there so many of them around at the moment? There have been installations since Marcel Duchamp put a urinal in a New York gallery in 1917 and called it art. This was the most resonant gesture in twentieth-century art, discrediting notions of taste, skill, and craftsmanship, and suggesting that everyone could be an artist. But why has the number of installations been going up so quickly?

American critic Hal Foster thinks he knows why installations are everywhere in modern art. He reckons that the key transformation in Western art since the 1960s has been a shift from what he calls a 'vertical' conception to a 'horizontal' one. Before then, painters were interested in painting, exploring their medium to its limits. They were vertical. Artists are now less interested in pushing a form such as

painting or sculpture as far as it will go, and more in using their work as a terrain on which to evoke feelings or provoke reactions. True, photography, painting, or sculpture can do the same, but installations have proved most fruitful - perhaps because with installations there is less pressure to conform to the demands of a formal tradition and the artist can more easily explore what concerns them.

Why are installations so irritating, then? Perhaps because in the many cases when craftsmanship is removed, art seems like the emperor's new clothes. Perhaps also because installation artists are frequently so bound up with the intellectual history of art and its various 'isms' that they forget that those who are not educated in this neither care nor understand.

But, ultimately, being irritating need not be a bad thing for a work of art since at least it compels engagement from the viewer. Take Martin Creed's *Lights Going On and Off* again. "My work", says Martin Creed, "is about fifty per cent what I make of it, and fifty per cent what people make of it. Meanings are made in people's heads - I can't control them."

Another example is *Double Bind*, Juan Muñoz's huge work at the Tate Modern gallery in London. A false mezzanine floor in the massive main exhibition hall is full of holes, some real, some trompe l'oeil. A pair of lifts chillingly lit go up and down, heading nowhere. To get the full impact, and to go beyond mere illusionism, you need to go downstairs and look up through the holes. There are grey men living in rooms between the floorboards, installations within the installation. I don't necessarily understand or like all installation art, but I was moved by this. It's creepy and beautiful and strange, but ultimately you, the spectator, need to make an effort to get something out of it.

4. Study the Essential Vocabulary of the text.

ubiquitous
to rule out smth
to confer smth
to discredit smth/smb
craftsmanship
to evoke feelings
fruitful
to conform to the demands

5. Answer the questions to the text.

1. How do you feel about the kind of art described in the text?
2. What is installation art? Why has it become so ubiquitous? And why is it so irritating?
3. Why do you think the writer says 'yes' in the first paragraph?
4. Do you think the necklace incident really happened?
5. How would you describe the writer's tone?
6. Why aren't domestic lights considered installation art?
7. How important is it that art is taught at school?
8. Should governments support the arts with taxpayers' money?

6. Complete the statements in a-c, using your own words.

- a. The writer includes the story about the beads to show that ...
- b. Foster says there is now so much installation art because artists ...
- c. One reason why installations irritate us is that the artists ...

7. Multiple-choice test.

Choose the correct letter, A, B, C, or D to answer the questions.

- 1) The writer includes the story about the beads to show that
 - A installations are a relatively unsophisticated art form.
 - B people get away from installation art as fast as they can.
 - C the audience often actively participate in modern art.
 - D the public are unsure what modern art forms consist of.
- 2) Why aren't domestic lights considered installation art?
 - A They go on and off inside a building.
 - B They are not created by painters or sculptors.
 - C They are not officially recognized as art.
 - D They only go on and off for a short time.
- 3) What important features do all installation works have in common?
 - A immobility
 - B viewer involvement
 - C humour
 - D none
- 4) Why was Duchamp's 1917 work so important?
 - A It marked the beginning of installation art.
 - B It made traditional artists extremely angry.

- C It was a particularly well-made object.
- D It was proof that installations were not art.

- 5) Foster says there is now so much installation art because artists
- A nowadays have a tradition of installation art to follow.
 - B want to find their own new ways of involving audiences.
 - C find it easier than creating works within traditional art forms.
 - D cannot make audiences respond emotionally to paintings.
- 6) One reason why installations irritate us is that the artists
- A seem to be following fashion.
 - B know nothing about art or its history.
 - C are often too concerned with obscure issues.
 - D try unsuccessfully to achieve technical perfection.

8. Answer the questions with words from the text. Write NO MORE THAN THREE WORDS for each answer.

1. What is the writer's ironic response to the first part of the dictionary entry?.....
2. How much of the effect of Lights Going On and Off depends on the audience?
3. Where is the best place to appreciate Munoz's installation?.....
4. How did Double Bind make the writer feel?.....
5. Who is responsible for ensuring the significance of the work is understood?

9. Reread the text in order to complete the expressions with the correct dependent prepositions.

- a The exhibition is entirely devoted.....the works of Salvador Dali.
- b There is no simple answer.....the question 'What is art?'
- c Some critics even conferred.....Warhol the title of 'Greatest Living Artist'.
- d To understand this piece, you need to see it.....context, not on its own.
- e The impact..... Picasso's work on twentieth-century art was enormous.
- f The public have become much more interested.....abstract art.
- g Certain artists seem to be conforming.....the current fashion for installation art.
- h The demands.....working full-time as a creative artist can be extremely stressful.

i The tone of a painting is often closely bound.....with the colours used.

j The Sunday street market is fullworks by local artists.

10. Match the idioms (a-d) with their meanings (1-4).

A a first stab (passage 3)

B got the nod from (passage 3)

C barking up the wrong tree (passage 4)

D like the emperor's new clothes (passage 7)

1. following the wrong idea
2. non-existent
3. been officially accepted by
4. an initial attempt

11. Write a task-based essay “ What is Art with a capital A?”

◆ **LISTENING**

Listening 1

Listen to a talk about the famous artist Jackson Pollock and answer the questions.

1. What was Jackson Pollock famous for?

A using his hands to paint with

B his unorthodox style

C his directness of expression

2. What does the speaker find clever about Pollock's work?

A that size and shape play no particular role

B the abandonment of traditionalism in favour of emphasis

C that the subject was decided on completion of the work

Listening 2

You will hear part of a lecture about the English artist J.M.W. Turner. For questions 1-9, fill in the missing information.

It is still (1)_____ on which day of the year Turner was born. At school he concentrated on drawing because he was a bad (2)_____.

The picture *Fishermen at Sea* was his first (3)_____ to be shown at the Royal Academy.

The RA was a stronghold of (4)_____ artistic values.

He travelled throughout Europe looking for (5)_____.

Even though his style was changing, he still painted
(6) _____ subjects.

His paintings became more a mixture of (7) _____ and _____.

His new work made his viewers work harder by suggesting rather than (8)

_____ his subjects.

This new style of art tried to create a(n) (9) _____ not an idealisation.

Listening 3

a. You will hear part of a radio programme in which two experts, Tia and Darien, are discussing modern art. Before you listen, discuss the following questions.

1. Do you appreciate art (music, theatre, paintings, films, poetry etc.) that you can understand easily, or do you also enjoy art which challenges you to think?

2. Do you think it's possible to advertise something as 'art' when it is in fact of little artistic value? Can you think of any examples?

b. Match the words/phrases on the left to their definitions on the right.

1 shed light

2 spawn

3 the status quo

4 the establishment

5 subjugated

6 plight

7 an instrument of change

8 a spiritual dimension

a give birth to

b the government and ruling classes of a country

c under the control of an enemy, enslaved

d clarify

e the normal and accepted order of things

f a less materialistic element in an ideology

g hardship, destitution

h an event or means by which change occurs

1 2 3 4 5 6 7 8

c. Now listen to the recording. For the opinions stated below, write (T) if they are expressed by Tina, (D) if they are expressed by Darien or (B) if they agree.

1. Modernism developed as a result of some artists' discontent with society.
.....
2. There were two kinds of modernists.
3. Modernists were sympathetic to the needs of the poor.
4. Modernists were not interested in following the rules of art.
5. The modernists manipulated people too.
6. Modernists were reacting against materialism.

◆ **LANGUAGE IN USE**

TOPICAL VOCABULARY

1. Colouring : flesh colour , primary colours , light, light and shade, diffused light, intensity, hue/ tint(colour, tone), fade, oil colours, water-colours, colour scheme, palette, the play of colours, brush, brushstroke (stroke), pencil drawing, wash drawing, crayon, handling, paint, a box of paints (paint-box), to paint in oils, oil painting, an oil sketch, sketch/study, touch, subtle/gaudy colouring, to combine form and colour into harmonious unity, brilliant/low-keyed colour scheme, the colour scheme where ... predominate, muted in colour, the colours may be cool and restful/hot and agitated/soft and delicate/dull, oppressive, harsh; the delicacy of tones may be lost in a reproduction.

2. Paintings: battle painting, genre/ historical painting, landscape painting, mural painting, scenery, portraiture (a family group/ceremonial portrait, a self-portrait, a shoulder/half-length/full-length portrait), caricature, city-scape (town-scape), seascape (water piece, marine), graphic art (black-and-white art), still life (arrangement), icon, fresco, engraving, woodcut, reproduction, canvas, easel, a masterpiece, (a) work of art.HJ

3. Painters and their craft: painter (artist), a portrait/ landscape/ caricature/ icon painter, restorer, engraver, a fashionable/self-taught/mature artist, master, amateur artist; model, sitter, nude, to portray, to draw from the model, to pose (sit) for a painter, to paint from nature/memory/imagination, to paint mythological/historical subjects, to specialize in portraiture/still life, to portray people/emotions with moving sincerity/with restraint, to depict a person/a scene

of common life/the mood of..., to render/interpret the personality of..., to reveal the person's nature, to capture the sitter's vitality/transient expression, to develop one's own style of painting; to conform to the taste of the period, to break with the tradition, to be in advance of one's time, to expose the dark sides of life, to become famous overnight, to die forgotten and penniless.

4. Composition and drawing: in the foreground/background, in the top/bottom/left-hand corner; to arrange symmetrically/asymmetrically/in a pyramid/in a vertical format; to define the nearer figures more sharply, to emphasize contours purposely, to be scarcely discernible, to convey a sense of space, to place the figures against the landscape background, to merge into a single entity, to blend with the landscape, to be represented standing.../sitting.../talking..., to be posed/silhouetted against an open sky/a classic pillar/the snow; to accentuate smth.

5. Impression. Judgement: the picture may be moving, lyrical, romantic, original, poetic in tone and atmosphere, an exquisite piece of painting, an unsurpassed masterpiece, distinguished by a marvellous sense of colour and composition; the picture may be dull, crude, chaotic, a colourless daub of paint, obscure and unintelligible, gaudy, depressing, disappointing, cheap and vulgar, life-like.

6. Art Exhibition: to exhibit, exhibition (show, display), international art exhibition, one-man exhibition, at the exhibition, exhibition halls (rooms), gallery, collection, on display, trend, sharp impression, visual impression, to make an impression on (upon) smb., varnishing day, stained glass, miniature, fine arts museum, museum of applied art, museum of modern art, picture gallery, abstract art, ancient art, oriental art, fine arts, contemporary (modern) art, folk art, graphic art; art critic, connoisseur of art, guide

PRACTICE

1. Read through paragraphs (a-h) and put them into the correct order. Then fill in the gaps with the words given in the box. You may use an English-English dictionary to help you. Begin with paragraph C.

met	launched	prescribed	pilot	level	eligible
well-being	chronic	tackle	deprived	panic	huge
problems	low	social		condition	

- a. Like any other NHS medical treatment, the art classes will be free. Annual costs of £10,000 will be _____ jointly by Stockport Health Authority and the local council.
- b. “You can give her a dose of Prozac and hope she’ll get better, but you are never going to solve the problem unless you _____ how she deals with her life.’ The severely disturbed and suicidal will not be _____ for the classes, to be taught by artists with no medical training in local church halls and social clubs.
- c. Patients with mental health problems are to be _____ painting, sculpting and creative writing on the NHS, instead of drugs. ‘Arts On Prescription’, a radical new scheme _____ this week, will enable doctors to treat depression and anxiety by sending _____ sufferers to art classes.
- d. ‘Arts On Prescription’ was inspired by an earlier Manchester project, ‘Exercise On Prescription’, where GPs prescribed free sessions in the gym or the swimming pool to patients with coronary _____. Participants reported that the greatest improvements had been to mental rather than physical _____ and demand grew for arts-based activities.
- e. A _____ scheme is to begin in various economically _____ areas of Manchester. Participating GPs, consultants, community psychiatric nurses and _____ workers will refer patients who suffer from mental health complaints like _____ attacks to an Arts and Mental Health Nurse. The patients will then be offered a range of art classes, from drama and dance to ceramics and photography, and, after consultation, be prescribed a ten-week course.
- f. ‘People find these sorts of expressive activities, done in a group, give them a chance to develop their confidence and self-esteem, and give them a social contact at a _____ they are comfortable with,’ a community health team spokeswoman said.
- g. Schizophrenics and manic depressives in a stable _____ may take part, though.
- h. Mental ill-health is a _____ burden on the NHS, and shows itself through many physical and mental problems. This treatment gets us out of looking at everything from a problem-based viewpoint’. A typical patient, she

said, would be a woman with a family and little time to herself, struggling with relationship difficulties and suffering _____ self-esteem, insomnia and lack of motivation.

2. Fill in the crossword using Topical Vocabulary.



ACROSS

2. A building for preserving and exhibiting artistic, historical objects.
5. A person employed to point out interesting sights on a visit.
7. A theory and style of painting.
9. A thin board on which the artist mixes his colours.
12. A place or establishment for exhibiting art works.
15. A quality or value of colour; shade.
16. One who is sitting to have his portrait painted.
18. A synonym of "paint".
19. The creation or expression of what is beautiful.
21. A special skill, art or dexterity.
23. A rough, quickly made drawing.
24. A colour (pinkish red or purplish red).
25. A colour (bluish-purple).
26. A colour (a combination of red, black and yellow).

DOWN

1. A delicate shading of a colour.
3. The highest in quality, performance, etc.; most excellent.
4. A great artist.
5. A famous British portrait and landscape painter of the XVIIIth c.
6. A wooden frame to support a picture while the artist is working at it.
8. A picture of a sea scene.

- 10. A famous British painter of sea-scapes.
- 11. A humorous drawing.
- 13. A delicate stroke made with a brush in painting.
- 14. A colour (very bright red).
- 16. A single movement of a pen or brush.
- 17. An imitation or representation of a person or thing drawn, painted, etc.
- 20. A colour (between blue and yellow in the spectrum).
- 22. A particular shade or tint of a given colour.

3. Finish the sentences using Topical vocabulary.

- 1. My preference lies with the genre of portrait because.....
- 2. I personally like flower-pieces, they are.....
- 3. I prefer landscapes to other genres, you see.....
- 4. I care much for still-lives, because.....
- 5. I like battle-pieces, because.....

4. Read the texts and use the word given in capitals at the end of each line to form a word that fits in the space in the same line. There is an example at the beginning(0).

1) MOODS AND COLOURS

Does colour affect your 0) *behaviour*? You might think the connection is purely 1), but many experts insist that colour can influence our moods and 2)

So, if you plan to redecorate, think 3) before making a 4) about what paint to buy. The effect each colour has on you should be taken into 5), as the wrong one could make you depressed or 6) instead of relaxed and comfortable. A cool,7) blue is best for bedrooms as it is calming and promotes sleep. Green, representing nature and 8), is ideal for living rooms, while red, the colour of energy and 9) is best for dining rooms. Another important piece of 10) is to avoid yellow for the bedroom. If you are ill, it is likely to make you feel worse and slow your recovery.

- 0. BEHAVE
- 1. IMAGINE
- 2. FEEL
- 3. CARE
- 4. DECIDE
- 5. CONSIDER
- 6. REST
- 7. PEACE
- 8. SECURE
- 9. WARM
- 10. ADVISE

2) PABLO PICASSO

Pablo Picasso was born in Spain. As a child he was very 0) *talented*. At the age of 19, he went to Paris and experimented with 1)..... Styles, from sad paintings in blue, to more 2)..... ones in circuses in reds and pinks. Picasso very quickly became 3)..... . He was constantly looking for new 4)..... .

- 0. TALENT
- 1. DIFFER
- 2. CHEER
- 3. SUCCEED
- 4. INSPIRE
- 5. AFRICA

He became interested in 5)..... masks, which were 6. EXPRESSION
 being shown in Europe for the first time. He particularly liked the 7. ANGLE
 simple but 6)..... way they distorted the human face. He began 8. BEGIN
 to use 7).....shapes to build up an image – this was the 9. REALISM
 8)..... of cubism. Even though his cubist pictures are 10. SYMBOL
 9)..... we still understand what they are supposed to be
 10).....

5. Read the text and decide which answer- A,B,C or D- best fits each space (1 – 15). There is an example at the beginning (0).

COLOUR AND COMMUNICATION

Colour, although only a small 0) **B** of our communication system, plays a large role. Whether you are designing Web 1), buying clothes or decorating your kitchen, your 2) of colours sends a definite message to other people, and they will respond to it in a 3) way. Every colour has a different 4) on people, and the practice of correct colour selection is a delicate 5)To further complicate matters, the effects of colours change, as times and fashions change.

Certain colours also mean different things in different cultures. For example, in the United States, blue is thought to be a relaxing colour. Tests reveal that the colour blue 6) blood pressure, calms viewers and gives them a sense of 7) In Middle Eastern countries, however, blue is believed to be a protective colour and people 8) their front doors blue to ward off 9)spirits.

Colour communication is an essential part of how we see the world. In western societies, we know that a jester is comical and playful because he 10) in bright red, green, blue and yellow. The colour black, however, is 11) with boredom or evil, and white with purity and light. The colour orange is friendly, relaxing and peaceful, whereas 12)yellow is a happy colour. Research 13) that all human beings make a subconscious judgement about a person or item within the first 90 seconds of 14) it, and 62% to 90% of that assessment is 15) on colour alone.

- | | | | |
|--------------|-----------|------------|-----------|
| 0 A portion | B part | C piece | D factor |
| 1 A covers | B papers | C pages | D sheets |
| 2 A choice | B option | C decision | D pick |
| 3 A separate | B certain | C clear | D obvious |
| 4 A idea | B sense | C force | D effect |
| 5 A method | B talent | C art | D ability |

- | | | | | |
|----|---------------|---------------|-------------|------------|
| 6 | A lowers | B drops | C sinks | D lessens |
| 7 | A caution | B security | C guarantee | D defence |
| 8 | A shade | B decorate | C coat | D paint |
| 9 | A mean | B evil | C cruel | D wicked |
| 10 | A outfits | B clothes | C dresses | D wears |
| 11 | A associated | B matched | C joined | D grouped |
| 12 | A strong | B powerful | C loud | D bright |
| 13 | A exhibits | B displays | C shows | D uncovers |
| 14 | A viewing | B seeing | C watching | D looking |
| 15 | A established | B constructed | C based | D balanced |

6. Read the extract and correct the ten mistakes.

Organised by the National Gallery of Scotland on collaboration with the Royal Academy of Arts, Rembrandt's Women was first been acclaimed by the critics at its opening this summer in Edinburgh. Do not expect the emotional impact of his best-known masterpieces such like 'The Nightwatch' or 'The Anatomy Lesson of Dr Nicolaes Tulp': rather, the exhibition is valued for bringing into the spotlight the fascinating intertwining of private life and artistic matter in Rembrandt's portrayals of women.

The exhibition is the first to focus in the subject of Rembrandt's depiction of womankind, and features entirely 141 drawings, etchings and paintings, ranging from mythological or biblical subjects up to intimate portrayals. At chronological order, we see the development of Rembrandt's sensitive and perceptive depiction of women with it's unparalleled blend of universal and personal elements. If, on the one hand, his realism, inspired by Caravaggio, shocked contemporaries because of the refusal of classical standards of idealised beauty, in the other hand the influences from Titian and Carracci's classicism are clear.

7. Dwell on the following situations.

1. Your friend wants to buy an abstract picture. Try to persuade him/her that there is no sense in it; or support his/her choice. Give your reasons.

2. Imagine that you are supposed to paint any picture in order to present it to the President of Ukraine. What kind of picture will it be? Explain your choice.

3. Imagine that you are sitting on the bank of the river. Describe what picture you can make from the nature.

4. Your friend gets married. You have decided to present her/him a picture of your own. What kind of picture will it be in order to decorate his/her flat?

8. Choose the right word.

draw-paint

1. She placed the paper and pencil before me and told me I could anything I liked.
2. The picture was so that the eyes seem to follow you no matter where you are.

colours-paints

1. This possible picture she painted in glowing, until the child's pathetic dark eyes glistened with pleasure.
2. If you want cornflower blue you'd better mix these two
3. The warm are red, yellow and orange.

picture-portray-represent

1. Roerich's paintings for the Kazan railway station in Moscow combats between Russians and Tatars.
2. I could hardly Charlie in this role.
3. The great tragic actress is in her day dress.
4. The artist was concerned more with re-creating the radiance of Venice than with the solid structure of its monuments.

9. Use the following words and word combinations in situations.

1. tubes of oils; a box of water-colours; crayons; palette; to paint a picture; to doubt if; no ordinary painting; to depict; colours; cost smb. much effort; to sigh with relief;

2. a lifetime dream; to exhibit smth. in a show; to hang in an inconspicuous place; small in size; art critics; to be distinguished by a marvelous sense of colour and composition; a mature artist; to have no doubt; to excite some noticeable comment; to award a prize;

3. to have a painter for a neighbour; to display an insatiable curiosity about one's studio; to take advantage of the opportunity; to draw a curtain aside; a life-sized portrait; to paint against the background of smth.; glowing colours; to be drawn with utmost care and precision; to be lost in admiration; to become aware of smb.'s presence; to blush to the top of one's ears.

10. Give Ukrainian equivalents for the following English proverbs and sayings, explain in English their meaning. Choose one to your liking and illustrate it.

1. When one loves his art no service seems too hard.
2. The devil is not so black as he is painted.
3. That's a horse of another colour.
4. Art lies in concealing art.
5. Art has no enemy except ignorance.

11. Match the styles of art with its representatives:

- | | |
|------------------|---|
| 1) Modernism | a) Pablo Picasso, George Braque, Patrick Henry Bruce, Natalia Goncharova, Gino Severini, Robert Delaunay, Jacques Lipchitz. |
| 2) Renaissance | b) Richard Wilson, George Stubbs, Thomas Gainsborough, Francisco de Goya, William Blake, Joseph Mallord William Turner, John Constable, Karl Briullov, Samuel Palmer, Antoine Etex, Eugene Fromentin, Gustave Dore. |
| 3) Cubism | c) Kazimir Malevich, Wassily Kandinsky, Ben Nicholson, Richard Diebenkorn, Frank Stella, Kenneth Noland, Jasper Johns, Damien Hirst. |
| 4) Romanticism | d) Peter von Cornelius, Jean-Baptiste-Camille Corot, William Dyce, William Sidney Mount, Giovanni Fattori, Jervis McEntee, John George Brown, Eduardo Rosales, Ilya Repin, Carl Larsson, Charles Cottet. |
| 5) Surrealism | e) Camille Pissarro, Angelo Morbelli, Charles Angrand, Georges Seurat, Georges Lemmen, Giuseppe Pellizza da Volpedo, Lucie Cousturier. |
| 6) Abstract Art | f) Giovanni Bellini, Leonardo da Vinci, Sebastiano Mainardi, Francesco Granacci, Michelangelo Buonarroti, Raphael, Jacopo Bassano, Niklaus Manuel, Jean Hey, Martin Schaffner. |
| 7) Classicism | g) Edward Manet, Claude Monet, Edward Degas, Auguste Renoir, Matisse, Pissarro, Cézanne, Van Gogh, Michael Ancher, Theodore Robinson. |
| 8) Realism | h) Emile Bernard, Maurice Denis, Fernand Khnopff, Max Klinger, John William Waterhouse, George Minne, Gustave Moreau, Jan Toorop, Jacob Lawrence. |
| 9) Impressionism | i) El Greco, Grünewald, Edvard Munch, Van Gogh, James Ensor, Wassily Kandinsky, Francis Bacon, Max Weber, Gabriele Munter. |
| 10) Pointillism | j) André Masson, Jean Arp, Joan Miró, René |

- Magritte, Salvador Dali, Max Ernst, Man Ray, Luis Buñuel, Andre Breton, Francis Picabia, Kay Sage.
- 11) Symbolism k) Rita Angus, Jacob Lawrence, Charles Arnoldi, Gary Baseman, Alexander K. Bogomazov, Margaret Caldwell, Kazimir S. Malevich, John M. Miller.
- 12) Expressionism l) Lord Frederic Leighton, Sir Lawrence Alma-Tadema, Sir Edward Poynter, Albert Joseph Moore, John Collier, Solomon Joseph Solomon, John William Godward, Sir William Reynolds-Stephens, Herbert Draper, Aby Altson.

12. Find the right description of the styles in art:

STYLES OF ART

- 1) Abstractionism a) In the visual arts, artistic style in which the artist depicts not objective reality but the subjective emotions that objects or events arouse. Movement in the arts emphasizing subjective feelings and emotions, which developed during the late 19th and early 20th centuries.
- 2) Classicism b) This style refers to an artistic trend between 1750 and 1850 in Europe and North America. The artists used their art to glorify nature, folk art and custom and express themselves with emotion and intuition. They showed intense emotion to be a source of new knowledge, self-identity and aesthetic experience and emphasized such sensations as freedom, fear, horror, and the awe experienced in confronting the sublimity of nature.
- 3) Impressionism c) A great cultural movement that started in Italy in the 1300's and spread through Europe. Popular subject matter included Biblical characters and subjects from Greek and Roman mythology. Taking inspiration from classical Roman and Greek art, the period's artists were also interested in the human body, particularly the nude.
- 4) Cubism d) The style often refers to the artistic movement, which began in France in the 1850s. The main emphasize is placed on the depiction of subjects as they appear in everyday life, without embellishment or interpretation. The movement prefers an observation of physical appearance rather than imagination or idealization.
- 5) Pointillism e) A style of painting developed in France between 1870 and 1900. Artists who used this style often concentrated on showing the effects of moving light on their subjects, and vague shapes with blurred edges rather than neat realistic details of a scene.
- 6) Symbolism (20th century)
f) A style of art which uses shapes and to represent things, people, and ideas rather than showing people or things as they actually look.
- 7) Expressionism g) A style of art, begun in the early 20th century, in which objects are represented as if they could be seen from several different positions at the same time, using many lines and geometrical shapes.
- 8) Surrealism h) a style was originated in France, and was part of a 19th-century

movement in which art became infused with mysticism. Painting of this style emphasized fantasy and imagination in their depiction of objects. The artists of the movement often used metaphors and symbols to suggest a subject and favored mystical and occult themes.

9) Romanticism

i) (18th century)

A style of art that has simple, regular forms and in which the artist does not attempt to express strong emotions; paintings are traditional in form, style.

10) Renaissance

j) This style of painting refers to the ideology of art produced between the 1860s and the 1970s. The Artists painted pictures vividly showing the exploitation of the poor and the ills of a society caught up in the past. In doing so, they intended to educate the public on the Enlightenment ideals of freedom and equality.

11) Realism

k) A style of painting popular in the late 19th century that uses small spots of colour all the painting, rather than brush strokes.

12) Modernism

l) A 20th-century style of art and literature that tried to represent dreams and unconscious experience using unusual combinations of images.

13. Here are eight ways of describing paintings. Check that you understand the words, using a dictionary if necessary. Use them to complete the sentences below.

<i>portrait</i>	<i>landscape</i>	<i>still life</i>	<i>abstract</i>
<i>detailed</i>	<i>traditional</i>	<i>original</i>	<i>colourful</i>

1. I think his work is very individual, very..... .I've never seen anything else like it.

2. I've just been to a(n).....exhibition - it's something I've tried to do myself, but my apples always look like peaches!

3. We've got a(n).....of my great-grandfather at home. He was a general in the army.

4. Renaissance paintings were always very..... . You could see all the stitches on the clothes.

5. His most famous.....was a picture of the scenery around his home in Provence.

6. I don't actually like modern art. I much prefer morethings.

7. I don't like paintings that are all greys and browns. I like really.....things. You know, lots of bright greens and reds and yellows.

8. I don't understand her work at all. It's just toofor me.

14. Complete the questions with a word from the box. Answer the questions.

abstract collection dealers exhibition
landscapespatrons sculptures

1. Which gallery or museum in your country has the largest_____of fine art?
2. Are there any large_____or murals in the streets and squares of your town? What do they look like?
3. Who is the most famous painter in your country? Was he/she a figurative or an_____artist?
4. Who are the most famous_____of the arts in your country?
5. In which part of your town can you find private galleries and art_____?
6. What was the last art_____that you went to? Did you like it?
7. In general, do you prefer_____, still lifes or portraits? Or something else?

15. Complete the gaps in the text with a word formed from the word given in the margin. All the words you need to write are nouns. The first one has been done as an example.

Until the end of the eighteenth century, most artists worked on the basis of carrying out specific commissions for churches, royal courts or wealthy private (0) *collectors*, and thus enjoyed a measure of financial security. This form of (1) declined in the following century, however, and painters and (2)were increasingly obliged to try to sell their works on the open market, with their main outlet being large official exhibitions in which their work was displayed along with that of their (3) This made life hard for many artists, especially for (4).....whose style did not coincide with public taste.

Since the second half of the nineteenth century the rise of small commercial galleries under private (5) has given artists better opportunities to display their work, but nevertheless many artists still go through periods of considerable financial (6).....

Recently company (7)especially in the form of prizes, has begun to partially fill the gap left by the demise of private patrons. For example, the high-street bank NatWest offers an annual art prize worth a total of £36,000 - including 11 awards of £1,000 to all (8)

However, unlike (9) for literature prizes such as the Booker, who usually enjoy increased sales as a spin-off from appearing on the shortlist, artists do not necessarily benefit from the media (10) generated by winning a prize. One recent winner of the controversial Turner Prize found that galleries did not offer her subsequent exhibitions, as she had hoped, because they felt she was 'too obvious a candidate for invitation'.

COLLECT
PATRON
SCULPT

COMPETE
INNOVATE

OWN
HARD
SPONSOR

FINAL
NOMINATE

COVER

16. Find and delete eight words which should not be in the text.

The Art Files

Staff at FBI Headquarters in Washington DC had never given much thought to art. But, with the realization that the country was been losing as much as \$2 billion each year, the FBI did set up the Art Crime Team in 2004. Twelve special agents were joined the team after they had been received special training in art crime. The agents had began to track down a long list of missing art works. By the end of their first year of operations, they had being recovered items worth over \$50 million. These were included a self-portrait by Rembrandt which did had been stolen from the National Museum in Stockholm.

17. Find 13 words connected with art in the word search.

E	X	H	I	B	I	T	I	O	N
V	S	E	Q	M	U	R	A	L	O
I	C	F	K	G	Z	J	P	A	I
T	U	I	P	A	T	R	O	N	T
A	L	L	A	L	S	R	R	D	C
R	P	L	I	L	I	E	T	S	E
U	T	L	N	E	T	L	R	C	L
G	U	I	T	R	R	A	A	A	L
I	R	T	E	Y	A	E	I	P	O
F	E	S	R	V	A	D	T	E	C

18. Complete the sentences with a word from the word search in exercise 17.

1. The world's most hard-working _____ was probably Picasso, who produced hundreds of thousands of paintings, prints, illustrations and other work.
2. The world's most valuable _____ of private art is probably the J Paul Getty Museum in Los Angeles.
3. The world's largest _____, made of steel and plastic by Anish Kapoor, is 150 metres long.
4. The world's most famous _____ painter is probably Diego Rivera, whose work can be seen on the walls of the Detroit Institute of Arts.
5. The world's most expensive _____ woman by Gustav Klimt, cost over \$130 million.

6. In the world's biggest art theft, \$500 million worth of paintings were stolen from a _____ in Holland.

7. The world's highest price paid for a _____ was \$60 million for some fruit, a curtain and a jug by Cezanne.

19. Put the verbs in brackets into the past simple, the past continuous or the past perfect.

Rembrandt (1)_____ (live) in modest accommodation in Amsterdam when this self-portrait (2)_____ (be) painted. He (3)_____ (have) to sell his family house and his financial problems (4)_____ (grow). He (5)_____ (be) bankrupt because he (6)_____ (spend) too much on his collection of old prints. Four of his children (7)_____ (already die) and, at 53 years of age, Rembrandt's own health (8)_____ (begin) to fail, although he (9)_____ (live) for another ten years.

20. Translate into English.

1. В Україні портретний живопис з'явився в період Ренесансу і на нього сильний вплив мала іконна традиція.

2. Зрозуміло, що перед тим, як подивитися на холст, ви повинні знати дещо про митця, який його створив.

3. Джон Констебль є першим пейзажистом, який вважає, що кожен митець повинен робити ескізи з природи, тобто працювати на свіжому повітрі.

4. Художник піймав миттєвий враз натурщика та передав його на холсті.

5. Пишнота стилю знаходиться не на поверхні, вона – усередині кожної картини.

6. Т.Г. Шевченко присвятив більшу частину своїх картин українській тематиці та він вважався батьком сучасного українського живопису.

7. Я знаю, що у вас є репродукції картин англійських митців. Чи не могли б ви мені їх показати?

8. Шедеври живопису, так само, як і шедеври музики та поезії, є джерелом краси.

9. У другій половині 18 століття найпопулярнішою формою живопису вважали церемоніальні портрети представників правлячого класу.

10. Картина виконана у грубих та похмурих тонах.

WRITING

Essay

How should I approach the task?

What is the purpose of the essay? Essays are usually set by teachers for students. They give students the opportunity to express their opinions on subjects which may be controversial.

Who will read it? Probably only the teacher, but possibly other students in your class.

What style should I use?

Essays are formal pieces of writing. Your opinions should be expressed in a clear and logical way. Use discourse markers to make clear how your different points are related.

What information should I include?

A good essay includes clearly-stated opinions supported by well-chosen examples and convincing reasons.

How should I structure an essay?

(1) The first paragraph of your essay should introduce the subject and outline the main arguments related to it.

(2) State what you intend to do in your essay.

(3) The second paragraph should provide more detail in support of one side of the argument.

(4) The third paragraph should present the other side of the argument.

(5) The concluding paragraph should clearly express your own opinion.

What phrases can I use?

Stating an aim

I will discuss both points of view and express my own opinion.

Expressing personal opinions

In my opinion, ...

I (do) believe that...

On balance, it seems to me that...

Reporting other people's opinions

Scientists argue/claim/say that... Many people believe that...

Expressions which introduce a contrast

On the other side of the argument, ...; However,... , but...

◆ IDIOMATIC TREASURY

1. Fill in the gaps with the right word to complete the idiom:

blue, white, black, black-and-white, green, red, pink, yellow, rose

- to turn/go – to turn pale;
..... lie – lie considered to be harmless, esp. one told for the sake of being polite;
..... lipped – having lips, esp. with fear;
to give smb. the light – permission to go ahead with smth.;
..... with anger – flushed in the face;
.....-letter – memorable because of some joyful occurrence;
in the (of health) – very well;
..... art – magic, used for evil purposes;
be and blue – covered with bruises;
..... blood – high birth;
..... fingers – skill in gardening;
to see - lose control of oneself through anger or indignation;
to see the light – to realize the nearness of danger or disaster;
.....-handed – caught in the middle of a crime;
..... list – a number of people under suspicion, or in danger of unfavourable treatment;
..... market – unlawful buying and selling of goods;
..... sheep – good-for-nothing person;
to look – to be sad or depressed;
..... jokes – improper jokes;
once in a moon – very rarely;
to look at smb./give smb. a look – look at smb. angrily;
appear (come) out of the sky – unexpectedly;
not so as one is painted – not so bad as one is said to be;
..... despair – deep despair;
in and – (have it) recorded in writing or paint;
to bleed - to drain of wealth, strength etc.;
to be in the - to be in a hole, to owe smb.;
...../..... jokes – improper jokes;
he has hands – he is a murderer;

..... gold – pure gold;
 to wear stockings – to be jealous;
 dog – a mean person;
 to keep memory – to keep in memory forever;
 years – young years;
 he looks very - he looks very unsophisticated, openhearted;
 in the - spending more money than you are earning;
 roll out the carpet (for someone) - to give a special welcome to someone
 important;
 paint the town - to go out and celebrate without control;
 (look) through-colored glasses - think that things are better than they
 really are;
 in the - very strong and operating well;
 and - a very clear choice that causes no confusion;
 to out - to stop being conscious;
 in the - earning more money than you are spending;
 the pot calling the kettle - to criticize another person for a fault that you
 have yourself;
 with envy - wishing very much that you had what someone else has;
 out of the, *also* out of a clear sky happening suddenly and
 unexpectedly;
 until you are in the face - for a long time;
 a bolt from the - something sudden and unexpected.

2. Fill in the gaps with the right colour. Think of the Ukrainian equivalents to the following idioms.

- 1 Our company has lost a lot of money recently and now we're in the
- 2 My mother just loves gardening; she has fingers.
- 3 When we heard the news, it was completely out of the
- 4 Peter is so honest; he would never tell even a lie.
- 5 When Jane saw Mary's new car, she was with envy.
- 6 Congratulations! You've passed all your exams with flying !
- 7 The opposition brought up another herring during the debate yesterday.
- 8 The teacher gave the boy a look and went on.
- 9 When my son came after that fight with the other boys, he was and all over.

- 10 His extra-marital affairs have been discussed at length in the press.
 11 You know, Fred has always been the sheep in the family.
 12 We just can't get ahead because of all this tape!

3. Fill in the gaps and think about Ukrainian equivalents to the following idioms and word-combinations. Use these idioms in the sentences of your own.

As as a sheet, to turn with anger/fear, ingratitude, as as pitch/ink/hell/my hat, night, dog, to know from, hand, winter, in the, fear, to give smb. thes, to cry thes, to be in the, the of perfection, to turn with embarrassment.

4. Match the following idioms with their definitions.

- | | |
|--|--|
| 1. to get smth. down to a fine arts | a) to do smth. easily and with great success |
| 2. black and blue | b) to see, show the real character of smb. |
| 3. black and white | c) to do smth. very well |
| 4. in the black | d) written on the paper |
| 5. to add colour to smth. | e) to become pale or red |
| 6. to bring some colour to your cheeks | f) to make smth. more likely, believable |
| 7. to change colour | g) covered with bruises |
| 8. to lend colour to smth. | h) not to owe any money |
| 9. local colour | i) to make smb. feel/look better |
| 10. to see the colour of someone's money | j) to bring energy, interest, variety |
| 11. someone's true colours | k) to be sure one's got money and can be trusted |
| 12. with flying colours | l) which gives the place its character and makes it unique |
| 13. in the red | m) to be in debts |

5. Complete the sentences with one of the idioms suggested above.

1. The traditional dances and customs of a particular country can give _____ and atmosphere to a plot or theme.
2. It sounds like an interesting proposal, but I'd like to see it in _____ before we go any further.
3. Anyway she's seen him in _____, and she's lost interest.
4. Over the years I've got it _____. I make lists.

5. He says he'll buy it, but I'll wait to _____ before I take the advert down.

6. Business is starting to improve: this is the first time we've been _____ for two years.

7. It is essential that nothing is done that might _____ to the suggestion that they are favouring any one section of the community.

8. It was just a few pence _____. A simple phone call from the bank would have saved me all this fuss and expense.

9. Neil's mother, Sherry said: "I couldn't believe it when I saw him. He was _____ all over; he looked awful.

10. His enthusiastic lecturing style _____ to a subject that many people regard as dull.

11. She _____ visibly at the mention of his name.

12. She usually passes her exam with _____.

13. Drink this nice bowl of soup. That'll soon bring _____.

6. Circle the statement that has the same meaning as the first sentence.

1. We got the green light on the project yesterday.

a. We can continue with the project

b. We don't know whether we can continue the project or not.

2. He always sees the future through rose-colored glasses.

a. He has a positive view of the future.

b. He has a negative view of the future.

3. We are in the red for the third year in a row.

a. We have extra money.

b. We don't have enough money.

4. It's all here in black and white - \$5000 now and \$5000 when the job is finished.

a. It is in writing.

b. It is clear.

5. We argued until we were both blue in the face.

a. We argued suddenly.

b. We argued for a long time.

6. We should roll out the red carpet for them.

- a. We should celebrate with them.
 - b. We should give them a special welcome.
7. It always makes him see red.
- a. It makes him angry.
 - b. It makes him feel healthy.

7. Use idioms from the box to complete the following sentences. You may have to change the form of some words.

<i>a bolt from the blue</i>	<i>black out</i>	<i>green with envy</i>
<i>in the black</i>	<i>in the pink</i>	<i>out of the blue</i>
<i>paint the town red</i>		<i>the pot calling the kettle black</i>

1. I don't know what happened next; I
2. You won! Let's go out and
3. Business is good, and we're back
4. Ever since I heard about her new car, I've been
5. You're saying they're rude? That's
6. The unexpected award was
7. Dad's out of the hospital and
8. No one had heard of the team before they came

8. Which color - *black, blue, green, or red*?

Fill in the blanks by writing the correct color to complete the idioms.

1. Her doctor says the condition caused her to out.
2. The news was a bolt from the
3. I'll be happy when I see it in and white.
4. They complained until they were both in the face.
5. Roll out the carpet!
6. We can't afford it - we're in the
7. Now I'm going to take you out and we are going to paint the town
8. She was with envy.

9. Using idioms from the box, what could you say in these situations?

<i>through rose-colored glasses</i>	<i>out of the blue / like a</i>
<i>bolt from the blue</i>	
<i>paint the town red</i>	<i>in black and white</i>

1. Poor Fred. He really didn't expect it all to turn out like this. He thought everything was going to be fine.
2. Congratulations! That's great news. What would you like to do?
3. Is it true that you didn't expect the promotion?
4. I'm flying out to start my new job next week. I still haven't got a contract.

10. Here is a list of colors and the feelings or ideas associated with them in English. What feelings or ideas are associated with these colors in your language?

<i>Color</i>	<i>Associations in English</i>	<i>Associations in your language</i>
black	seriousness	
blue	sadness	
green	envy, nature, inexperience	
red	anger, danger	
white	purity, surrender	
yellow	cowardice	

11. Choose one of the topics below and describe it in a paragraph.

1. something that happened to you that was like **a bolt from the blue**
2. someone you know who looks at things **through rose-colored glasses**
3. someone you would **roll out the red carpet** for - and why
4. something or someone that made you **green with envy**

◆ CHECK YOURSELF

1. Decipher the encoded words. Use them in the short situations on the topic.

Taeplte, hrusbotsker, anroyc, ndalacsep, ticraaucer, duwotco, rutperdoinoc, alese, tiorparietu, raseipmetce, beonitxihi.

2. Translate into English. Make up sentences of your own.

Палітра, гра фарби, писати маслом, пейзажний живопис, графіка, портрет на весь зріст, персональна виставка, вернісаж, знавець мистецтва, гармонійно поєднувати форму та фарби, яскрава картина, гармоніювати з пейзажем, на передньому плані, неперевершений шедевр, спеціалізуватися

на натюрмортах, відтворювати настрої натурщика, стати відомим миттєво, передавати відчуття простору.

3. Choose the right explanation.

1. Still life

- a) a picture representing an area of countryside
- b) a painting or drawing of inanimate objects, such as fruit, flowers, etc
- c) a painting or photograph of a scene at sea
- d) a painting or other work of art executed directly on a wall

2. Cubism

- a) is a style of art that does not attempt to represent external, recognizable reality but seeks to achieve its effect using shapes, forms, colors, and textures
- b) a style of painting, originating in Germany at the beginning of the 20th century, in which the artist seeks to express the inner world of emotion rather than external reality
- c) is a style of art, begun in the early twentieth century, in which objects are represented as if they could be seen from several different positions at the same time, using many lines and geometric shapes
- d) a style of painting, originating in Germany at the beginning of the 20th century, in which the artist seeks to express the inner world of emotion rather than external reality

3. Palette

- a) the range of colours used by a particular artist or in a particular picture
- b) an arrangement or combination of colours, especially one used in interior decoration
- c) a rough or unfinished drawing or painting, often made to assist in making a more finished picture
- d) the mark made on a surface by a painter's brush

4. Engraver

- a) a person who is posing for his or her portrait to be painted, carved, etc
- b) someone whose job it is to repair old paintings so that they are look like they did when they were new
- c) someone who cuts designs or words on metal, glass, or wood
- d) an artist who paints pictures

5. Fresco

- a) a strong, coarse unbleached cloth made from hemp, flax, cotton, or a similar yarn, used to make items such as sails and tents and as a surface for oil painting
- b) a wooden frame for holding an artist's work while it is being painted or drawn
- c) a devotional painting of Christ or another holy figure, typically executed on wood
- d) a painting done rapidly in watercolour on wet plaster on a wall or ceiling, so that the colours penetrate the plaster and become fixed as it dries

4. Replace the words in *italics* with suitable idioms.

1. Nobody waited for her, she just appeared *unexpectedly*.
2. She was so frightened that couldn't say a word and was *very pale*.
3. He is considered to be an excellent student and he always passes exams *successfully*.
4. Those who like to be in the centre of attention and to impress public by their actions and style of dressing are called *very extraordinary* personalities.
5. I always considered him to be a trustworthy man but yesterday I realized his *real character*.
6. I was *in the debts* for a long time but now the situation has changed and I earn enough for my living.
7. Kelly likes to grow new kinds of plants and flowers, she is *skillful in gardening*.
8. He has just started to work in this company and he makes his first steps in business, he is *just a beginner*.
9. My nephew fights all the time that is why he is always *covered with bruises*.
10. He has been suffering a lot and now he *looks depressed and frustrated*.

5. Translate into English using Essential vocabulary.

1. Мистецтво – це природний тонік, тому що воно допомагає вам отримати додатковий заряд енергії та має властивість оживляти.
2. Художники черпають натхнення із оточуючого світу і їхні інноваційні картини іноді можуть розлючувати деяких людей.

3. Відомі художники у свій час були змушені боротися за визнання, тому що їхні картини, що не відповідали смакам їхнього часу, вважалися незрозумілими.

4. Анна прийшла до галереї подивитися на картини, що були виставлені на показ, і вона була збентежена роботами Сальвадора Далі.

5. Декілька років тому мистецтво графіті не було таким популярним, і нерозбірливо надряпані написи на стінах можна було побачити тільки у занедбаних районах.

6. Тільки справжнє мистецтво захоплює і викликає сильні почуття всередині нас.

7. Опинившись на виставці мистецтва, починаєш розуміти, що живопис є повсюдним, і розкриває правду про усі сфери нашого життя.

8. Персонажі важко зображати в деталях, тому що необхідно охоплювати всі моменти.

NOTES

MODULE 3

PEOPLE AND PERSONALITIES

Topics for discussion:

1. Appearance and Character.
2. What do we mean by national character? What are the constituents of a
3. national character? English, American and Ukrainian Characters.
Overcoming Stereotypes. Cultural Code. Living with Other People/Nations
4. Human Archetypes. Male&Female.
5. What factors influence the forming of first impressions about people we meet?
6. Why can playing with a plastic Barbie-doll be dangerous for little children?
7. Is expressing emotions in public acceptable and normal?

◆ LEAD-IN

How do you see yourself and what image do you project for others?

Do the quiz that follows.

QUESTION	ANSWER CHOICES
What first impression do you give?	smart and ambitious, with a sense of humour, fairly insignificant, you are out to impress people, you excite interest
What do you think is your role in the student community?	leader, everybody's friend, mother/ father figure, gossip, outcast
What is your attitude to work like?	enthusiastic, workaholic, conscientious, you won't touch it if it doesn't touch you, frustrated
What is the atmosphere you create in the group?	relaxed and cheerful, dominating, boring, chilly, you are unnoticed
What sort of a boss would you make?	aggressive, acting by the book, supportive, understanding
How do you treat your superiors?	with blank awe, respectfully, with kid gloves, as equals, with resentment
How do you handle your inferiors?	you exploit them, you condescend, you are helpful, you don't mix with them
How do studies affect you personal life?	these are two separate worlds, they are mixed, studies clash with my personal life
How do you use opportunities?	you jump at them, approach selectively, miss out on them, you don't see them, you

	are too irresolute and timid
How do you act in confrontations?	you stick to your guns, you are a peace-maker, you give up, you dread them

Assess yourself and a friend, then swap the results and see whether there is much difference between how you visualize yourself and how others do.

Positive and negative adjectives

1. Look at these pairs of adjectives used to describe personal qualities.

Which pairs are positive, and which negative in meaning?

1. sensitive and thoughtful
2. dishonest and unreliable
3. mean and tight-fisted
4. broad-minded and tolerant
5. thoughtless and self-centred
6. lively and inquisitive
7. shy and insecure
8. out-going and independent
9. ambitious and single-minded

2. Match the pairs of adjectives above with a description below.

1. He's a liar, and you can't ask him to do anything for you.
2. He never buys his friends a drink in a bar.
3. She knows exactly what she wants to achieve in life and how to get there.
4. He listens to other people's opinions, and knows there are always two sides to an argument.
5. She just doesn't seem to realise that what she does could hurt other people's feelings. It's all *Me! Me! Me!* with her!
6. She is very quiet and goes red if anyone speaks to her.
7. He loves parties and doing his own thing.
8. She's always asking questions – always wants to know things.
9. She never forgets my birthday

3. Which words in activity 1 have similar and/or opposite meanings to the words below?

Trustworthy *free-spirited* *inconsiderate* *confident*
Dependable *narrow-minded* *generous* *selfish*

4. We often use adjectives that end in –y to describe personality. Find the phrase in the description that defines each of the words below.

Fussy cheeky witty nosy moody

Well, frankly, my brother is all of those things. He likes everything to be in the right place all the time. He always wants to know what everybody else is doing, even when it's none of his business. He is bright and lively one minute, and quiet and bad-tempered the next. But he thinks very quickly and says the funniest things, although sometimes what he says is funny but rude to people older or more senior than him. For example, he asked his teacher why his red tie was the same colour as his eyes. The teacher had been to a party the night before – it was very funny but definitely rude!

5. Read the descriptions of different people. Then fill in the gaps with words from the lesson.

1. Fiona loves parties – especially her own. That's because she likes to be the centre of attention. She's very _____ and _____.

2. William loves gossip. He always wants to know what everybody else is up to. That's because he's _____ and _____.

3. Don't invite John. He never buys a drink, and he'll probably steal some of your CDs. He's _____ and _____.

4. What I like about Kate is the way she listens to people, and remembers small things about them. She's so _____ and _____.

6. Study the following adjectives and split them into three groups(positive, negative, both):

Adjectives connected with money and giving things

thrifty generous penny–pinching tight–fisted extravagant mean hospitable

Adjectives connected with attitude to work

hard–working industrious diligent disciplined efficient organized
disorganized conscientious inflexible careless tidy

Adjectives connected with temperament

aggressive bad-tempered even-tempered level-headed impulsive irritable
energetic slow talkative cheerful reserved affectionate passionate shy

Adjectives connected with relationships

trustworthy obstinate obedient boastful cheeky envious sociable rude
sensitive tactless selfish proud jealous just assertive stubborn

Adjectives connected with danger

cowardly brave courageous reckless

Adjectives connected with the mind

intelligent bright clever sensible witty dull absent-minded

POSITIVE

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NEGATIVE

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BOTH

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7. a. Decide whether these expressions are positive or negative.

- 1. She's generous to a fault.
- 2. He's the life and soul of the party.
- 3. He's a bit off-hand with people.

4. She's ever so kind.
5. He keeps himself to himself.
6. He's full of himself.

b. Match the expressions above to one of the adjectives below.

anti-social rude extravagant very kind very sociable arrogant

8. Below is the crossword you are to help create. Fill in the "task section"

			G				T
			E				A
			N		B	T	L
	C	E	O	R	H	K	
B	A	R	B	A	R	A	
O	R	O	S	V	I	T	
A	E	U	T	E	F	I	
S	L	S	I		T	V	
T	E		N		Y	E	
F	S		A				
U	S		T				
L			E				

DOWN:

1. **Boastful:** Someone who talks too proudly about something they have said or done.
2. **Careless:** _____
3. **Generous:** _____
4. **Obstinate:** _____
5. **Brave:** _____
6. **Thrifty:** _____
7. **Talkative:** _____

9. Prepare to discuss these questions.

1. What personal qualities do you think are important in the following types of people?

- | | |
|-------------------|----------------------|
| a. a close friend | b. a wife/ a husband |
| c. a parent | d. a grandparent |
| e. a colleague | f. a boss |

10. How would you describe your own personality?

Interview your partner.

11. Find answers for Personality Dictionary Quiz.

1. What's a *personality cult*?

2. What's a *personality trait*?
3. If you have a *personality clash* with someone, what's the problem?
4. If you have *bags of personality*, is it a good thing or a bad thing?
5. What's a *personality disorder*?
6. If you get someone to do something by *sheer force of personality*, how do you do it?
7. What's another word for a *TV personality*?
8. If you have a *split personality*, what's the problem?
9. If something *reflects your personality*, what does it say about you?
10. If you *lack personality*, is it a good thing?
11. Which of these words are frequently used with *personality*? *Dominant, dynamic, engaging, elastic.*

Listening

1. Memorize the following adjectives.

Ambitious
Courageous
Fair
Imaginative
Tolerant
Clear-thinking
Determined
Hardworking
Original
Talented

1. a. Which of the things mentioned above should the people of the following professions be? Why?

An actor
A manager
A political leader
A songwriter
A top sportsman
A parent
A colleague
A teacher
A scientist

1. b. Think of someone you know (either personally or a famous person) who has these characteristics. Speak about this person.

2. Match the roles in exercise 1a with the following qualities.

- be a good leader
- be a good team player
- have strong principles
- have a good sense of humour
- stay calm in a crisis
- have a lot of self-confidence
- have a positive attitude

3. Discuss the following questions in small groups.

- Which of the characteristics above are important in almost any job/role?
- Which characteristics do you most admire in others? Which are unimportant to you?

The Person I Admire

- a) Listen to two people talking about someone they particularly admire. Listen and note down details of each person's life.**
- b) Listen again and note down why they admire each person.**
- c) Give a short talk trying to imitate the speakers.**

«Useful language

- ⇒ She's the kind of person who always ...(does what she thinks is right)
- ⇒ He's someone who ...(has done a lot of help others)
- ⇒ She's achieved so much...
- ⇒ He's got very strong principles...
- ⇒ She's exceptionally talented/creative...
- ⇒ I really admire the way he...

◆ SPEAKING

You are going to talk about a person YOU particularly admire. Decide who you will talk about. You will need to know some basic facts about the person's life, such as brief biographical details and the person's achievement. Explain why you particularly admire him/her.

WHAT ARE THEY TALKING ABOUT?

Some of these sentences are illogical. Find them, and make any necessary changes to make them logical. Be careful: some are logical.

1. He couldn't grasp what I was saying, so he explained it all to me once more.
2. He got the wrong end of the stick - probably because he couldn't hear properly.
3. I couldn't grasp what he was saying - he was completely intelligible.
4. He'd taken too many sleeping tablets and was quite incoherent.
5. I must have misunderstood because I got all the answers right.
6. She burst out laughing and I still haven't the faintest idea why.
7. What she told me was very misleading; as a result, my article for the paper contained several factual errors.
8. I hadn't got a clue, so everyone asked me to explain how it worked.

SHALL WE GIVE HER THE JOB?

Look at the interviewer's notes after interviewing six candidates for a job as the manager of a small hotel. Match two adjectives from the box with each candidate.

Sympathetic	kind	sensible	unreliable	violent	naïve	talkative
sincere	unpredictable	dishonest	hypocritical	prone to exaggeration		

Derek: *Not sure about him. You never know what he might do. He seems nice, though, but a bit immature and simple.*

Alison: *I liked her a lot. I think she'd really listen to the guests' problems and try to understand them. And she gave me the impression she really believed what she said.*

Coral: *A lovely person, but that stuff about her running the Ritz Hotel until the manager was away seemed unlikely – she probably just helped the assistant manager. But I think she would be really nice to the guests and want to help and please them.*

Donald: *Personally I liked him, but I understand he's got a police record – gets into fights, I think. His previous employer said he was often late, too.*

Maria: She just chatted non-stop – I think that might upset some guests. I wouldn't trust her either – there were lots of things she told us which weren't in her curriculum vitae and I don't suppose they were true.

Clive: I just didn't believe him when he said that he really thinks elderly guests deserve the best. I know for a fact he doesn't look after his own parents. But he seemed to have his feet on the ground and was practical – a good judge of things.

◆ **READING AND DISCUSSING**

1. What can you say about the national character and its influence on the lifestyle of people around the world? How would you describe the national character of the English?

2. Read the article below. Learn the language of the passage and make a comprehensive list of all the conventional and contradictory aspects of character that the author attributes to the English race.

TEXT 1

We're a Passionate, Brutal Bunch

Jeremy Paxman and the government's "patriotism envoy" Michael Wills have corrupted the idea of Englishness. The two have led us to believe that the English are a pragmatic, politically acquiescent and innately tolerant tribe. The English have become the dreary residents of middle England. Yet any sustained reading of British and Irish history, not least the civil wars of the 1640s, shows the English to be a passionate, revolutionary and frequently brutal people.

Jeremy Paxman's *The English, a Portrait of a People* has been one of the silent forgers of modern English patriotism. In an era wracked by national selfdoubt, Paxman sets out a well-crafted credo for Englishness. The book lovingly pokes fun at every cherished aspect of our "national character" - rural nostalgia, laughing at foreigners, obsessional wordplay - but reassuringly concludes that ultimately Englishness is a conservative state of mind. Yes, there might have been riots and rebellions, but at heart we are modest and pragmatic.

The government has fallen in behind this view. Michael Wills has defined the values that might be included in a national code for new immigrants as

tolerance and, in true Edwardian style, "a sense of the importance of fair play". Generously, Wills also attributes to us a sense of duty.

Wills leaves us 'with still the same cloying vision of Englishness which Stanley Baldwin, George Orwell and John Major revelled in. The land of anvils, cycling maids and long shadows, pigeon fanciers and red telephone boxes. Come what may, the gently resolute Englishman lives on.

But history relates that the English are not an especially tolerant, pragmatic or just people. They have a long history of political radicalism, militant religiosity and, sometimes, staggering brutality. Nowhere is this more evident than during the defining years of these islands' history - the civil wars of the 17th century.

In the 1640s the English went to war against themselves, the Scottish and then the Irish in a savage conflict, which killed more than a quarter of a million people - the greatest loss of life prior to the First World War. What sparked it were the supposedly un-English attributes of fervent religious belief and deeply held political principles. According to Paxman, "the English are not a churchy people'. They like their religion "understated and reasonably reliable". Not in the 17th century they didn't.

A vicious doctrinal tussle over the Church of England between Puritans and a high church faction set off the civil war. King Charles I's quasi-Catholic reforms led thousands to rebel. The fabled English pragmatism, the third way solution, was far from evident as Roundheads and Cavaliers thrashed out their religious differences in battlefields across the country.

The English tradition of tolerance was not much in evidence as Cromwell massacred his way through Catholic Ireland. In England, he presided over a soulless war state, abolishing parliament and introducing just the kind of military dictatorship.

On into the 18th century, the English spirit happily connived at the brutal suppression of Jacobites in Scotland and the enforcement of Anglican supremacy in England, to say nothing of its "outward looking" approach to the Atlantic slave trade.

Every nation has a dark past, and England's is certainly less dark than many. Yet the dearly held idea of English exceptionalism, our supposedly

unique history of tolerance and openness compared with the continent, no longer seems viable.

The English civil war or revolution has often been regarded as an aberration - a moment when the nation and then the king lost its head. Yet perhaps the passion, brutality, and intellectualism of the civil war years should more accurately be regarded as just as peculiarly English as tolerance and openness.

3. Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

Word	Meaning(s)	Examples of usage other than in the text other than in the text
------	------------	--

susceptible, resent, categorize, stereotype, pigeonhole, acquiescent
brutal, cloy, revel in, fervent, tussle, thrash out, aberration

4. Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

sustained	years
national	religiosity
pokes	reading
obsessional	radicalism
political	fun at smth
militant	wordplay
defining	self-doubt
savage	solution
doctrinal	conflict
fabled	tussle
third way	at suppression
thrashed out	his way
massacred	differences
connived	English pragmatism

◆ SPEAKING

How many times have you seen a blonde - haired person make a ridiculous statement and then afterwards you comment to your friend: "Oh, they're blonde. No wonder!". This is a classic example of a stereotype (All blondes are dumb). A

stereotype is defined as being the collection of beliefs held about the personal traits and behaviors of individuals belonging to a particular group.

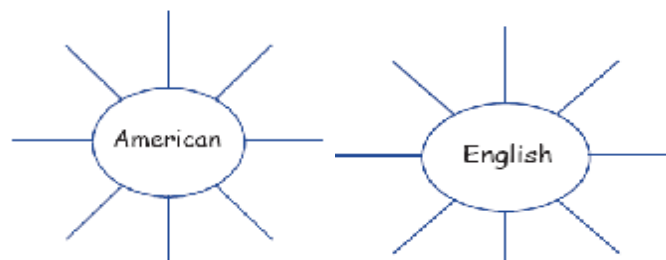
Stereotypes influence society more than is realized. Common stereotypes that are often made refer to gender, age, and ethnic background. How are these stereotypes formed in the first place? Is it the media and large corporations who are influencing our world?

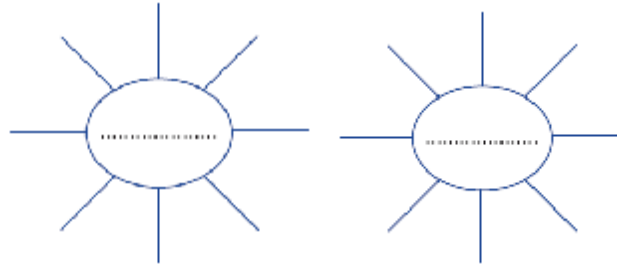
The relatively recent movement for nondiscriminatory language condemns stereotyping. **Stereotypes** are also referred to as "oversimplified and generalized labels applied to a person or group of people. They are discriminatory in that they take away a person's individuality. While all sections of society are susceptible to being stereotyped, it is the least powerful who are usually most adversely affected". What explains the fact that stereotypes die hard?

Consider the possibility of these:

- ü generalization is a natural process of reasoning;
- ü people are prone to create or associate themselves with groups with positive stereotyped image;
- ü stereotypes are used as forewarning or prior knowledge before people look into the subject matter;
- ü stereotypes are exploited to gain authority or improve status at the expense of others;
- ü stereotypes are basis for popular jokes;
- ü stereotypes change as the groups do.

At the same time, you come across innumerable stereotyped images and more often than not you tend to trust them. Do you remember any stereotyped descriptions of different nations? Fill in the stereotype spidergrams.





Read the jokes below and say if you are prepared to believe them, laugh at them or resent them. Explain your reasoning.

Heaven and Hell.

What's the difference between Heaven and Hell?

In Hell. ..

the British are the cooks

the French are the managers

the Italians are the engineers

the Germans are the politicians

the Swiss' are the lovers

In Heaven ...

the French are the cooks

the Germans are the engineers

the British are the politicians

the Swiss are the managers

the Italians are the lovers

Below are a few snippets from Chapter Two "Funny Foreigners" in Jeremy Paxman's book. Read the passage and then share an opinion how much they are convincing, farfetched or enlightening.

TEXT 2

The adage is that geography makes history. But if such a thing as a national psychology exists, it too may be made by geography. The first profound influence upon the English is the fact that they live on an island.

England remains the only European country in which apparently intelligent people can use expressions like "joining Europe was a mistake", or

"we should leave Europe", as if the place can be hitched to the back of the car like a holiday caravan. An analysis of the British market for the French Tourist Office in 1996 advises, in measured disdain, that "even though they have a well-developed sense of humour and can laugh at themselves, they remain conservative and chauvinistic. The British are profoundly independent and insular, constantly torn between America and Europe". They are right: one of the consequences of living on an island is that everywhere is overseas. And once they had committed themselves to the sea, the English were inclined to see the rest of Europe as nothing but trouble.

The Englishman sees himself as a captain on board a ship with a small group of people, the sea around and beneath him. He is almost alone; as captain he is in many ways isolated even from his crew... Seabound security gave the English an early self-confidence and their relative isolation promoted the growth of an idiosyncratic intellectual tradition. It produced some very odd geniuses, like Blake or Shakespeare. It probably has something to do with the fact that England has produced so many very good travel writers. And nautical gangsters - how else are we to think of a figure like Sir Francis Drake? Freedom from the fear of sudden invasion also promoted individual freedoms. We all need enemies, and the French were so wonderfully convenient - near to hand and yet apparently oblivious of the interests of anyone else. This is how we thought of our nearest continental neighbours. Obscene drawings were "French postcards".

Prostitutes were the "French Consular Guard". If a man used their services, he would "take French lessons". Well into the 1950s, English people were, still excusing their swearing by asking people to "pardon my French" and talking of unauthorized absences as "French leave". Once upon a time, when England was at war with Spain, syphilis was "the Spanish pox" and corruption was "Spanish practices". By the time the Dutch had become the main trading rivals, the English were inventing phrases like double Dutch for gibberish, or Dutch courage for the bravery of drunkenness. The pattern applies across Europe, but the Anglo-French rivalry is in a class of its own. Centuries of hostility cannot be overcome so soon.

Insularity gave the English a great self-confidence, but it did nothing for their sophistication. It is hard to escape the conclusion that, deep down, the

English care little for foreigners, but scoff and laugh at them. Visitors commented on the remarkable vanity of the English. In 1497, a Venetian noticed that "the English are great lovers of themselves, and of everything belonging to them; they think that there are no other men than themselves and no other world but England". The picture had hardly changed by the middle of the 20th century.

Ø Answer the questions:

1. What does geography make?
2. What do the English mean when they say "we should leave Europe"?
3. Do the English see the rest of Europe as their main trouble?
4. Do the English have a very well developed sense of humor?
5. What factor provided the English with security?
6. Does England have any enemies according to the article?
7. What geography formed idiomatic expressions connected have come into usage in the English language?
8. What do they suggest?
9. Is the situation any different nowadays?
10. How would you characterize the English?

Summarize the core ideas of the text and draw a "linguistic portrait" of a stereotypical Brit as you see it after you have read the text.

3. Revise your active vocabulary from Module Appearance (Course 1 – 2) and write a translation of the following text into English.

В английском характере воплотились англосаксонская практичность с кельтской мечтательностью, пиратская храбрость викингов с дисциплиной норманнов. Национальный характер живуч у всех народов, но ни к какому народу это не относится в больше степени, чем к англичанам. Первая и наиболее очевидная черта этой нации- стабильность и постоянство характера. Англичане меньше других подвержены влиянию времени, преходящим модам. Однако, при всей своей стабильности, характер этот составлен из весьма противоречивых, даже парадоксальных черт.

Любознательность англичан позволила им познакомиться с лучшим из того, чем обладают другие народы, и все таки они остались верны своим

традициям. Восхищаясь французской кухней, англичанин не станет повторять ее блюда у себя дома. Являя собой воплощение конформизма, англичане в то же время сохраняют индивидуальность.

Когда речь идет о «жесткой верхней губе» англичанина, за этим стоят два понятия – способность владеть собой (культ самоконтроля) и умение подобающим образом реагировать на жизненные ситуации (культ предписанного поведения). Однако ни то, ни другое не было свойственно «веселой Англии» вплоть до начала 19 века. Принципы джентльменского поведения были возведены в культ при королеве Виктории.

Современные англичане считают самообладание – главным достоинством современного характера. Девиз нации – «Умей держать себя в руках». Англичанина с детства обучают спокойно сносить холод и голод, преодолевать боль и страх, обуздывать привязанности и антипатии.

Англичанин обычно высок ростом, лицо его широкое, красноватое, с мягкими отвислыми щеками, большими рыжими бакенбардами и голубыми бесстрастными глазами. Женщины, как и мужчины, нередко тоже очень высокого роста. У тех и других длинная шея, глаза слегка на выкате и несколько выдающиеся вперед зубы. Часто встречаются лица без всякого выражения. Англичане отличаются умеренностью, о которой они не забывают как во время труда, так и в наслаждениях. В англичанине почти нет ничего показного. Он весь живет прежде всего и больше всего для себя. Его природе свойственны любовь к порядку, к комфорту, стремление к умственной деятельности. Он любит хороший **транспорт, свежий костюм, богатую библиотеку.**

4. Take another locality, region or country and ponder over the people's typical or national traits that might have evolved from their geographical circumstances. Voice your theories to the class, find support or accept criticism.

◆ READING AND SPEAKING



The Importance of Punctuation

An English teacher wrote these words on the whiteboard: **woman without her man is nothing.** The teacher then asked the students to punctuate the words correctly.

The men wrote:

"WOMAN, WITHOUT HER MAN, IS NOTHING."

The women wrote:

"WOMAN! WITHOUT HER, MAN IS NOTHING."



Gender is an important topic in today's society. Most people feel pressure to conform to certain gender stereotypes without really understanding what they are and even without being aware of their influence on our perceptions. Gender roles are the qualities and characteristics that are considered inherently feminine or masculine. So for example, according to gender stereotypes a woman's place is in the home while a man's place is to provide for the family. *Where can you find the proof for this? Do animated cartoons of Disney variety transmit any gender ideas to the viewers? Do you see any portrayal of culture an race in Disney cartoons? Read the text below and answer the questions:*

TEXT 3

Disney's Portrayal Of Culture And Race In Film

The Disney vision of fairy-tale love stories, benevolent nature, and classic American virtues such as hard work have remained unchanged since Walt Disney created Mickey Mouse.

In Disney films stock characters and predictable plots have led to criticism that Disney films contain racist elements. Disney faces a dilemma, the company must maintain traditional American values while realizing the changing times of today's society. Three movies will be examined in Disney's portrayal of culture and race. The movie Aladdin shows negative stereotypical imagery and lyrics in the movie. In the movie The Lion King, jive talking hyenas were characters that lived in a jungle equivalent of an inner-city ghetto. Finally, the film Pocahontas is Disney's answer to the previous criticisms on racial/cultural biases.

In the movie Aladdin, lyrics in the opening song “Arabian Nights” contained offensive speech. The lyrics were:

- 1.“Oh, I come from a land
- 2.From a faraway place
- 3.Where the caravan camels roam.
- 4.Where they cut off your ear
- 5.If they don’t like your face
- 6.It’s barbaric, but hey, it’s home.”

The American-Arab Anti-Discrimination Committee protested and after six months, Disney altered lines four and five to:

- 4.“Where it’s flat and immense
- 5.And the heat is intense”

However the sixth line remained as “It’s barbaric, but hey, it’s home.” Other stereotypical portrayals of Arabs in the film include Aladdin riding on a magic carpet, also the narrator of the story was depicted as a unsightly, filthy Arab.

Hyenas are savage animals of the African savannah. In The Lion King, the hyenas in the movie contained African-American and Hispanic characterizations. Using the voices of Whoopi Goldberg and Cheech Marin, these animals resided in a inner city ghetto equivalent of the jungle. Their behavior and environment reinforced stereotypes of these two races.



With racial/cultural criticism in Disney's movies of Aladdin, and The Lion King, the corporation set the goal of producing a movie that would be accepted by all cultures. The selected story line was Pocahontas, a love story between an English captain and a young Native American woman. To assure an unbiased fair cultural portrayal of Native Americans, Disney sought counsel from actual decedents of Powhatan indians as well as incorporating resources from academics, historians, and the leaders of American Indian organizations. To recreate the atmosphere behind the Pocahontas story writers, directors, animators, and composers made multiple visits to Jamestown, Virginia, the site of the original Jamestown colony. Director Eric Goldberg, who co-directed the movie said this about the difficulty in creating a culturally sensitive film, "When you bring visual details to a film, you're also bringing a sense of the culture, you can't disengage the two. . .

Hopefully, as we continue to use ethnic casts and get advisers in the process, Disney will become more successful at it." Despite these efforts, there have been continuing criticisms regarding the actual extent to which Disney consulted the Powhatans (for example, by representatives of the Powhatan Nation) as well criticisms regarding the historical distortions contained in the film.

??? All of these ideas are speculative and open for discussion. These ideas come from sources who disagree with Disney and are protesting against them.

We all have grown up on Disney movies. Do you think that they have a detrimental effect on your personally or on your view of gender roles? Why?

Imagine, a little boy is very active. He is having a good time playing with a ball and a dog. A little girl is standing and looking at him. In the background, more boys are playing football. Many books for children show models of boys who are active, and girls who are passive. Children learn from these models about the roles of men and women in society. Children's books also show mothers cleaning the house, looking after the babies, and cooking, while the fathers go out to work. **Are these ideas justified by modern society? Can you think of more examples of gender stereotypes in our society?**

◆ **READING AND DISCUSSING:**

Below is a newspaper article from the Guardian. The author muses over what we know and what we want to have in man. Study the language of the article for further exercises and discussions of masculinity.

TEXT 4

The elusive Mr Right

Dave Hil

l Guardian, November 17, 2001

A while ago, a researcher working for an advertising agency came to visit me. His client had a problem, summarised in a simple diagram. A square of paper was divided into quadrants. In the first was written "Traditional Man", for which you read *masterful silent strong*. The second box said "New Man". You know him: *sensitive, nurturing, caring*. A third box was marked "New Lad": *the lark-about,*

the iconoclast the rogue. Three familiar archetypes, each a distinguished servant of British advertising industry who, when skilfully associated with the things men tend to buy, has helped to push those products into your homes.

But now there is a problem. As the researcher explained, it is that all these shorthand male identities have become such clichés, such caricatures, such jokes that they have only brought the companies debts. And you can see what he means. You are only amused now by one memorable advert with Traditional Man, the cold-eyed, rock-jawed tamer of nail-painted women who praise Denim aftershave, "*for men who don't have to try too hard*". At the same time 1980s New Men have become ridiculed as wimps. And even the relaxed, lager-swilling scallywags who represented New Lad are looking tired, as if suspecting that for "lad" the world now just reads "loser" or even "lout".

This brings us on to quadrant number four. On the researcher's diagram, this was assigned to a character called "Ideal Man" and to him was attached an urgent question mark. Who exactly is he, the researcher enquired? What are his passions, his perspective on the world? What qualities does he possess that other guys relate to, even aspire to? Where is Ideal Man to be found?

Good question, and one being asked not only by confused creatives in Soho advertising agencies. The difficulty with defining a plausible male ideal is a revealing symptom of much deeper difficulties that western societies have lately been having with men, masculinity and what we think they ought to mean. The search of Ideal Man is continuing against the backdrop of the great debate about the moral, mental and physical condition of men and boys. It is a debate with a long history - as long, perhaps, as the history of the species - but the most recent male incarnations came in the wake of two great post-war shifts in the way we live today: the ongoing emancipation of women, and the related restructuring of the world of work. The implications of these changes for both sexes and their children preoccupy many people now and, as always when gender relations slip into instability, anxiety is everywhere. Acres and hours of media space are devoted to the pressures and dilemmas of being a modern woman, especially the sort of middle-class, having-it-all professional woman.

And, more recently, similar media interest was directed at men. But that is where perceptions of the destinies of the sexes start to differ. How far it is true

that "the future is female" may be questionable indeed, but for some women, at least, it clearly looks that way. For men, though, the great tomorrow is more usually perceived as far less rosy, its shape and possibilities less clear. The notion that men's roles have changed in some fundamental way has become almost universal, but in the place of optimism has come talk of crisis, and of fear. What sort of human do we want a man to be? What sort of human is he capable of being? And if, in some way, men can no longer be men the way men used to be, how dire might the consequences be?

In part, the standard male role models in ads have declined. This goes for female consumers as well as male. However, the top upbeat models of womanhood remain decisively more credible than any parallel celebration of manhood. Presumably that's why that sturdy-but-sweet Scottish lassie in a workout kit went to explain that her deodorant is "strong, like a woman". Presumably, too, that is why it is so hard not to scoff at that Mr. Perfect who leads campaigns for Gillette.

This is not to say that young, mainstream male consumers cannot be reached through the same interests and attitudes as before: football, fast cars, acting like idiots with their mates and all the rest of it. But you can no longer approach them by means of some credible male figure representing everything those young men would dearly love to be. He just wouldn't be taken seriously. You can still appeal to blokes, but not by giving them a paradigm for blokeness. Trying to find an Ideal Man these days is like searching for fool's gold.

The extent to which advertising reflects the spirit of the times is often overstated: in truth, it reflects reality only at the points where it concerns shopping. But in our case, what goes for advertising really seems to go for wider society as well. Can it be merely a coincidence that some of the recent ads focus on gender disorder where a Man's World is no longer the way it was, a world in which the rules of gender relations are bent and broken as often as they are observed: pretty women might turn out to be lesbians or transvestite construction workers, men fuss over other men like old mother hens and podgy characters mess in the kitchen wearing the little lady's apron.

The Ideal Man is not only conspicuous by his absence from adverts - at times, the whole of popular culture seems to have given up on him. In recent

situation comedies, for example, we've found most of the women to be witty, wise or at least interestingly imperfect, while all the men have been: dim and useless; mad and useless; vain, snobbish and useless; lost, drunk and useless; useless except for One Thing; emotionally useless; vacant or all at sea and useless; gormless, slothful, delinquent, quiescent, inert, catatonic, credulous and useless. Of course, the uselessness of men, especially without wily wives to keep them in line, has its history: The comedy "Men Behaving Badly" seems to have made explicit a truth, that the comedy of gender relations simply cannot accommodate the notion of a man who is not a five-star fool.

We find other variations on the same themes of haplessness, hopelessness and caricature. Sly Stallone and Arnie Schwarzenegger came to fame as iron-bodied action heroes, but even their admirers have long since perceived them as camp jokes. Some of the biggest boys act like cranks. Some parade the spectacle of not giving a damn, but behind the posturing all that remains is a braggart and a boor. What explains the popularity of icons and archetypes who symbolize a manhood that is ridiculous, reactionary or depressing? Why are more preferable types of maleness described as fake, unachievable or both? For the "sex war" school of feminism the answer is easy: art is reflecting life in that all-men-are-bastards truth. For the "men's rights" lobby and other red-misted nostalgists, it's simply that those nasty "femi-nazis" have convinced a credulous world that even good guys are bad to the bone. But even if the story were so straightforward, it would not explain why men as well as women consume and so often enjoy these unflattering cultural constructions, why men take part in sustaining the perception that they have become the dead loss sex.

1. Explain the meanings and give examples of usage of the following words from the text above. Use the chart below.

Word	Meaning(s)	Examples of usage other than in the text
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Wimp, lout, lark-about, rogue, archetype, caricature, scallywag, plausible, incarnation, upbeat, sturdy, lassie, mainstream, paradigm, slothful, inert, credulous, wily, sly, boor, icon

2. The text contains a number of compound adjectives. Explain the meaning of:

cold-eyed, rock-jawed, lager-swigging, middle-class, having-it-all, well-intentioned, mainstream, five-star, iron-bodied, red-misted, straightforward.

3. Match the words in the left and right columns to restore the collocations from the text. Give the context where they are used.

e. g. "shorthand male identities" – The researcher explained that all those shorthand male identities have become clichés, caricatures and jokes.

gender	jokes
keep them	disorder
made	fool
accommodate	the notion
five-star	of icons
popularity	explicit
camp	in line
shorthand	into instability
perspective	rosy
come in	professional women
slip	the wake of
acres	of media space
having-it-all	this backdrop
far less	male identities
against	on the world

4. Now let's clarify some points regarding the text above.

1. How did the researcher explain his problem?
2. Why did the use of those male archetypes in advertising not necessarily bring companies profits?
3. How is the New Lad perceived nowadays?
4. What was it that the researcher wanted to know about Ideal Man?
5. What is the situation with "men, masculinity and what we think they ought to mean" nowadays?
6. What were the two shifts in the social order that produced the two latest varieties of male image?
7. How did the mentioned changes affect gender relations?

8. What kind of situation have modern women found themselves in?
9. What perspectives for future gender order are there for men and women?
10. How are young men reached by advertising nowadays?
11. How do you understand the sentence "Trying to find an Ideal Man these days is like searching for fool's gold"?
12. Does advertising catch the mood of the times and reflect life?
13. Why is it claimed that the whole of popular culture seems to have given up on Ideal Man?
14. What are Sylvester Stallone and Arnold Schwarzenegger criticized for?
15. How are more balanced types of men being described?
16. What is the last question asked in the text?

5. Above is some scorching criticism of present standards of masculinity. Answer the questions below to find out if things are universally so bad?

- A. What male archetypes do national TV and advertising propose?
- B. The author of the text refers to a number of male TV and advertising incarnations in rather abusive terms (wimps, scallywags, losers, louts, etc.). Do you find similar portrayals on our television?
- C. Are there examples of "men fussing over other men like old mother hens and podgy characters in the kitchen wearing the little lady's apron"?
- D. What is the position with "men, masculinity and what we think they ought to mean" in our country?
- E. To what extent is our television male chauvinistic or militant feministic?

6. Consolidate the class discussion in a written review of Ukrainian commercial advertising and TV programmes in the part of prevailing male role models and their impact on gender self-awareness and relations.

7. Reversely, is there a credible female Ideal that young girls and women aspire to, giving them a paradigm for femininity? Again, is trying to find an Ideal Woman on the TV screen these days equally like searching for fool's gold?

◆ IDIOMATIC TREASURY

Reacting to events

1. a. Read the following texts, noting the rather strong idiomatic language we can use to describe our reactions to slightly unusual events. Six sentences have been removed from the texts. Choose from the list A-F the sentence which best fits gap 1- 6 in the texts. Which words helped you with the answer?

- A. My heart missed a beat or two
- B. Even Uncle Mac couldn't help laughing.
- C. I was pretty startled myself
- D. I've never seen her so livid
- E. I was going to burst into tears
- F. I was blushing, and the other chap was as red as a beetroot.

b. While reading match one of these headings with each of the six paragraphs:

- § Emotional
- § Angry
- § Amused
- § Surprised
- § Scared
- § Embarrassed

c. Some moments from a family scrap-book, when they all are...

1. _____

We all got the shock of our lives last Christmas. We were sitting round the fire, forcing third helpings of Christmas cake into our mouths, when the doorbell rang. It made everybody jump, Auntie Jane nearly jumped out of her skin 1..., I must admit. Anyway, there at the door - believe it or not - was Uncle Mac, with an armful of presents. (It was the first time in living memory that he had ever given anything to anybody.) Everyone caught their breath when they saw him. No-one could really believe their eyes. Poor Aunt Flossie actually fainted, and Uncle Bill kept blinking, as if he had seen a ghost. And Granny, who had been talking non-stop since breakfast, was absolutely speechless. I thought her eyes were going to pop out of her head. I reckon you could have knocked all of us over with a feather.

2. _____

... I looked across and saw that tears were already trickling down Mum's cheeks. I must confess a lump had come to my throat, and I was having to swallow hard. When the priest started speaking, Julia burst out crying, and that was the signal for Mum to break down; she was completely overcome. By this time tears were rolling down several faces - including Dad's - and I had a horrible feeling that ... 2 The priest's few words were very touching; I think he was almost 'moved to tears himself, I'm not surprised. They made such a lovely couple and Maggie looked great in white.

3. _____

I think it was Dad's side of the family that started it, when Uncle Mac started calling Uncle Bill names. Auntie Jane took offence immediately and then Granny joined in. She made Aunt Flossie lose her temper and soon after that Dad blew his top. That led to Mum going berserk - ... 3 It wasn't long before Maggie, for some reason, started insulting Uncle Tom and then it was his turn to see red; he really went mad - "furious" isn't the word for it. It was about then that Grandad, who had obviously been seething for some time, hit the roof. Things quietened down bit after that and Granny dealt the next hand of cards.

4. _____

Well, naturally most of us were scared stiff. Only Maggie kept cool throughout. Mum went as white as a sheet and even Dad panicked a bit. Auntie Jane's hair stood on end and Uncle Bill ran a mile. I must confess that 4... . I mean, it's not every day that a tax inspector comes to your front door, is it? All the time he was with us Uncle Mac was twitching as if he had an army of ants inside his shirt collar. Whenever the phrase "failure to declare earned income" came up, Auntie Flossie winced and Mac's hand started shaking so much he couldn't light his pipe. It was obvious that Granny was trembling too when she tried to pick her cup of tea up - three times. Everyone shuddered visibly when the man said he would be back - everyone except Maggie, that is. She didn't flinch once, didn't turn a hair. She's either a very good actress or extremely honest.

5. _____

I could see that Julia was dying of embarrassment - not surprisingly, in the circumstances. I bet the incident is still on her conscience. Anyway, I could

feel that 5 Julia had a terribly guilty look in her eye, or rather, she had guilt written all over her face. She started stammering something about feeling tired and having come up for a rest. I didn't know where to put myself. I can tell you. I've never felt so small in all my life, about two foot tall, that's how I felt. I stood there for a few seconds hoping a hole would open up in the floor and swallow me. In the end I just gulped and backed out of the room.

6. _____

... Well, everyone burst out laughing, of course. Uncle Bill laughed his head off, and Auntie Jane nearly died laughing. And you should have seen Granny: she was in hysterics 6 ... when he realized what the cause of their laughing was. The vicar was the only one who didn't see the funny side of things; completely straight-faced, stony-faced he was. Granny was still hysterical long after Uncle Mac had turned round, chuckling to himself, and put the matter straight.

Post-reading

I. Choose the correct word to complete each sentence.

1. I couldn't ... my ears when they told me.
A hear B believe C feel D accept
2. The Prime Minister was ... with rage.
A wordless B silent C shivering D speechless
3. Poor girl, there were ... running down her face.
A tears B lumps C shudders D cuts
4. I can tell you, my heart nearly skipped a
A beat B moment C break D turn
5. I must admit, I nearly ... my sides laughing.
A cut B broke C split D swallowed
6. Everyone ... out laughing.
A broke B burst C jumped D popped
7. They had joy ... all over their faces.
A placed B arranged C poured D written
8. My ... stood on end when I saw him.
A hair B head C heart D eyes

2. Find the synonymic pairs. Act out exchanges as in the examples.

To go berserk, to twitch, to keep cool, to blush, to become livid, to shudder, not turn a hair, to be startled, to break down, to get a shock, to burst into tears, to be as red as a beetroot, to chuckle, to run a mile.

e.g. A: She didn't turn a hair, when she heard the news . B: Yes, she kept cool throughout.

3. What feelings do you express when you:

- § Clench your fists
- § Frown
- § Drum your fingers
- § Lick your lips
- § Raise your eyebrows
- § Wrinkle your nose

5. Can you tell when your friend, family member or a coworker becomes angry/amused/giddy/sad? How well can you decipher these feelings? Do you tend to express feelings?

6. Think of some memorable, embarrassing, frightening or hilarious experience you have had. Tell your group mates about it. Express your feelings using the idiomatic expressions from ex. 1.

◆ **LANGUAGE IN USE**

1. Complete these fancy names to form adjectives that describe the people.

1. My name is Mr F[]k. I do not like your make-up.
2. Mrs Tr[]ul never tells any lies.
3. Mrs E[]c works 14 hours a day, plays tennis and goes jogging.
4. Mrs Ext[] will dance the can-can on the table .
5. Mrs Do[]t likes to exercise control
6. Mrs Co[]ve hates losing in tennis and at work.
7. Mr Self-c[]nt knows he is good.
8. Mr Out[] likes meeting people at parties.

9. Mr Eg[]c thinks he is the very centre of the universe.
10. Mr Easy-[] will forget about the money he owes you.
11. Mr De[]g wants the others to do their best without compromise.
12. Mr Det[]ed never gives up without a fight.
13. Mr Ar[]t is superior to everyone.
14. Mr and Mrs P[] think they are good and find pleasure in themselves.
15. Mr and Mrs Lig[]d never frowns.
16. Miss V[] spends the whole day in front of the mirror.
17. Miss S[]-willed knows what she wants and usually gets it.
18. Miss Se[]h won't share her money with anyone.
19. Miss Ca[]ee has got no problems.
20. Miss Am[]s wants to be good, better, the best.

2. Choose the most suitable variant to fill in the blanks.

adventurous aggressive brave calm considerate
 dedicated generous gentle lively logical loyal
 malicious passionate practical rational realistic
 ruthless spiteful unscrupulous violent

1. Mr _____ would accomodate easily to living on a desert island.
2. It is hard to upset Mr _____.
3. Mrs _____ sees things as they really are.
4. Mrs _____ is guided by her intellect and not by her emotions.
5. Mr _____ will never say that $2+2 = 5$.
6. Get out of the way of Mr _____ when he loses his temper.
7. Mrs _____ loves to see your blood on her hand.
8. Miss _____ can't stand anything in her way.
9. Mr _____ is oblivious to what is honorable.
10. Mrs _____ seems to enjoy causing and wishing you evil.
11. Mr and Mrs _____ believe in the eye for an eye principle.

12. Mrs _____ will always express her emotions.
13. Miss _____ is not afraid to go bungee-jumping.
14. Mr and Mrs _____ like to go to wild and unexplored places.
15. Mr _____ is full of life and energy.
16. Mrs _____ puts her heart into things she takes up doing.
17. Mr and Mrs _____ will never leave each other in crisis.
18. Mr _____ will help the blind accross the street.
19. Mrs _____ would not hurt a fly.
20. Mr _____ is like Santa Claus.

3. Study the following table and clarify the differences.

FEELINGS AND EMOTIONS

I feel, I am...			This is, It is...		
embarrassed		shocked	embarrassing		
humiliated	confused	convinced	humiliating	confusing	astounding
interested	perplexed	unconvinced	interesting	perplexing	shocking
fascinated	frustrated	satisfied	fascinating	frustrating	convincing
bored	discouraged	disappointed	boring	discouraging	unconvincing
bored to death	encouraged	sad	deadly	encouraging	satisfying
tired	inspired	depressed	boring	inspiring	disappointing
tired	disgusted	devastated	tiring	disgusting	sad
exhausted	repulsed	excited	exhausting	repulsive	depressing
afraid	horrified	delighted	fearsome	horrifying	devastating
scared	amused	thrilled	scary	amusing,	exciting
frightened	in hysterics	worried	frightening	hysterical	delightful
terrified	entertained	troubled	terrifying	hilarious	thrilling
annoyed	surprised	nervous,	annoying	entertaining	worrisome
upset	amazed	nerve-	upsetting	surprising	troubling
angry	astonished	racking	maddening	amazing	unnerving
mad	astounded	anxious	infuriating	astonishing	
furious					

4. Express your possible feelings and emotions when the following situation below happened to you. What would you do then?

- § I spilled water on my pants.
- § This TV show isn't saying anything informative or new.
- § He's been talking about statistical formulas for hours!!
- § I've been running for three miles!
- § This unfriendly dog has big teeth!

- § The hurricane is going to hit our city!
- § This fly keeps buzzing around my head.
- § My daughter didn't clean her room!
- § The dog did its mess on the carpet!
- § I don't know why my husband/wife is mad at me.
- § I can't pass the test after trying six times!
- § The teacher said that my English was getting better.
- § He's picking his nose in public!
- § Women were tortured, raped and killed during the war!
- § This show made me laugh until my sides hurt!
- § She won \$25 million in the lottery!!
- § I'm going to ride the Coney Island roller coaster today!

5. Translate into English using the active vocabulary words and phrases:

1. Марту відрізняла бездоганна ввічливість, життєрадісність та емоційність. Вона була сильною особистістю, вольовою та рішучою.

2. Невже ти вважаєш, що бути таким безтурботним добре? Цього не може бути! Тобі варто бути старанним і наполегливим, а то люди будуть вважати тебе ненадійним.

3. Ніхто і подумати не міг, що ця елегантна та витончена жінка, на яку завжди були спрямовані захоплені погляди чоловіків, в дитинстві була сором'язливою і замкненою.

4. Карл обожнював свою матір. Вона була великодушна, миролюбна і романтична жінка у відносинах із близькими, але при цьому авторитарна і честолюбна з підлеглими по роботі.

5. Зустріч з нею після багатьох років стала потрясінням усього його життя. Він був дуже здивований і не знав, вірити своїм очам, чи ні. Ця зустріч була настільки зворушливою, що у нього перехопило подих і ком став у горлі.

6. Вона втратила самовладання і вибухнула сльозами. Вона тремтіла, наче лист на осінньому повітрі, і він став блідий, як полотно. Він усе ще кохав її, а вона – його, і радість від зустрічі та кохання наповнила їх серця.

7. Ось моя думка: Ви дуже експресивні і реагуєте на все занадто різко. Запальні, але швидко заспокоюєтеся, Ви маєте гнучку психіку і мінливий настрій.

8. Вас часто можна побачити похмурим, але все ж таки Ви чуйні і ніжні. Любов для Вас – це, перш за все, співчуття.

9. Ви дуже наполегливі у досягненні

бажаного, вам властиві стійкі погляди, що спираються на здоровий глузд.
10. Він не з тих, хто стане заливатися сльозами, якщо в нього щось не виходить, і коли він в поганому настрої, то випускає пару на інших, у такий спосіб рятуючи себе від гніву.

◆ **ROLE-PLAY**

Imagine you are currently out of work and spend you free time searching for a vacancy. Once you come across the following advert in a magazine:

Chef Wanted

Are you an experienced Chef in Ukrainian Cuisine?

Are you a hard-working, ambitious person, ready to be a Head Chef in a famous Ukrainian restaurant?

If you answered yes to these questions, then you are in luck.

Duck Pig Ukraine is seeking an experienced Chef to fill their position of Head Chef.

All applicants must speak fluent English and Ukrainian and must have the right to work in Australia.

Please call 02 2803 7653 to arrange an interview.

You are excited since you know this might have been the right position for you so you don't hesitate long and are about to undergo an interview with the employer. Choose a role for yourself of either the employer or the job seeker and:

A) Employers: Get together and brainstorm questions to ask for the interview, using questions as a kind of springboard.

B) Job Seekers: Go over their character and find their strengths and weaknesses for the job.

Employer Card

You are the owner of a Ukrainian Restaurant in Sydney. You need to employ an experienced Ukrainian Head Chef to work in your kitchen.

The prerequisites for this position are:

- 1) Must have at least 2 years' experience as a chef because the person will be in charge of the kitchen.
- 2) Must speak fluent English and Ukrainian.
- 3) Must have recognized training in preparing Ukrainian food from a reputable cooking academy.
- 4) Must be looking for a long-term position.
- 5) Must be able to work in Australia.

Desirable qualities (preferred but not essential) are:

- 1) Should possess leadership qualities in character, experience in a leadership role desirable.
- 2) Should have experience working in a Ukrainian restaurant.
- 3) Should be organised, efficient, punctual and hard-working.
- 4) Should be able to build good relationships with co-workers.
- 5) add more

Jobseeker 1 (Male)

Your name is Sergej and you are an experienced Ukrainian chef. You are 55 years old. You have been living in Sydney since you were ten and learnt to cook Ukrainian food from your mother and then from the Sydney school of Ukrainian Cuisine. You used to own your own Ukrainian restaurant in Sydney's south side but you sold it, because you are getting older. You are hoping to retire in ten years. You speak English better than Ukrainian but still speak Ukrainian well. You are an Australian citizen.

Jobseeker 2 (Female)

Your name is Svetlana and you are 30. You are Ukrainian and are in Australia on a 2 year work visa. You are from Kiev and worked in a Ukrainian restaurant in Kiev for ten years before you came over to Australia. You studied Ukrainian Cuisine at the Kiev Centre for Culinary Arts. In the Ukrainian restaurant, your job was Second Chef and you left the job because you want to be a Head Chef. You are hoping to get a job in Australia so you can extend your visa and move to Sydney permanently.

Jobseeker 3 (Male)

Your name is Peter McDonald and you are 35. You are a Canadian who has been fascinated with Ukrainian food since teaching English in Ukraine. You learnt to cook Ukrainian food formally at the Toronto College of Cuisine and have worked in a Ukrainian restaurant in Toronto for 5 years. For 2 of the 5 years you were the Head Chef there. You left the job however, because you had an argument with the restaurant owner over the menu. You decided to move to Australia because it is warmer and you want to work here for at least a year. You're not sure if you are going to move permanently yet. You speak English as a first language and studied Ukrainian in Kiev for two years.

Jobseeker 4 (Female)

Your name is Tina Kim and you are a college graduate from Ukrainian Cuisine College of Melbourne. You are 24. You are ambitious and want to work as a Head Chef in a Ukrainian restaurant but don't have experience. You worked at the Melbourne Casino whilst at College as a kitchen hand for two years. You are an Australian citizen but you were born in Ukraine. You have moved to Sydney from Melbourne with your boyfriend for his job. You speak fluent Ukrainian and English. Your boss at the Casino praised your hard-work and dedication.

Jobseeker 5 (Male)

Your name is Igor and you are Ukrainian. You are 37 years old and have married an Australian woman. You have moved to Australia permanently. In Ukraine, you worked at a restaurant called 'The Outback' which is how you met your wife. You worked as a head chef there for ten years and had good relationships with all of your co-workers. You speak fluent Ukrainian but your English is still not very good. You are taking English as a Second Language classes at Sydney University and your wife helps you to study English. You studied Ukrainian food at Food College and worked for two years in a Ukrainian restaurant before getting the job as the Head Chef at 'The Outback'

Jobseeker 6 (Female)

Your name is Anna King. You are an Australian from Brisbane. You are 31 years old. You've loved Ukrainian food ever since you tried it at age ten and studied at the Sydney Academy for Chefs when you were 22. You hope to open

your own Ukrainian restaurant one day but are still saving up the money. You worked as a Second Chef in a Ukrainian restaurant for 5 years and then as a Head Chef in the same restaurant for 4 years. You left your job though when your husband and you decided to move to Sydney to buy a house together. You are now looking for a job to save money to buy your own Ukrainian restaurant. You speak English well but Ukrainian not so well. Still, you know all of the Ukrainian food words perfectly and picked up a fair bit of Ukrainian whilst studying in Sydney. You are willing to study Ukrainian as a Second Language at Sydney University.

Jobseeker 7

Concoct a story of a possible jobseeker or nominate yourself J

The employers need to find the most suitable candidate for the position. Both employers and job-seekers are allowed to ask questions and add information.

◆ **WRITING:**

§ “The Personality I Respect and Admire” (both character & appearance are of major importance here)

◆ **RESEARCH (INDIVIDUAL WORK)**

Introduce a report on one of the topics suggested:

- § Ukrainian/Russian vs. British (German/American) National Character.
- § Narrate a melodramatic story with the characters suggested.
- § Do some research into the portrait of a nation, ethnic group or local community that you know of. Work out a TV program, highlighting the key traits that form a stereotyped image of the said population.

Навчальне видання

Укладачі: **Берестовська Єлизавета Миколаївна**

Бондаренко Оксана Володимирівна

Дзюба Лілія Юріївна

Швець Віталія Володимирівна

У світі англійської мови

(англійською мовою)

Навчальний посібник для студентів 3-го курсу
факультетів іноземних мов університетів та інститутів

Суми: Вид-во СумДПУ, 2009 р.

Свідоцтво ДК № 231 від 02.11.2000 р.

Відповідальний за випуск ***А.А. Сбруєва***

Комп'ютерний набір ***Є.М. Берестовська, О.В. Бондаренко, В.В. Швець***

Комп'ютерна верстка ***І.Є. Трифонова***

Здано в набір 26.11.09. Підписано до друку 25.12.09.

Формат 60x84x16. Гарн. Times. Друк. ризогр. Папір офсет.

Умовн. друк. арк. 9,1. Обл.-вид. арк. 10,2. Тираж 100. Вид. № 88.

Видавництво СумДПУ ім. А.С. Макаренка

40002, м. Суми, вул. Роменська, 87

Виготовлено у видавництві

СумДПУ ім. А.С. Макаренка

