Владимирский государственный университет

О. А. СЕЛИВЕРСТОВА

ПРАКТИЧЕСКИЙ КУРС ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА

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Включает тематические модули «Книги и литература», «Театр», «Кино», «Музыка», «Живопись» и «Архитектура». В каждом модуле представлены задания на развитие всех видов речи: чтения, аудирования, письма, говорения, а также аналитического чтения художественных текстов. Предлагаются как практические задания для работы в аудитории, так и материал для самостоятельной подготовки.

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FOREWORD

Welcome to the exciting word of art and the English language! This course book seeks to introduce you to the realms of literature, theatre and drama, film-making and cinematography, music, painting and architecture. It was inspired by the diverse learning materials available today to get a better idea of the nature and the role of different kinds of art in our life.

The author's original intent was to bring together various types of resources including texts for home-reading and stylistic analysis, vocabulary lists, videos, audio recordings, texts for discussions and written assignments. Embedded hyperlinks allow going beyond the limits of the book and gaining interesting experience exploring other resources.

Texts and assignments included into listening, writing, reading and speaking practice sections are based on sample materials of international English language proficiency tests (CAE, IELTS). The exercises provided in the book by no means limit your choice tasks. Thus, texts designed to assess reading and understanding can also be a wonderful source of information for discussions, speaking and vocabulary practice. Likewise, videos can offer topics for written assignments.

When you have accomplished the course, we expect you to develop not only English language skills but also a new, much wider view of art, as well as knowledge and appreciation of art in general.

UNIT 1

BOOKS AND LITERATURE

Home Reading

1. ***The text you are going to read is an extract from a short story by L. P. Hartley "From: W.S.".***

a. Find information about the author and his style.
b. Look at the title and guess what the story is going to be about.
c. Read the text and translate the text of all postcards.
d. Imagine and act out a conversation between Walter Streeter and his friend or between Walter Streeter and police officers/

From: W.S.

By L. P. Hartley

The First postcard came from Forfar. "I thought you might like a picture of Forfar," it said. "You have always been so interested in Scotland, and that is one reason why I am interested in you. I have enjoyed all your books, but do you really get to grips with people? I doubt it. Try to think of this as a handshake from your devoted admirer, W.S."

Like other novelists, Walter Streeter was used to getting communications from strangers. Usually they were friendly but sometimes they were critical. In either case he always answered them, for he was conscientious. But answering them took up the time and energy he needed for his writing, so that he was rather relieved that W.S. had given no address. The photograph of Forfar was uninteresting and he tore it up. His anonymous correspondent's criticism, however, lingered in his mind. Did he really fail to come to grips with his characters? Perhaps he did. He was aware that in most cases they were either projections of his own personality or, in different forms, the antithesis of it. The Me and the Not Me. Perhaps W.S. had spotted his. Not for the first time Walter made a vow to be more objective.

About ten days later arrived another postcard, this time from Berwick-on-Tweed. "What do you think of Berwick-on-Tweed?" it said. "Like you, it's on the Border. I hope this doesn't sound rude. I don't mean that you are a borderline case! You know how much I admire your stories. Some people

call them otherworldly. I think you should plump for one world or the other. Another firm handshake from W.S."

Walter Streeter pondered over this and began to wonder about the sender. Was his correspondent a man or a woman? It looked like a man's handwriting – commercial, unselfconscious – and the criticism was like a man's. On the other hand, it was like a woman to probe – to want to make him feel at the same time flattered and unsure of himself. He felt the faint stirrings of curiosity but soon dismissed them: he was not a man to experiment with acquaintances. Still it was odd to think of this unknown person speculating about him, sizing him up. Other-worldly, indeed!1 He re-read the last two chapters he had written. Perhaps they didn't have their feet firm on the ground. Perhaps he was too ready to escape, as other novelists were nowadays, into an ambiguous world, a world where the conscious mind did not have things too much its own way. But did that matter? He threw the picture of Berwick-on-Tweed into his November fire and tried to write; but the words came haltingly, as though contending with an extra-strong barrier of self-criticism. And as the days passed, he became uncomfortably aware of self-division, as though someone had taken hold of his personality and was pulling it apart. His work was no longer homogeneous, there were two strains in it, unreconciled and opposing, and it went much slower as he tried to resolve the discord. Never mind, he thought: perhaps I was getting into a groove. These difficulties may be growing pains, I may have tapped a new source of supply. If only I could correlate the two and make their conflict fruitful, as many artists have!

The third postcard showed a picture of York Minster. "I know you are interested in cathedrals," it said. "I'm sure this isn't a sign of megalomania in your case, but smaller churches are sometimes more rewarding. I'm seeing a good many churches on my way south. Are you busy writing or are you looking round for ideas? Another hearty handshake from your friend W. S."

It was true that Walter Streeter was interested in cathedrals. Lincoln Cathedral had been the subject of one of his youthful fantasies and he had written about it in a travel book. And it was also true that he admired mere size and was inclined to under-value parish churches. But how could W.S. have known that? And was it really a sign of megalomania? And who was W.S. anyhow?

For the first time it struck him that the initials were his own. No, not for the first time. He had noticed it before, but they were such commonplace initials; they were Gilbert's they were Maugham's, they were Shakespeare's — a common possession. Anyone might have them. Yet now it seemed to him an odd coincidence and the idea came into his mind — suppose I have been writing postcards to myself? People did such things, especially people with split personalities. Not that he was one, of course. And yet there were these unexplained developments — the cleavage in his writing, which had now extended from his thought to his style, making one paragraph languorous with semicolons and subordinate clauses, and another sharp and incisive with main verbs and full stops.

He looked at the handwriting again. It had seemed the perfection of ordinariness — anybody's hand — so ordinary as perhaps to be disguised. Now he fancied he saw in it resemblances to his own. He was just going to pitch the postcard in the fire when suddenly he decided not to. I'll show it to somebody, he thought.

His friend said, "My dear fellow, it's all quite plain. The woman's a lunatic. I'm sure it's a woman. She has probably fallen in love with you and wants to make you interested in her. I should pay no attention whatsoever. People whose names are mentioned in the papers are always getting letters from lunatics. If they worry you, destroy them without reading them. That sort of person is often a little psychic,4 and if she senses that she's getting a rise out of you she'll go on."

For a moment Walter Streeter felt reassured. A woman, a little mouse-like creature, who had somehow taken a fancy to him! What was there to feel uneasy about in that? It was really rather sweet and touching, and he began to think of her and wonder what she looked like. What did it matter if she was a little mad? Then his subconscious mind, searching for something to torment him with, and assuming the authority of logic, said: Supposing those postcards are a lunatic's, and you are writing them to yourself, doesn't it follow that you must be a lunatic too?

He tried to put the thought away from him; he tried to destroy the postcard as he had the others. But something in him wanted to preserve it. It had become a piece of him, he felt. Yielding to an irresistible compulsion, which

he dreaded, he found himself putting it behind the clock on the chimney-piece. He couldn't see it but he knew that it was there.

He now had to admit to himself that the postcard business had become a leading factor in his life. It had created a new area of thoughts and feelings and they were most unhelpful. His being was strung up in expectation of the next postcard.

Yet when it came it took him, as the others had, completely by surprise. He could not bring himself to look at the picture. "I hope you are well and would like a postcard from Coventry," he read. "Have you ever been sent to Coventry?5 I have — in fact you sent me there. It isn't a pleasant experience, I can tell you. I am getting nearer. Perhaps we shall come to grips after all. I advised you to come to grips with your characters, didn't I? Have I given you any new ideas? If I have you ought to thank me, for they are what novelists want, I understand. I have been re-reading your novels, living in them, I might say. Another hard handshake. As always, W.S."

A wave of panic surged up in Walter Streeter. How was it that he had never noticed, all this time, the most significant fact about the postcards — that each one came from a place geographically closer to him than the last? "I am coming nearer." Had his mind, unconsciously self-protective, worn blinkers? If it had, he wished he could put them back. He took an atlas and idly traced out W.S.'s itinerary. An interval of eighty miles or so seemed to separate the stopping-places. Walter lived in a large West Country town about ninety miles from Coventry.

Should he show the postcards to an alienist? But what could an alienist tell him? He would not know, what Walter wanted to know, whether he had anything to fear from W.S.

Better go to the police. The police were used to dealing with poisonpens. If they laughed at him, so much the better. They did not laugh, however. They said they thought the postcards were a hoax and that W.S. would never show up in the flesh. Then they asked if there was anyone who had a grudge against him. "No one that I know of," Walter said. They, too, took the view that the writer was probably a woman. They told him not to worry but to let them know if further postcards came.

2. Vocabulary work

a) give Russian equivalents of the following word combinations:

to get/come to grips with**;** **t**o have things (too much) smb/smth**;** to take up time and energy**;** to get into a groove/rut**;** to linger in the mind**;** a borderline case**;** to look round for ideas**;** to plump for smth**;** an odd coincidence**;** to ponder over**;** **t**o feel reassured**;** to feel the faint stirrings of**;** to send smb to Coventry**;** to size smb up (informal) in the flesh**;** to have one's feet (firm) on**;** to have/bear a grudge**;** the ground against smb

b) Make up sentences of your own to illustrate the use of vocabulary above or use sentences from corpora

3. Answer the following questions

A. 1. What was written hi the first postcard? 2. Wry was Walter Streeter glad that he did not have to answer the postcard? Should a writer grudge the time and energy to answer letters? 3. What impression did the second postcard make on Walter Streeter? Why did he dismiss the faint stirrings of curiosity? Should a writer avoid making new acquaintances? 4. What difficulties did the writer have with his work and how did he try to reassure himself? 5. What did Walter Streeter do with the first two postcards and why did he keep the third? 6. What odd coincidence did Walter Streeter notice? Do you happen to know of any odd coincidences? 7. What thoughts and feelings did the third postcard provoke? What did his friend say? 8. Why did a wave of panic surge up in him when Walter Streeter read the fourth postcard? 9. What was the outcome of his visit to the police?

B. 1. Speak on the overall tone of the passage, specifying the setting and the time, span of the story, plot development and the characters involved. Observe the stylistic means the author employs to keep the reader in suspense: a) the words and phrases denoting emotional reaction; b) the incongruity between the banal contents of the postcards and the importance Walter Streeter attaches to them; c) the contrast in mood and length between the passages separating one postcard from another; d) the word order.

2. Analyse the content of the postcards and bring out the message that they have in common. Comment on the specific intonation of the postcards

(which are supposed to reveal the character of the anonymous correspondent and his attitude towards Walter Streeter): a) absence of greeting, b) the vocabulary and set expressions, c) lexical and syntactical repetition (chiasmus in the first postcard), d) negative and interrogative sentences, e) the play on words (in the second and fourth postcards).

3. Indicate the lexical and syntactical devices used to depict the character of Walter Streeter: a) which words and phrases help the reader to understand his character? Is the description a complete one? b) what does Walter Streeter himself feel about his own work? Enlarge on the function of inner reported speech and various repetitions (anaphora, anadiplosis, synonym repetition), c) is there a lot of figurative language in the story? Give examples of the epithet, metaphor, simile, d) what is the author's attitude towards Walter Streeter? Sympathetic? Indifferent? Unsympathetic? Justify your answer.

4. ***Get ready to retell and analyse the chapter*.**

Vocabulary

5. ***Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.***

acknowledgments – a statement of thanks at the beginning of a book, made by the writer to people who have helped

addendum – (fml) a piece of extra information that is added to a book, document, speech etc

afterword – a part at the end of a book that has a few final remarks

appendix – a section giving extra details at the end of a book, part of a book, or document

artwork – pictures, photographs, or drawings that are used in a book, magazine etc

autobiography – a book or account of your own life

autobiography – a book or account of your own life

back – the last part of a book, newspaper etc

binding – the cover of a book that holds the pages together and protects them

biography – an account of the series of events making up a person's life

biography – an account of the series of events making up a person's life

blurb – information printed on the outside of something, especially something for sale such as a book, to describe it or make it attractive to buy

body – the main part of a book or document, not including the introduction, notes, or appendices (=parts added at the end)

book – one of the sections of a long book such as the Bible

bookplate – a piece of paper with your name on it that you stick inside the front of a book that you own

check out – borrow something from the library; to take something home with you from the library.

circulation desk – the desk in the library where you can check out books, magazines, videos, and other items.

cliffhanger – *(infml)* an exciting end to part of a book or television programme that makes you want to read or watch the next part

comedy – light and humorous drama with a happy ending

contents a list at the beginning of a book or magazine, showing the parts into which the book or magazine is divided

cookbook (cookery book) – a kitchen reference containing recipes.

cover the outside page at the front or back of a book or magazine

cross reference – a note in a book that tells you to look at another page for more information

dedication – a statement at the beginning of something such as a book or song that tells people it has been written for a person you love or admire

drama – a work intended for performance by actors on a stage

drama – a work intended for performance by actors on a stage

due date– the date by which you should return items you have borrowed to the library.

dust cover (a dust jacket) – a loose paper cover for a book that protects the hard cover

epigraph – a short piece of writing put at the beginning of a book or on a building or statue

epilogue – an extra part added at the end of a novel, long poem, or other piece of writing

essay – an analytic or interpretive literary composition

extract – a short piece of writing taken from something such as a book or letter

fable – a short moral story

fable – a short moral story

fairy tale – a story about fairies; told to amuse children

fantasy – fiction with a large amount of imagination in it

fantasy – imagination unrestricted by reality

fiction – a literary work based on the imagination

figure – a drawing in a book that gives information

flyleaf – the first or last page of a book that is next to the cover and has nothing printed on it

folklore – the unwritten stories and proverbs and songs of a culture

foreword – a short introduction to a book, usually written by someone other than the writer

front matter – the information at the beginning of a book before the main part starts

frontispiece – a picture at the beginning of a book on the page opposite the one with the title on it

gazetteer – a list of place names given at the end of an atlas (=book of maps), or in a dictionary that lists and describes places

graphic novel – a book made up of comics content.

heroic – a verse form suited to the treatment of elevated themes

illustration – a picture, drawing, or photograph used for decorating a book or explaining something

imprint – the name and address of a publisher, printed at the beginning of a book

index – an alphabetical list of something such as subjects or names at the back of a book, that shows on which page they are mentioned

jacket – a cover for a book

journalism –the profession of reporting or editing news stories

key – a list of answers to the questions in a test or in a book

leaf – a sheet of paper, especially in a book

legend – a story about mythical or supernatural beings or events

librarian – a person who works in the library; a specialist in the library and information field.

loan period – the length of time for which you can borrow something from the library. At the end of the loan period, you must return the item to the library.

memoir – an account of the author's personal experiences

mock-heroic – a satirical imitation of heroic verse

mystery – a story about a crime presented as a novel or play or movie

mystery – something that baffles understanding and cannot be explained

myth – a traditional story serving to explain a world view

myth – a traditional story serving to explain a world view

novel – an extended fictional work in prose

offprint – an article from a book or magazine that is printed separately

periodical – publication (usually a collection of articles) that is issued at regular intervals. Magazines, journals, and newspapers are all periodicals.

plate – a picture printed on special paper in a book

poetry – literature in metrical form

poetry – literature in metrical form

prayer book – a book containing prayers and perhaps devotional readings, for private or communal use, or in some cases, outlining the liturgy of religious services.

preface – an introduction to a book or a speech

prolog (prologue – AmE) –a piece of writing at the start of a book that introduces the story

realistic – aware or expressing awareness of things as they are

recto – a page on the right side of an open book. A page on the left side is called a verso.

reference books – books such as encyclopedias and dictionaries that may only be used in the library.

reference desk – desk where someone can help you find information either in the library or online. The circulation desk and the reference desk are sometimes combined into one desk.

renew – extend the loan period on an item; to check an item out again so you can keep it longer.

request – **t**o ask the library to hold a book for you when it is checked out by another student. We will email you when the book comes back and is ready for you to check out.

return – to bring a book (or other item) you have borrowed back to the library.

science fiction – literary fantasy involving the impact of science on society

science fiction – literary fantasy involving the impact of science on society

short story – a prose narrative shorter than a novel

sleeve – a paper or plastic cover that protects something such as a record or a book

spine – the edge of a book where all the pages are fixed together

supplement – n extra section in a book, or an additional book that gives more information

tall tale – an improbable (unusual or incredible or fanciful) story

thumb index– the letters of the alphabet printed on the edges of a book's pages to help you to find what you are looking for quickly

title – he name of a book, poem, film, play, or other work of art

title page – the page at the front of a book that shows its title, the name of the writer etc

tragedy – drama exciting terror or pity

verso – a page on the left side of a book. The page on the right side is the recto.

vignette – a small decoration printed in a book

(based on https://www.macmillandictionary.com/thesaurus-category/british/parts-of-books

https://www.vocabulary.com/lists/222957

https://libguides.madisoncollege.edu/c.php?g=92509&p=598975)

Vocabulary practice

6. Arrange the vocabulary into groups: theatre staff; theatre inside; theatre genres; performance, etc. Add 3-5 to each group.

7. Choose a rare or a special edition of a book and describe using the vocabulary of ex. 4.

8. Group discussion. Speak about reading habits and reading in your life. Answer the questions below

9. Discuss the role of reading in your life by answering the questions below

1.Comment on the following quote by Francis Bacon “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested”. Which of the types listed do you prefer? 2. What is your attitude to books and reading? Do you read a lot? 3. When did you learn how to read? Who taught you? Did you enjoy it? 4. What was the first book you remember that made a lasting impression on you? 5. Did you like Literature curriculum at school? What was your favourite piece of literature? Do you (would you like to) re-read certain pieces?

10. Pair work. Discuss your reading habits and preferences with your partner. Find out what you have in common and what habits make you different.

You may find the following vocabulary helpful: to form a reading habit early in life; to read silently/incessantly/greedily/laboriously; to read curled up in a chair; to read a child/oneself to sleep; to make good bed-time reading; to be lost/absorbed in a book; to devour books; to dip into/glalice over/pore over/thumb through a book; to browse through newspapers and periodicals; to scan/skim a magazine; a bookworm; an ayid/alert/keen reader.

1. What are you reading habits? What is your favourite time, place for reading? 2. What is your "reading style"? What genres or writers do you enjoy now? 3. Do your preferences and tastes change over time? 4. How do you choose books to read? Do you thumb up a book before reading? Do

you read reviews? Do you follow smb's advice? 5. People say, one can get to know a person by what they read. 6. Do you prefer hard copy editions or e-books? Why? What are advantages and disadvantages of each type? 7. What three books would you recommend to a person who would like to get to know you better?

11. You are going to read an article written by Neil Gaiman. Do you know who he is and what he is famous for? If not, find it out.

Read the text, think and discuss the following questions:

1. Which of the ideas expressed by Nei Gaiman do you find interesting?
2. Which of his ideas do you agree with (comment)?
3. Which of his ideas do you diasgree with?
4. Does he sound convincing presenting his views?
5. How does he try to influence the reader (what "tricks" and tactics does he use)?
6. How would you describe the role of reading in our life?
7. What is the value of reading for children?
8. What is the role of libraries and librarians?

Neil Gaiman: Why our future depends on libraries, reading and daydreaming

We writers – and especially writers for children, but all writers – have an obligation to our readers: it's the obligation to write true things, especially important when we are creating tales of people who do not exist in places that never were – to understand that truth is not in what happens but what it tells us about who we are. Fiction is the lie that tells the truth, after all. We have an obligation not to bore our readers, but to make them need to turn the pages. One of the best cures for a reluctant reader, after all, is a tale they cannot stop themselves from reading. And while we must tell our readers true things and give them weapons and give them armour and pass on whatever wisdom we have gleaned from our short stay on this green world, we have an obligation not to preach, not to lecture, not to force predigested morals and messages down our readers' throats like adult birds feeding their babies pre-masticated maggots; and we have an obligation never, ever, under any circumstances, to write anything for children that we would not want to read ourselves.

We have an obligation to understand and to acknowledge that as writers for children we are doing important work, because if we mess it up and write dull books that turn children away from reading and from books, we 've lessened our own future and diminished theirs.

We all – adults and children, writers and readers – have an obligation to daydream. We have an obligation to imagine. It is easy to pretend that nobody can change anything, that we are in a world in which society is huge and the individual is less than nothing: an atom in a wall, a grain of rice in a rice field. But the truth is, individuals change their world over and over, individuals make the future, and they do it by imagining that things can be different.

Look around you: I mean it. Pause, for a moment and look around the room that you are in. I'm going to point out something so obvious that it tends to be forgotten. It's this: that everything you can see, including the walls, was, at some point, imagined. Someone decided it was easier to sit on a chair than on the ground and imagined the chair. Someone had to imagine a way that I could talk to you in London right now without us all getting rained on.This

room and the things in it, and all the other things in this building, this city, exist because, over and over and over, people imagined things.

We have an obligation to make things beautiful. Not to leave the world uglier than we found it, not to empty the oceans, not to leave our problems for the next generation. We have an obligation to clean up after ourselves, and not leave our children with a world we've shortsightedly messed up, shortchanged, and crippled.

It's important for people to tell you what side they are on and why, and whether they might be biased. A declaration of members' interests, of a sort. So, I am going to be talking to you about reading. I'm going to tell you that libraries are important. I'm going to suggest that reading fiction, that reading for pleasure, is one of the most important things one can do. I'm going to make an impassioned plea for people to understand what libraries and librarians are, and to preserve both of these things.

And I am biased, obviously and enormously: I'm an author, often an author of fiction. I write for children and for adults. For about 30 years I have been earning my living through my words, mostly by making things up and writing them down. It is obviously in my interest for people to read, for them to read fiction, for libraries and librarians to exist and help foster a love of reading and places in which reading can occur.

So I'm biased as a writer. But I am much, much more biased as a reader. And I am even more biased as a British citizen.

And I'm here giving this talk tonight, under the auspices of the Reading Agency: a charity whose mission is to give everyone an equal chance in life by helping people become confident and enthusiastic readers. Which supports literacy programs, and libraries and individuals and nakedly and wantonly encourages the act of reading. Because, they tell us, everything changes when we read.

And it's that change, and that act of reading that I'm here to talk about tonight. I want to talk about what reading does. What it's good for.

I was once in New York, and I listened to a talk about the building of private prisons – a huge growth industry in America. The prison industry needs to

plan its future growth – how many cells are they going to need? How many prisoners are there going to be, 15 years from now? And they found they could predict it very easily, using a pretty simple algorithm, based on asking what percentage of 10 and 11-year-olds couldn't read. And certainly couldn't read for pleasure.

It's not one to one: you can't say that a literate society has no criminality. But there are very real correlations. And I think some of those correlations, the simplest, come from something very simple. Literate people read fiction.

Fiction has two uses. Firstly, it's a gateway drug to reading. The drive to know what happens next, to want to turn the page, the need to keep going, even if it's hard, because someone's in trouble and you have to know how it's all going to end … that's a very real drive. And it forces you to learn new words, to think new thoughts, to keep going. To discover that reading per se is pleasurable. Once you learn that, you're on the road to reading everything. And reading is key. There were noises made briefly, a few years ago, about the idea that we were living in a post-literate world, in which the ability to make sense out of written words was somehow redundant, but those days are gone: words are more important than they ever were: we navigate the world with words, and as the world slips onto the web, we need to follow, to communicate and to comprehend what we are reading. People who cannot understand each other cannot exchange ideas, cannot communicate, and translation programs only go so far.

The simplest way to make sure that we raise literate children is to teach them to read, and to show them that reading is a pleasurable activity. And that means, at its simplest, finding books that they enjoy, giving them access to those books, and letting them read them.

I don't think there is such a thing as a bad book for children. Every now and again it becomes fashionable among some adults to point at a subset of children's books, a genre, perhaps, or an author, and to declare them bad books, books that children should be stopped from reading. I've seen it happen over and over; Enid Blyton was declared a bad author, so was RL Stine, so were dozens of others. Comics have been decried as fostering illiteracy.

It’s tosh. It’s snobbery and it’s foolishness. There are no bad authors for children, that children like and want to read and seek out, because every child is different. They can find the stories they need to, and they bring themselves to stories. A hackneyed, worn-out idea isn’t hackneyed and worn out to them. This is the first time the child has encountered it. Do not discourage children from reading because you feel they are reading the wrong thing. Fiction you do not like is a route to other books you may prefer. And not everyone has the same taste as you.

Well-meaning adults can easily destroy a child’s love of reading: stop them reading what they enjoy, or give them worthy-but-dull books that you like, the 21st-century equivalents of Victorian “improving” literature. You’ll wind up with a generation convinced that reading is uncool and worse, unpleasant.

We need our children to get onto the reading ladder: anything that they enjoy reading will move them up, rung by rung, into literacy. (Also, do not do what this author did when his 11-year-old daughter was into RL Stine, which is to go and get a copy of Stephen King’s Carrie, saying if you liked those you’ll love this! Holly read nothing but safe stories of settlers on prairies for the rest of her teenage years, and still glares at me when Stephen King’s name is mentioned.)

And the second thing fiction does is to build empathy. When you watch TV or see a film, you are looking at things happening to other people. Prose fiction is something you build up from 26 letters and a handful of punctuation marks, and you, and you alone, using your imagination, create a world and people it and look out through other eyes. You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a me, as well. You’re being someone else, and when you return to your own world, you’re going to be slightly changed.

Empathy is a tool for building people into groups, for allowing us to function as more than self-obsessed individuals. You’re also finding out something as you read vitally important for making your way in the world. And it’s this:

The world doesn’t have to be like this. Things can be different.

I was in China in 2007, at the first party-approved science fiction and fantasy convention in Chinese history. And at one point I took a top official aside and asked him Why? SF had been disapproved of for a long time. What had changed?

It's simple, he told me. The Chinese were brilliant at making things if other people brought them the plans. But they did not innovate and they did not invent. They did not imagine. So they sent a delegation to the US, to Apple, to Microsoft, to Google, and they asked the people there who were inventing the future about themselves. And they found that all of them had read science fiction when they were boys or girls.

Fiction can show you a different world. It can take you somewhere you've never been. Once you've visited other worlds, like those who ate fairy fruit, you can never be entirely content with the world that you grew up in. Discontent is a good thing: discontented people can modify and improve their worlds, leave them better, leave them different.

And while we're on the subject, I'd like to say a few words about escapism. I hear the term bandied about as if it's a bad thing. As if "escapist" fiction is a cheap opiate used by the muddled and the foolish and the deluded, and the only fiction that is worthy, for adults or for children, is mimetic fiction, mirroring the worst of the world the reader finds herself in.

If you were trapped in an impossible situation, in an unpleasant place, with people who meant you ill, and someone offered you a temporary escape, why wouldn't you take it? And escapist fiction is just that: fiction that opens a door, shows the sunlight outside, gives you a place to go where you are in control, are with people you want to be with(and books are real places, make no mistake about that); and more importantly, during your escape, books can also give you knowledge about the world and your predicament, give you weapons, give you armour: real things you can take back into your prison. Skills and knowledge and tools you can use to escape for real.

As JRR Tolkien reminded us, the only people who inveigh against escape are jailers.

Another way to destroy a child's love of reading, of course, is to make sure there are no books of any kind around. And to give them nowhere to read

those books. I was lucky. I had an excellent local library growing up. I had the kind of parents who could be persuaded to drop me off in the library on their way to work in summer holidays, and the kind of librarians who did not mind a small, unaccompanied boy heading back into the children's library every morning and working his way through the card catalogue, looking for books with ghosts or magic or rockets in them, looking for vampires or detectives or witches or wonders. And when I had finished reading the children's' library I began on the adult books.

They were good librarians. They liked books and they liked the books being read. They taught me how to order books from other libraries on inter-library loans. They had no snobbery about anything I read. They just seemed to like that there was this wide-eyed little boy who loved to read, and would talk to me about the books I was reading, they would find me other books in a series, they would help. They treated me as another reader – nothing less or more – which meant they treated me with respect. I was not used to being treated with respect as an eight-year-old.

But libraries are about freedom. Freedom to read, freedom of ideas, freedom of communication. They are about education (which is not a process that finishes the day we leave school or university), about entertainment, about making safe spaces, and about access to information.

I worry that here in the 21st century people misunderstand what libraries are and the purpose of them. If you perceive a library as a shelf of books, it may seem antiquated or outdated in a world in which most, but not all, books in print exist digitally. But that is to miss the point fundamentally.

I think it has to do with nature of information. Information has value, and the right information has enormous value. For all of human history, we have lived in a time of information scarcity, and having the needed information was always important, and always worth something: when to plant crops, where to find things, maps and histories and stories – they were always good for a meal and company. Information was a valuable thing, and those who had it or could obtain it could charge for that service.

In the last few years, we've moved from an information-scarce economy to one driven by an information glut. According to Eric Schmidt of Google,

every two days now the human race creates as much information as we did from the dawn of civilisation until 2003. That's about five exobytes of data a day, for those of you keeping score. The challenge becomes, not finding that scarce plant growing in the desert, but finding a specific plant growing in a jungle. We are going to need help navigating that information to find the thing we actually need.

Libraries are places that people go to for information. Books are only the tip of the information iceberg: they are there, and libraries can provide you freely and legally with books. More children are borrowing books from libraries than ever before – books of all kinds: paper and digital and audio. But libraries are also, for example, places that people, who may not have computers, who may not have internet connections, can go online without paying anything: hugely important when the way you find out about jobs, apply for jobs or apply for benefits is increasingly migrating exclusively online. Librarians can help these people navigate that world.

I do not believe that all books will or should migrate onto screens: as Douglas Adams once pointed out to me, more than 20 years before the Kindle turned up, a physical book is like a shark. Sharks are old: there were sharks in the ocean before the dinosaurs. And the reason there are still sharks around is that sharks are better at being sharks than anything else is. Physical books are tough, hard to destroy, bath-resistant, solar-operated, feel good in your hand: they are good at being books, and there will always be a place for them. They belong in libraries, just as libraries have already become places you can go to get access to ebooks, and audiobooks and DVDs and web content.

A library is a place that is a repository of information and gives every citizen equal access to it. That includes health information. And mental health information. It's a community space. It's a place of safety, a haven from the world. It's a place with librarians in it. What the libraries of the future will be like is something we should be imagining now.

Literacy is more important than ever it was, in this world of text and email, a world of written information. We need to read and write, we need global citizens who can read comfortably, comprehend what they are reading, understand nuance, and make themselves understood.

Libraries really are the gates to the future. So it is unfortunate that, round the world, we observe local authorities seizing the opportunity to close libraries as an easy way to save money, without realising that they are stealing from the future to pay for today. They are closing the gates that should be open.

According to a recent study by the Organisation for Economic Cooperation and Development, England is the "only country where the oldest age group has higher proficiency in both literacy and numeracy than the youngest group, after other factors, such as gender, socio-economic backgrounds and type of occupations are taken into account".

Or to put it another way, our children and our grandchildren are less literate and less numerate than we are. They are less able to navigate the world, to understand it to solve problems. They can be more easily lied to and misled, will be less able to change the world in which they find themselves, be less employable. All of these things. And as a country, England will fall behind other developed nations because it will lack a skilled workforce.

Books are the way that we communicate with the dead. The way that we learn lessons from those who are no longer with us, that humanity has built on itself, progressed, made knowledge incremental rather than something that has to be relearned, over and over. There are tales that are older than most countries, tales that have long outlasted the cultures and the buildings in which they were first told.

I think we have responsibilities to the future. Responsibilities and obligations to children, to the adults those children will become, to the world they will find themselves inhabiting. All of us – as readers, as writers, as citizens – have obligations. I thought I'd try and spell out some of these obligations here.

I believe we have an obligation to read for pleasure, in private and in public places. If we read for pleasure, if others see us reading, then we learn, we exercise our imaginations. We show others that reading is a good thing.

We have an obligation to support libraries. To use libraries, to encourage others to use libraries, to protest the closure of libraries. If you do not value libraries then you do not value information or culture or wisdom. You are silencing the voices of the past and you are damaging the future.

We have an obligation to read aloud to our children. To read them things they enjoy. To read to them stories we are already tired of. To do the voices, to make it interesting, and not to stop reading to them just because they learn to read to themselves. Use reading-aloud time as bonding time, as time when no phones are being checked, when the distractions of the world are put aside.

We have an obligation to use the language. To push ourselves: to find out what words mean and how to deploy them, to communicate clearly, to say what we mean. We must not to attempt to freeze language, or to pretend it is a dead thing that must be revered, but we should use it as a living thing, that flows, that borrows words, that allows meanings and pronunciations to change with time.

We have an obligation to tell our politicians what we want, to vote against politicians of whatever party who do not understand the value of reading in creating worthwhile citizens, who do not want to act to preserve and protect knowledge and encourage literacy. This is not a matter of party politics. This is a matter of common humanity.

Albert Einstein was asked once how we could make our children intelligent. His reply was both simple and wise. “If you want your children to be intelligent,” he said, “read them fairy tales. If you want them to be more intelligent, read them more fairy tales.” He understood the value of reading, and of imagining. I hope we can give our children a world in which they will read, and be read to, and imagine, and understand.

This is an edited version of Neil Gaiman’s lecture for the Reading Agency, delivered on Monday October 14 at the Barbican in London. The Reading Agency’s annual lecture series was initiated in 2012 as a platform for leading writers and thinkers to share original, challenging ideas about reading and libraries.

https://www.theguardian.com/books/2013/oct/15/neil-gaiman-future-libraries-reading-daydreaming

12. Write a report based on this article (between 220 and 260 words). See Appendix 3

13. Read the text https://ebookfriendly.com/library-future-technologies/ and discuss the present role of libraries and their prospects for the future.

14. Find information, make a presentation and get ready to speak about a library that has successfully adapted to the present day needs and changes.

Plan:

1. Present a library (where it is situated, what it looks like)
2. Some words about its historical background
3. What services does it provide today. What is the role of libraries.
4. What is its role for the community.
5. Why have you chosen it.

15. Watch the movie "Book Thief".

a) Comment on the role of reading in different episodes throughout the plot.

b) Write an email to your friend to share your impressions (see Appendix 4).

Listening practice

1. Listen to the track and do tasks 1-10 below.

https://drive.google.com/file/d/1O8n_gRaw_phF6jwQP-bE9ohl2ywF_xmi/view?usp=sharing

Questions 1-3. *Choose the correct letter, A, B or C.*

Paper on Public Libraries

1.What will be the main topic of Trudie and Stewart's paper?
A how public library services are organised in different countries
B how changes in society are reflected in public libraries

C how the funding of public libraries has changed

2 They agree that one disadvantage of free digitalised books is that
A they may take a long time to read.
B they can be difficult to read.
C they are generally old.

3 Stewart expects that in the future libraries will
A maintain their traditional function.
B become centres for local communities.
C no longer contain any books.

Questions 4-10. *Complete the notes below. Write ONE WORD ONLY for each answer.* Study of local library: possible questions

- whether it has a 4 … of its own
- its policy regarding noise of various kinds
- how it's affected by laws regarding all aspects of 5 …
- how the design needs to take the 6 … of customers into account
- what 7 … is required in case of accidents
- why a famous person's 8 … is located in the library
- whether it has a 9 … of local organisations
- how it's different from a library in a 10 …

2. Listen to the track and do tasks 1-10

https://drive.google.com/file/d/1GY-uj-6h6w7PZVAw-NNXDtYKkF4jIi2e/view?usp=sharing

Questions 1-10. *Complete the information below. Write NO MORE THAN TWO WORDS AND/ OR A NUMBER for each answer.*

City Library	
Head Librarian	Example: *Mrs. Phillips*
Hours	(1) … to 4:30
Books Ground floor	(2) …

Second floor Third floor	Adult collection (3)…
Book carts Brown cart Black cart White cart	 books to re-shelve books to (4) books to (5)

Questions 6-10. *Complete the library schedule below. Write NO MORE THAN ONE WORD OR A NUMBER for each answer.*

Activity	Location	Day and Time
Story Time **(7)** Lecture Series	Children's Room Reference Room **(9)** Room	**(6)** at 11:00 Saturday at **(8)** Friday at **(10)**

https://www.qposter.com/2017/07/ielts-listening-practice-sample-section-4.1.html

3. Listen to the track and do tasks 1-5

https://drive.google.com/file/d/1IBBWQEV92PfTj1mUzTgzQpKGRFtJi2Pa/view?usp=sharing

Questions 1-5. *Complete the sentences. Write NO MORE THAN TWO words and/or a number.*

1. Libraries provide creative space and learning …
2. Libraries can help to improve technological … in the society.
3. … to any goven book becomes possible using Library Bookmarks.
4. Patrons would be able to receive books at home using …
5. Fingerlink allows the user to combine … with printed book.

https://ieltsliz.com/answers-for-future-libraries-listening-exercise/

Reading practice

1. ***Read the text about Children's literature and answer questions 1-13.***

Children's Literature

Stories and poems aimed at children have an exceedingly long history: lullabies, for example, were sung in Roman times, and a few nursery games and rhymes are almost as ancient. Yet so far as written-down literature is concerned, while there were stories in print before 1700 that children often seized on when they had the chance, such as translations of Aesop's fables, fairy-stories and popular ballads and romances, these were not aimed at young people in particular. Since the only genuinely child-oriented literature at this time would have been a few instructional works to help with reading and general knowledge, plus the odd Puritanical tract as an aid to morality, the only course for keen child readers was to read adult literature. This still occurs today, especially with adult thrillers or romances that include more exciting, graphic detail than is normally found in the literature for younger readers.

By the middle of the 18th century there were enough eager child readers, and enough parents glad to cater to this interest, for publishers to specialize in children's books whose first aim was pleasure rather than education or morality. In Britain, a London merchant named Thomas Boreham produced Cajanus, The Swedish Giant in 1742, while the more famous John Newbery published A Little Pretty Pocket Book in 1744. Its contents - rhymes, stories, children's games plus a free gift ('A ball and a pincushion')——in many ways anticipated the similar lucky-dip contents of children's annuals this century. It is a tribute to Newbery's flair that he hit upon a winning formula quite so quickly, to be pirated almost immediately in America.

Such pleasing levity was not to last. Influenced by Rousseau, whose Emile (1762) decreed that all books for children save Robinson Crusoe were a dangerous diversion, contemporary critics saw to it that children's literature should be instructive and uplifting. Prominent among such voices was Mrs. Sarah Trimmer, whose magazine The Guardian of Education (1802) carried the first regular reviews of children's books. It was she who condemned fairy-tales for their violence and general absurdity; her own stories, Fabulous

Histories (1786) described talking animals who were always models of sense and decorum.

So the moral story for children was always threatened from within, given the way children have of drawing out entertainment from the sternest moralist. But the greatest blow to the improving children's book was to come from an unlikely source indeed: early 19th century interest in folklore. Both nursery rhymes, selected by James Orchard Halliwell for a folklore society in 1842, and collection of fairy-stories by the scholarly Grimm brothers, swiftly translated into English in 1823, soon rocket to popularity with the young, quickly leading to new editions, each one more child-centered than the last. From now on younger children could expect stories written for their particular interest and with the needs of their own limited experience of life kept well to the fore.

What eventually determined the reading of older children was often not the availability of special children's literature as such but access to books that contained characters, such as young people or animals, with whom they could more easily empathize, or action, such as exploring or fighting, that made few demands on adult maturity or understanding.

The final apotheosis of literary childhood as something to be protected from unpleasant reality came with the arrival in the late 1930s of child-centered best-sellers intend on entertainment at its most escapist. In Britain novelist such as Enid Blyton and Richmal Crompton described children who were always free to have the most unlikelyadventures, secure in the knowledge that nothing bad could ever happen to them in the end. The fact that war broke out again during her books' greatest popularity fails to register at all in the self-enclosed world inhabited by Enid Blyton's young characters. Reaction against such dream-worlds was inevitable after World War II, coinciding with the growth of paperback sales, children's libraries and a new spirit of moral and social concern. Urged on by committed publishers and progressive librarians, writers slowly began to explore new areas of interest while also shifting the settings of their plots from the middle-class world to which their chiefly adult patrons had always previously belonged.

Critical emphasis, during this development, has been divided. For some the most important task was to rid children's books of the social prejudice and exclusiveness no longer found acceptable. Others concentrated more on the

positive achievements of contemporary children's literature.That writers of these works are now often recommended to the attentions of adult as well as child readers echoes the 19th-century belief that children's literature can be shared by the generations, rather than being a defensive barrier between childhood and the necessary growth towards adult understanding.

Questions 1-5. *Complete the table below. Choose NO MORE THAN TWO WORDS from Reading Passage for each answer. Write your answers in boxes 1-5 on your answer sheet.*

DATE	**FEATURES**	**AIM**	**EXAMPLE**
Before 1700	Not aimed at young children	Education and morality	Puritanical tract
By the middle of 18th century	Collection of **1 …** and games	Read for pleasure	A Little Pretty Pocket Book (exported to **2** …)
Early 19th century	Growing interest in **3 …**	To be more children-centered	Nursery rhymes and **4** …
Late 1930s	Stories of harm-free **5 …**	Entertainment	Enid Blyton and Richarnal Crompt on's novels

Questions 6-8. *Look at the following people and the list of statements below. Match each person with the correct statement. Write the correct letter A-E in boxes 6-8 on your answer sheet.*

6 Thomas Boreham

7 Mrs. Sarah trimmer

8 Grimm Brothers

List of statements

A Wrote criticisms of children's literature
B Used animals to demonstrate the absurdity of fairy tales
C Was not a writer originally
D Translated a book into English

E Didn’t write in the English language

Questions 9-13. *Do the following statements agree with the information given in Reading Passage? In boxes 9-13 on your answer sheet write*

TRUE if the statement agrees with the information
FALSE if the statement contradicts the information
NOT GIVEN if there is no information on this

9 Children didn’t start to read books until 1700.
10 Sarah Trimmer believed that children’s books should set good examples.
11 Parents were concerned about the violence in children’s books.
12 An interest in the folklore changed the direction of the development of children’s books.
13 Today children’s book writers believe their works should appeal to both children and adults.

2. Read the text and answer questions 14-26

Are Artists Liars?

A

Shortly before his death, Marlon Brando was working on a series of instructional videos about acting, to he called "Lying for a Iiving”. On the surviving footage, Brando can he seen dispensing gnomic advice on his craft to a group of enthusiastic, if somewhat bemused, Hollywood stars, including Leonardo Di Caprio and Sean Penn. Brando also recruited random people from the Los Angeles street and persuaded them to improvise (the footage is said to include a memorable scene featuring two dwarves and a giant Samoan). "If you can lie, you can act." Brando told Jod Kaftan, a writer for Rolling Stone and one of the few people to have viewed the footage. “Are you good at lying?” asked Kaftan. "Jesus." said Brando, “I'm fabulous at it".

B

Brando was not the first person to note that the line between an artist and a liar is a line one. If art is a kind of lying, then lying is a form of art, albeit of a lower order-as Oscar Wilde and Mark Twain have observed. Indeed, lying and artistic storytelling spring from a common neurological root-one that is exposed in the cases of psychiatric patients who suffer from a particular kind of impairment. Both liars and artists refuse to accept the tyranny of

reality. Both carefully craft stories that are worthy of belief - a skill requiring intellectual sophistication, emotional sensitivity and physical self-control (liars are writers and performers of their own work). Such parallels are hardly coincidental, as I discovered while researching my book on lying.

C

A case study published in 1985 by Antonio Damasio, a neurologist, tells the story of a middle-aged woman with brain damage caused by a series of strokes. She retained cognitive abilities, including coherent speech, but what she actually said was rather unpredictable. Checking her knowledge of contemporary events, Damasio asked her about the Falklands War. In the language of psychiatry, this woman was “confabulating”. Chronic confabulation is a rare type of memory problem that affects a small proportion of brain damaged people. In the literature it is defined as "the production of fabricated, distorted or misinterpreted memories about oneself or the world, without the conscious intention to deceive”. Whereas amnesiacs make errors of omission, there are gaps in their recollections they find impossible to fill - confabulators make errors of commission: they make tilings up. Rather than forgetting, they are inventing. Confabulating patients are nearly always oblivious to their own condition, and will earnestly give absurdly implausible explanations of why they're in hospital, or talking to a doctor. One patient, asked about his surgical sear, explained that during the Second World War he surprised a teenage girl who shot him three times in the head, killing him, only for surgery to bring him back to life. The same patient, when asked about his family, described how at various times they had died in his arms, or had been killed before his eyes. Others tell yet more fantastical tales, about trips to the moon, fighting alongside Alexander in India or seeing Jesus on the Cross. Confabulators aren’t out to deceive. They engage in what Morris Moseovitch, a neuropsychologist, calls “honest lying". Uncertain and obscurely distressed by their uncertainty, they are seized by a “compulsion to narrate": a deep-seated need to shape, order and explain what they do not understand. Chronic confabulators are often highly inventive at the verbal level, jamming together words in nonsensical but suggestive ways: one patient, when asked what happened to Queen Marie Antoinette of France, answered that she had been “suicided" by her family. In a sense, these patients are like novelists, as described by Henry James: people on whom "nothing is wasted". Unlike writers, however, they have little or no control over their own material.

D

The wider significance of this condition is what it tells us about ourselves. Evidently, there is a gushing river of verbal creativity in the normal human mind, from which both artistic invention and lying are drawn. We are born storytellers, spinning, narrative out of our experience and imagination, straining against the leash that keeps us tethered to reality. This is a wonderful thing; it is what gives us out ability to conceive of alternative futures and different worlds. And it helps us to understand our own lives through the entertaining stories of others. But it can lead us into trouble, particularly when we try to persuade others that our inventions are real. Most of the time, as our stories bubble up to consciousness, we exercise our cerebral censors, controlling which stories we tell, and to whom. Yet people lie for all sorts of reasons, including the fact that confabulating can be dangerously fun.

E

During a now-famous libel case in 1996, Jonathan Aitken, a former cabinet minister, recounted a tale to illustrate the horrors he endured after a national newspaper tainted his name. The case, which stretched on for more than two years, involved a series of claims made by the Guardian about Aitken's relationships with Saudi arms dealers, including meetings he allegedly held with them on a trip to Paris while he was a government minister. Whitt amazed many in hindsight was the sheer superfluity of the lies Aitken told during his testimony. Aitken’s case collapsed in June 1997, when the defence finally found indisputable evidence about his Paris trip. Until then, Aitken's charm, fluency and flair for theatrical displays of sincerity looked as if they might bring him victory, they revealed that not only was Aitken’s daughter not with him that day (when he was indeed doorstepped), but also that the minister had simply got into his car and drove off, with no vehicle in pursuit.

F

Of course, unlike Aitken, actors, playwrights and novelists are not literally attempting to deceive us, because the rules are laid out in advance: come to the theatre, or open this book, and we'll lie to you. Perhaps this is why we fell it necessary to invent art in the first place: as a safe space into which our lies can be corralled, and channeled into something socially useful. Given the universal compulsion to tell stories, art is the best way to refine and enjoy the particularly outlandish or insight till ones. But that is not the whole

story. The key way in which artistic “lies" differ from normal lies, and from the "honest lying” of chronic confabulators, is that they have a meaning and resonance beyond their creator. The liar lies on behalf of himself; the artist tell lies on behalf of everyone. If writers have a compulsion to narrate, they compel themselves to find insights about the human condition. Mario Vargas Llosa has written that novels “express a curious truth that can only he expressed in a furtive and veiled fashion, masquerading as what it is not.” Art is a lie whose secret ingredient is truth.

Questions 14-19. *Reading Passage 2 has six paragraphs, A-F. Choose the correct heading for each paragraph from the list of headings below. Write the correct number, i-viii, in boxes 14-19 on your answer sheet.*

	List of Headings	
	i	Unsuccessful deceit
14 Paragraph A	ii	Biological basis between liars and artists
15 Paragraph B	iii	How to lie in an artistic way
16 Paragraph C	iv	Confabulations and the exemplifiers
17 Paragraph D	v	The distinction between artists and common
18 Paragraph E	liars	
19 Paragraph F	vi	The fine line between liars and artists
	vii	The definition of confabulation
	viii	Creativity when people lie

Questions 20-21. *Choose TWO letters, A-E. Write the correct letters in boxes 20-21 on your answer sheet. Which TWO of the following statements about people suffering from confabulation are true?*

A. They have lost cognitive abilities.
B. They do not deliberately tell a lie.
C. They are normally aware of their condition.
D. They do not have the impetus to explain what they do not understand.
E. They try to make up stories.

Questions 22-23. *Choose TWO letters, A-E. Write the correct letters in boxes 22-23 on your answer sheet. Which TWO of the following statements about playwrights and novelists are true?*

A. They give more meaning to the stories.
B. They tell lies for the benefit of themselves.

C. They have nothing to do with the truth out there.
D. We can be misled by them if not careful.
E. We know there are lies in the content.

Questions 24-26. *Complete the summary below. Choose NO MORE THAN TWO WORDS from the passage for each answer. Write your answers in boxes 24-26 on your answer sheet.*

A 24 … accused Jonathan Aitken, a former cabinet minister, who was selling and buying with 25 … . Aitken's case collapsed in June 1997, when the defense finally found indisputable evidence about his Paris trip. He was deemed to have his 26 … . They revealed that not only was Aitken's daughter not with him that day, but also that the minister had simply got into his car and drove off, with no vehicle in pursuit.

3. Read the text about R.L. Stevenson and answer questions 27-40

Robert Louis Stevenson

A Scottish novelist, poet, essayist, and travel writer, Robert Louis Stevenson was born at 8 Howard Place, Edinburgh, Scotland, on 13 November 1850. It has been more than 100 years since his death. Stevenson was a writer who caused conflicting opinions about his works. On one hand, he was often highly praised for his expert prose and style by many English-language critics. On the other hand, others criticised the religious themes in his works, often misunderstanding Stevenson's own religious beliefs. Since his death a century before, critics and biographers have disagreed on the legacy of Stevenson's writing. Two biographers, KF and CP wrote a biography about Stevenson with a clear focus. They chose not to criticise aspects of Stevenson's personal life. Instead, they focused on his writing, and gave high praise to his writing style and skill.

The literary pendulum has swung these days. Different critics have different opinions towards Robert Louis Stevenson's works. Though today, Stevenson is one of the most translated authors in the world, his works have sustained a wide variety of negative criticism throughout his life. It was like a complete reversal of polarity—from highly positive to slightly less positive to clearly negative; after being highly praised as a great writer, he became an example of an author with corrupt ethics and lack of moral. Many literary critics passed his works off as children's stories or horror stories, and

thought to have little social value in an educational setting. Stevenson's works were often excluded from literature curriculum because of its controversial nature. These debates remain, and many critics still assert that despite his skill, his literary works still lack moral value.

One of the main reasons why Stevenson's literary works attracted so much criticism was due to the genre of his writing. Stevenson mainly wrote adventure stories, which was part of a popular and entertaining writing fad at the time. Many of us believe adventure stories are exciting, offers engaging characters, action, and mystery but ultimately can't teach moral principles. The plot points are one-dimensional and rarely offer a deeper moral meaning, instead focusing on exciting and shocking plot twists and thrilling events. His works were even criticised by fellow authors. Though Stevenson's works have deeply influenced Oscar Wilde, Wilde often joked that Stevenson would have written better works if he wasn't born in Scotland. Other authors came to Stevenson's defence, including Galsworthy who claimed that Stevenson is a greater writer than Thomas Hardy.

Despite Wilde's criticism, Stevenson's Scottish identity was an integral part of his written works. Although Stevenson's works were not popular in Scotland when he was alive, many modern Scottish literary critics claim that Sir Walter Scott and Robert Louis Stevenson are the most influential writers in the history of Scotland. While many critics exalt Sir Walter Scott as a literary genius because of his technical ability, others argue that Stevenson deserves the same recognition for his natural ability to capture stories and characters in words. Many of Scott's works were taken more seriously as literature for their depth due to their tragic themes, but fans of Stevenson praise his unique style of story-telling and capture of human nature. Stevenson's works, unlike other British authors, captured the unique day to day life of average Scottish people. Many literary critics point to this as a flaw of his works. According to the critics, truly important literature should transcend local culture and stories. However, many critics praise the local taste of his literature. To this day, Stevenson's works provide valuable insight to life in Scotland during the 19th century.

Despite much debate of Stevenson's writing topics, his writing was not the only source of attention for critics. Stevenson's personal life often attracted a lot of attention from his fans and critics alike. Some even argue that his personal life eventually outshone his writing. Stevenson had been plagued

with health problems his whole life, and often had to live in much warmer climates than the cold, dreary weather of Scotland in order to recover. So he took his family to a south pacific island Samoa, which was a controversial decision at that time. However, Stevenson did not regret the decision. The sea air and thrill of adventure complimented the themes of his writing, and for a time restored his health. From there, Stevenson gained a love of travelling, and for nearly three years he wandered the eastern and central Pacific. Much of his works reflected this love of travel and adventure that Stevenson experienced in the Pacific islands. It was as a result of this biographical attention that the feeling grew that interest in Stevenson's life had taken the place of interest in his works. Whether critics focus on his writing subjects, his religious beliefs, or his eccentric lifestyle of travel and adventure, people from the past and present have different opinions about Stevenson as an author. Today, he remains a controversial yet widely popular figure in Western literature.

Questions 27-31. *Choose the correct letter,* ***A, B, C*** *or* ***D.*** *Write the correct letter in boxes* ***27-31*** *on your answer sheet.*

27. Stevenson's biographers KF and CP
A. underestimated the role of family played in Stevenson's life
B. overestimated the writer's works in the literature history
C. exaggerated Stevenson's religious belief in his works.
D. elevated Stevenson's role as a writer.

28 The main point of the second paragraph is
A. the public give a fairer criticism to Stevenson's works.
B. recent criticism has been justified.
C. the style of Stevenson's works overweighs his faults in his life.
D. Stevenson's works' drawback is lack of ethical nature.

29 According to the author, adventure stories
A. do not provide plot twists well.
B. cannot be used by writers to show moral values
C. are more fashionable art form.
D. can be found in other's works but not in Stevenson's.

30 What does the author say about Stevenson's works?

A. They describe the life of people in Scotland.
B. They are commonly regarded as real literature.
C. They were popular during Stevenson's life.
D. They transcend the local culture and stories.

31 The lifestyle of Stevenson

A. made his family envy him so much.
B. should be responsible for his death.
C. gained more attention from the public than his works.
D. didn't well prepare his life in Samoa.

Questions 32-35. *Do the following statements agree with the information given in Reading Passage 3? In boxes **32-35** on you answer sheet, write*

TRUE if the statement agrees with the information
FALSE if the statement contradicts the information
NOT GIVEN If there is no information on this

32 Although Oscar Wilde admired Robert Louis Stevenson very much, he believed Stevenson could have written greater works.
33 Robert Louis Stevenson encouraged Oscar Wilde to start writing at first.
34 Galsworthy thought Hardy is greater writer than Stevenson is.
35 Critics only paid attention to Robert Louis Stevenson's writing topics.

Questions 36-40. *Complete the notes using the list of words, **A-I,** below. Write the correct letter, **A-I**, in boxes **36-40** on your answer sheet.*

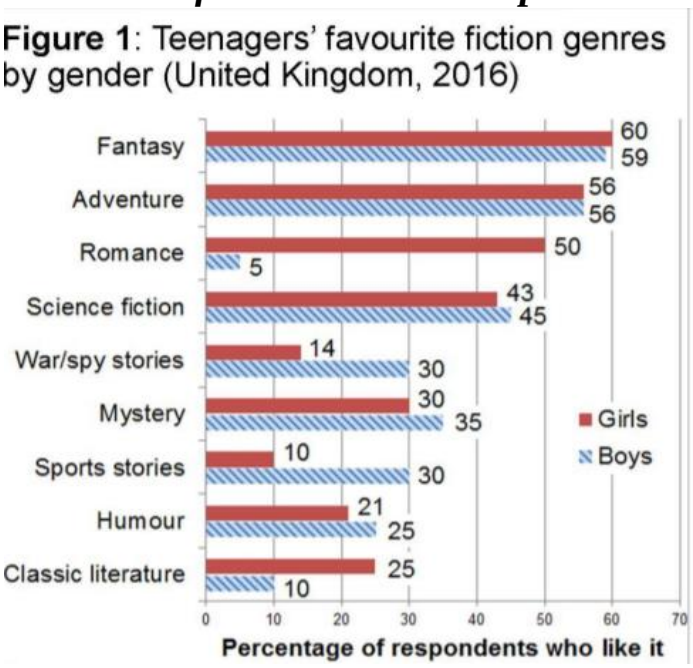
A natural ability
B romance
C colorful language
D critical acclaim
E humor
F technical control
G storytelling
H depth
I human nature

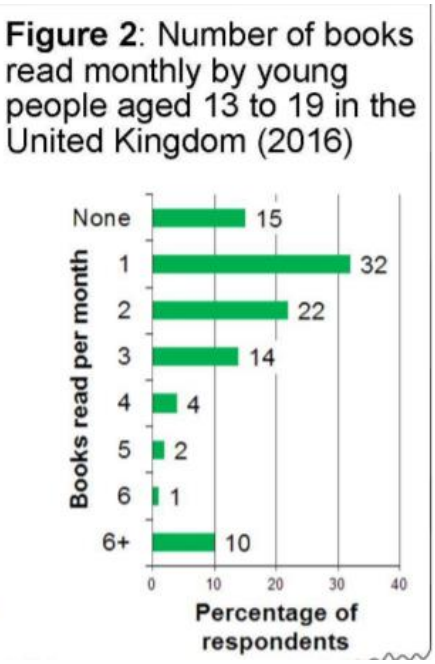
Sir Walter Scott and Robert Louis Stevenson

A lot of people believe that Sir Walter Scott and Robert Louis Stevenson are the most influential writer in the history of Scotland, but Sir Walter Scott is more proficient in 36… , while Stevenson has better 37 … . Scott's books illustrate 38 … especially in terms of tragedy, but a lot of readers prefer Stevenson's 39 … . What's more, Stevenson's understanding of 40 … made his works have the most unique expression of Scottish people.

Writing practice

1. ***The charts below show information about reading habits of UK teenagers. Summarize the information by selecting and reporting the main features. Make comparisons where relevant.***





Tips for writing can be found in Appendix 2. *Sample answer can be found* *https://learnenglishteens.britishcouncil.org/skills/writing/advanced-c1-writing/describing-bar-charts-about-reading-habits*

2. ***Write an essay about the following topic (see Appendix 7). Use linking structures listed in Appendix 1.***

Some people say that books are loosing popularity as a source of information and entertainment. To what extent do you agree or disagree?

Speaking practice

1. ***Speak about yourself.***

1. Do you like reading? 2. Do you usually read for leisure or for work purposes? 3. What was your favourite book or story when you were a child? 4. Do you think it's important that children read regularly? 5. Have you lent books to other? 6. Have you borrowed books from others?

2. ***Describe a book that you have read which you would like to read again:***

You should say:

What is it about?
What genre of book is it?
Is this your favorite genre of book?
and explain why you would like to read it again.

3. ***Be ready to discuss the following topics.***

1. Do you think books are a popular leisure activity? 2. What kind of books are considered good reads in your opinion? 3. Do you think that people read nowadays as they did in the past? 4. If a movie is based on a book, would you prefer to read the book or to watch the film? Why? 5. How our reading habit changes as we grow up? Why does it happen? 6. What kinds of book are most popular with children in your country? 7. Why do you think some children do not read books very often? 8. How do you think children can be encouraged to read more? 9. Are there any occasions when reading at speed is a useful skill to have? 10. Are there any jobs where people need to read a lot? 11. Do you think reading novels is more interesting than reading factual books? 12. How do you think reading habits will change in the future? 13. Do you think it’s a good idea to teach children to read when they are very young? 14. What do children like to read? 15. Do parents read stories to their children in your country? 16. How do you think these stories influence children?

UNIT 2

THEATRE

Home Reading

1. ***The text you are going to read is chapter 7 of a novel by Oscar Wilde "The Picture of Dorian Gray".***

a. Find information about the book and the author.
b. Have you read the novel? If you have, share your impressions. If you haven't would you love to?
c. Read the text and translate the passage "For some reason or other … The sound of the popping of corks came from the bar".
d. Choose and act out a conversation.

The Picture of Dorian Gray

by Oscar Wilde

For some reason or other, the house was crowded that night, and the fat Jew manager who met them at the door was beaming from ear to ear with an oily tremulous smile. He escorted them to their box with a sort of pompous humility, waving his fat jewelled hands and talking at the top of his voice. Dorian Gray loathed him more than ever. He felt as if he had come to look for Miranda and had been met by Caliban. Lord Henry, upon the other hand, rather liked him. At least he declared he did, and insisted on shaking him by the hand and assuring him that he was proud to meet a man who had discovered a real genius and gone bankrupt over a poet. Hallward amused himself with watching the faces in the pit. The heat was terribly oppressive, and the huge sunlight flamed like a monstrous dahlia with petals of yellow fire. The youths in the gallery had taken off their coats and waistcoats and hung them over the side. They talked to each other across the theatre and shared their oranges with the tawdry girls who sat beside them. Some women were laughing in the pit. Their voices were horribly shrill and discordant. The sound of the popping of corks came from the bar.

"What a place to find one's divinity in!" said Lord Henry.

"Yes!" answered Dorian Gray. "It was here I found her, and she is divine beyond all living things. When she acts, you will forget everything. These

common rough people, with their coarse faces and brutal gestures, become quite different when she is on the stage. They sit silently and watch her. They weep and laugh as she wills them to do. She makes them as responsive as a violin. She spiritualizes them, and one feels that they are of the same flesh and blood as one's self."

"The same flesh and blood as one's self! Oh, I hope not!" exclaimed Lord Henry, who was scanning the occupants of the gallery through his opera-glass.

"Don't pay any attention to him, Dorian," said the painter. "I understand what you mean, and I believe in this girl. Any one you love must be marvellous, and any girl who has the effect you describe must be fine and noble. To spiritualize one's age—that is something worth doing. If this girl can give a soul to those who have lived without one, if she can create the sense of beauty in people whose lives have been sordid and ugly, if she can strip them of their selfishness and lend them tears for sorrows that are not their own, she is worthy of all your adoration, worthy of the adoration of the world. This marriage is quite right. I did not think so at first, but I admit it now. The gods made Sibyl Vane for you. Without her you would have been incomplete."

"Thanks, Basil," answered Dorian Gray, pressing his hand. "I knew that you would understand me. Harry is so cynical, he terrifies me. But here is the orchestra. It is quite dreadful, but it only lasts for about five minutes. Then the curtain rises, and you will see the girl to whom I am going to give all my life, to whom I have given everything that is good in me."

A quarter of an hour afterwards, amidst an extraordinary turmoil of applause, Sibyl Vane stepped on to the stage. Yes, she was certainly lovely to look at – one of the loveliest creatures, Lord Henry thought, that he had ever seen. There was something of the fawn in her shy grace and startled eyes. A faint blush, like the shadow of a rose in a mirror of silver, came to her cheeks as she glanced at the crowded enthusiastic house. She stepped back a few paces and her lips seemed to tremble. Basil Hallward leaped to his feet and began to applaud. Motionless, and as one in a dream, sat Dorian Gray, gazing at her. Lord Henry peered through his glasses, murmuring, "Charming! charming!"

The scene was the hall of Capulet's house, and Romeo in his pilgrim's dress had entered with Mercutio and his other friends. The band, such as it was, struck up a few bars of music, and the dance began. Through the crowd of

ungainly, shabbily dressed actors, Sibyl Vane moved like a creature from a finer world. Her body swayed, while she danced, as a plant sways in the water. The curves of her throat were the curves of a white lily. Her hands seemed to be made of cool ivory.
Yet she was curiously listless. She showed no sign of joy when her eyes rested on Romeo. The few words she had to speak—

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss—

with the brief dialogue that follows, were spoken in a thoroughly artificial manner. The voice was exquisite, but from the point of view of tone it was absolutely false. It was wrong in colour. It took away all the life from the verse. It made the passion unreal.
Dorian Gray grew pale as he watched her. He was puzzled and anxious. Neither of his friends dared to say anything to him. She seemed to them to be absolutely incompetent. They were horribly disappointed.
Yet they felt that the true test of any Juliet is the balcony scene of the second act. They waited for that. If she failed there, there was nothing in her.
She looked charming as she came out in the moonlight. That could not be denied. But the staginess of her acting was unbearable, and grew worse as she went on. Her gestures became absurdly artificial. She overemphasized everything that she had to say. The beautiful passage –

Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night –

was declaimed with the painful precision of a schoolgirl who has been taught to recite by some second-rate professor of elocution. When she leaned over the balcony and came to those wonderful lines –

Although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be

Ere one can say, "It lightens." Sweet, good-night!
This bud of love by summer's ripening breath
May prove a beauteous flower when next we meet –

she spoke the words as though they conveyed no meaning to her. It was not nervousness. Indeed, so far from being nervous, she was absolutely self-contained. It was simply bad art. She was a complete failure.

Even the common uneducated audience of the pit and gallery lost their interest in the play. They got restless, and began to talk loudly and to whistle. The Jew manager, who was standing at the back of the dress-circle, stamped and swore with rage. The only person unmoved was the girl herself.

When the second act was over, there came a storm of hisses, and Lord Henry got up from his chair and put on his coat. "She is quite beautiful, Dorian," he said, "but she can't act. Let us go."

"I am going to see the play through," answered the lad, in a hard bitter voice. "I am awfully sorry that I have made you waste an evening, Harry. I apologize to you both."

"My dear Dorian, I should think Miss Vane was ill," interrupted Hallward. "We will come some other night."

"I wish she were ill," he rejoined. "But she seems to me to be simply callous and cold. She has entirely altered. Last night she was a great artist. This evening she is merely a commonplace mediocre actress."

"Don't talk like that about any one you love, Dorian. Love is a more wonderful thing than art."

"They are both simply forms of imitation," remarked Lord Henry. "But do let us go. Dorian, you must not stay here any longer. It is not good for one's morals to see bad acting. Besides, I don't suppose you will want your wife to act, so what does it matter if she plays Juliet like a wooden doll? She is very lovely, and if she knows as little about life as she does about acting, she will be a delightful experience. There are only two kinds of people who are really fascinating—people who know absolutely everything, and people who know absolutely nothing. Good heavens, my dear boy, don't look so tragic! The secret of remaining young is never to have an emotion that is unbecoming. Come to the club with Basil and myself. We will smoke cigarettes and drink to the beauty of Sibyl Vane. She is beautiful. What more can you want?"

"Go away, Harry," cried the lad. "I want to be alone. Basil, you must go. Ah! can't you see that my heart is breaking?" The hot tears came to his eyes. His lips trembled, and rushing to the back of the box, he leaned up against the wall, hiding his face in his hands.
"Let us go, Basil," said Lord Henry with a strange tenderness in his voice, and the two young men passed out together.
A few moments afterwards the footlights flared up and the curtain rose on the third act. Dorian Gray went back to his seat. He looked pale, and proud, and indifferent. The play dragged on, and seemed interminable. Half of the audience went out, tramping in heavy boots and laughing. The whole thing was a *fiasco*. The last act was played to almost empty benches. The curtain went down on a titter and some groans.
As soon as it was over, Dorian Gray rushed behind the scenes into the greenroom. The girl was standing there alone, with a look of triumph on her face. Her eyes were lit with an exquisite fire. There was a radiance about her. Her parted lips were smiling over some secret of their own.
When he entered, she looked at him, and an expression of infinite joy came over her. "How badly I acted to-night, Dorian!" she cried.
"Horribly!" he answered, gazing at her in amazement. "Horribly! It was dreadful. Are you ill? You have no idea what it was. You have no idea what I suffered."
The girl smiled. "Dorian," she answered, lingering over his name with long-drawn music in her voice, as though it were sweeter than honey to the red petals of her mouth. "Dorian, you should have understood. But you understand now, don't you?"
"Understand what?" he asked, angrily.
"Why I was so bad to-night. Why I shall always be bad. Why I shall never act well again."
He shrugged his shoulders. "You are ill, I suppose. When you are ill you shouldn't act. You make yourself ridiculous. My friends were bored. I was bored."
She seemed not to listen to him. She was transfigured with joy. An ecstasy of happiness dominated her.
"Dorian, Dorian," she cried, "before I knew you, acting was the one reality of my life. It was only in the theatre that I lived. I thought that it was all true. I was Rosalind one night and Portia the other. The joy of Beatrice was my joy, and the sorrows of Cordelia were mine also. I believed in everything.

The common people who acted with me seemed to me to be godlike. The painted scenes were my world. I knew nothing but shadows, and I thought them real. You came – oh, my beautiful love! – and you freed my soul from prison. You taught me what reality really is. To-night, for the first time in my life, I saw through the hollowness, the sham, the silliness of the empty pageant in which I had always played. To-night, for the first time, I became conscious that the Romeo was hideous, and old, and painted, that the moonlight in the orchard was false, that the scenery was vulgar, and that the words I had to speak were unreal, were not my words, were not what I wanted to say. You had brought me something higher, something of which all art is but a reflection. You had made me understand what love really is. My love! My love! Prince Charming! Prince of life! I have grown sick of shadows. You are more to me than all art can ever be. What have I to do with the puppets of a play? When I came on to-night, I could not understand how it was that everything had gone from me. I thought that I was going to be wonderful. I found that I could do nothing. Suddenly it dawned on my soul what it all meant. The knowledge was exquisite to me. I heard them hissing, and I smiled. What could they know of love such as ours? Take me away, Dorian—take me away with you, where we can be quite alone. I hate the stage. I might mimic a passion that I do not feel, but I cannot mimic one that burns me like fire. Oh, Dorian, Dorian, you understand now what it signifies? Even if I could do it, it would be profanation for me to play at being in love. You have made me see that."

He flung himself down on the sofa and turned away his face. "You have killed my love," he muttered.

She looked at him in wonder and laughed. He made no answer. She came across to him, and with her little fingers stroked his hair. She knelt down and pressed his hands to her lips. He drew them away, and a shudder ran through him.

Then he leaped up and went to the door. "Yes," he cried, "you have killed my love. You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. I loved you because you were marvellous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid. My God! how mad I was to love you! What a fool I have been! You are nothing to me now. I will never see you again. I will never think of you. I will never mention

your name. You don't know what you were to me, once. Why, once ... Oh, I can't bear to think of it! I wish I had never laid eyes upon you! You have spoiled the romance of my life. How little you can know of love, if you say it mars your art! Without your art, you are nothing. I would have made you famous, splendid, magnificent. The world would have worshipped you, and you would have borne my name. What are you now? A third-rate actress with a pretty face."

The girl grew white, and trembled. She clenched her hands together, and her voice seemed to catch in her throat. "You are not serious, Dorian?" she murmured. "You are acting."

"Acting! I leave that to you. You do it so well," he answered bitterly.

She rose from her knees and, with a piteous expression of pain in her face, came across the room to him. She put her hand upon his arm and looked into his eyes. He thrust her back. "Don't touch me!" he cried.

A low moan broke from her, and she flung herself at his feet and lay there like a trampled flower. "Dorian, Dorian, don't leave me!" she whispered. "I am so sorry I didn't act well. I was thinking of you all the time. But I will try – indeed, I will try. It came so suddenly across me, my love for you. I think I should never have known it if you had not kissed me – if we had not kissed each other. Kiss me again, my love. Don't go away from me. I couldn't bear it. Oh! don't go away from me. My brother ... No; never mind. He didn't mean it. He was in jest.... But you, oh! can't you forgive me for to-night? I will work so hard and try to improve. Don't be cruel to me, because I love you better than anything in the world. After all, it is only once that I have not pleased you. But you are quite right, Dorian. I should have shown myself more of an artist. It was foolish of me, and yet I couldn't help it. Oh, don't leave me, don't leave me." A fit of passionate sobbing choked her. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiselled lips curled in exquisite disdain. There is always something ridiculous about the emotions of people whom one has ceased to love. Sibyl Vane seemed to him to be absurdly melodramatic. Her tears and sobs annoyed him.

"I am going," he said at last in his calm clear voice. "I don't wish to be unkind, but I can't see you again. You have disappointed me."

She wept silently, and made no answer, but crept nearer. Her little hands stretched blindly out, and appeared to be seeking for him. He turned on his heel and left the room. In a few moments he was out of the theatre.

Where he went to he hardly knew. He remembered wandering through dimly lit streets, past gaunt, black-shadowed archways and evil-looking houses. Women with hoarse voices and harsh laughter had called after him. Drunkards had reeled by, cursing and chattering to themselves like monstrous apes. He had seen grotesque children huddled upon door-steps, and heard shrieks and oaths from gloomy courts.

As the dawn was just breaking, he found himself close to Covent Garden. The darkness lifted, and, flushed with faint fires, the sky hollowed itself into a perfect pearl. Huge carts filled with nodding lilies rumbled slowly down the polished empty street. The air was heavy with the perfume of the flowers, and their beauty seemed to bring him an anodyne for his pain. He followed into the market and watched the men unloading their waggons. A white-smocked carter offered him some cherries. He thanked him, wondered why he refused to accept any money for them, and began to eat them listlessly. They had been plucked at midnight, and the coldness of the moon had entered into them. A long line of boys carrying crates of striped tulips, and of yellow and red roses, defiled in front of him, threading their way through the huge, jade-green piles of vegetables. Under the portico, with its grey, sun-bleached pillars, loitered a troop of draggled bareheaded girls, waiting for the auction to be over. Others crowded round the swinging doors of the coffee-house in the piazza. The heavy cart-horses slipped and stamped upon the rough stones, shaking their bells and trappings. Some of the drivers were lying asleep on a pile of sacks. Iris-necked and pink-footed, the pigeons ran about picking up seeds.

After a little while, he hailed a hansom and drove home. For a few moments he loitered upon the doorstep, looking round at the silent square, with its blank, close-shuttered windows and its staring blinds. The sky was pure opal now, and the roofs of the houses glistened like silver against it. From some chimney opposite a thin wreath of smoke was rising. It curled, a violet riband, through the nacre-coloured air.

In the huge gilt Venetian lantern, spoil of some Doge's barge, that hung from the ceiling of the great, oak-panelled hall of entrance, lights were still burning from three flickering jets: thin blue petals of flame they seemed, rimmed with white fire. He turned them out and, having thrown his hat and cape on the table, passed through the library towards the door of his bedroom, a large octagonal chamber on the ground floor that, in his new-born feeling for luxury, he had just had decorated for himself and hung with

some curious Renaissance tapestries that had been discovered stored in a disused attic at Selby Royal. As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat puzzled. After he had taken the button-hole out of his coat, he seemed to hesitate. Finally, he came back, went over to the picture, and examined it. In the dim arrested light that struggled through the cream-coloured silk blinds, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.

He turned round and, walking to the window, drew up the blind. The bright dawn flooded the room and swept the fantastic shadows into dusky corners, where they lay shuddering. But the strange expression that he had noticed in the face of the portrait seemed to linger there, to be more intensified even. The quivering ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

He winced and, taking up from the table an oval glass framed in ivory Cupids, one of Lord Henry's many presents to him, glanced hurriedly into its polished depths. No line like that warped his red lips. What did it mean?

He rubbed his eyes, and came close to the picture, and examined it again. There were no signs of any change when he looked into the actual painting, and yet there was no doubt that the whole expression had altered. It was not a mere fancy of his own. The thing was horribly apparent.

He threw himself into a chair and began to think. Suddenly there flashed across his mind what he had said in Basil Hallward's studio the day the picture had been finished. Yes, he remembered it perfectly. He had uttered a mad wish that he himself might remain young, and the portrait grow old; that his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins; that the painted image might be seared with the lines of suffering and thought, and that he might keep all the delicate bloom and loveliness of his then just conscious boyhood. Surely his wish had not been fulfilled? Such things were impossible. It seemed monstrous even to think of them. And, yet, there was the picture before him, with the touch of cruelty in the mouth.

Cruelty! Had he been cruel? It was the girl's fault, not his. He had dreamed of her as a great artist, had given his love to her because he had thought her

great. Then she had disappointed him. She had been shallow and unworthy. And, yet, a feeling of infinite regret came over him, as he thought of her lying at his feet sobbing like a little child. He remembered with what callousness he had watched her. Why had he been made like that? Why had such a soul been given to him? But he had suffered also. During the three terrible hours that the play had lasted, he had lived centuries of pain, aeon upon aeon of torture. His life was well worth hers. She had marred him for a moment, if he had wounded her for an age. Besides, women were better suited to bear sorrow than men. They lived on their emotions. They only thought of their emotions. When they took lovers, it was merely to have some one with whom they could have scenes. Lord Henry had told him that, and Lord Henry knew what women were. Why should he trouble about Sibyl Vane? She was nothing to him now.

But the picture? What was he to say of that? It held the secret of his life, and told his story. It had taught him to love his own beauty. Would it teach him to loathe his own soul? Would he ever look at it again?

No; it was merely an illusion wrought on the troubled senses. The horrible night that he had passed had left phantoms behind it. Suddenly there had fallen upon his brain that tiny scarlet speck that makes men mad. The picture had not changed. It was folly to think so.

Yet it was watching him, with its beautiful marred face and its cruel smile. Its bright hair gleamed in the early sunlight. Its blue eyes met his own. A sense of infinite pity, not for himself, but for the painted image of himself, came over him. It had altered already, and would alter more. Its gold would wither into grey. Its red and white roses would die. For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience. He would resist temptation. He would not see Lord Henry any more—would not, at any rate, listen to those subtle poisonous theories that in Basil Hallward's garden had first stirred within him the passion for impossible things. He would go back to Sibyl Vane, make her amends, marry her, try to love her again. Yes, it was his duty to do so. She must have suffered more than he had. Poor child! He had been selfish and cruel to her. The fascination that she had exercised over him would return. They would be happy together. His life with her would be beautiful and pure.

He got up from his chair and drew a large screen right in front of the portrait, shuddering as he glanced at it. "How horrible!" he murmured to himself, and

he walked across to the window and opened it. When he stepped out on to the grass, he drew a deep breath. The fresh morning air seemed to drive away all his sombre passions. He thought only of Sibyl. A faint echo of his love came back to him. He repeated her name over and over again. The birds that were singing in the dew-drenched garden seemed to be telling the flowers about her.

2. Discuss the following questions:

1. What if the general topic of this extract. What words and word combinations are used to create the atmosphere of the theatre.
2. Comment on the structure of the plot, describe each of the parts in short and speak about its role in the narration.
3. Comment on the methods of depicting characters. What direct and indirect characteristics does the author give?
4. What lexical stylistic devices are employed by the author? Find examples of epithets, metaphors, repetitions, etc.
5. Comment on the vocabulary of the chapter. What layer words are predominant: literary, neutral, colloquial?
6. Comment on the syntax of the chapter. What syntactical stylistic devices are employed?
7. Find examples of the Infinitive and comment on the form and syntactical functions.

3. Get ready to retell and analyse the chapter.

Vocabulary

4. Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.

action - the series of events that form a plot

adaptation - a written work that has been recast in a new form

ad-lib - perform without preparation

aside - a line spoken by an actor not intended for others on stage

audition - a test of the suitability of a performer

backdrop - scenery hung at the rear of a stage

backlighting - lighting from behind

backstage - a stage area out of sight of the audience

balcony - an upper floor projecting over an auditorium's main floor

book - a written version of a play or other dramatic composition

box office - the office where tickets of admission are sold

cast - the actors in a play

casting - the choice of actors to play particular roles in a play or movie

center stage - the central area on a theater stage

character - an actor's portrayal of someone

comedy - light and humorous drama with a happy ending

company - organization of performers and associated personnel

conflict - opposition in a work of fiction between characters or forces

costume - the attire worn in a play or at a fancy dress ball

costume designer - someone who designs or supplies costumes

cue - a reminder for some action or speech

curtain call - an appearance by actors or performers at the end of the concert or play in order to acknowledge the applause of the audience

debut - appear for the first time in public

delivery - characteristic style or manner of expressing oneself orally

dialogue - the lines spoken by characters in drama or fiction

director - someone who supervises the actors and directs the action in the production of a show

downstage - the front half of the stage (as seen from the audience)

drama - the literary genre of works intended for the theater

dramatization - a representation intended for performance

dressing room - a room in which you can change clothes

dress rehearsal - a full uninterrupted rehearsal in costumes shortly before the first performance

encore - an extra performance in response to audience demand

ensemble - a cast other than the principals

epilogue - a short speech by an actor at the end of a play

extra - a minor actor in crowd scenes

finale - the concluding part of any performance

flashback - a transition in a story to an earlier event or scene

footlights - theater light at the front of a stage that illuminate the set and actors

genre - a class of art having a characteristic form or technique

gesture - the use of movements to communicate familiar signals

greasepaint - a greasy substance used as makeup by actors

greenroom - a backstage room in a theater where performers rest or have visitors

houselights - lights that illuminate the audience's part of a theater or other auditorium

improvisation - a performance given without planning or preparation

interval - a short period of time between the parts of a play, performance

lead - an actor who plays a principal role

lighting - the craft of providing artificial light

line - a row of text written across a page or computer screen

mask - a covering to disguise or conceal the face

matinee - a theatrical performance held during the daytime

mime - an actor who communicates entirely by gesture

miscast - cast an actor, singer, or dancer in an unsuitable role

monologue - a dramatic speech by a single actor

musical theater - a play or film whose action and dialogue is interspersed with singing and dancing

offstage - situated or taking place in the area of a stage not visible to the audience

opera - a drama set to music

orchestra - seating on the main floor in a theater

orchestra pit - lowered area in front of a stage where an orchestra accompanies the performers

overture - orchestral music at the beginning of an opera or musical

pantomime - a performance using gestures and movements without words

pitch - the high or low quality of a sound

playbill - a printed program for a theatrical performance

playwright - someone who writes plays

plot - the story that is told, as in a novel, play, movie, etc.

premiere - the first public performance of a play or movie

producer - someone who finances and supervises the making of a show

production - presentation for the stage or screen or radio or TV project

programme (program AmE) - a thin book or a piece of paper that gives you information about a play, a concert, etc.

prologue - an introduction to a play

prop - any movable articles or objects used on the set of a play or movie

rehearsal - a practice session in preparation for a public performance

role - an actor's portrayal of someone in a play

run-through - an uninterrupted rehearsal

script - a written version of a play or other dramatic composition

set - scenery used to identify a location of a dramatic production

setting - arrangement of scenery and properties to represent a place

special effect - an effect used to produce scenes that cannot be achieved by

spotlight - a lamp that produces a strong beam of light to illuminate a restricted area; used to focus attention of a stage performer

stage crew - crew of workers who move scenery or handle properties in a theatrical production

stage direction - an instruction written as part of the script of a play

stage fright - fear that affects a person about to face an audience

stage left - the part of the stage on the actor's left as the actor faces the audience

stage manager - someone who supervises the physical aspects in the production of a show and who is in charge of the stage when the show is being performed

stage right - the part of the stage on the actor's right as the actor faces the audience

staging - the production of a drama on the stage

stalls - the seats on the main floor near the front of a theatre or cinema

supporting role - actor in a play or film who has an important part but not the leading one

suspense - excited anticipation of an approaching climax

tragedy - drama exciting terror or pity

troupe - an organization of performers and associated personnel

understudy - an actor able to replace a regular performer when required

upstage - at or toward the rear of a platform for performers

villain - the principal bad character in a film or work of fiction

wing - a stage area out of sight of the audience

Vocabulary practice

5. ***Arrange the vocabulary into groups: theatre staff; theatre inside; theatre genres; performance, etc. Add 3-5 to each group.***

6. ***Watch the video and learn about Theatreland in London and do the tasks*** *https://learnenglishteens.britishcouncil.org/uk-now/video-uk/theatreland*

a) Preparation: matching Match the vocabulary with the correct definitions and write a – h next to the number 1 – 8.

1…….. Abba a.	a building where plays are performed
2…….. glittery	b. a short preview
3…….. a theatre	c. the name of a famous and successful pop group from Sweden
4…….. the backstage crew	d. a set of clothes that a performer wears in a performance
5…….. a sneak peek	e. made up of small pieces of shiny material
6…….. a costume	f. a room where actors get ready for a performance
7…….. to relate to a story	g. a team of people who work together to produce a show
8…….. a dressing room	h. to feel a connection to a story because it's similar to you or your life

b) Check your understanding: multiple choice Circle the correct answers.

1. Where is the Theatreland shown in the video?	a. in London's West End b. in Edinburgh c. in New York
2. What was the name of the show?	a. Thriller b. Mamma Mia! c. Love Story
3. Where is the show set?	a. on a mountain in Switzerland b. in the English countryside c. on a Greek island
4. Who is Craig Fletcher?	a. the stage manager b. an actor in the show c. one of the backstage crew

5. What did he say the best thing about working on the show is?	a. he likes the story b. he likes the crew, cast and music c. he likes the costumes
6. Who is Clare Whitfield?	a. the stage manager b. an actress in the show c. one of the backstage crew
7. What does a stage manager do?	a. makes sure the show runs safely and without any problems b. cleans the stage after a performance c. writes the songs and music for the show
8. According to Clare, who enjoys Mamma Mia!?	a. younger people b. older people c. people of all ages

c) Check your vocabulary. Complete the gaps with a word from the box.
prop backstage crew cast dressing room playhouse costume stage manager finale

1. A _____ is another name for a theatre. 2. The _____ is the team of people who produce the show. 3. A _____ is a set of clothes that an actor wears in a performance. 4. A _____is an everyday object that is used on stage, such as a suitcase, a letter or a diary. 5. The _____ is the group of actors who perform in the show. 6. The _____makes sure the show runs safely and without any problems. 7. The _____ is the room where the actors change clothes and get ready to perform. 8. The _____is the last song in a show, and it is usually the biggest and most spectacular.

d) Read the text and fill in the gaps with appropriate words from ex. 3.

Lets talk about theatre

Do you like the theatre? Do you have a good choice of theatres where you live? Or perhaps you have more amateur dramatics theatre (AmDram) or fringe theatres near you?

I love the theatre. Whenever there is a good … on in London, I try my best to go and see it. Of course, living near London and with 241 professional theatres in the city I am spoilt for choice.

On Saturday night, my husband and I went to the Old Vic to see Kevin Spacey in a one-man play, Clarence Darrow. It was a … performance given

by an astounding actor. He had so much energy on … and such a presence that he kept you hooked throughout the performance.
This is what one newspaper review had to say: "… Spacey is captivating throughout. He prowls around the small stage, and out into the audience, addressing small sections as the jurors in whatever case he's recollecting. And wherever he might be – right in front of you or with his back turned on the other side of the theatre
you can't take your eyes off him, and hang on his every word. That's the mark of an acting legend, and one whose presence will be greatly missed from the London stage."
The … was first shown last year but because of its huge sell-out success, the Old Vic decided to … the play one more time for a limited period. It's particularly special as Kevin Spacey ends his 10-year stint as the Old Vic's artistic director this autumn. The entire season is sold out – a testament to how well-regarded he is as an actor (or thespian).
The Old Vic's … is in the centre of the theatre and the… is on all sides of it. It's what is known as a " theatre in the round". The idea is to make the audience feel more involved with what is happening on stage.
I …ed the tickets a month or so ago online. You can … tickets by telephone or in person at the … of the theatre. I always book online and collect my tickets from the box office on the day of the … .
The Seating Plan
Most theatres are divided into different sections. The section that is on the same level as the stage is known as the … . The next level is sometimes known as the Royal or Grand Circle. Depending on the size of the theatre, you can have between three to five levels: stalls, royal/grand circle, dress circle, upper circle and balcony. The prices vary according to what seats you choose. The front stalls, front royal circle and front upper circles are normally the most expensive with the … seats being the cheapest as well as seats with a restricted view. I've never understood why anyone would choose, let alone, pay for a seat with a restricted view!
The seats in a lot of the older theatres in London have limited legroom which can be extremely uncomfortable for a tall person. In fact, my husband who is tall really struggles and Saturday night was unfortunately excruciating for him. By the … in the middle of the play, he couldn't feel his feet!
When tourists visit London and decide to take in a show, they normally opt for one of the West End musicals. Shows such as Mamma Mia, Les

Miserables, Cats, Phantom of the Opera and so on have been playing for years in the West End and are a hugely popular with foreign tourists. However, West End theatres don't only show … but also non-musical … . These productions often start in regional or smaller theatres and depending on its success, they move to the West End.

As I've got older, I've become more attracted to the productions from smaller, local theatres. Not only are they smaller and offer a lot more intimate audience experience, they offer new playwrights, …s and …s the opportunity to showcase their talents. These theatres commission new plays and encourage different and sometimes daring productions of old plays. They are prepared to take more risks than their West End counterparts and that is what I believe theatre is all about. Theatre should be a place where our (the audience) views and prejudices are challenged and where new ideas are introduced. It's where …s and …s have the opportunity to test their skills and try out different … . Theatre should be about encouraging playwrights, old and new, to try out fresh ideas on the audience. It should be a place of experiment, entertainment and education. It's also a place where our minds can wander freely with our imagination.

My fellow theatre-goers

I have learnt so much about life over my theatre-going years. Not only from the play but also from watching my fellow theatre-goers. I often go to the theatre on my own. I love nothing more than going to a … performance (rather than an evening performance). When I go on my own, I am free to look and observe the people around me. And it's fascinating just to watch how people interact with each other. There could be people milling in the bar drinking and ordering their drinks for the interval; there could be people catching up with each other's news or reading the theatre … and there could be people like me who are on their own and are observing others or simply reading a book. Nowadays, it's more likely to be their smartphones, though! Turn off your phones, the performance is about to start I love that moment when the … dim, the audience is shushed into silence and the actors come onto the … . I take a sharp intake of breath and almost burst with anticipation of what is to come next.

e) Share your theatre experience. Speak about your recent visit to the theatre. When preparing, follow the outline below:

1) your theatre background (are you a theatre goer? How often do you go to see a play? What productions do you normally prefer? Why have you decided to go to the one you're going to speak about?);
2) Booking tickets and choosing seats (mention theatre plan)
3) in the theatre (describe the theatre inside; speak about fellow theatre-goers. Did you buy the theatre programme?);
4) the performance (How did it start? What was the acting like? Were the leads convincing? Did any of the supporting actors stand out? Describe the atmosphere throughout the play.);
5) your impressions about the production.

f) Today a lot of theatres give their audience the opportunity of watching their production online.

a) Choose one together with your group-mates and get ready to discuss it. You can use one of the following resources:

https://www.timeout.com
https://www.youtube.com/channel/UCJKRsEZVYZAtLgnioszDPFw
https://operavision.eu/en
https://www.digitaltheatre.com
https://www.youtube.com/user/MoscowTheaters/videos
https://tvkultura.ru/video/index/menu_id/1362/sort_by/2/
https://onlineteatr.com/afisha
https://mariinsky.tv/

b) Write a review based on your impressions after watching the performance (see Appendix 5)

g) Think, share opinions and discuss.

1) What is the idea and purpose of theatre? What does modern theatre seek to do?
2) What is your attitude about theatre going online? What outcomes does this process entail?
3) How can theatres compete in popularity with other entertainment types: series and videos accessible via the Internet, TV and cinema? Should they?

c) Read about theatres in Russia to learn about the state of things as of 2015-16. Has it changed a lot? Do the following tasks.

1) make up an outline of the text;
2) provide a summary in 10 sentences;

3) give Russian equivalents of the underlined words and word combinations and arrange them into groups?
4) retell the text in Russian.

Theatre in general – and especially in Russia – is much more than an entertainment facility. It is the keeper of the national cultural and linguistic heritage, the source of inspiration and creativity, and the carrier of social values. One of the primary goals of the government is to provide all Russian citizens with access to these works of art. Theatre's contribution to social capital is invaluable, which is why government support for theatre ought to be considered investment rather than spending.

According to the national statistics, the number of state and municipal theatres reached 651 in 2016. That same year, 87,553 people were employed as actors, stage crew and administrative staff. The theatre companies used 1394 buildings, 20% of which were listed as cultural heritage. In 2016, almost 3,000 plays were played in the Russian state theatres. It amounted to 175,452 performances, including guest (17%) and tour performances in Russia and abroad (3%). Most productions were of plays by classic foreign authors of the 19 and 20th century and by authors of the Soviet era. The plays written by the modern Russian authors make only 17% of new drama productions. 1.7 billion rubles (25.8 million dollars) were spent on new productions.

For the 2015/2016 season total attendance of theatres was 31.5 million. It is a depressingly small figure if we consider the Russian population – only 250 out of 1,000 people. One of the reasons of the low attendance is the scarcity of regional theatres. There are only 3.2 theatres for every one million people, and only 18.8% of Russian cities have at least one theatre. Moreover, almost half of the population lives in places where they cannot get to any theatre at all. Surveys show that 47% of respondents visit theatres rarely, while 29% of respondents have never attended a theatre in their life.

As to their legal status, Russian theatres can be divided into two categories: state and municipal theatres, and private theatres. State and municipal theatres are again divided into non-commercial organizations, budget-based organizations and state-owned or autonomous organizations; the latter being relatively new. Since 2007, some non-commercial and budget-based theatres in regions all over Russia were changed into autonomous organizations.

State theatres can be also classified according to the authority they are dependent on: federal theatres, local theatres, theatres of the Ministry of Culture and theatres of other agencies. Private theatres can be both commercial and non-commercial organizations of various legal forms. State funding is the primary source of income for the majority of state and municipal theatres. According to the reports of the Ministry of Culture, their total 2016 budget was 81 billion rubles (1.3 billion dollars). Only 29% came from the own revenue of theatres while the major share of annual income proceeded from the federal (66%) and regional or municipal budgets (3%). For some theatres the share of government funding exceeded 75% of the annual budget. Donations of sponsors accounted for slightly more than 2% of the theatres' annual budget.

The reality is that all state theatres are commercially unprofitable, and there is no exception to that rule. Even well-known repertory theatres running a significant number of performances in a season cannot make it to zero profit to cover expenses. If we rank state theatres according to the total income they get from all sources the chart-toppers will be the high-class theatres of Moscow and St. Petersburg: the Bolshoy theatre (Moscow), the Mariinsky Theatre (St. Petersburg), the Mikhailovsky Theatre, the Vachtangov theatre (Moscow), the Moscow Art Theatre (Moscow), the Variety Theatre (Moscow), etc. Some experts see the root of the problem in the lack of competition between state theatres. Trying harder to attract consumers would encourage them to improve the product, the same as with any other market.

An autonomous theatre receives funding via a government procurement contract, a so-called municipal task for a specific financial period (three years). Curiously, this form of support sets the theatre on the same level with other social services for residents. The theatre is obliged to produce a specified number of shows in total, mount a specified number of new productions, attract no less than a specified number of visitors and sell no less than a specified number of tickets. The list also includes the number of tours and guest performances, of participation in festivals, and of having provided services to disabled people. Quality of services is also measured by the percentage of the house capacity filled, the growth rate of audience attendance compared to last year, percentage of audience satisfied with the provided service and other indicators.

Other funding methods include subsidies and fellowships that are annually allocated to theatres in all regions of the Russian Federation. 600 state theatres are allocated regular subventions on an annual basis. Leading theatres receive grants from the President of Russia which are mostly spent on the salaries of actors and staff. Prominent artists receive personal grants to establish workshops and produce new plays.

Some theatres already know that their future funding will be cut down and go through the trouble of providing some safety nets for themselves. The Mariinsky Theatre, for instance, uses its main stage all year round and closes it for reconstruction only for ten days during the summer. When the theatre is on holiday or on a tour, the stage is used by invited companies.

Theatre festivals are a bright and distinguishing feature of the Russian cultural scene. According to the Russian Union of Theatre Actors, 256 festivals of various art forms are held annually in almost 100 cities. The most well known are the Golden Mask, the Chekhov theatre as well as other festivals that take place in Moscow. Regional Russian theatres regularly host versatile festivals from Europe.

Theatres from central cities and regions frequently give guest performances in other regions during the summer. Touring shows add considerably to local repertoires, increasing and diversifying them, providing a wider choice for the audience as the usual repertoire of a regional theatre is 10–15 shows running year in year out. Plays for a young audience are especially welcome because commercial tours consider them as unprofitable and do not usually include them in their programme.

There are lots of theatres for younger children, including puppet theatres; at the same time, there is still a lack of theatres for teenagers or 12+ audiences. Despite the fact that lots of repertory theatres have performances based on literature from the school curriculum in literature, there are still problems that are important for teenagers but are not featured in plays. Teenagers have definitely grown out of fairy-tales with saccharine heroes. However, adult issues in dramas may seem too complicated. Recently youth theatre has been infused with new blood—some young directors who are not shy of experimenting, have joined the field. In 2016, the eminent festival "Golden Mask" established a separate section for youth theatres, the Kids' Weekend, that showcases productions for every age: from toddlers to teenagers.

Sixteen shows from various regions of Russia included in the programme yielded a high attendance rate.

Private youth theatres are usually small-scale and mobile. They often play at schools, kindergartens and other education centres because they cannot afford renting a proper venue with a stage, and their scenery is usually easily transportable. Some of them have regular tours in Europe. When a small youth theatre and a large drama theatre work together, it may be very fruitful and blend fresh ideas with funds. Theatres have opened up the laboratory of youth theatre where young directors have a chance to put on new plays of contemporary playwrights.

Private theatres get support through project financing, and they may also contest for state financing. In 2016, 43 private theatres from St. Petersburg got 496,000 euro funding from the City Department of Culture. Non-financial support, such as providing additional venues, is also a great help, as the rent accounts for the fare share of fixed costs.

Apart from the stage activity, theatres raise money from event management, film production, participations in concerts, etc. Some theatres attract sponsors who give money on new theatre productions in exchange for advertisement, or request discounts from energetic companies in exchange for tickets. Other theatres receive regular donations from entrepreneurs, like the Sergey Zchenovach Theatre.

Small-scale theatres spark with innovative and contradictory productions and imaginative ideas, but are short of capital. On the contrary, non-repertory companies are profitable and successfully compete with the repertory theatre. Some non-repertory companies, like the Anthon Chekhov theatre, the Independent theatre project, the Art-Partner XXI, the Quartet 'I' and others have been on the theatre market for more than ten years. Their reasons for success are obvious. Theatres cater to the tastes of a mass audience. There are usually one or two hits in the season, comedies, romance and detectives with star actors in leading roles.

Amateur theatres are financed by their participants, volunteers and through crowd funding. They may seem insignificant when we speak about professional theatres, but these tiny art groups are the basis of any theatrical activity. Amateur theatres sometimes conceive new initiatives and practices and, like caterpillars transforming into butterflies, evolve into professional,

albeit small, units, and establish their own culture niches. Stanislavsky himself and his troupe started putting on amateur performances on the home stage of their mansion.

Amateur theatres often engage semi-professional actors, such as students of theatre schools, who will participate just for the fun of it, and to practice. Sometimes they get a place free of rent for rehearsals and performances in exchange for teaching children and participating in municipal cultural events. In some aspects amateur theatres may well exceed expectations and adhere enthusiastically to professional ethics and best practices.

Live art is in eternal motion and in a constant search for balance. Theatre is taking the long and winding road to the future. We are lucky to witness its transformation to something even more awe inspiring.

(based on https://conflict-zones.reviews/russian-theatres-searching-balance/)

h) Watch the video about Joe Murphy, a young British theatre director and do the tasks that follow.
https://learnenglishteens.britishcouncil.org/uk-now/video-uk/mix-play-director-joe-murphy

What's your attitude to new productions based on classical drama?

Listening practice

4. Listen to the track and do the tasks

https://www.youtube.com/watch?v=n46mwotd5vw&feature=emb_logo

Questions 1-2. *Choose **TWO** letters, **A-E**. Which **TWO** changes have been made so far during the refurbishment of the theatre?*

A. Some rooms now have a different use.
B. A different type of seating has been installed.
C. An elevator has been installed.
D. The outside of the building has been repaired.
E. Extra seats have been added.

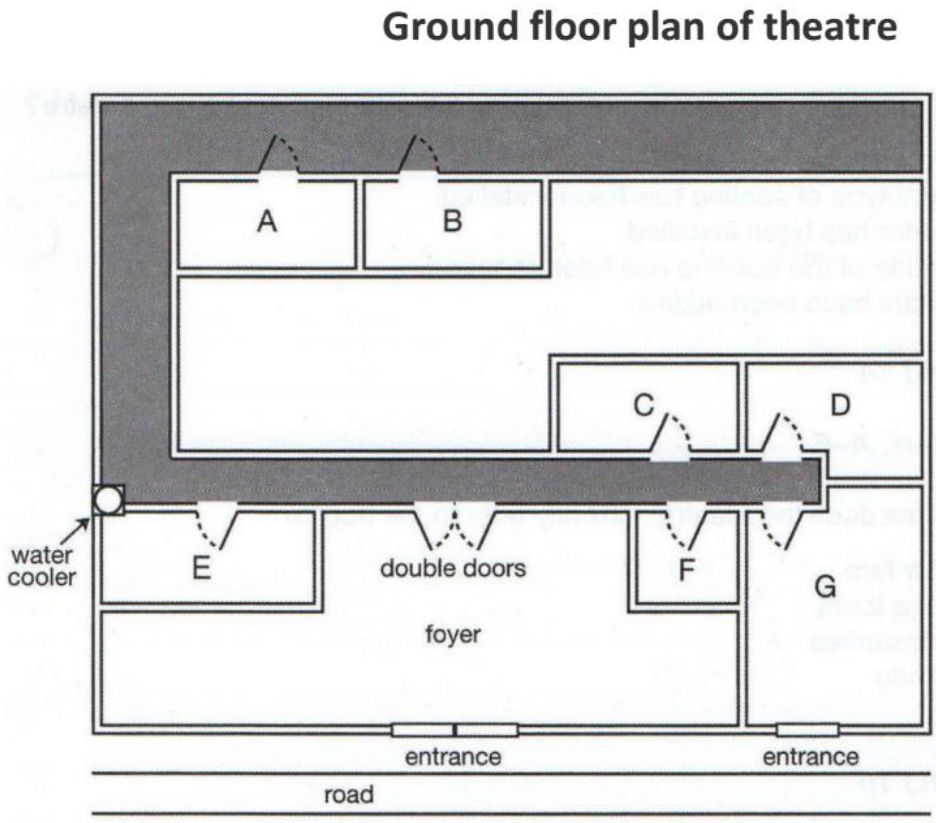
Questions 3-4. *Choose **TWO** letters, **A-E.** Which **TWO** facilities does the theatre currently offer to the public?*

A. rooms for hire
B. backstage tours
C. hire of costumes
D. a bookshop
E. cafe

Questions 5-6. *Choose **TWO** letters, **A-E.**Which **TWO** workshops does the theatre currently offer?*

A. sound
B. acting
C. making puppets
D. make-up
E. lighting

Questions 7-10. *Label the plan below.Write the correct letter, **A-G**, next to Questions 7-10. Ground floor plan of theatre*



box office	
theatre manager's office	
lighting box	
). artistic director's office	

5. ***Listen to the track and do the tasks***
https://drive.google.com/file/d/1lVtvNiJHWlo-wehhenOK2vbZHtdK5o4T/view?usp=sharing

Questions 11-16. *What change has been made to each part of the theatre? Choose SIX answersfrom the box and write the correct letter, A-G, next to questions 11-1*

Rivenden City Theatre		Part of the theatre
A	doubled in number	11 box office .....
B	given separate entrance	12 shop ..... .
C	reduced in number	13 ordinary seats .....
D	increased in size	14 seats for wheelchair users .....
E	replaced	
F	strengthened	15 lifts ..... .
G	temporarily closed	16 dressing rooms

Questions 17-20. Write NO MORE THAN TWO WORDS AND/OR A NUMBER for each answer.

Play	**Dates**	**Starting time**	**Tickets available**	**Price**
Royal Hunt of the Sun	October 13th to **17** …	**18** …… pm	for **19** …and …	**20 £** ……

6. ***Listen to the track and do the tasks.***

https://drive.google.com/file/d/1iaCTZwiL4MXtHNLOGL31H8H1hKMJlMxt/view?usp=sharing

Questions 21-25. Choose the correct letter, A, B or C.

Theatre Studies Course

21 What helped Rob to prepare to play the character of a doctor?

A. the stories his grandfather told him
B. the times when he watched his grandfather working

C. the way he imagined his grandfather at work

22 In the play's first scene, the boredom of village life was suggested by

A. repetition of words and phrases
B. scenery painted in dull colours
C. long pauses within conversations

23 What has Rob learned about himself through working in a group?

A. He likes to have clear guidelines
B. He copes well with stress
C. He thinks he is a good leader

24 To support the production, research material was used which described

A. political developments
B. changing social attitudes
C. economic transformations

25 What problem did the students overcome in the final rehearsal?

A. one person forgetting their words
B. an equipment failure
C. the injury of one character

Questions 26-30. What action is needed for the following stages in doing the 'year abroad' option? Choose FIVE answers from the box and write the correct letter A-G next to questions 26-30.

Action

A. be on time
B. get a letter of recommendation
C. plan for the final year
D. make sure the institution's focus is relevant
E. show ability in Theatre Studies
F. make travel arrangements and bookings
G. ask for help

Stages in doing the 'year abroad' option

26. in the second year of the course
27. when first choosing where to go

28. when sending in your choices
29. when writing your personal statement
30. when doing the year abroad

Reading practice

1. Read four extracts from drama school blogs about the acting process. For questions 1-4, choose from the reviews A-D. The extracts may be chosen more than once.

Playing a part

Four aspiring actors comment on how drama school training helps them prepare for a new role.

A

Some actors have little rituals that they have to carry out every time they start a new part, which may be based on superstition. For them, acting involves a deep personal investment. However, there are also practical considerations when taking on any new part. Is it better to learn all the words by rote, or through some kind of emotional memory? The script itself is fixed, but there are a million ways in which an actor can imagine saying the lines. Wherever this imagination comes from, the actor must first draw on things that they have experienced and know to be true. Because of this, actors are not necessarily the best judge of their own performance since they are too close to it, but if they use the practical techniques learned in drama school they will be better equipped to take on demanding roles and face their critics knowing they have performed well.

B

It's a strange thing that the world of the theatre is often connected with deceit and lying – after all, that's the stuff of good drama, and actors are simply playing a part. But really it's the opposite, as acting is essentially connected with bringing out some kind of truth. The fact is that truth is everything to do with humanity. And the best part of an actor's job is to convey that and change the way people think about it. If an audience doesn't believe in a character on stage, it's not worth doing. In order to get an audience to believe, there has to be a shared understanding of what truth means; that

involves the actor in thinking, evaluating and planning every move beforehand. That's when acting is at its most demanding, and learning the lines is actually quite mundane. When a performance is a revelation, and completely truthful in what it says about life, it lifts both audience and the actors on to a different level. So much of what is done in drama schools is based on achieving that.

C

Most acting workshops teach actors to be flexible and loose in their approach to a role, to use their imagination and be as open as possible. This is key to the success of actors when establishing a new character. When it comes to fixing the emotions of character, there is no point in trying to create unrealistic emotions because what people in real life do is reach to other people around them; they don't walk around summoning up states of anger or fear at a moment's notice. Actors have to do the same thing night after night, and may lose the ability to see how well it is being done or even engage emotionally. The irony is that actors must appear to be spontaneous, yet they know what the other characters on stage are going to say. The audience must believe in their characters and understand a greater truth. Yet clearly, the actor is simply playing a part, and how well he or she does that is for others to judge.

D

Drama schools teach aspiring young actors that there is no one right way to do things —there are different approaches to developing a character, although the practical techniques of voice projection and so on are clearly the same. Some actors totally immerse themselves in the character they're playing, even staying in character when off-stage. Other consider this self-indulgent, and rely on imagination and spontaneity to carry them through. After all, imagination is not something concrete that can be manipulated and the aim of the actor is to convey his or her version of the truth of the play to the audience. Every actor wants to achieve a performance that really reaches an audience and helps them look at something in a new way.

Which blogger …

1) expresses a different view from the others about what's important when preparing a role?
2) has a similar view to A about an actor's assessment of his or her own performance?
3) has a different opinion to the others about what makes a good performance?
4) shares B's opinion about what is most satisfying about acting?

Writing practice

1. ***The chart below shows the places visited by different people living in Canada. Summarise the information by selecting and reporting the main features, and make comparisons where relevant. You should spend about 20 minutes on this task. Write at least 150 words.***

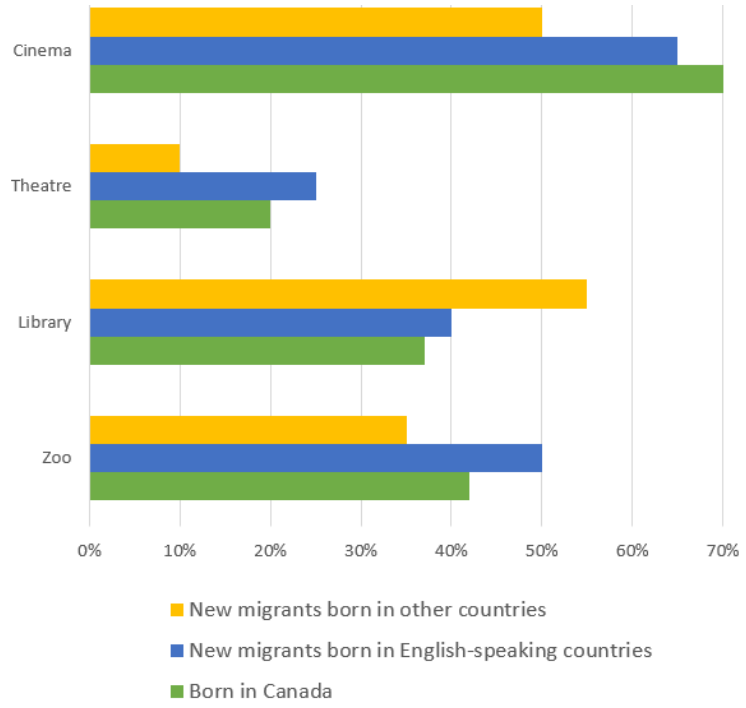
Tips:

You should write at least 150 words and organize your work carefully into three separate parts:

1) An opening paragraph briefly describing what the graph or figure shows (1-3 sentences)

2) Body paragraph(s) highlighting the key information

3) A concluding paragraph summarizing the most important point (1-2 sentences)



Model answer

The chart gives information about the kinds of leisure activity engaged in by three distinct groups: native Canadians, recently arrived immigrants from English-speaking countries and new migrants for whom English is not the first language in their country.

The cinema is by far the most popular free-time activity listed in the chart for those with English as their first language – 70% of non-migrants and 65% of English-speaking migrants. Half the migrants from non-English-speaking countries also go to see a film but interestingly, 5% more of this group prefer the library to the cinema. Roughly 40% of the other two groups say they visit the library.

Zoos are visited most by half of the English-speaking migrants compared to just over 40% of those born in Canada and approximately 35% of the migrants born where English is not widely spoken. The theatre is least popular for all concerned, with only 10% of non-English-speaking migrants attending, while double the number of native Canadians go to see a play. A quarter of those born in English-speaking countries are theatre-goers.

Overall, it is perhaps unsurprising that Canadians prefer the cinema to the theatre, but the popularity of the library with new migrants may reflect the financial circumstances of these new citizens.

(206 words)

https://www.ielts-exam.net/academic_writing_samples_task_1/1023/

2. Write an essay about the following(see Appendix 7)

To what extent do you agree with the opinion*: Theatre should be about encouraging playwrights, old and new, to try out fresh ideas on the audience. It should be a place of experiment, entertainment and education, a place where our minds can wander freely with our imagination.*

Give reasons for your answer and include any relevant examples from your own knowledge or experience. You should write at least 250 words.

Speaking practice

1. ***Speak about yourself.***

   Are you a theatre-goer? How often do you go to see a performance? Do you prefer local theatres or famous ones? What is your favourite genre? Why does it appeal to you? When did you last go to the theatre? What did you watch?

2. ***Describe a worth watching theatrical performance.***

   You should say:

- what the play/performance was about
- where it took place
- how the acting and the quality of the production was

   and explain why it was worth watching.

   See sample answers *https://www.ielts-mentor.com/cue-card-sample/663-describe-a-worth-watching-theatrical-performance*

3. ***Describe a theatre actor/director from your country who is very popular.***

   You should say:

- who this actor/director is
- what kinds of productions they act in/direct
- what you know about their life

   and explain why they are popular.

4. ***Be ready to discuss the following topics:***

   How important is the theatre in your country's history?

   How popular is it today in your country to go to the theatre? Is theatre gaining or loosing popularity?

   Do you think the theatre should be run as a business or as a public service?

   Do you think theatres will survive competition with cinemas?

   See sample answers *https://www.ieltsdeal.com/ielts-speaking-cambridge-12-test-6-full-speaking-test-with-complete-and-best-solutions/*

UNIT 3

FILMS AND MOVIES

Home Reading

1. ***You are going to read an interview with Ingmar Bergman afamous Swedish film director.***

a. Do you know anything about Ingmar Bergman? Find more information about filmography and life facts of this director.
b. What is he famous for? What are his films like?

Encountering Directors

By Ch.Samuels

Interviewing Ingmar Bergman *(Extract)*

S a m u e l s : Mr. Bergman, I'd like to start with a rather general question: If I were asked to cite a single reason for your pre-emi nence among film directors, I would point to your creation of a spe cial world. You are, in fact, very much like a writer. W hy didn't you become one?

B e r g m a n : W hen I was a child, I suffered from an almost com plete lack of words. My education was very rigid; my father was a priest. As a result, I lived in a private world of my own dreams. I played with my puppet theatre.

S.: And –

B.: Excuse me. I had very few contacts with reality or channels to it. I was afraid of my father, my mother, my elder brother — eve rything. Playing with this puppet theatre and a projection device

I had was my only form of self-expression. I had great difficulty with fiction and reality; as a small child I mixed them up so much that my family always said I was a liar.

S.: I want to interrupt you for just a moment. This description of your childhood resembles one classic description of the genesis of a writer. W as it only the acqident of the puppet theatre that sent you the way of theatre rather than of books?

B.: No. W hen I began writing I liked it very much. But I never felt that writing was my cup of tea. And I always lacked words; it has always been very difficult for me to find the word I want. I have always felt suspicious both of what I say and what others say to me. I always feel som ething has been left out. W hen I read a book, I read very slowly. It takes me a lot of time to read a play.

S.: Do you direct it in your head?

B.: In a way. I have to translate the words into speeches, flesh and blood. I have an enormous need for contact with an audience, with other people. For me, words are not satisfying.

S.: W ith a book, the reader is elsewhere.

B.: W hen you read, words have to pass through your conscious mind to reach your emotions and your soul. In film and theatre, things go directly to the emotions. What I need is to come in con tact with others.

S.: I see that, but it raises a problem I'm sure you've often dis cussed. Your films have emotional impact, but since they are also the most intellectually difficult of contem porary films, isn't there sometimes a contradiction between the two effects? How do you react when I say that while I watched "The Rite", my feelings were interfered with by my baffled effort at comprehension?

B.: Your approach is wrong. I never asked you to understand, I ask only that you feel.

S.; And the film asks me to understand. The film continuously m akes us w onder what the spectacle means.

B.: But that's you. S.: It's not the film?

B.: No. "The Rite" merely expresses my resentm ent against the critics, audience, and government, with which I was in constant battle while I ran the theatre. A year after my resignation from the post, I sat down and wrote the script in five days. The picture is just a game.

S.: To puzzle the audience?

B.: Exactly. I liked writing it very much and even more making it. W e had a lot of fun while we were shooting. M y purpose was just to amuse myself and the audience. Do you understand what I mean?

S.: I understand, but certain members of the audience can't re sist pointing out that Bergman is sending messages, he thinks, but what are they and why?

B.: You must realize — this is very important! — I never ask people to understand what I have made. Stravinsky once said, "I have never understood a piece of music in my life. I always only feel."

S.: But Stravinsky was a composer. By its nature, music is nondiscursive; we don't have to understand it. Films, plays, poems, novels all make propositions or observations, em body ideas or beliefs, and we go to these forms —

B.: But you must understand that your view is distorted. You be long to a small minority that tries to understand. I never try to understand. Music, films, plays always work directly on the emotions.

S.: I must disagree. I'm afraid I didn't make myself clear –

B.: I must tell you before we go on to more com plicated things: I make my pictures for use! They are made to put me in contact with other human beings. My impulse has nothing to do with intellect or symbolism: it has only to do with dreams and longing, with hope and desire, with passion.

S.: Does it bother you when critics interpret you through these items?

B.: Not at all. And let me tell you, I learn more from critics who honestly criticize my pictures than from those who are devout. And they influence me. They help me change things. You know that actors often change a film, for better or worse.

S.: May I ask you how "The Touch" differs from the one you intended?

B.: I intended to paint a portrait of an ordinary woman, for whom everything around was a reflection. Bibi Anderson is a close friend of mine – a lovely and extremely talented actress. She is totally oriented towards reality, always needing motives for what she does. I admire her and love her. But she changed the film. What Bibi Anderson did made the film more com prehensible for ordinary people and more immediately powerful. I agreed with all her changes.

S.: You use music less and less in your films. Why?

B.: Because I think that film itself is music, and I can't put music in music.

S.: If you could have shot all your films in colour, would you have?

B.: No. Because it is more fascinating to shoot in black and white and force people to imagine the colours.

S.: Do you work in colour now – to any degree – because you feel that the audience demands it?

B.: No. I like it. At the beginning, it was painful, but now I like it. S.: Why do you use so much dialogue in your films?

B.: Because human communication occurs through words. I tried once to eliminate language, in "The Silence", and I feel that picture is excessive.

S.: It's too abstract. B.: Yes.

S.: Some people have criticized your films for being too theatrical – particularly – the early ones. How do you answer this charge?

B.: I am a director –

S.: But aren't the two forms different?

B.: Completely. In my earlier pictures, it was very difficult for me to go from directing in the theatre to directing films. I had always felt technically crippled – insecure with the crew, the cameras, the sound equipment – everything. Sometimes a film succeeded, but I never got what I wanted to get. But in "Summer Interlude", I suddenly felt that I knew my profession.

S.: Do you have any idea why?

B.: I don't know, but for heaven's sake a day must always come along when finally one succeeds in understanding his profession! I'm so impressed by young directors now who know how to make a film from the first moment.

S.: But they have nothing to say. (Bergman laughs.)

2. Find in text the English equivalents for:

привести хотя бы одну причину; исключительное положение среди режиссеров; соприкосновение с действительностью; кинопроектор; рождение писателя; мне всегда не хватало слов; огромная потребность иметь контакт с аудиторией; обида на критиков; руководить театром; музыка не исходит из веления разума; вы все воспринимаете в искаженном свете; в фильме слишком много изображения; ощущать техническую несостоятельность.

3. Answer the questions below

1. What, in Bergman's opinion, pre- vented him from becoming a writer? 2. Do you think film directors' and writers' activities have something in common? If your answer is "yes" – what is it? If "no" – explain why. 3. How does the director explain the fact that "words for him are not satisfying"? Can you accept such an explanation? Give your reasons. 4. Would you agree with I. Bergman that films and books have quite different impacts upon the audience? Justify your point of view. 5. Do you think every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Would you agree with the director that the audience should "only feel" without understanding what is happening on the screen? 6. Comment upon Stravinsky's words: "I never understood a piece of music in my life, I always only feel." Do you think the impact of films and music on the audience is comparable? 7. Would you agree with I.Bergman that Ch.Samuels's comprehension of films is distorted and that music, films, plays always work directly on the emotions? 8. I. Bergman's films are considered the most intellectually difficult contemporary films. Can you explain why? 9. During the interview Bergman says that what he needs is to come in contact with others. Do you think the director has achieved this contact in his films? 10. What do you think of the director's aim to create films "just to amuse himself" and the audience? Do you think such films should be made? Why? 11. What is I. Bergman's reaction to criticism? Can critics influence cinema production? directors? 12. I. Bergman thinks that actors can change a film for better or worse. Can you explain in what way? 13. Why does the director use less and less music in his films? Does his explanation sound convincing? What is the place of music in cinema production as you see it? 14. Would you agree with the director's opinion that shooting in black and white is preferable. Do you think that colour films produce a more powerful effect upon the audience? Justify your point of view. 15. What, in your opinion, is the role of dialogue in a film? Should camera-work or dialogues predominate in films? Does it depend upon the genre? 16. Why do you think I. Bergman felt technically insecure when he began his job as a film director? 17. Do you think that experience and skill are of great importance in the field of acting? directing? other professions? Do you think it natural for a person to have doubts as to his own proficiency, skill or do you think people usually know what to do and how to do it from the

Vocabulary

4. Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.

"feel good" film (or movie) – usually a light-hearted, upbeat comedy or romance that ends with an audience-pleasing conclusion; sometimes used derogatively; compare to tearjerker

ad lib – a line of dialogue improvised by an actor during a performance; can be either unscripted or deliberate

adaptation – the presentation of one art form through another medium; a film based upon, derived from (or adapted from) a stage play /book which basically preserves both the setting and dialogue of the original;

aerial shot – a camera shot filmed in an exterior location from far overhead (from a bird's eye view)

A-Level (or A-List) – usually refers to top-tier actors/actresses who are paid upwards of $20 million per feature film;

animation (and animator, animated films) – a form or process of filmmaking in which inanimate, static objects or individual drawings

art director –the individual responsible for the design, construction, look, and feel of a film's set, including the number and type of props and their placement

background artist – the individual who designs the visual background of a film scene, either traditionally painted or using digital technology;

behind the scenes – the off-camera events or circumstances during filmmaking

bio-pic (or biographic) – a biographical film of the life of a famous personality or historical figure, particularly popularized by Warner Bros

bit part (or bit player) – a small acting role (usually only one scene, such as a waiter) with very few lines or acting; contrast to a cameo, extra, or walk-on role.

blockbuster – originally referred to a large bomb that would destroy an entire city block during World War II; now in common usage, an impactful movie that is a huge financial success - usually with huge box-office

blooper – an embarrassing mistake

body double (or double) – a performer who takes the place of an actor in scenes that require a close-up of body parts without the face visible,

bootleg – an illegally copied, unauthorized, and/or distributed version of a copyrighted film/video/DVD, often of second-rate quality; also termed pirated.

box office – the office where tickets of admission are sold

box-office – the measure of the total amount of money or box-office receipts paid by movie-goers to view a movie; also referred to as B. O. or gross

buddy film – a subgenre of film (comedies, westerns, dramas, action films, road films, etc.) in which two mismatched persons (usually males) are forced to work together, often a pair of police cops;

cameo –a brief, non-speaking or walk-on role that is uncredited or unbilled or special screen appearance by a famous actor, director, or prominent person who would ordinarily not take such a small part

cameraman – a photographer who operates a movie camera

caption – the descriptive, printed line(s) of text that occasionally appears on the screen, usually at the bottom of the frame, to describe the time/place, or to translate a foreign word/phrase;

cash cow – in movie terms, a definitely guaranteed, 'can't-miss' blockbuster film that promises to generate disproportionately tremendous profits due to its lucrative franchise (sequels, merchandising, spin-offs, etc)

cast – assign the roles of (a movie or a play) to actors

cast against type – an actor playing a role distinctly different from roles previously played

catchphrase – short phrases, expressions, or words that have become favored and/or popularized due to repeated use

CGI – aka Computer-Generated Imagery (or Images), a term referring to the use of 3D computer graphics and technology (digital computers and specialized software) in film-making to create filmed images, special effects and the illusion of motion

character actor – an actor who specializes in playing well-defined, stereotypical, archetypal, off-beat, humorous, or highly-recognizable, fictional roles of a particular physical, emotional, or behavioral type, in a supporting role

chemistry (or screen chemistry) – referring to performances between actors who are uncommonly suited and perfectly complementary to each other

'chick flicks' –films popular with women, but also used in a derogatory sense to marginalize films with heavy, sappy emotion and numerous female characters; aka tearjerkers

choreographer – someone who creates new dances

cliffhanger – a film characterized by scenes of great tension, danger, adventure, suspense, or high drama, often climaxing at the end of a film, or at the end of a multi-part serial episode, where the plot ending and the fate of the protagonist(s) are left unresolved

close-up (CU) – a shot taken from a close distance in which the scale of the object is magnified

coming-of-age (film) – a film associated with difficult teen rites of passage (from adolescence to adulthood), the onset of puberty, the loss of naive innocence and childhood dreams, the experience of growing up, achieving sexual identity, etc.; aka teen films

costumer – someone who designs or supplies costumes

credits – the text appearing on screen - composed of a list of technical personnel, cast, and production crew of a film;

creen (or unspool) a film – to show or project a film; types of screenings include a critical screening (a pre-release viewing for film critics), a pre-screening, or a focus-group screening (to test audience reactions to a film's rough cut);

critic – a person engaged in the analysis and interpretation of art

crowd shot – a shot or image of a large group of people (often extras) in a film;

cyberpunk – a sub-genre of science fiction, derived from combining the terms cybernetics and punk, and related to the digital or information technology society

director's cut – a rough cut (the first completely-edited version) of a film without studio interference as the director would like it to be viewed, before the final cut (the last version of the film that is released) is made by the studio.

documentary – a non-fiction (factual), narrative film with real people (not performers or actors); typically, a documentary is a low-budget, journalistic record of an event, person, or place; a documentary film-maker should be an unobtrusive observer

dubbing – a new soundtrack that is added to a film

dystopia – an imaginary, wretched, dehumanized, dismal, fearful, bad, oppressive place or landscape, often initiated by a major world crisis (post-war destruction) coupled with, an oppressive government, crime, abnormal behavior,

editor – the person who determines the final content of a text

epic – a costly film made on an unusually large scale or scope of dramatic production, that often portrays a spectacle with historic, ancient world, or biblical significance.

executive producer – the person who is responsible for overseeing a film's financing, or for arranging the film's production elements (stars, screenwriter, budgeting/financing, etc.)

experimental film – refers to a film, usually a low-budget or indie film not oriented toward profit-making, that challenges conventional filmmaking by using camera techniques, imagery, sound, editing, and/or acting in unusual or never-before-seen ways; sometimes aka avante-garde, art films

extra – a minor actor in crowd scenes

farce – refers to a light-hearted, gleeful, often fast-paced, crudely humorous, contrived and 'over-the-top' comedy that broadly satirizes, pokes fun,

exaggerates, or gleefully presents an unlikely or improbable stock situation (e.g., a tale of mistaken identity, cross-dressing, etc.)

feature (film) – a "full-length" motion picture, one greater than 60 minutes in length - but usually about 90-120 minutes on one particular topic;

filmmaker(s) – a collective term used to refer to a person(s) who have a significant degree of control over the creation of a film: directors, producers, screenwriters, and editors.

filmography – a comprehensive (often chronological by year) listing of films featuring the work of an actor/actress, director, or other crew member; may also be a list of films for a specific genre or topic;

flashback – a filmic technique that alters the natural order of the narrative; a flashback may often be the entire film;

flash-forward (or flash-ahead) – simply put, the opposite of flashback; a filmic technique that depicts a scene, event or shot taking place (or imagined) or expected that is projected into a future time beyond the present time of the film, or it can be a flash-forward from the past to the present

flop – a film that is a failure at the box-office; also known as floppola, bomb, turkey.

follow-up – refers to a cinematic work that comes after, regardless of whether it is a sequel or a prequel

gag-based comedies – these are comedy films that are often non-sensical and literally filled with multiple gags (i.e., jokes, one-liners, pratfalls, slapstick, etc.), are designed to produce laughter in any way possible, and often with comic or spoofing references to other films

general release – refers to the widespread simultaneous exhibition of a film

grip – worker who moves the camera while a show is being made

gross – refers to the box-office take - the total amount of money taken in during theatrical release, not including earnings from film rentals or sales, or the entire profit made by a film

hairstylist – someone who cuts or beautifies hair

horror (films) – a popular film genre designed to frighten and thrill with familiar elements (monsters, killers, vampires, zombies, aliens, mad scientists, the devil or demons, etc.)

industry, the – another name for the film or entertainment industry; also referred to as the biz, show business, show-biz, Hollywood, or the town.

jukebox musical – a filmed musical (drama, or animation, etc.) that uses pre-existing popular songs (usually from a variety of artistic sources) as its song score; the songs are often re-imagined with different song styles; aka karaoke musical

landmark film– a revolutionary film, due to either its technical or performance artistry;

lead role – refers to the most important, main character in a film, often distinguished by gender; usually there is at least one male and female lead role; also usually known as protagonist; contrasted to supporting roles or characters.

lighting – apparatus for supplying artificial light effects for the stage or a film

lip sync – refers to synchronization between mouth movement and the words on the film's soundtrack

logline – a short, introductory summary of a film, usually found on the first page of the screenplay, to be read by executives, judges, agents, producers and script-readers; all screenwriters use loglines to sell their scripts; also known as premise; see also high concept hook

made-fors (made for TV) – short for feature-length movies filmed or specifically made-for-television, often mid-way in style between a short drama and a cinematic release; aka telefilm or telepic

mainstream – a Hollywood-made film with major stars, big budgets, and big hype

makeup – materials that are used to prepare the performer for his/her respective role(s) before the camera

megaplex (multiplex) – both refer to movie chains (i.e., Loews, AMC Theatres) with movie theatres that screen more than one film at a time, as

opposed to single-screen theatres. A multiplex has from 2 up to 16 screens, a megaplex has 16 or more screens;

mime (or pantomime) – acting without words, emphasizing facial expressions, body movements, and gestures; common during the silent film era.

Miscast –an actor/actress who is completely wrong, untalented, or unbelievable for the role he or she has been cast in.

'modern' (or modern-day) classic – a popular, critically-acclaimed film in recent years destined (possibly?) to ultimately become an all-time classic

musical (film) – a major film genre category denoting a film that emphasizes segments of song and dance interspersed within the action and dialogue;

newsreel – refers to a filmed cinema news report

non-speaking role – a small role in a film, usually a brief appearance on screen, that has no dialogue but where the individual is clearly identifiable and usually appears in the credits;

one-liner – a few words used to describe a script, storyline or a film's premise that a person can easily understand with a simple one-liner

one-reeler – refers to a film 10-12 minutes long

opening credits or title (sequence) – an introduction to the audience about the film and including selected important members of the production; sometimes it is superimposed on the action, but often exists as static letters on a solid background;

outtake – a scene that is filmed but is not used in the final editing of the film

overacting –poor, overly-broad, or 'over-the-top' acting by a 'ham' actor; aka "hamming it up" or 'chewing up the scenery'

overture – in film terms, a pre-credits or opening credits musical selection that sets the mood and theme for the upcoming film

p.a. – abbreviation for 'personal appearance' - often required of major stars - to promote or provide PR

post-credits sequence – either a throwaway scene or an epilogue that happens during or after the end credits;

premiere – the first public performance of a movie

prequel – the second or third film in a series of films that presents characters and/or events that are chronologically set before the time frame of the original movie; contrast to sequel

principals – refers to the main characters in a play or film

prison film – a very popular sub-genre with the film's plot usually set within the walls of an institutional prison

production – the general process of putting a film together, including casting, set construction, costuming, rehearsals, and shooting;

props (or property) – furnishings, fixtures, hand-held objects, decorations, or any other moveable items that are seen or used on a film

redlighted – refers to a film project that was in production, but lost its financial backing - resulting in a premature abandonment by the studio; aka a film in turnaround

reel – a roll of photographic film holding a series of frames

re-enactment – a film production that re-creates an actual event as closely as possible

retrospective – usually a tribute, exhibition, or 'looking back' at a film star's, artist's or director's work over a span of years with a comprehensive compilation or montage of film clips or excerpts; also known as a retro

running time – a measure of the duration or length of a film, usually about two hours for a feature film

scenario – (1) the outline for a screenplay, or (2) a complete screenplay

scene – series of pictures constituting a unit of action in a film

scenery – refers to the outdoor background in a set (represented by either a backdrop or a natural view).

score – a written form of a musical composition

sequel – a cinematic work that presents the continuation of characters, settings, and/or events of a story in a previously-made or preceding movie; contrast to a prequel, follow-up, serial, series, spin-off or remake.

serial – a multi-part, 'short-subject' film that was usually screened a chapter/episode per week; the predominant style of the serial was melodrama; often, each chapter or episode would conclude with an unresolved cliffhanger to ensure that audience would return the following week to discover the resolution

series – a string or sequence of films with shared situations, characters or themes and related titles, but with little other inter-dependence, especially with respect to plot or significant character development. Usually presented without liffhangers;

set – scenery used to identify a location of a dramatic production

shoot – the process of filming or photographing any aspect of a motion picture with a camera;

slapstick (comedy) – a broad form of comedy in which the humor comes from physical acts or pantomime, frequently harmless violence and pratfalls intended to produce laughter.

sound effect – an effect that imitates a sound called for in the script of a play

spaghetti western – a western, low-budget B-movie filmed in Italy (or Spain) during the 60s, usually characterized by low production values, sparse dialogue.

special effect – an effect used to produce scenes that cannot be achieved by normal techniques (especially on film)

special effects (or F/X, SFX, SPFX, or EFX) – a broad, wide-ranging term used by the film industry meaning to create fantastic visual and audio illusions that cannot be accomplished by normal means, such as travel into space.

Spoiler – information about the plot or ending of a film that may damage or impair the enjoyment of the film if known ahead of time; usually, critics or reviewers warn readers with a 'spoiler alert', or avoid revealing spoilers altogether

squib – firework consisting of a tube filled with powder (as a broken firecracker) that burns with a fizzing noise

stealing a scene (or scene-stealing) – usually refers to a supporting actor/actress attracting attention from the lead actor or actress to whom the center of interest legitimately belongs; see also 'tour de force' performance

studio – workplace consisting of a room or building where movies or television shows or radio programs are produced and recorded

stunt double(s) – a stunt performer(s) (aka stunts) that take the place of an actor when the scene calls for a dangerous or risky action (car crash, fight, window jump, etc.);

stunt man – a stand-in for movie stars to perform dangerous stunts

subtitle – translation of foreign dialogue of a movie or TV program

suspenser – another term for a suspense/thriller film

synopsis – a sketchy summary of the main points of an argument

titles – the words that appear on the film screen and convey information; categories of titles include: credit titles, main titles, end titles, insert titles, and subtitles; a creeper title, also known as a roll-up title,

tix – abbreviation for tickets

topline – to star; or to be billed above the title of a film; the topliner is the star of a particular film

trash film – refers to second-run, low-budget films that are deliberately over-the-top, infantile, amateurish

treatment – a detailed literary summary or presentation of a film's story (and each major scene), with action and characters described in prose form, and sometimes including bits of dialogue

twist ending – a film that is marketed as having a surprise ending that shouldn't be revealed (as a spoiler) to those who haven't seen the picture

underacting – refers to an understated, neutral and muted acting performance; contrast with overacting

utopia(n) – refers to an imaginary, ideal (or mythical), perfect state or place (especially in its laws, government, social and moral conditions),

voice over – the voice on an unseen commentator in a film of television program

word of mouth – a term referring to the public discussion or buzz that a film can acquire, fueled by sneak previews and advance advertising; word of mouth is an important marketing element in a film's success or failure - positive word of mouth gives a film legs, while negative word of mouth may prematurely close it down

yawner – a slang term, meaning a boring film

zoom in – examine closely; focus one's attention on

(based on https://www.filmsite.org/filmterms20.html)

Vocabulary practice

2. ***Arrange the vocabulary into groups. Add 3-5 to each group.***

3. ***Practice vocabulary.***

a) Match the types of films with the phrases that are most likely to describe them

a thriller, a romantic comedy, an animated film, a sci-fi film, a horror film, a costume drama

1. An all-action movie with great stunts and a real cliffhanger of an ending that will have you on the edge of your seat.

2. Set on a star cruiser in the distant future, this film has great special effects.

3. A hilarious new film, about two unlikely lovers, which will have you laughing out loud.

4. Based on a novel by Jane Austen, this new adaptation by William Jones has been filmed on location at Harewood House in Hampshire.

5. A fantastic new computer-generated cartoon, featuring the voice of Eddie Murphy as the donkey.

6. This new film will scare you to death.

b) Now find the words in the descriptions to match the definitions below.

1. exciting

2. not filmed in a studio

3. the story comes from (a novel)

4. dangerous action sequences like car chases or people falling from skyscrapers

5. amazing, impossible visual sequences, often created by computers

6. changing a novel to a film screenplay

7. where the story takes place

8. exciting end – you want to know what happens

c) What is the difference between the following?

1. A film and a movie

2. An art house film and a blockbuster

3. A co-star and an extra

4. A cameraman and a projectionist

5. The cinema and the pictures

6. The cast and casting

7. Action! and Cut!

d) Film reviews often use compound adjectives to describe films. Make compound adjectives by matching words in A with words in B.

Example: action-packed

action	moving
slow	packed
spine	warming
breath	fetched
hard	taking
heart	chilling
far	hitting

e) Use compound adjectives from activity D to complete the film reviews below.

Beautiful People is a romantic melodrama. It lasts three hours, and has a _____plot, which gets a bit boring. However, the _____performance by Tim Franks in the central role will move you to tears. It also has a _____message about how we should deal with AIDS. The Monster Movie is both a comedy and a horror film. It has a _____ storyline, which you just won't believe, but it also has some _____ stunts, which look really dangerous. It has a _____ ending which is so scary you will cover your eyes.

f) Fill in the blanks with appropriate vocabulary

Titanic was 1_____ by James Cameron and is one of the most 2_____ films ever made, at least, in commercial terms, and has grossed more than one billion dollars for its makers.

It 3_____ Leonardo DiCaprio and Kate Winslet with Gloria Stuart and Billy Zane in supporting 4_____. It was the film that made DiCaprio famous.

It is 5 _____ aboard the ill-fated liner Titanic than sank on 14 April, 1912 after hitting an iceberg in the north Atlantic. It is not, however, a true-to-6____ account of the disaster, focusing instead, on an on-board romance between two entirely fictional 7 _____ .

DiCaprio 8_____ Jack, a young artist, leaving England for a better life in the United States. He is poor and travelling in the cheapest part of the ship. Rose, 9_____ by Kate Winslet, is a rich young woman engaged to be married and travelling in the luxury of a first class cabin.

They meet by chance and are immediately attracted to each other. Jack is handsome, lively, and above all, good fun. By contrast, Cal Hockley, the wealthy man that Rose is engaged to, is pompous and arrogant. Rose and Jack quickly fall in love after Jack saves Rose's life when she nearly falls over the side of the ship. The final 10_____ was so 11_____.

The film was a huge 12_____ -_____ success when it was 13 _____ in 1997, although some 14_____ were less enthusiastic, seeing the movie as over-sentimental. Nonetheless, it managed to win no less than 11 Academy 15_____.

4. Use the topical vocabulary to speak about your favourite movie or the one you have recently watched.

a) Mention the following:

1. What is the name of the film? 2. What genre of film was it? 3. Who directed it? 4. Where did you watch it (a cinema, multiplex or megaplex)? 5. Speak about the cast (Who starred in it? Who was in the supporting roles? Where there bit parts or cameos worth mentioning?) and the crew. 6. What was it based on? 7. Where was it set? 8. What was it about? 7. How would you describe the film? Speak about the acting (was there screen chemistry?), the stunts (Were there stunt doubles?) and special effects. 8. Speak about the cameraman performance (air captions, close ups, crowdshots)? 9. What is the running time? 10. How was the film accepted by the audience? What was the box office? 11. Would you recommend it? Why?

b) Listen to reviews and do the tasks.
https://learnenglish.britishcouncil.org/skills/listening/upper-intermediate-b2/film-reviews

c) Write a review based on your impressions (see Appendix 5)

5. Watch the video and find out how movies can transform the world. Summarize what you have learnt and discuss the role of cinematography in our life.

https://www.ted.com/talks/sharmeen_obaid_chinoy_how_film_transforms_the_way_we_see_the_world/transcript

Listening practice

Questions 1-6. *You will hear a talk on local radio about a 'short film' festival in the town of Adbourne. Choose the correct answer* ***A, B*** *or* ***C****.*

Adbourne Film Festival

https://drive.google.com/file/d/1wpXpAmEZvMBlXJRkSpRxq5AITBf7-3kf/view?usp=sharing

1 Why was the Film Festival started?

A. To encourage local people to make films.
B. To bring more tourists to the town.
C. To use money released from another project.

2 What is the price range for tickets?

A. £1.00-£2.50
B. 50p - £2.00
C. 1.50-£2.5

3 As well as online, tickets for the films can be obtained

A. from the local library.
B. from several different shops.
C. from the two festival cinemas.

4 Last year's winning film was about

A. farms of the future.
B. schools and the environment.
C. green transport options.

5 This year the competition prize is

A. a stay in a hotel.
B. film-making equipment.
C. a sum of money.

6 The deadline for entering a film in the competition is the end of

A. May.
B. June.
C. July.

Questions 7-8. *Choose **TWO** letters, **A-E**. What **TWO** main criteria are used to judge the film competition?*

A. Ability to persuade.
B. Quality of the story.
C. Memorable characters.
D. Quality of photography.
E. Originality.

Questions 9-10. *Choose **TWO** letters, **A-E**. What **TWO** changes will be made to the competition next year?*

A. A new way of judging.
B. A different length of film.
C. An additional age category.
D. Different performance times.
E. New locations for performances.

5. ***You will hear part of a lecture about the history of moving pictures. First look at questions 11 to 20.***

https://drive.google.com/file/d/1-ryJQiB0DDROPRv6OPuxDa11icMMVDPY/view?usp=sharing

Questions 11 to 17. ***Choose the correct letter A, B or C to answer the questions.***

11. Some photographs of a horse running showed
A. all feet off the ground.
B. at least one foot on the ground.
C. two feet off the ground.

12 The Scotsman employed by Edison
A. designed a system to use the technology Edison had invited.
B. used available technology to make a new system.
C. was already an expert in motion picture technology.

13 One major problem with the first system was that
A. only one persion could be filmed.
B. people could only see very short films.
C. the camera was very heavy.

14 Rival systems started to appear in Europe after people had
A. been told about the American system.
B. seen the American system.
C. used the American system.

15 In 1895, a famous new system was developed by

A. a French team working alone.
B. a Fernch and German team working together.
C. a German team who invented the word 'cinema'.

16 Longer filmes were not made at the time because of problems involving
A. the subject matters.
B. the camera.
C. the film projector.

17 The 'Lantham Loop' invention relied on
A. removing tension between the film reels.
B. adding three more films reels to the system.
C. making one of the film reels more effective.

Questions 18-20. *Complete the sentences below. Write NO MORE THAN TWO WORDS for each answer.*

18 The first motion picture was called The ..... .
19 ..... were used for the first time on film in 1926.
20 Subtitles were added to The Lights of New York because of its .....

Reading practice

1. Read the text and do the tasks 1-23

There has always been a sense in which America and Europe owned film. They invented it at the end of the nineteenth century in unfashionable places like New Jersey, Leeds and the suburbs of Lyons. At first, they saw their clumsy new camera-projectors merely as more profitable versions of Victorian lantern shows, mechanical curiosities which might have a use as a sideshow at a funfair. Then the best of the pioneers looked beyond the fairground properties of their invention. A few directors, now mostly forgotten, saw that the flickering new medium was more than just a diversion. This crass commercial invention gradually began to evolve as an art. D W Griffith in California glimpsed its grace, German directors used it as an analogue to the human mind and the modernising city, Soviets emphasised its agitational and intellectual properties, and the Italians reconfigured it on an operatic scale.

So heady were these first decades of cinema that America and Europe can be forgiven for assuming that they were the only game in town. In less than twenty years western cinema had grown out of all recognition; its unknowns became the most famous people in the world; it made millions. It never occurred to its financial backers that another continent might borrow their magic box and make it its own. But film industries were emerging in Shanghai, Bombay and Tokyo, some of which would outgrow those in the west.

Between 1930 and 1935, China produced more than 500 films, mostly conventionally made in studios in Shanghai, without soundtracks. China's best directors - Bu Wancang and Yuan Muzhi - introduced elements of realism to their stories. The Peach Girl (1931) and Street Angel (1937) are regularly voted among the best ever made in the country.

India followed a different course. In the west, the arrival of talkies gave birth to a new genre - the musical - but in India, every one of the 5000 films made between 1931 and the mid-1950s had musical interludes. The films were stylistically more wide ranging than the western musical, encompassing realism and escapist dance within individual sequences, and they were often three hours long rather than Hollywood's 90 minutes. The cost of such productions resulted in a distinctive national style of cinema. They were often made in Bombay, the centre of what is now known as 'Bollywood'. Performed in Hindi (rather than any of the numerous regional languages), they addressed social and peasant themes in an optimistic and romantic way and found markets in the Middle East, Africa and the Soviet Union.

In Japan, the film industry did not rival India's in size but was unusual in other ways. Whereas in Hollywood the producer was the central figure, in Tokyo the director chose the stories and hired the producer and actors. The model was that of an artist and his studio of apprentices. Employed by a studio as an assistant, a future director worked with senior figures, learned his craft, gained authority, until promoted to director with the power to select screenplays and performers. In the 1930s and 40s, this freedom of the director led to the production of some of Asia's finest films.
The films of Kenji Mizoguchi were among the greatest of these. Mizoguchi's films were usually set in the nineteenth century and analysed the way in

which the lives of the female characters whom he chose as his focus were constrained by the society of the time. From Osaka Elegy (1936) to Ugetsu Monogatari (1953) and beyond, he evolved a sinuous way of moving his camera in and around a scene, advancing towards significant details but often retreating at moments of confrontation or strong feeling. No one had used the camera with such finesse before.
Even more important for film history, however, is the work of the great Ozu. Where Hollywood cranked up drama, Ozu avoided it. His camera seldom moved. It nestled at seated height, framing people square on, listening quietly to their words. Ozu rejected the conventions of editing, cutting not on action, as is usually done in the west, but for visual balance. Even more strikingly, Ozu regularly cut away from his action to a shot of a tree or a kettle or clouds, not to establish a new location but as a moment of repose. Many historians now compare such 'pillow shots' to the Buddhist idea that mu - empty space or nothing - is itself an element of composition.

As the art form most swayed by money and market, cinema would appear to be too busy to bother with questions of philosophy. The Asian nations proved and are still proving that this is not the case. Just as deep ideas about individual freedom have led to the aspirational cinema of Hollywood, so it is the beliefs which underlie cultures such as those of China and Japan that explain the distinctiveness of Asian cinema at its best. Yes, these films are visually striking, but it is their different sense of what a person is, and what space and action are, which makes them new to western eye.

Questions 1-5. *Do the following statements agree with the information given in Reading Passage 2? In boxes 1 -5 on your answer sheet write*

TRUE if the statement agrees with the information
FALSE if the statement contradicts the information
NOT GIVEN if there is no information on this

1) The inventors of cinema regarded it as a minor attraction.
2) Some directors were aware of cinema's artistic possibilities from the very beginning.
3) The development of cinema's artistic potential depended on technology.
4) Cinema's possibilities were developed in varied ways in different western countries.

5) Western businessmen were concerned about the emergence of film industries in other parts of the world.

Questions 6-12. *Complete the notes below using the list of words (A-K) from the box below. Write the correct letters in boxes 6-12 on your answer sheet.*

Chinese cinema	large number of … films produced in 1930s some early films still generally regarded as …
Indian cinema	films included musical interludes films avoided … topics
Japanese cinema	unusual because film director was very …
two important directors:	) Mizoguchi - focused on the … restrictions faced by women) camera movement related to … content of film) Ozu - … camera movement

A emotional
B negative
C expensive
D silent
E social
F outstanding
G little
H powerful
I realistic
J stylistic
K economic

Questions 13. Which of the following is the most suitable title for Reading Passage?

A. Blind to change: how is it that the west has ignored Asian cinema for so long?
B. A different basis: how has the cinema of Asian countries been shaped by their cultures and beliefs?
C. Outside Asia: how did the origins of cinema affect its development worldwide?
D. Two cultures: how has western cinema tried to come to terms with the challenge of the Asian market?

2. ***You are going to read about a certain genre of movies. For questions 14-23, choose from the sections of the article (A-D). The sections may be chosen more than once.***

In which section does the writer…

14. praise the quality of some more serious films?
15. point out the value of feel-good films in difficult economic times?
16. mention a film character who learns from his experiences?
17. explain how a director uses a film as a vehicle for his own opinion?
18. comment on the artistic merit of the cinema?
19. talk about the importance of escapism in films?
20. mention a special technique used to create a feel good reaction?
21. insist that lighter films can also be clever?
22. talk about films that make us reflect on life?
23. refer to films where ordinary people triumph over authority?

Films that make you feel good

A

Feel-good films stretch back right into the early days of cinema. The Brits were pioneers of the form. Producer Cecil Hepworth's Rescued By Rover (1905), a winsome yarn about a dog retrieving a kidnapped baby, was an early example of feel-good film-making. What distinguished it was the tempo. The film-makers used cross-cutting to crank up the tension, which is only finally released when the baby is found. The film "marks a key stage in the medium's development from an amusing novelty to the 'seventh art,' able to hold its own alongside literature, theatre, painting, music and other more traditional forms," claims the British Film Institute's Screen online website. Film historians today continue to study Hepworth's storytelling abilities but that wasn't what interested the 1905 audiences who flocked to see it. They went because it was a feel-good film.

B

There has long been a tendency to sneer at feel-good films. Serious, self-conscious auteurs are often too busy trying to express their innermost feelings about art and politics to worry about keeping audiences happy. However, as Preston Sturges famously showed in his comedy Sullivan's Travels(1941), if you're stuck on a prison chain gang, you don't necessarily want to watch Battleship Potemkin. Sullivan's Travels is about John L

Sullivan, a glib and successful young Hollywood director of comedies, who yearns to be taken seriously. Sullivan dresses up as a hobo and sets off across America to learn more about the plight of the common man. He ends up sentenced to six years in prison. One of the prisoners' few escapes from drudgery is watching cartoons. As he sits among his fellow cons and sees their faces convulsed with laughter at a piece of what he regards as throwaway Disney animation, he rapidly revises his own priorities. "After I saw a couple of pictures put out by my fellow comedy directors, which seemed to have abandoned the fun in favour of the message, I wrote Sullivan's Travels to satisfy an urge to tell them to leave the preaching to the preachers," Sturges recalled.

C

A few years ago there were a lot of 'deep-dish' movies. We had films about guilt, (Atonement) about the all-American dream coming apart at the seams (Revolutionary Road) and even a very long account of a very long life backwards(the deeply morbid The Curious Case Of Benjamin Button). Deep-dish, feel-bad films have plenty to recommend them. If you're not teenager and you don't just want to see the next summer tent-pole blockbuster, you'll welcome movies that pay attention to characterisation and dialogue and don't just rely on CGI or the posturing of comic book heroes. However, as film-makers from Preston Sturges to Danny Boyle have discovered, there is no reason that a feel-good movie needs to be dumb. You can touch on social deprivation and political injustice: the trick is to do so lithely and, if possible, with a little leavening humour.

D

Historically, the best feel-good movies have often been made at the darkest times. The war years and their immediate aftermath saw the British turning out some invigorating, entertaining fare alongside all the propaganda. The Age of Austerity was also the age of the classic Ealing comedies, perfect examples of feel--good film-making. In the best of these films like Passport To Pimlico or Whisky Galore, a community of eccentric and mildly anarchic characters would invariably come together to thwart the big, bad, interfering bureaucrats. Stories about hiding away a hoard of whisky or setting up a nation state in central London were lapped up by the audiences. To really work, feel-good movies must have energy and spontaneity – a reckless

quality that no amount of script tinkering from studio development executives can guarantee. The best take you by surprise. What makes the perfect feel-good movie? That remains as hard to quantify as ever – you only know one when you see one.

3. Read the text and do the tasks 34-36

The history of cinema

The history of the cinema in its first thirty years is one of major and, to this day, unparalleled expansion and growth. Beginning as something unusual in a handful of big cities - New York, London, Paris and Berlin - the new medium quickly found its way across the world, attracting larger and larger audiences wherever it was shown and replacing other forms of entertainment as it did so. As audiences grew, so did the places where films were shown, finishing up with the 'great picture palaces' of the 1920s, which rivalled, and occasionally superseded, theatres and opera-houses in terms of opulence and splendour. Meanwhile, films themselves developed from being short 'attractions' only a couple of minutes long, to the full-length feature that has dominated the world's screens up to the present day.

Although French, German, American and British pioneers have all been credited with the invention of cinema, the British and the Germans played a relatively small role in its worldwide exploitation. It was above all the French, followed closely by the Americans, who were the most passionate exporters of the new invention, helping to start cinema in China, Japan, Latin America and Russia. In terms of artistic development it was again the French and the Americans who took the lead, though in the years before the First World War, Italy, Denmark and Russia also played a part.

In the end, it was the United States that was to become, and remain, the largest single market for films. By protecting their own market and pursuing a vigorous export policy, the Americans achieved a dominant position in the world market by the start of the First World War. The centre of film-making had moved westwards, to Hollywood, and it was films from these new Hollywood studios that flooded onto the worldís film markets in the years after the First World War, and have done so ever since. Faced with total Hollywood domination, few film industries proved competitive. The Italian industry, which had pioneered the feature film with spectacular films like

ìQuo vadis?î (1913) and "Cabiria" (1914), almost collapsed. In Scandinavia, the Swedish cinema had a brief period of glory, notably with powerful epic films and comedies. Even the French cinema found itself in a difficult position. In Europe, only Germany proved industrially capable, while in the new Soviet Union and in Japan, the development of the cinema took place in conditions of commercial isolation.

Hollywood took the lead artistically as well as industrially. Hollywood films appealed because they had better-constructed narratives, their special effects were more impressive, and the star system added a new dimension to the screen acting. If Hollywood did not have enough of its own resources, it had a great deal of money to buy up artists and technical innovations from Europe to ensure its continued dominance over present or future competition.

From early cinema, it was only American slapstick comedy that successfully developed in both short and feature format. However, during this silent film era, animation, comedy, serials and dramatic features continued to thrive, along with factual films or documentaries, which acquired an increasing distinctiveness as the period progressed. It was also at this time that the avant-garde film first achieved commercial success, this time thanks almost exclusively to the French and the occasional German film.

Of the countries which developed and maintained distinctive national cinemas in the silent period, the most important were France, Germany and the Soviet Union. Of these, the French displayed the most continuity, in spite of the war and post-war economic uncertainties. The German cinema, relatively insignificant in the pre-war years, exploded onto the world scene after 1919. Yet even they were both overshadowed by the Soviets after the 1917 Revolution. They turned their back on the past, leaving the style of the pre-war Russian cinema to the emigres who fled westwards to escape the Revolution.

The other countries whose cinemas changed dramatically are: Britain, which had an interesting but undistinguished history in the silent period; Italy, which had a brief moment of international fame just before the war; the Scandinavian countries, particularly Denmark, which played a role in

the development of silent cinema quite out of proportion to their small population; and Japan, where a cinema developed based primarily on traditional theatrical and, to a lesser extent, other art forms and only gradually adapted to western influence.

Questions 24-26. *Which **THREE** possible reasons for American dominance of the film industry are given in the text 'The history of cinema'?*

Write answers **A-F** *in boxes* **24-26** *on your answer sheet.*

A plenty of capital to purchase what it didn't have
B making films dealing with serious issues
C being first to produce a feature film
D well-written narratives
E the effect of the First World War
F excellent special effects
24. .....
25. .....
26. .....

Questions 27-29. *Answer the questions below using **NO MORE THAN THREE WORDS** from the above reading passage for each answer. Write your answers in boxes* **27-29** *on your answer sheet.*

27. Which TWO types of film were not generally made in major studios?
28. Which type of film did America develop in both short and feature films?
29. Which type of film started to become profitable in the 'silent' period?

Questions 30 – 36. *Look at the following statements (Questions **30-36)** and the list of countries below. Match each statement with the correct country. Write the correct letter **A-J** in boxes **30-36** on your answer sheet.*
NB *You may use any letter more than once.*

30. It helped other countries develop their own film industry.
31. It was the biggest producer of films.

32. It was first to develop the 'feature' film.
33. It was responsible for creating stars.
34. It made the most money from 'avant-garde' films.
35. It made movies based more on its own culture than outside influences.
36. It had a great influence on silent movies, despite its size.

A. France
B. Germany
C. USA
D. Denmark
E. Sweden
F. Japan
G. Soviet Union
H. Italy
I. Britain
J. China

Writing practice

1. ***The table below shows the cinema viewing figures for films by country, in millions. Summarise the information by selecting and reporting the main features, and make comparisons where relevant. Write at least 150 words (see Appendix 2)***

Cinema viewing figures for films by country, in millions

	Action	Romance	Comedy	Horror	Totals
India	8	7.5	6.5	2.5	24.5
Ireland	7.6	3.8	5.5	6.4	23.3
New Zealand	7.2	4.5	3.9	4.7	20.3
Japan	7.1	4.5	4	2.2	17.8
Total	29.9	20.3	19.9	15.8	

You can find a sample answer

https://www.ielts-exam.net/academic_writing_samples_task_1/822/

2. Write an essay about the following topic (see Appendix 7). Use linking structures listed in Appendix 1.

Some people believe that violence in movies has a damaging effect on the society. Others deny that these factors have any significant influence on people's behaviour. What is your opinion?

Discuss both views and give your opinion. Give reasons for your answer and include any relevant examples from your own knowledge or experience.

You should write at least 250 words.

3. This is part of an email you have received from an English-speaking friend, who will be visiting your home town for a short stay:

I hope you will be around when we arrive. I'm looking forward to our meeting and I was wondering whether we could go to a local cinema. Or is there a multiplex in your city? Perhaps you could recommend a film that's on. I'd be happy about anything! You remember how mad I have always been about going to the movies.

Write the email to your friend recommending a film and a cinema between 220-260 words. See Appendix 4.

Speaking practice

1. ***Speak about yourself.***

   Are you a theatre-goer? How often do you go to see a performance? Do you prefer local theatres or famous ones? What is your favourite genre? Why does it appeal to you? When did you last go to the theatre? What did you watch?

   2. Speak about your preferences in film genres.

   You should say:

- what genre is your favourite one and why
- how do you choose a film to watch
- what makes a good film for you

See sample answers *https://www.dailystep.com/en/blog/ielts-speaking-test-part-2-sample-answer-talking-about-film*

3. Describe a film actor/director from your country who is very popular.

You should say:

- who this actor/director is
- what kinds of productions they act in/direct
- what you know about their life

and explain why they are popular.

4. Be ready to discuss the following topics:

Is cinema popular in your country / city?

Is cinema gaining or loosing popularity with the advance of the Internet?

What genres stand out as the most popular?

Do you read film reviews? Why/why not?

Do you think there should be censorship in film making? Why / why not?

Why do you think people like watching films?

Do you think films have changed since you were a child? How?

UNIT 4

MUSIC

Home Reading

1. ***You are going to read an extract from the novel "Ragtime" by E.L. Doctorow***

a. Do you know anything about the author? Find information about his life, style and literary work.
b. The story is titled Ragtime. Find out what ragtime is.
c. Listen to music pieces of this style (e.g. "The Maple Leaf", "Wall Street Rag,") what are they like? What do they make you feel?
d. Translate in writing the passage "Pulling up before the boy …colored people lent themselves".
e. Translate in writing the passage "Coalhouse Walker Jr. turned back to the piano … listened with the door open".

From: RAGTIME

By E.L. Doctorow

Ragtime is a novel set in America at the beginning of this century. Its characters reflect all that is most significant and dramatic in America's last hundred years. One character, Coalhouse Walker Jr., a black pianist love affair with young Sarah and abandoned her to later reunite. But who bore his child was resentful when he came to rectify his actions? The novel will take you through the tragedy of their lives.

One afternoon, a Sunday, a new model T-Ford slowly came up the hill and went past the house. The boy, who happened to see it from the porch, ran down the steps and stood on the sidewalk. The driver was looking right and left as if trying to find a particular address; he turned the car around at the comer and came back. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand. He was a Negro. His car shone. The brightwork gleamed... I am looking for a young woman of color whose name is Sarah, he said. She is said to reside in one of these houses.

The boy realized he meant the woman in the attic. Site's here. The man switched off the motor, set the brake and jumped down.

When Mother came to the door the colored man was respectful, but there was something disturbingly resolute and self-important in the way he asked her if he could please speak with Sarah. Mother could not judge his age. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. He had a neat moustache. He was dressed in the affection of wealth to which colored people lent themselves.

She told him to wait and closed the door. She climbed to the third floor. She found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door. Sarah, Mother said, you have a caller. The girl said nothing. Will you come to the kitchen? The girl shook her head. You don't want to see him? No, ma'am, the girl finally said softly, while she looked at the floor. Send him away, please. This was the most she had said in all the months she had lived in the house. Mother went back downstairs and found the fellow not at the back door but in the kitchen where, in the warmth of the corner near the cookstove, Sarah's baby lay sleeping in his carriage. The black man was kneeling beside the carriage and staring at the child. Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door. Sarah is unable to see you, she said and she held the door open. The colored man took another glance at the child, rose, thanked her and departed.

Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him. Father considered the visits a nuisance and wanted to discourage them. I'll call the police, he said. Mother laid her hand on his arm. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny.

The black girl would say nothing about her visitor. They had no idea where she had met him, or how. As far as they knew she had no family nor any friends from the black community in the downtown section of the city. Apparently, she had come by herself from New York to work as a servant. Mother was exhilarated by the situation. She began to regret Sarah's intransigence. She thought of the drive from Harlem, where Coalhouse Walker Jr. lived, and the drive back, and she decided the next time to give

him more of a visit. She would serve tea in the parlor. Father questioned the propriety of this. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it. When Mr. Roosevelt was in the White House he gave dinner to Booker T. Washington. Surely, we can serve tea to Coalhouse Walker Jr.

And so it happened on the next Sunday that the Negro took tea. Father noted that he suffered no embarrassment by being in the parlor with a cup and saucer in his hand. On the contrary, he acted as if it was the most natural thing in the world. The surroundings did not awe him nor was his manner deferential. He was courteous and correct. He told them about himself. He was a professional pianist and was now more or less permanently located in New York, having secured a job with the Jim Europe Clef Club Orchestra, a well-known ensemble that gave regular concerts at the Manhattan Casino on 155th Street and Eighth Avenue. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said. I am through going on the road. He spoke so fervently that Father realized the message was intended for the woman upstairs. This irritated him. What can you play? he said abruptly. Why don't you play something for us?

The black man placed tea, on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano. He sat on the piano stool and immediately rose and twirled it till the height was to his satisfaction. He sat down again, played a chord and turned to them. This piano is badly in need of a tuning, he said. Father's face reddened. Oh, yes, Mother said, we are terrible about that. The musician turned again to the keyboard. “Wall Street Rag,” he said. Composed by the great Scott Joplin. He began to play. Ill-tuned or not the Aeolian had never made such sounds. Small clear chords hung in the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those delineated by the music. When the piece was over Coalhouse Walker turned on the stool and found in his audience the entire family: Mother, Father, the boy, Grandfather and Mother's Younger Brother, who had come down from his room in shirt and suspenders to see who was playing. Of all of them he was the only one who knew ragtime. He had heard it in his nightlife period in New York. He had never expected to hear it in his sister's home.

Coalhouse Walker Jr. turned back to the piano and said “The Maple Leaf”. Composed by the great Scott Joplin. The most famous rag of all rang through the air. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and the thumping octaves. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was made to glow with its own being. The music filled the stairwell to the third floor where the mute and unforgiving Sarah sat with her hands folded and listened with the door open.

The piece was brought to a conclusion. Everyone applauded. Mother then introduced Mr. Walker to Grandfather and to Younger Brother, who shook the black man's hand and said I am pleased to meet you. Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat. Father was not knowledgeable in music. His taste ran to Carrie Jacobs Bond. He thought Negro music had to have smiling and cakewalking. Do you know any coon songs? he said. He did not intend to be rude – coon songs was what they were called. But the pianist responded with a tense shake of the head. Coon songs are made for minstrel shows, he said. White men sing them in black face. There was another silence. The black man looked at the ceiling. Well, he said, it appears as if Miss Sarah will not be able to receive me. He turned abruptly and walked through the hall to the kitchen. The family followed him. He had left his coat on a chair. He put it on and ignoring them all, he knelt and gazed at the baby asleep in its carriage. After several moments he stood up, said good day and walked out of the door.

2. ***Make up a glossary with a list of proper names and other marks of the time the story is set in.***

3. ***Explain what is meant by the following word combinations and find Russian equivalents of the following word combinations***

Pull up, resolute, self-important, be outraged, presume, discourage, be exhilarated, intransigence, well-spoken, suffer no embarrassment, courteous, be through smth, play a chord, twirl a piano stool, be badly in need of a tuning, keyboard, ill-tuned, delineate, clusters of syncopating chords, thumping octaves, robust composition, folded hands, clear one’s throat, cakewalking, tense shake of the head.

4. Answer the questions and do the given assignments:

a) 1. Who was the man who arrived one Sunday afternoon to the house? 2. Why was the man looking for the young woman of colour? 3. Why was the girl Sarah accustomed to sitting at the window? 4. What made Sarah ask Mother send the visitor away? 5. Why was Mother outraged when she returned downstairs? 6. Why did Mother decide to give him more of a visit next time? 7. Why did the Negro suffer no embarrassment in the parlour? 8. How did the Negro describe his career as a pianist? 9. What was the source of Father's irritation when he finally asked the Negro to play the piano? 10. Why did the Negro agree to play the piano for them? 11. What was it in the music he played that changed the mood of the family. 12. Do you think the Negro accomplished what he had hoped for from the visit?

b) The title "Ragtime" is supposed to be the symbolic representation of the atmosphere which characterizes the scene of the novel. Do you feel that the rhythm and the intonation of E. Doctorow's prose imitate those of ragtime? (whose characteristic features are syncopation, swing, high tension, fluctuation between the regular rhythm of sharp harmonic accents and a lively irregular ragged melodic line, the incongruity, that is a special charm of the music).

c) 1. Discuss the stylistic means the author uses to create tension:

1) the incongruity of the sensational plot and the dry tone in which it is described, 2) the common situation and the formal tone, 3) the contrast of different styles, 4) the contrast of actions and their implications.

2. Describe how the author contrasts the young man's behaviour and appearance with the music he plays. Pay attention to the epithets, similes, metaphors, repetitions and gradation, abrupt changes from short sentences to long ones, and then back again. Observe the proportion of short sentences, the telegraphic style, the use of asyndeton, polysyndeton, inversion and parallel constructions; how is the compact, dynamic way in the speech of the characters presented? Pay attention to the fact that the characters have no names. What effect is achieved by this? Should proper names have been used, in your opinion? Justify your answer, hi whose voice is the narration of the story? Where do the narrator's sympathies lie?

5. *Get ready to retell and analyse the chapter*.

Vocabulary

6. ***Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.***

(the) blues – African American guitar-based folk music that led to R&B and rock

(the) charts – lists of the best-selling songs of the previous week

accordion – a portable box-shaped free-reed instrument

acoustic guitar –sound is not amplified by electrical means

acoustic – without inbuilt electrical equipment to amplify the sound

aeolian harp –a harp having strings tuned in unison

air horn –a pneumatic horn

album – a collection of songs released as a digital download or a 12-inch LP record

alternative music – any style that isn't mainstream

alto – the lowest female singing voice

ambient music – calming, atmospheric background music

amplify – to make sounds louder, esp. by using electrical equipment

art music – music written and performed by professional musicians mostly for the upper classes, like classical Indian music and European opera -

artist – a professional singer, musician or songwriter

audio editing software – software used to produce music, movie soundtracks

avant-garde – new, unusual and experimental

backbeat – a beat counted as "two" or "four" in 4/4 rhythm

backing singer (also "backing vocalist") – a singer who gives vocal support to a lead singer

bagpipe –a tubular wind instrument

ballad –a slow song usually about love

banjo – an African American stringed instrument based on the African kora

bar – one of many small sections in a piece of music that contains a fixed number of beats

baritone voice – the second lowest adult male singing voice

bass (guitar) – an electric guitar with thick strings for playing low "bass" notes

bassoon – a double-reed woodwind instrument that makes a low sound

beat – the regular pulse in music that dancers move to and audiences clap to

beats – the breakbeat rhythms that MCs rap to in hip hop music

bebop – a complex style of up-tempo jazz from the 1950s

big band – a large jazz band, esp. one that plays big band jazz

big beat – an EDM genre with breakbeats, heavy bass, vocals and samples

block party – a free party on the streets of a city block

bluegrass – a style of country music based on old-time Appalachian music

boy band – a group of three or more boys or young men who sing and dance

bpm – beats per minute

brass – instruments made of brass, like the trumpet, trombone and tuba

break – a moment in which most instruments stop, but one or two continue

breakbeat – a syncopated jazz or funk rhythm of the sort sampled in hip hop music - *Hip hop and dubstep use breakbeats, not disco beats.*

breakdancing - a style of street-dancing in hip hop

breakdown – section of a dance track with less singing and more percussion

call and response –two musical phrases, one of which answers the other

catchy – enjoyable when first heard, and difficult to forget

cello – a large stringed instrument

chord – three or more notes played together

chorus – the part of a song with the same melody and words each time it's heard

clarinet – a single-reed instrument with a straight tube

classic – very good and highly-regarded for a long time

classical music – European orchestral and keyboard music that's written by composers

clavichord – an early stringed instrument like a piano but with more delicate sound

collaborate – to work together with someone to produce something

contemporary R&B – recent R&B that mixes soul, pop and hip hop sounds

contrabassoon – the bassoon that is the largest instrument in the oboe family

country music – a genre of American music with origins in the rural folk music of Europe

country pop – a style that mixes pop and country music

country rock –a style that mixes rock and country music

crossover hit – a country, dance or hip hop song that's on the pop-music charts

cymbal – a percussion instrument consisting of a concave brass disk

dance-pop –up-tempo pop music with a dance rhythm

deejay (verb) – to perform the skills of a club or hip hop DJ

disco music (also "disco") – 70s dance music with a steady four-on-the-floor beat

double bass – a large stringed instrument for playing low notes

drop – a point in EDM when the rhythm and sounds suddenly change - *If it's a really great drop, everyone goes crazy.*

drum and bass (or "DnB") – an EDM genre with breakbeats, heavy bass and a fast tempo

drum kit –a set of drums with a bass drum, snare drum, tom-toms, hit-hat and cymbals

dubstep – an EDM genre with breakbeat rhythms, very heavy bass and a slow tempo

duo – two people who make music or perform together

dynamic – lively and having a lot of energy

EDM – electronic dance music

English horn – a double-reed woodwind instrument similar to an oboe but lower in pitch

falsetto – a male singing voice with artificially high tones

fan – someone who likes a particular artist or band very much

feedback – a high-pitched noise made when a microphone is close to a loudspeaker

fiddle – another word for "violin", esp. in country and folk music

fingering – the placement of the fingers for playing different notes (or sequences of notes) on a musical instrument

flow – the ability to rap rhythmically and stylishly - *He's been practising, so his flow's getting better.*

flute – a high-pitched woodwind instrument

folk music – traditional music from a particular region or country

folk rock – a style that mixes folk and rock music

forte-piano – a keyboard instrument that is played by depressing keys that cause hammers to strike tuned strings and produce sounds

four-on-the-floor – a 4/4 rhythm with bass drum on the beat and hi-hat on the offbeats

funk (or "funk music") – rhythmic groove-based music that developed from soul in the 60s

gangsta rap – hardcore-style rap from Los Angeles

G-Funk – funk-based subgenre of gangsta rap

glam rock –a rock style in which male artists wore make-up and glamorous clothes - *David Bowie had many styles besides glam rock.*

gospel music – rhythmic church music of African American Christians - *They sang great gospel music in those old churches.*

grand piano - a piano with the strings on a horizontal harp-shaped frame

groove – a highly-rhythmic pattern repeated for a long time, esp. in funk music - *Hip hop artists still sample James Brown's funk grooves.*

grunge (noun): punk-based alternative rock that developed in the USA in the 90s - *Wasn't Nirvana the first grunge band?*

hardcore rap (noun): a tough style of New York hip hop music - *Hardcore rap's like those old gangster movies.*

harmony –the combining of musical notes that sound good when played or sung together

heavy metal – hard rock with heavy bass, complex drumming and singers who scream

hip hop (also "hip hop") – a musical genre in which artists rap over beats and sampled sounds

honky tonk – a country music style known for its powerful, emotional songs

hook – part of a song that's easily remembered, often a chorus

horn section – a group of musicians playing brass instruments and saxophones

house (or "house music") – 80s dance music similar to disco but with more electronic sounds

house band – a group of session musicians who work for a music company

house producer – one of a record company's full-time music producers

hymn – a religious song that's sung in church

improvise – to invent music spontaneously while playing

instrumental –played on instruments, without vocals

jazz rap – rap music made with jazz samples or instruments

jazz – a genre in which artists improvise within a rhythmic and harmonic framework

Latin music (noun): a genre of popular music in Latin America and Spain that has complex rhythms

lead guitar – a guitar on which melodic lines and solos are played

live – played at a concert in front of an audience

lyrics – the words of a song

mainstream – normal and preferred by most people

mandolin – a stringed instrument like a guitar with a curved back.

MC (or "Master of Ceremonies") –a DJ's onstage announcer, esp. one who raps

melody – a tune, or the notes of a song - *Can you whistle the song's melody?*

mixtape –a collection of free tracks, usually downloadable or on cassette tape

neo soul – a style that mixes contemporary R&B and 60s or 70s soul

offbeat – a beat between the main beats, often counted as "and" by musicians

old-time music (also "hillbilly music") – country music originating in the Appalachian mountains of the USA

pedal steel guitar – an electric steel guitar on a stand with foot pedals for changing the sound

pop soul – a style of soul music with a pop-music sound

popular music (pop music) – music that many people like and buy, like rock music and heavy metal, hip hop and rap, pop songs, etc.

pounding – having a very strong, loud and steady beat

power chord – a basic chord that can add power to music

producer – someone who oversees the recording of music

progressive EDM – EDM made for listening to as well as dancing to

protest song – a song with lyrics that protest against war, injustice, etc

punk (rock) –70s and 80s rock music with short, fast, noisy songs

rap (1) (noun): a set of lyrics rapped to a hip hop beat

rap (2) (verb): to speak rhythmically in rhymes over a hip hop beat

rave – a large dance party held outdoors or in an empty building

record – a thin disc of black plastic on which recorded music is imprinted and sold

recording – a piece of music that's recorded in a studio or at a concert

reggae music – a genre of music that developed in Jamaica in the 1960s

remix – to change a track's sound-level mix and add effects

reverb – an electronic sound effect similar to an echo

revival – the return to popularity of an old style or form

riff – a repeated series of chords or notes, esp. on electric guitar

rock music – rhythmic blues-based music played on guitar, bass, drums, etc.

sample –to copy a sound or section of music from a record or audio file

scale –a series of notes in a fixed order from lowest to highest

scratching – moving a record quickly on a turntable to create a rhythmic scratching sound

secular – not religious, or with no connection to religion

set –a group of songs performed one after the other - *How many songs were in the band's first set?*

singer-songwriter – a musician who writes and performs his or her own songs - *Most singer-songwriters also play guitar or keyboards.*

single – a song released as a digital download, or as one of two songs on a 7-inch record

soul (or "soul music") –a genre that combines elements of gospel music, R&B and pop

soundtrack album – an album containing music made for a film

stand-up bass (or "string bass") – another word for "double bass", esp. in country music

strings – an orchestral string section with violins, violas, cellos and double bass

swing (noun): up-tempo jazz for dancing played by big bands or jazz orchestras - *Benny Goodman wrote lots of swing tunes.*

synthesizer –an instrument that makes and combines electronic sounds

tambourine – an instrument with metal discs that rattles when hit or shaken -

techno – an EDM genre from Detroit that led to many subgenres

tour – to perform concerts in a series of cities or countries

track – a recording of a song or piece of music

traditional music – music that developed over a very long time, like traditional African drumming and Chinese folk songs

trance –a subgenre of techno with electronic beats and dreamy textures

tune – a song or melody

turntable – a rotating plate that records sit on while being played

up-tempo (or "uptempo") – having a fast beat - *If you want to write a happy song, it should be up-tempo.*

verse – the part of a song with the same melody but different words each time it's heard

woodwind – instruments played by blowing across a hole (e.g. flute) or through a reed (e.g. saxophone)

yodel – to sing in a way that quickly changes from a very high voice to a normal voice

Vocabulary practice

7. Use the topical vocabulary to describe a music piece. You may find the following plan helpful:

1) What is the title. Who plays? Who is the composer? If you speak about a song, mention the lyrics author.

2) What music instruments play it?

3) Speak about tune, rhythm, tempo, dynamics, etc.

4) What is the general mood of the piece? What does it make you feel.

8. Group discussion. Share you attitude to music, your music perception and idea about its role in our life.

1. What musical genres do you know and what role does folk music play in all of them? 2. What is meant by the terms classical or serious music, pop, rock, jazz and contemporary music? 3. Do you think the different musical genres named above are strictly separated or do they overlap in some ways? In what ways? What genre do you prefer? 4. What role does music play in your life? Do you want music just to make you happy or does the music that you prefer vary with your mood? How does it vary? 5. Do you think that at school music should be given the same emphasis as subjects such as maths, literature, etc.? 6. Of which instruments does a symphony/chamber orchestra consist? What are the most popular instruments of pop groups, jazz or rock? 7 What is your favourite instrument? Can you play it? Does it help you to understand music? 8. The human voice is regarded as a most refined instrument the proper use of which requires a great deal of training. How do you feel about this characterization? 9.Who are your favourite singers? 10. Do you like opera? Do you agree with the opinion that operas are hard to follow while musicals are more up-to-dale and easier to understand? What other forms have appeared of late? 11. How can you account for the large scale popularity of rock? Is it only an entertainment to young people or does rock music represent their values? What values? 13. How does the Internet influence affect music and musicians? 14. Speak about you listeniing habits

9. Pair work. Discuss your reading habits and preferences with your partner. Find out what you have in common and what habits make you different.

1. How much do you listen to music? What type? 2. Does the music choice influence your mood or vice versa? 3. What devices do you use to listen to music? 4. What's your attitude to classical music? 5. Do sound tracks affect your perception of movies and theatre performances? What is their role?

10. Read the text and answer the questions.

Understanding Music

If we were asked to explain the purpose of music, our immediate reply might be "to give pleasure". That would not be far from the truth, but there are other considerations.

We might also define music as "expression in sound", or "the expression of thought and feeling in an aesthetic form", and still not arrive at an understanding of its true purpose. We do know, however, even if we are not fully conscious of it that music is a part of living that it has the power to awaken, in us sensations and emotions of a spiritual kind.

Listening to music can be an emotional experience or an intellectual exercise. If we succeed in blending the two; without excess in either case, we are on the road to gaining the ultimate pleasure from music. Haying mastered the gift of listening to, say, a Haydn symphony, the ear and mind should be ready to admit Mozart, then to absorb Beethoven, then Brahms. After that, the pathway to the works of later composers will be found to be less bramblestrewn than we at first imagined.

Music, like language, is a living, moving thing. In early .times organised music belonged to the church; later it became the property of the privileged few. Noble families took the best composers and the most talented performers into their service.

While the status of professional musicians advanced, amateur musicians found in music a satisfying means of self-

expression, and that form of expression broadened in scope to embrace forms and styles more readily digested by the masses.

It is noteworthy that operas at first were performed private¬ly, that the first "commercial" operatic venture took place early in the seventeenth century, this leading to the opening of opera houses for the general public in many cities.

By the middle of the nineteenth century, composers were finding more and more inspiration of their heritage. The time had come to emancipate the music of their country from the domination of "foreign" concepts and conventions.

One of the first countries to raise the banner was Russia, which had various sources of material as bases of an independent musical repertory, Russian folk songs and the music of the old Russian Church.

The composer to champion this cause was Glinka, who submerged Western-European influences by establishing a new national school.

Glinka's immediate successor was Dargomizhsky, then Balakirev. His own creative output was comparatively small; he is best remembered as the driving force in establishing "The Mogutschaya Kuchka", a group which included Borodin, Cui, Moussorgsky and Rimsky-Korsakov.

Tchaikovsky (1840-1893) worked independently and was the first Russian composer to win widespread international recognition.

It is a narrow line that divides Operetta from Musical Comedy, both blending music and the spoken word. When we think of operetta, such titles come to mind as The Gipsy Baron (Johann Strauss), The Merry Widow and The Count of Luxembourg (Lehar). Of recent years these have been replaced in popular labour by "Musicals" which placed more emphasis on unity and theatrical realism, such as Oklahoma, My Fair Lady, The Sound of Music and West Side Story.

In early times instrumental music broke away from occasion associated with worship into secular channels. In succeeding genenations instrumental players were engaged to provide music for various public functions. Humble bands of players developed into small orchestras, these in time to symphony orchestras. Later, orchestras of the cafe type assumed in-creased numerical strength and more artistic responsibility, while "giving the public what it wants".

For many generations Band Music - music played by military bands, brass bands, and pipe bands on the march, in public parks, and in concert halls – has held its place in public favour, especially in Great Britain.

At the turn of the present century American popular music was still clinging to established European forms and conventions. Then a new stimulus arrived by way of the Afro-Americans who injected into their music-making African chants and rhythms which were the bases of their spirituals and work songs.

One of the first widespread Afro-American influences was Ragtime, essentially a style of syncopated piano-playing that reached its peak about

1910. Ragtime music provided the stimulus for the spontaneous development of jazz, a specialized style in music which by the year 1920 had become a dominating force in popular music, and New Orleans, one of the first cities to foster it.

In the early twenties America became caught up in a whirl 6f post-war gaiety. The hectic period would later be known as the Jazz Era. Soon jazz had begun its insistent migration across the world, while Black musicians of America were recognised as the true experts in the jazz field, the idiom attracted white musicians, who found it stimulating and profitable to form bands to play in the jazz style. Prominent among these white band-leaders were Paul Whiteman and George Gershwin, whose 1924 Rapsody in Blue was the first popular jazz concerto.

While many self-appointed prophets were condemning jazz as vulgar, and ethers smugly foretelling its early death, some notable European composers attempted to weave the jazz idiom into their musical works. These included Debussy, Ravel, Stravinsky, Shostakovitch.

(Here one is reminder & it several composers, including Debussy, Ravel, Liszt, Bizet and Richard Strauss, befriended the much-maligned saxophone, invented about the middle of the nineteenth century, and introduced it into Iheeoncert-hall)

Before we leave George Gershwin, we should mention his Porgy and Bess which brought something daringly different to opera: the music, Gershwin's own, sounds so authentically Afro-American, that it is surprising that this rich score was written by a white American.

We are forced to contemplate the fact, that notwithstanding the achievements of Debussy, Stravinsky and many others, the experience of music in the western art tradition remains essentially unchanged. It's still composed by highly trained specialists and played by professional musicians in concert halls.

There was a time in the sixties when it looked as if the situation was about to be broken up by a new and revolutionary popular music of unprecedented and unexpected power. The so-called "Rock Revolution" began in fact in the mid-fifties, and was based firmly on the discontent of the youngejr generation who were in revolt against the values of their elders; naturally they espoused new musical values, and equally natu-rally these values

represented'a negation of everything in the musical world their elders inhabited — the virtual elimination of harmony, or at least its reduction to the few conventional progressions of the blues, an emphasis on the beat, new type of voice production owing much to sophisticated use of amplifica¬tion and simplification of instrumental technique.

There followed rapidly an extraordinary musical eruption based on the percussive sound of the electric guitar, the rock'n'roll beat and blues harmony.

We should remember that the Beatles, the Rolling Stones, and many other leading groups and individual performers from the early sixties onward based their music on the sound of electric guitars and percussion.

Now what? In this technological age it is not surprising that electronics should have invaded the field of music. This new phase has brought experiments intended to give music of the popular genre a new sound. Though many may be alarmed at such explorative tampering with sound, it must be admitted that the possibilities of electronically-produced music are immense. Never before has music – all kinds of music – been so popular. Never before has the world had greater need of its stimulation and comfort. We find the ultimate satisfaction in music, be it "classical" or "popular", when we have learnt how to reject the spurious and accept the genuine; when we have learnt how to listen.

11. As you read the text a) took for the answers to these questions:

1. What is the purpose of music in your opinion? Can music be defined in only one way? 2. In what genres did the music develop? 3. What was the Russian contribution to the art of music? 4. In what way did instrumental music become engaged for various functions? 5. What created the development of jazz and who facilitated the development? 6. How did the youth of the 60-s respond to the highly trained specialist and professional music? 7. In your opinion should musicians have musical training? 8. What do you know about the Beatles and their contribution to the pop-music world? 9. In your opinion how will the technological age through radio, television and video influence the world of music?

12. Watch the videos to learn about British music. Do the task on the web-site. Summarize what you have learnt.

https://learnenglish.britishcouncil.org/general-english/britain-is-great/music-is-great-part-1

https://learnenglish.britishcouncil.org/general-english/britain-is-great/music-is-great-part-2

Listening practice

1. ***Listen to the track and do tasks 1-10 below.***

https://drive.google.com/file/d/1wdEvAeXj6K0LzHny7ij7MsaCbyeVKhCg/view?usp=sharing

Questions 1-2. *Choose the correct letter A, B or C*

1 In the lobby of the library George saw

A. a group playing music
B. a display of instruments
C. a video about the festival

2 George wants to sit at the back so they can

A. see well
B. hear clearly
C. pay less

Questions 3-10. *Complete the form below. Write NO MORE THAN TWO WORDS AND / OR A NUMBER for each answer.*

SUMMER MUSIC FESTIVAL

BOOKING FORM

NAME	George O'Neill		
ADDRESS:	48 3 …West sea		
POSTCODE:	4		
TELEPHONE:	5		
Date	Event	Price per ticket	No. Of tickets
5 June	Instumental group - Guitarrini	£7.50	2
17 June	Singer (price includes 6 in the garden)	£6	2
22 June	7 (Anna Ventura)	£7.00	1
23 June	Spanish Dance & Guitar Concert	£8	9
NB Children / Student / Senior Citizens have 10 discount on all tickets.			

2. Listen to the recording and do tasks

Questions 21-25. C*hoose the correct letter, A, B or C.*

21 Which college does Chris suggest would be best?

A. Leeds Conservatory of Contemporary Music
B. The Henry Music Institute
C. The Academy in London

22 What entry requirements are common to all the colleges?

A. an audition
B. an essay
C. an interview

23 How much does the course at Leeds Conservatory of Contemporary Music cost?

A. £6,000 a year
B. £7,000 a year
C. £8,000 a year

24 What other expenses are payable to the colleges?

A. application fee
B. insurance
C. train fare

25. When is the deadline for Leeds Conservatory of Contemporary Music?

A. January 9th
B. January 19th
C. January 30th

Questions 26-30. *Which facilities do the colleges have? Choose FIVE answers from the box and write the correct letter, A-G, next to questions 26-30.*

	Facilities	Colleges
A	large gardens	26 Northdown College
B	multiple sites	27 The Academy in London
C	practice rooms	28 Leeds Conservatory of Contemporary Music
D	recording studio	29 The Henry Music Institute
E	research facility	30 The James Academy of Music
F	student canteen	
G	technology suite	

Questions 31-35. *Complete the sentences below. Write NO MORE THAN TWO WORDS AND/OR A NUMBER for each answer.*

THE HEALTH BENEFITS OF ART AND MUSIC

According to the speaker, art and music can benefit patients' emotional, 31 and physical well-being. lorence Nightingale first noted the improvements in the year 32 The results of many studies did not prove a link between health and art as they were rarely 33 . The American study looked at the effects of architecture on patients' 34 The patients who were in a ward with a 35 were not in hospital for as long and needed less medication.

Questions 36-40 *Complete the table below. Write NO MORE THAN THREE WORDS for each answer.*

Recent Research Projects

Type of patient	**Type of art/music**	**Effect on patients**	**Other improvements**
Unborn babies	**36**	heart rate increased	mother felt relaxed
Cancer patient	**37**	**38**	improvements in well-being
Hip replacement (elderly)	**39**	eased anxiety	staff **40**

Reading practice

1. Read the text and do the tasks 1-12

What is music?

1. Music has probably existed for as long as man has been human, and it certainly predates civilization by tens of millenia. Yet even today there is no clear definition of exactly what music is. For example, birdsong is certainly melodic, but it is not tuneful, and it is not created with the intention of being musical (in fact it is sometimes meant to sound threatening) – therefore does it count as music?

2. On the other hand, some modern composers have been challenging the idea that music should be arranged in a pleasant manner with the notes falling in an orderly succession. Others, famously the avant guarde composer John Cage have even used silence and called the result music. As a result there is no one definition of music. Perhaps it should be said that music, like beauty, is what the person who sees or hears it believes it to be.

3. Music is divided in many ways. Music itself is split into notes, clefts, quavers, and semi-demi quavers. Ancient and medieval musicologists believed that these notes could be arranged 'horizontally' into melody (making notes that match on the same scale) and 'vertically' (going up and down the scales to create harmony). Another very basic measurement of music is the 'pulse'. This is present in almost all forms of music, and is particularly strong in modern popular music. The pulse is the regular beat which runs through a tune. When you tap your foot or clap your hands in time to a song, you are beating out the pulse of that song.

4. Another way of dividing music is by genre. Even a child who does not know that (for example) rock and roll and classical music are different genres will be instantly aware that these are very different sounds; though he will not be aware that one is a percussion-led melody while the other emphasizes harmony over rhythm and timbre. Each genre of music has numerous sub-divisions. Classical music is divided by type – for example symphonies, concertos and operas, and by sub-genre, for example baroque and Gregorian chant. Just to make it more fun, modern musicians have also been experimenting with crossover music, so that we get Beatles tunes played by classical orchestras, and groups like Queen using operatic themes in songs such as 'Bohemian rhapsody'.

5. Almost all music is a collaboration between the composer, and the performer, while song requires a lyricist to write the words as well. Sometimes old tunes are adapted for new lyrics – for example the song 'Happy Birthday' is based on a tune originally called 'Have a nice Day'. At other times a performer might produce a song in a manner which the original composer would not recognize. (A famous example

is the punk rock band the Sex Pistols performing the British national anthem ‘God save the Queen’.)

6. This is because the composer and lyricist have to leave the performer some freedom to perform in the way that suits him or her best. While many classical compositions have notes stressing how a piece should be performed (for example a piece played ‘con brio’ should be light and lively) in the end, what the listener hears is the work of the performer. Jazz music has fully accepted this, and jazz performers are not only expected to put their own interpretation on a piece, but are expected to play even the same piece with some variation every time.
7. Many studies of music do not take into account where the music is to be played and who the audience will be. This is a major mistake, as the audience is very much a part of the musical experience. Any jazz fan will tell you that jazz is best experienced in small smoky bars some time after midnight, while a classical fan will spend time and money making sure that the music on his stereo comes as close as possible to the sound in a large concert hall. Some music, such as dance music, is designed to be interactive, while other music is designed to remain in the background, smoothing out harsh sounds and creating a mood. This is often the case with cinema music – this powerfully changes the mood of the audience, yet remains so much in the background that many cinemagoers are unaware that the music is actually playing.
8. Music is very much a part of human existence, and we are fortunate today in having music of whatever kind we choose instantly available at the touch of a button. Yet spare a thought for those who still cannot take advantage of this bounty. This includes not only the deaf, but those people who are somehow unable to understand or recognize music when they hear it. A famous example is United President Ulysses Grant, who famously said ‘I can recognise two tunes. One is ‘Yankee doodle’ and the other one isn’t.’

Questions 1 – 3. *Choose which of these sentences is closest to the meaning in the text. Write **A, B** or **C i**n your answer sheet **(1-3)***

1. A) Modern composers do not always want their music to sound pleasant

B) Some modern composers do not want their music to be enjoyable
C) A modern musical composition should not be orderly

2. A) Crossover music is when classical orchestras play modern tunes
   B) Crossover music moves between musical genres
   C) Crossover music is a modern musical genre

3. A) Performers, lyricists and composers each have a separate function
   B) Performers of a song will need to become lyricists
   C) Composers instruct musicians to play their work 'con brio'.

Questions 4 – 7. *Match the following groups of words(**4-7**) with one of the words in the box opposite(**A- F**).**NB.** There are more words in the right column than you need.*

	A. Collaborators
4. Rock and roll, classical music, jazz	B. John Cage
5. Composer, lyricist, performer	C. Classical
6. Symphony, concerto, opera	D. Baroque
7. Cinemagoer, Jazz fan, dancer	E. Audience
	F. Genres

Questions 8- 12. *The reading passage has 8 paragraphs which are numbered **A-H**. On your answer sheet write the letter of the paragraph which contains the following information (You can choose a paragraph more than once).*

0. People can tell genres of music apart even without musical training.
1. Where you hear music can be as important as the skill of the performer.
2. Music has been a part of human existence for many thousands of years.
3. A piece of music might have more than one set of words to go with it.
4. Some people cannot tell the difference between classical music and birdsong.

3. Read the text and do the tasks 13-26

Instruments of the Western Orchestra

The instruments of the western orchestra are conventionally divided into four sections: woodwind, brass, percussion and strings. However, a much more compressive system for classifying musical instruments - ancient and

modern, eastern and western, orchestral and folk - is also available. This alternative system, based on the work of Erich von Hornbostel and Curt Sachs, provides for the classification of musical instruments of all shapes and sizes according to how their sounds are produced. It begins by dividing instruments into four broad groups - aerophones, chordophones, idiophones and membranophones.

The first group, aerophones, contains any instrument that makes a sound when the air within or around it is made to vibrate. Further classification within the group is made according to how the air is set into vibration. Simples are the so-called free aerophones (bull-roarers and buzzers), which consist of a flat disc twirled through the air on a string.

More typically, aerophones have a hollow tube or vessel body into which air is introduced by blowing. Sub-groups include instruments with a blow hole (most flutes) or a whistle mouthpiece (whistles and whistle flutes), in which the air vibrates after being blown against a sharp edge. In instruments with a cup mouthpiece, such as trumpets and horns, it is the action of the player's lips that causes the air to vibrate. Vibrations within a tube may also be produced by a reed taken into the musician's mouth. Such reeds may be single (clarinets) or double (oboes). Instruments classified as free reed aerophones, such as mouth organs and concertinas, have vibrating reeds within the body of the instrument. Organs and bagpipes are hybrid forms, each with pipes of different kinds.

The name chordophones is used for instruments with strings that produce a sound when caused to vibrate. Further classification is based on body shape and on how vibrations are induced. There are five basic types: bows, lyres, harps, lutes and zithers. The simplest musical bows have a single string attached to each end of a flexible stick; others have resonators to amplify the sound. Lyres, common in ancient times, have a four sided frame consisting of a soundbox, two arms and a crossbar. The plucked strings run from the front of the soundbox to the crossbar. Harps are basically triangular in shape, with strings attached to a soundbox and the instrument's 'neck'.

Classified as lutes are all instruments with strings that run from the base of a resonating 'belly' up and along the full length of an attached neck. This sub-group is further divided into plucked lutes (round- or flat-backed), and bowed lutes (including folk fiddles and violins). The fifth type, zithers, have

strings running the entire length of the body and are subdivided into simple zithers (stick, raft, tube or trough-shaped), long zithers (from the Far East), plucked zithers (such as the psaltery and harpsichord), and struck zithers (including the dulcimer and piano).

The third main group, idiophones, contains instruments made of naturally sonorous material, which are made to sound in various ways. They range in complexity from two sticks simple struck one against another, to tuned instruments like the orchestral glockenspiel. Idiophones are further classified according to the method of sound production into eight sub-groups: stamped, stamping, scraped, friction, shaken (bells and rattles), plucked (Jew's harps), concussion (when two sonorous parts are struck together, for example cymbals) and percussion (when a non-sonorous beater is used for striking). Percussion idiophones are further subdivided by shape into bars (metallophones, lithophones, xylophones), vessels (slit drums and steel drums), gongs and two types of bell (struck and clapper).

Hornbostel and Sachs termed their final broad group membranophones. In these instruments, sound is produced by the vibration of a membrane or skin. Most drums fall into this category, being further clarified by shape as frame, vessel and tubular drums, and by sounding method as friction drums. Tubular drums are further subdivided into long, footed, goblet, waisted, barrel, conical and cylindrical types. Much less important than drums are membranophones with an internal membrane vibrated by blowing, such as the kazoo.

The classification system of Hornbostel and Sachs, published in 1909, came before the burgeoning of electronic music in the second half of the twentieth century. The addition of a fifth group, to take in instruments that produce sound electronically (guitar, organs, synthesisers) would bring their system neatly up to date.

Questions 13-16. *Choose one phrase from the list of phrases A-I to complete each of the sentences 1-4 below.*

13. Western orchestra instruments 14. In Hornbostel and Sachs' system, musical instruments 15. The classification of aerophones 16. Apart from the way sound is made, chordophones	**A** are classified, according to body shape. **B** are sometimes classified into four groups. **C** are usually classified into three groups. **D** are normally classified into four groups. **E** are classified according to sound production. **F** are classified according to volume of sound. **G** are classified according to sound quality. **H** is made according to how hot the air is. **I** is made according to how the air is made to vibrate.

2) *Complete gaps 17-23 with* ***NO MORE THAN THREE WORDS*** *from the passage for each space, complete the chart below.*

Types of chordophones, i.e. 17 …	Description
18……	single strings attached to a single stick.
Harps	19 ... attached to a soundbox and the instrument's neck.
20 …	with strings from the base of a resonating belly and along the length of an attached neck.
21 …	22 …with a soundbox, two arms and a crossbar.
Zithersare	23 …into simple, long, plucked and 24…

25. The writer states that

A. Electronic music fits neatly into the 4th group in the Hornbostel/Sachs classification system
B. The kazoo belongs to the idiophone group
C. Electronic music is less important than other forms of music
D. The 5th group need to be added to the Hornbostel/Sachs classification system

26 Which of the titles below is the most suitable heading for the passage?

A. Chordophones and idiophones
B. Musical instruments reclassified
C. Conventional classification
D. The work of Erich von Hornbostel

4. Read the text and do tasks 27-39

The Mozart effect

A

Music has been used for centuries to heal the body. In the Ebers Papyrus (one of the earliest medical documents, circa 1550 BC), it was recorded that physicians chanted to heal the sick (Castleman, 1994). In various cultures, we have observed singing as part of healing rituals. In the world of Western medicine, however, using music in medicine lost popularity until the introduction of the radio. Researchers then started to notice that listening to music could have significant physical effects. Therapists noticed music could help calm anxiety, and researchers saw that listening to music, could cause a drop in blood pressure. In addition to these two areas, music has been used with cancer chemotherapy to reduce nausea, during surgery to reduce stress hormone production, during childbirth, and in stroke recovery (Castleman, 1994 and Westley, 1998). It has been shown to decrease pain as well as enhance the effectiveness of the immune system. In Japan, compilations of music are used as medication of sorts. For example, if you want to cure a headache or migraine, the album suggested is Mendelssohn's "Spring Song", Dvorak's "Humoresque", or part of George Gershwin's "An American in Paris" (Campbell, 1998). Music is also being used to assist in learning, in a phenomenon called the Mozart Effect.

B

Frances H. Rauscher, PhD, first demonstrated the correlation between music and learning in an experiment in 1993. His experiment indicated that a 10-minute dose of Mozart could temporarily boost intelligence. Groups of students were given intelligence tests after listening to silence, relaxation tapes, or Mozart's "Sonata for Two Pianos in D Major" for a short time. He found that after silence, the average IQ score was 110, and after the relaxation tapes, the score rose a point. After listening to Mozart's music, however, the score jumped to 119 (Westley, 1998). Even students who did not

like the music still had an increased score in the IQ test. Rauscher hypothesised that “listening to complex, non-repetitive music, like Mozart's, may stimulate neural pathways that are important in thinking” (Castleman, 1994).

C

The same experiment was repeated on rats by Rauscher and Hong Hua Li from Stanford. Rats also demonstrated enhancement in their intelligence performance. These new studies indicate that rats that were exposed to Mozart’s showed “increased gene expression of BDNF (a neural growth factor), CREB (a learning and memory compound), and Synapsin I (a synaptic growth protein) ” in the brain’s hippocampus, compared with rats in the control group, which heard only white noise (e.g. the whooshing sound of a V radio tuned between stations).

D

How exactly does the Mozart Effect work? Researchers are still trying to determine the actual mechanisms for the formation of these enhanced learning pathways. Neuroscientists suspect that music can actually help build and strengthen connections between neurons in the cerebral cortex in a process similar to what occurs in brain development despite its type.

When a baby is born, certain connections have already been made - like connections for heartbeat and breathing. As new information is learned and motor skills develop, new neural connections are formed. Neurons that are not used will eventually die while those used repeatedly will form strong connections. Although a large number of these neural connections require experience, they must also occur within a certain time frame. For example, a child born with cataracts cannot develop connections within the visual cortex. If the cataracts are removed by surgery right away, the child’s vision develops normally. However, after the age of 2, if the cataracts are removed, the child will remain blind because those pathways cannot establish themselves.

E

Music seems to work in the same way. In October of 1997, researchers at the University of Konstanz in Germany found that music actually rewires neural circuits (Begley, 1996). Although some of these circuits are formed for physical skills needed to play an instrument, just listening to music strengthens connections used in higher-order thinking. Listening to music

can then be thought of as “exercise” for the brain, improving concentration and enhancing intuition.

F

If you’re a little sceptical about the claims made by supporters of the Mozart Effect, you’re not alone. Many people accredit the advanced learning of some children who take music lessons to other personality traits, such as motivation and persistence, which are required in all types of learning. There have also been claims of that influencing the results of some experiments.

G

Furthermore, many people are critical of the role the media had in turning an isolated study into a trend for parents and music educators. After the Mozart Effect was published to the public, the sales of Mozart stayed on the top of the hit list for three weeks. In an article by Michael Linton, he wrote that the research that began this phenomenon (the study by researchers at the University of California, Irvine) showed only a temporary boost in IQ, which was not significant enough to even last throughout the course of the experiment. Using music to influence intelligence was used in Confucian civilisation and Plato alluded to Pythagorean music when he de- jj scribed its ideal state in The Republic. In both of these examples, music did not cause any overwhelming changes, and the theory eventually died out. Linton also asks, “If Mozart’s music were able to improve health, why was Mozart himself so frequently sick? If listening to Mozart’s music increases intelligence and encourages spirituality, why aren’t the world’s smartest and most spiritual people Mozart specialists?” Linton raises an interesting point, if the Mozart Effect causes such significant changes, why isn’t there more documented evidence?

H

The “trendiness’’ of the Mozart Effect may have died out somewhat, but there are still strong supporters (and opponents) of the claims made in 1993. Since that initial experiment, there has not been a surge of supporting evidence. However, many parents, after playing classical music while pregnant or when their children are young, will swear by the Mozart Effect. A classmate of mine once told me that listening to classical music while studying will help with memorisation. If we approach this controversy from a scientific aspect, although there has been some evidence that music does increase brain activity, actual improvements in learning and memory have not been adequately demonstrated.

Questions 27-31. *Reading Passage has eight paragraphs A-H. Which paragraph contains the following information? Write the correct letter A-H in boxes 1-5 on your answer sheet.*

27. A description of how music affects the brain development of infants
28. Public's first reaction to the discovery of the Mozart Effect
29. The description of Rauscher's original experiment
30. The description of using music for healing in other countries
31. Other qualities needed in all learning

Questions 32-34. *Complete the summary below. Choose NO MORE THAN ONE WORD from the passage for each answer. Write your answers in boxes 32-34 on your answer sheet.*

During the experiment conducted by Frances Rauscher, subjects were exposed to the music for a 32 … period of time before they were tested. And Rauscher believes the enhancement in their performance is related to the 33 … nature of Mozart's music. Later, a similar experiment was also repeated on 34 … .

Questions 35-39. *Do the following statements agree with the information given in Reading Passage? In boxes 35-39 on your answer sheet, write*

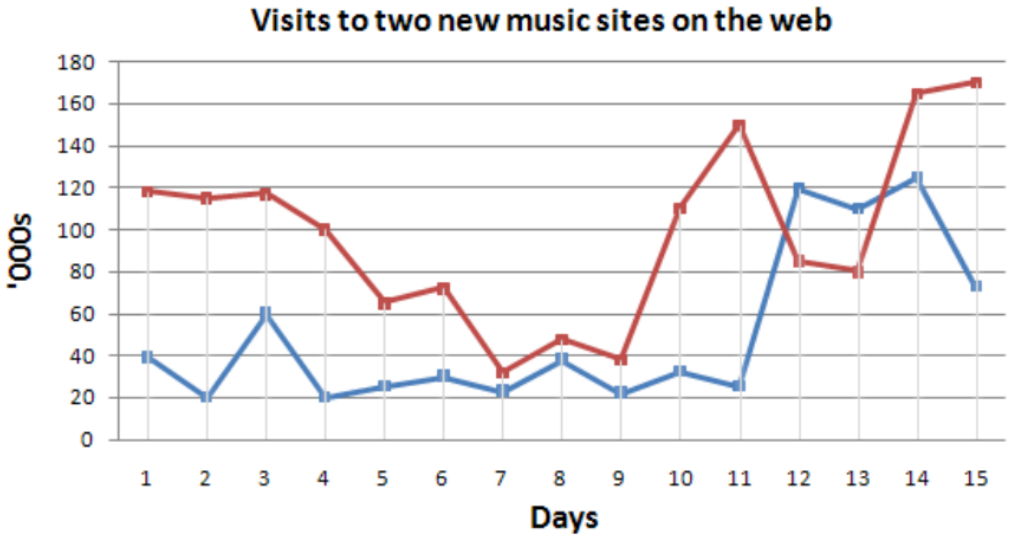
TRUE if the statement agrees with the information
FALSE if the statement contradicts the information
NOT GIVEN if there is no information on this

35. All kinds of music can enhance one's brain performance to somewhat extent.
36. There is no neural connection made when a baby is born.
37. There are very few who question the Mozart Effect.
38. Michael Linton conducted extensive research on Mozart's life.
39. There is not enough evidence in support of the Mozart Effect today.

Writing practice

1. ***The graph below compares the number of visits to two new music sites on the web.***

Write a report for a university lecturer describing the information shown below (see Appendices 2, 3). You should write at least 150 words.



Model answer can be found *https://www.ielts-exam.net/academic_writing_samples_task_1/446/*

2. Write an essay about the following topic (see Appendix 7). Use linking structures listed in Appendix 1.

Art and music are considered some of the fundamental elements of all societies.

Do you think art and music still have a place in today's modern world of technology? Should children spend more time learning art and music at school?

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

You should write at least 250 words.

Speaking practice

1. ***Speak about yourself.***

What's your attitude to music? 2. How often do you listen to it? 3. What are your listening habits?4. What genre of music do you mostly enjoy? 5. Is there any genre you really dislike? 6. What effect does music make on you? 7. Do you play any musical instrument? 8. What instrument do you enjoy? 9. What is important for you in a music piece? 10. What makes people compose music? 11. What makes people listen to music? 12. Can you read music?

2. ***Describe a band you enjoy listening to.***

You should say:

· How did you find them
· What kind of music do they play
· When do you listen to them

3. ***Speak about a music piece that is important to you.***

You should say:

· What makes it important to you
· What does it make you feel
· How would you describe the piece to a person who has never heard it (the rhythm, the tempo, the instruments, the pitch, etc)

4. ***Speak about Russian music.***

You should say:

· Where does it take roots
· What composers impacted its development
· What do you like/dislike about it

5. ***Speak about a concert you have been to or watched live***

You should say:

· What kind of concert was it
· What made you go there
· What effect did it have on you

6. Be ready to discuss the following topics:

1. Do you think personal music tastes develop over time? 2. What do you think musical preferences depend on? 3. Do you think contemporary music is the developing and going forward or declining and going to the primitive rhythms of ancient tribes? 4. What changes do you think the Internet has made to music? 5. Do you think any of today's musicians will be called classical in a decade or a century? 6. What do you think provides more success to a song: lyrics or music itself. 7. They say, today music is more popular than at any time in the world history. What factors contributed to its popularity? 8. What is music today: nice background for everyday routine or intellectual and emotional exercise?

UNIT 5

PAINTING

Home Reading

1. ***You are going to read a short story "Art For Hearts Sake" by R. Goldberg.***

a. Do you know anything about the author? Find information about his life, style and literary work.
b. Translate in writing the passage "Next afternoon young Swain … Yes, sir," responded Swain respectively."
c. Choose and act out a dialogue from the story

ART FOR HEARTS SAKE

By R.Goldberg

"Here, take your pineapple juice," gently persuaded Koppel, the male nurse.
"Nope!" grunted Collis Ellsworth.

"But it's good for you, sir."

"Nope!"

"It's doctor's orders."

"Nope!"

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. "I can't do a thing with him," he told the doctor. "He won't take his pineapple juice. He doesn't want me to read to him. He hates the radio. He doesn't like anything!"

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a m an of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that jerkwater railroad out in Iowa. All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

The doctor drew up a chair and sat down close to the old man. “I've got a proposition for you,” he said quietly.

Old Ellsworth looked suspiciously over his spectacles.

“How'd you like to take up art?” The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart.

But the old gentleman's answer was a vigorous “Rot!” “I don't mean seriously,” said the doctor, relieved that disaster had been averted. “Just fool around with chalk and crayons. It'll be fun.”

“Bosh!”

“All right.” The doctor stood up. “I just suggested it, that's all.” “But, Caswell, how do I start playing with the chalk – that is, if I'm foolish enough to start?”

“I've thought of that, too. I can get a student from one erf the art schools to come here once a w eek and show you.”

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man – Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living room. Collis P. Ellsworth looked at him appraisingly. “Sir, I'm not an artist yet,” answered the young man.

“Umph?”

Swain arranged some paper and crayons on the table. “Let's try and draw that vase over there on the mantelpiece,” he suggested. “Try it, Mister Ellsworth, please.”

“Umph!” The old m an took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. "There it is, young man," he snapped with a grunt of satisfaction. "Such foolishness. Poppycock!”

Frank Swain was patient. He needed the five dollars. “If you want to draw you will have to look at what you're drawing, sir.”

Old Ellsworth squinted and looked. “By gum, it's kinda pretty, I never noticed it before.”

When the art student came the following w eek there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman's eyes as he asked elfishly, "Well, what do you think of it?”

“Not bad, sir,” answered Swain. “But it's a bit lopsided.”

“By gum,” Old Ellsworth chuckled. “I see. The halves don't match.” He added a few lines with a palsied hand and colored 11 the open spaces blue like a child playing with a picture book. Then he looked towards the door. “Listen, young man,” he whispered, “I want to ask you something before old pineapple juice comes back.”

“Yes, sir,” responded Swain respectively.

“I was thinking could you spare the time to come twice a week or perhaps three times?”

“Sure, Mister Ellsworth.”

“Good. Let's make it Monday, Wednesday and Friday. Four o'clock.”

As the weeks went by Swain's visits grew more frequent. He brought the old man a box of water-colors and some tubes of oils.

When Doctor Caswell called Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. He would not allow his valet to send it to the cleaner's. He wanted to show the doctor how hard he'd been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan, the Museum of Modern Art and other exhibits with Swain. An entirely new world opened up its charming mysteries. The old m an displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color, Ellsworth executed a god-awful smudge which he called “Trees Dressed in White”. Then he made a startling announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery!

For the Summer show at the Lathrop Gallery was the biggest art exhibit of the year in quality, if not in size. The lifetime dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his “Trees Dressed in White", which resembled a gob 14 of salad dressing thrown violently up against the side of a house!

“If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We've got to stop him,” groaned Koppel.

“No,” admonished 15 the doctor. "We can't interfere with him now and take a chance of spoiling all the good work that we've accomplished.

To the utter astonishment of all three – and especially Swain – “Trees Dressed in White” was accepted for the Lathrop show.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw “Trees Dressed in White”, a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old m an k ep t on taking his lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room. "Read it to me," requested the old man. "My eyes are tired from painting."

“It gives the Lathrop Gallery pleasure to announce that the First Landscape Prize of $1,000 has been awarded to Collis P. Ellsworth for his painting, "Trees Dressed in White”.

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said: “Congratulations, Mister Ellsworth. Fine, fine ... See, see ... Of course, I

didn't expect such great news. But, but – well, now, you'll have to admit that art is much more satisfying than business."

"Art's nothing," snapped the old man. "I bought the Lathrop Gallery last month."

1. Find in the text equivalents for the following words and phrases and use them in sentences of your own:

to think over carefully; at the expense of one's health; to develop an interest in art; to prevent a great misfortune; a student likely to succeed; lower on one side than on the other; speak about smth. for a long time; to produce the desired effect; to get mixed up in smth.; to thirst for information; cherished dream; highly-skilled artist; object of ridicule or teasing; to caution against smth.; to one's great surprise; not easily seen or noticed; to move silently and secretly, usually for a bad purpose; to blush furiously; to give a prize; to speak quickly and sharply

2. Answer the following questions or do the given tasks:

1. How does the story begin? What does the word "Nope" (repeated three times) suggest? Com plaining of Old Ellsworth his male nurse speaks in short abrupt sentences, four of which begin with the pronoun "he". What effect is achieved? 2. What can you say about the health and spirits of the old man? 3. Do you feel a ring of irony in the sentence "All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook"? What other cases of irony can you point out? 4. What interjections does Old Ellsworth use in his speech? What trait of his character do they emphasize? 5. What is the -stylistic value of the slang words in the text? 6. Why did the wrinkles deepen at the comers of his eyes as Old Ellsworth spoke to Swain? How do you understand the word "elfishly"? 7. Whom did he call "old pineapple juice" and why? 8. What progress did the old man make in art? Why is he compared with a child playing with a picture book? What is said about the first drawings he made and the painting accepted for the Lathrop Show? Disclose the stylistic value of the simile resembled a gob of salad dressing throw n violently up against the side of a house". 9. How can you account for the inverted word order in the sentence "Upon this distinguished group Ellsworth/was going to foist his "Trees Dressed in White"? 10. What is the implication of the verb "sneak" used to characterize Swain's appearance at the exhibition? 11. How had

Ellsworth changed since he took up art? Can you see any reflection of this change in his speech? 12. What sentences in the second part of the story suggest that Old Ellsworth was up to something? Comment on the sentence "An entirely new world opened up its charming mysteries". 13. Why was it easy for Old Ellsworth to wind everybody round his finger? Do you think that a story like this could have happened in New York? 14. How is the profession of the author reflected in the story? Speak on the element of the grotesque and satire. 15. Why was the story entitled the way it was? An allusion to What doctrine is present here?

Vocabulary

3. Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.

aesthetic (esthetic AmE) – relating to beauty or to the study of the principles of beauty, especially in art

artisan – made by hand and with skill using traditional methods

artistic – relating to drawing, painting etc

artistic – painted, arranged, or done in a way that shows skill and imagination and looks beautiful

artistic – relating to any form of art, including painting, music, literature, acting, and dancing

arty-crafty – (Br. Infml) made by someone who enjoys creating and decorating things themselves, but who you think lacks skill

avant-garde –avant-garde music, art etc is very modern and may shock people because it is so different from what has gone before

baroque A–relating to the very detailed style of art, building, or music that was popular in Europe in the 17th and early 18th centuries

camp – art or entertainment that is camp deliberately does not follow traditional ideas about what is considered good in order to produce a humorous effect

cubism – an artistic movement featuring surfaces of geometric planes

cubist –relating to an early 20th-century style of painting in which the artist paints several different views of a person or object in a single painting, usually using straight lines

evocative – an evocative work of art expresses something very clearly and makes you have a strong reaction to it

freehand – drawn without using a ruler or other equipment

fresco – a mural done with watercolors on wet plaster
from life – if you draw, paint etc from life, you use a real object or person as a subject instead of copying a photograph or picture

Impressionism – school of late 19th century French painters who pictured appearances by strokes of unmixed colors to give the impression of reflected light
landscape – an expanse of scenery that can be seen in a single view
lifelike – a lifelike picture, model etc looks like a real person or thing

mature – the mature work of an artist, writer etc is produced when they are no longer young and have developed their skill to a high level

postmodern – relating to postmodernism

pre-Raphaelite – typical of a style of art popular in late 19th century England that used a lot of detail and bright colours and showed a very romanticized view of life

realist – relating to realism in art or literature

representational – representational paintings and other works of art show things as they really are

surrealistic – connected with surrealismcanvas – a heavy, closely woven fabric

Additional vocabulary

1) Painters and their craft: a fashionable/ self-taught/ mature artist; a portrait/ landscape 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.

2) Paintings. Genres: an oil painting; a canvas; a water-colour/ pastel picture; a sketch/ study; a family/ group/ ceremonial/ intimate portrait; a self-portrait; a shoulder-length/ half-length/ knee-length/ full-length portrait; a landscape; a seascape; a genre/ historical painting; a still life; a battle piece; a flower piece; a masterpiece.

3) 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 divide the picture space diagonally; 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 indicate the sitter's profession; to be represented standing/ sitting/ talking; to be posed/ silhouetted against an open sky/ a classic pillar /the snow; to accentuate smth.

4) Colouring. Light and shade effects: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.

5) Impression. Judgment: 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.

Word combinations

the painter reveals the ills of life;
· the painter depicts the emotions of a person very vividly;
· a person is depicted from head to foot, and in the background there is a tapestry;
· an area of countryside or land is shown;
· the sea is shown;
· an arrangement of objects, for example flowers or fruit, is depicted;
· objects in the background are a little blurred;
· contours are accentuated;
· all depicted objects form a unity;
· small wooden houses can hardly be noticed because they are too similar in colour to the background;
· bright colours predominate;
· subtle colours predominate;
· one can hardly make out what is depicted there

Vocabulary practice

4. Use the topical vocabulary to describe a picture. You may find the following plan helpful

1. To begin with, you should say that the painting belongs to a particular genre. It can be

- the portrait
- the landscape (seascape, townscape)
- the still life
- the genre scene
- the historical/ mythological painting

To begin with, this painting is a portrait which belongs to the brush of (…. the name of the painter)

1.1. If you remember some information about the painter, say it then.

This artist lived in the ……century and worked in the style known as Classicism, Romanticism, Realism, Impressionism, Surrealism, Cubism, Expressionism, Abstract Art.

1.2. Give your opinion about the painting. Use adjectives:

- lifelike = true to life
- dreamlike = work of imagination
- confusing
- colourful
- romantic
- lyrical
- powerful
- outstanding
- heart-breaking
- impressive

To my mind, it is a … picture, which shows (….say what you see)

2. Mention the colours and the composition

2.1. Colours can be:

- warm/ cold colours
- bold colours
- oppressive colours
- bright colours
- deep colours
- light colours
- soft and delicate colours

The picture is painted in …… colours. These colours contrast very well.
The dominating colours are ….
The colours contrast with each other.

2.2. Mention the composition/ the space:

The space of the picture is symmetrically/ asymmetrically divided.

2.3. Try to describe what you can see in general

- In the centre/middle of the painting we can see a ….
- In the foreground there is a….
- In the background there are….
- In the far distance we can make out the outline of a…
- On the left/ right stands/ sits…

3. Give some details

- At first glance, it looks strange/ confusing/ depressing/ …

- But if you look closely, you can see…
- It looks like ….
- The artists managed to capture the sitter's impression/ the atmosphere of a…../ the mood of the moment, etc.

3.1. Make guesses about the situation:

They might be talking about…
She may have just woken up…
It looks as if …

4. In the end, give your impression. Use the words and phrases:

- Well, I feel that I am unable to put into words what I feel looking at the painting.
- To my mind, it is a masterpiece that could stand the test of time.
- Well, it seems to me that I couldn't put into words the impression made on me by this painting.
- I feel extremely impressed by this painting.
- It is brilliant, amazing. It is a real masterpiece by (….. the painter).

5. ***Watch the video to learn about the evolution of art and painting. Summarize what you have learnt.***

https://drive.google.com/file/d/1h4DJD8fHh95XPEvI6mPEQuVPaGS84LHn/view?usp=sharing

6. ***Read an article from Britanica about the history of British painting, make an outline and write down the key words***

The history of British painting is intimately linked with the broader traditions of European painting. Kings and queens commissioned portraits from German, Dutch, and Flemish artists. Holbein, Van Dyck, and other eminent foreign portraitists imparted an aura of grandeur to even their most unimposing sitters.

During the 18th and 19th centuries, young members of the British upper classes broadened their education with the Grand Tour of continental Europe. They encountered a sophisticated level of artistic achievement that influenced their tastes as art patrons. To ensure similarly high standards in Britain, the Royal Academy was founded in London in 1769. Its first president was Sir Joshua Reynolds, a brilliant painter of lively and elegant

portraits as well as an influential lecturer/author whose Discourses authoritatively addressed many aesthetic topics—including the preeminence of history painting. Royal Academicians and American ex-patriots Benjamin West and John Singleton Copley became celebrated as memorializers of the recent past. John Martin, around the same time, created dramatic, multifigured, biblical panoramas.

The late 18th century saw a growing interest in landscape painting. Some artists, such as Richard Wilson, painted idealized scenes imbued with the spirit of the classical past, while others, such as Joseph Wright of Derby, pursued more individual and personal visions of the natural world. Thomas Gainsborough, although best known for his fashionable portraits, painted highly imaginative landscapes and seascapes that transcend specific time and place.

The great flowering of English landscape paintings came during the first half of the 19th century, primarily in the work of two masters, John Constable and J.M.W. Turner. Constable's true-to-life views of the verdant English countryside emphasized the essential harmony and purity of nature. Turner, on the other hand, was a romantic who expressively dissolved forms in terms of light and atmosphere. With their fresh vision and powerfully original styles, Constable and Turner profoundly influenced the work not only of many subsequent British painters but of countless other American and European artists as well.

English school, dominant school of painting in England throughout the second half of the 18th century and the first half of the 19th. Its establishment marked the rise of a national tradition that began with the emergence of native artists whose works were no longer provincial but rivaled continental art in quality and ended by exercising considerable influence on the course of European painting.

William Hogarth, a London painter and engraver, was an early representative of the English school and the first modern English master. Hogarth worked in the playful, elegant Rococo style of contemporary French art but perfected between 1730 and 1750 two new, peculiarly British forms: a type of genre painting, the "modern moral subject," which satirized contemporary life and manners with a highly narrative approach, and the small-scale group portrait, or "conversation piece."

English full-scale portraiture was revitalized by two painters, Sir Joshua Reynolds and Thomas Gainsborough. Reynolds introduced the "Grand Manner" into English portraiture, using an extensive repertory of poses derived from Italian art in his strongly characterized portraits. His theoretical "Discourses," delivered yearly to Royal Academy students, were the single most important influence on subsequent English art. Gainsborough, who never left England, nevertheless produced a Rococo lyricism not evident in Reynolds's work, revealing a light, fluid technique, delicate colouring, and a sensitivity to character that surpassed Reynolds's own.

The 18th-century Scottish-born painter Gavin Hamilton was an early practitioner of historical painting, but that genre was seldom successfully attempted by English artists in the 18th century. Nevertheless, Benjamin West and John Singleton Copley, two American-born painters, gained impressive reputations in England with their innovative, if largely uninspired, depictions of current history. Genre painting flourished with such notable artists as George Morland, Joseph Wright, and the animal painter George Stubbs.

The early phase of the English school also included the beginning of the English landscape tradition, the founder of which was Richard Wilson. Applying the Classical principles of clarity and order to the depiction of the English countryside, Wilson contributed a delicate sense of light and distance and a grandeur of design to the English tradition. Though the bulk of his work was portraiture, Gainsborough was also a master of landscape and treated it with the same light touch that characterizes his portraits.

Before the turn of the 19th century, the spirit of Romanticism had begun to grow in England, and it remained dominant in English art until the mid-19th century. Among the enduring works produced are the visionary drawings of the poet William Blake and the portraits of Sir Thomas Lawrence and Sir Henry Raeburn.

The flowering of English Romantic art, however, came with the work of England's two greatest landscapists, J.M.W. Turner and John Constable. Both artists built on the tradition of Wilson and Gainsborough, as well as on the works of earlier continental painters, but they developed their mature styles with complete disregard for convention and according to their own very different personalities. Turner expressed in his highly poetic art a

troubled search for peace in nature. His late work approaches abstraction—light dissolves all but the slightest indications of mass, producing pictures of almost disembodied colour. Constable limited himself almost entirely to the countryside of southern England and evolved a profoundly innovative style, characterized by a use of rough, broken touches of colour and of a fresh, bright palette free of the conventional browns within a Classical composition of receding planes. This style was especially suited to capturing the effects of light on the landscape, with which he was particularly concerned. Constable's influence on European painting was far-reaching, providing considerable inspiration to the French Impressionists.

After about 1850 the fresh observation and direct approach that had become traditional in the best English art was superseded by a self-conscious revivalism and a concern with involved theory. Though England continued to produce active movements, truly innovative development passed to other centres.

7. ***Prepare a .ppt presentation about any of the British painters mentioned in the text of ex. 6.***
8. ***Watch the videos about British masters of the 20th century. Make notes while watching. Summarize what you have learnt.***

https://drive.google.com/file/d/18k0xjIuYRUcDgdjAAMa7H6krIGqNfAIR/view?usp=sharing

https://drive.google.com/file/d/1a__m0Odikld9rVyYs2ANuVOKDe_OsaDc/view?usp=sharing

Listening practice

Questions 1-7 *Complete the table below. Write NO MORE THAN THREE WORDS AND/OR A NUMBER for each answer.*

Details of customer purchase	
Lot number	Example: *2374*
Reserve price	£1

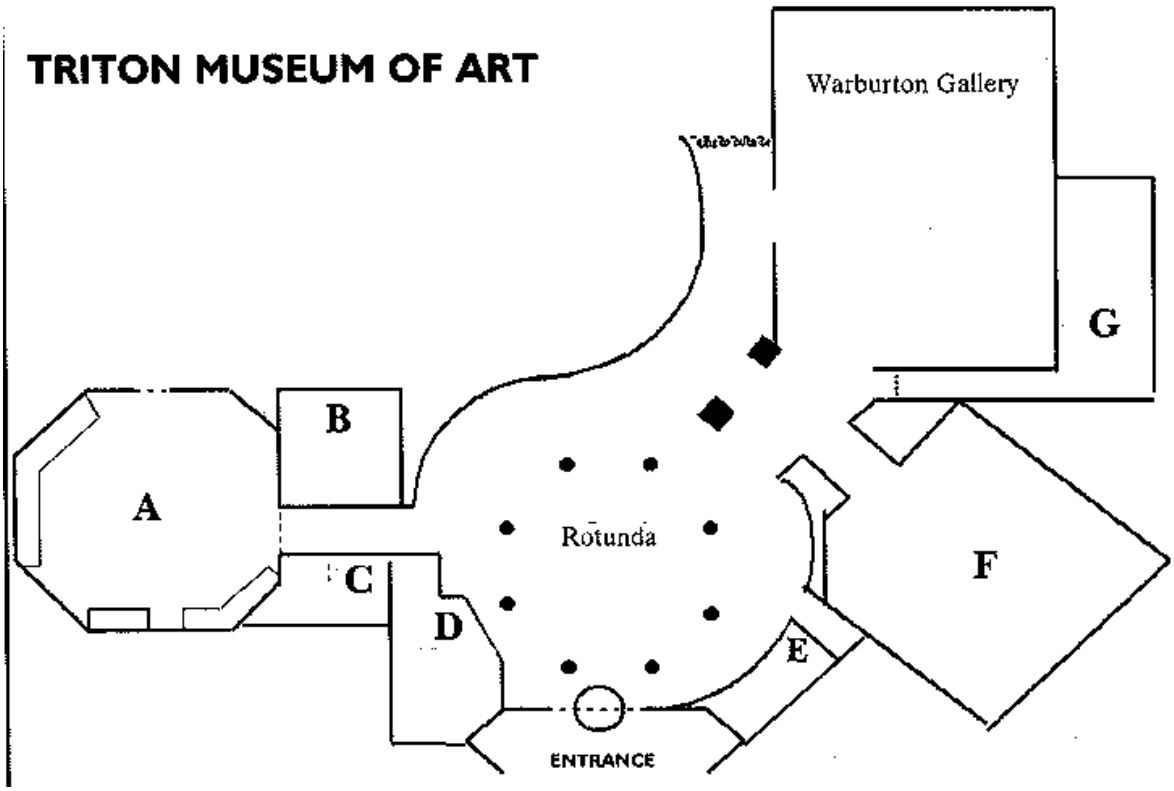
Name of artist	2
Amount paid	£3
Description	4 painting of a 5 landscape
Width of painting without frame	6
Width of painting with frame	2 metres
Height without frame	1 metre
Height with frame	7

Questions 8-10. *Complete the table below. Write NO MORE THAN THREE WORDS AND/OR A NUMBER for each answer.*

Customer details	
Name	**Mrs. 8**
Address	**Charlton Manor, Kingston Village** **Post Code: 9**
Requested delivery date	**10** **(Day: Tuesday)**

PART 2 : QUESTIONS 11-20

Questions 11-15. *Label the map below. Write the correct letter, A-G, next to questions 11-15.*



11 Cloakroom

12 Permanent Collection Gallery

13 Storage Room

14 Cowell Room

15 Staffroom and Kitchen

Questions 16-20. *Choose the correct letter, A, B or C.*

16 All museum patrons

A. receive advance information about events.
B. have a discount on entry to the museum.
C. can take one non-paying guest into the museum.

17 The Masked Ball

A. is an annual event.
B. will be held on New Year's Day.
C. will be a unique event.

18 Details of the Masked Ball

A. have yet to be confirmed.

B. have been finalised.
C. may be provided on request.

19 Certain events at the Garden Party are

A. more expensive than others.
B. liable to cancellation.
C. almost fully booked.

20 The forthcoming artistic events feature

A. newcomers to the art world.
B. established artists.
C. a mixture of new and established artists.

PART 3 : QUESTIONS 21-30

Questions 21-25. *Choose the correct letter, A, B or C.*

21 'Outsider art' is created by artists who

A. lack formal art training.
B. have a formal background in art.
C. make a living from their work.

22 The art critic believes that

A. the definition of 'art' is very flexible.
B. there is a common perception of what constitutes 'art'.
C. in theory, quality art can be produced by anyone.

23According to the art critic, good art

A. relies more on talent than skill.
B. requires an equal combination of talent and skill.
C. requires significant skill.

24 Usually the public

A. is unimpressed by outsider art.
B. has little knowledge of outsider artists.
C. only appreciates large-scale works of art.

25 The works of Nek Chand and Ferdinand Cheval

A. impress most due to their size.

B. were created without official consent.
C. were inspired by a romantic idea.

Questions 26-30. *What does Jake say about the following?Write the correct letter, A, B or C, next to questions 26-30.*

A	are overrated	26	modern painters
B	lack skill	27	outsider artists
C	have popular appeal	28	Renaissance artists
		29	Impressionist artists
		30	modern sculptors

PART 4 : QUESTIONS 31-40

Questions 31-35. *Complete the notes below. Write NO MORE THAN THREE WORDS for each answer.*

Animal Art

Despite the rather 31 … . animal paintings are nevertheless impressive. However, 32 … such artworks are considered rather primitive. Whilst we might expect apes, 33 … to have some artistic talent, other animal species do, too. Recently, an inter-species exhibition of animal art was held 34 … such a phenomenon. Animals, though, tend to adopt an abstract rather than a 35 … to art.

Questions 36-40. *Complete the sentences below. Write NO MORE THAN TWO WORDS for each answer.*

Today, animal artists are no longer such 36 … as they once were.
Art equipment and tools need to be species-37 … in order for animals to be creative. It would seem that Man and animals share 38 … than at first thought. Some animal artworks may, however, be the result of 39 … . Sceptics are probably best advised, though, to maintain an 40 …when it comes to animal art.

Reading practice

The Truth About ART

Modern art has had something of a bad press recently - or, to be more precise, it has always had a bad press in certain newspapers and amongst certain sectors of the public. In the public mind, it seems, art (that is, graphic art - pictures - and spatial art - sculpture) is divided into two broad

categories. The first is 'classic' art, by which is meant representational painting, drawing and sculpture; the second is 'modern' art, also known as abstract or non-representational. British popular taste runs decidedly in favour of the former, if one believes a recent survey conducted by Charlie Moore, owner of the Loft Gallery and Workshops in Kent, and one of Britain's most influential artistic commentators. He found that the man (or woman) in the street has a distrust of cubism, abstracts, sculptures made of bricks and all types of so-called 'found' art, He likes Turner and Constable, the great representatives of British watercolour and oil painting respectively, or the French Impressionists, and his taste for statues is limited to the realistic figures of the great and good that litter the British landscape - Robin Hood in Nottingham and Oliver Cromwell outside the Houses of Parliament. This everyman does not believe in primary colours, abstraction and geometry in nature - the most common comment is that such-and-such a painting is "something a child could have done".

Lewis Williams, director of the Beaconsfield Galleries in Hampshire, which specialises in modern painting, agrees. "Look around you at what art is available every day," he says. "Our great museums and galleries specialise in work which is designed to appeal to the lowest common denominator. It may be representational, it may be 'realistic' in one sense, but a lot of it wouldn't make it into the great European galleries. Britain has had maybe two or three major world painters in the last 1000 years, so we make up the space with a lot of second-rate material."

Williams believes that our ignorance of what modern art is has been caused by this lack of exposure to truly great art. He compares the experience of the average British city-dweller with that of a citizen of Italy, France or Spain.

"Of course, we don't appreciate any kind of art in the same way because of the paucity of good art in Britain. We don't have galleries of the quality of those in Madrid, Paris, Versailles, Florence, New York or even some places in Russia. We distrust good art - by which I mean both modern and traditional artistic forms - because we don't have enough of it to learn about it. In other countries, people are surrounded by it from birth. Indeed they take it as a birthright, and are proud of it. The British tend to be suspicious of it. It's not valued here."

Not everyone agrees. Emily Cope, who runs the Osborne Art House, believes that while the British do not have the same history of artistic experience as many European countries, their senses are as finely attuned to art as anyone else's.

"Look at what sells - in the great art auction houses, in greetings cards, in posters. Look at what's going on in local amateur art classes up and down the country. Of course, the British are not the same as other countries, but that's true of all nationalities. The French artistic experience and outlook is not the same as the Italian. In Britain, we have artistic influences from all over the world. There's the Irish, Welsh, and Scottish influences, as well as Caribbean, African and European. We also have strong links with the Far East, in particular the Indian subcontinent. All these influences come to bear in creating a British artistic outlook. There's this tendency to say that British people only want garish pictures of clowns crying or ships sailing into battle, and that anything new or different is misunderstood. That's not my experience at all. The British public is poorly educated in art, but that's not the same as being uninterested in it."

Cope points to Britain's long tradition of visionary artists such as William Blake, the London engraver and poet who died in 1827. Artists like Blake tended to be one-offs rather than members of a school, and their work is diverse and often word-based so it is difficult to export.

Perhaps, as ever, the truth is somewhere in between these two opinions. It is true that visits to traditional galleries like the National and the National Portrait Gallery outnumber attendance at more modern shows, but this is the case in every country except Spain, perhaps because of the influence of the two most famous non-traditional Spanish painters of the 20th century, Picasso and Dali. However, what is also true is that Britain has produced a long line of individual artists with unique, almost unclassifiable styles such as Blake, Samuel Palmer and Henry Moore.

Questions 1-9. *Classify the following statements as referring to*
A Charlie Moore
B Lewis Williams
C Emily Cope

Write the appropriate letters A, B or C in boxes 1-9 on your answer sheet.

1 British people don't appreciate art because they don't see enough art around them all the time. .....

2 British museums aim to appeal to popular tastes in art. .....

3 The average Englishman likes the works of Turner and Constable. .....

4 Britain, like every other country, has its own view of what art is. .....

5 In Britain, interest in art is mainly limited to traditional forms such as representational painting. .....

6 British art has always been affected by other cultures. .....

7 Galleries in other countries are of better quality that those in Britain. .....

8 People are not raised to appreciate art. .....

9 The British have a limited knowledge of art. .....

Questions 10-12. *Choose the correct letter, A, B, C or D.*

10 Many British artists

A are engravers or poets.

B are great but liked only in Britain.

C do not belong to a school or general trend.

D are influenced by Picasso and Dali.

11 'Classic' art can be described as

A sentimental, realistic paintings with geometric shapes.

B realistic paintings with primary colours.

C abstract modern paintings and sculptures.

D realistic, representational pictures and sculptures.

12 In Spain, people probably enjoy modern art because

A their artists have a classifiable style.

B the most renowned modern artists are Spanish.

C they attend many modern exhibitions.

D they have different opinions on art.

Cubism

When the name of Picasso is spoken, the concept of ‘Cubism’ usually springs to mind. That this happens indicates just how deep and long-lasting has been its influence on the world, yet although many people know of the name ‘Cubism’, few can speak about it with any degree of conversancy. It is Georges Braque who is now credited as an equal pioneer in this revolutionary art movement, but claiming that these two artists alone created cubism oversimplifies a very complex issue.

Defining Cubism itself is difficult. At its simplest, the three-dimensional object being painted can be considered broken into pieces, sometimes square or cube-shaped (hence the name). These are reassembled in less than coherent order, and often at different angles. They can overlap, and sometimes more than one view is presented at the same time, moving beyond the limits of a fixed observer. The terms 'multiple viewpoints' and 'mobile perspectives' are often used — that is, the subject is captured from different angles, at different times, with the corresponding images fused into a single picture.

Braque's pre-war paintings began experimenting with this idea, which inevitably led to an association with Picasso, who had been dabbling also in rendering three-dimensional views into two-dimensional geometric shapes — for example, in his painting Young Ladies of Avignon — often labelled 'proto-cubist'. Some even consider this painting to be the true beginning of Cubism itself, as it inspired Braque to follow the lead, developing the movement towards its trademark features.

Yet both artists were influenced by earlier painters, in particular, the later works of Cezanne. Cezanne was one of the first to divide the canvas into several views, as well as to begin presenting natural objects in geometric figures.

Paul Cezanne had died in 1906, but a year later several museums exhibited his paintings in a retrospective of the artist's life. Inevitably, young painters in the Parisian art scene, including Picasso and Braque, would have seen these. Whilst not yet fractured into facets or cubes, Cezanne occasionally implanted an underlying geometry—for example, in one of his most famous (and unfinished) paintings, The Bathers. This work breaks tradition in its unflattering portrait of the women, whose naked forms are rendered in sharp symmetry, also forming a triangular pattern with the river and trees. It is said to have inspired Picasso's very similarly styled work, mentioned previously.

Moving beyond those early years of Cubism, many other artists were exploring the same idea, but taking it in individual directions. They are often unfairly considered as having played less significant roles simply because they did not adhere to the strict perspectives of Braque or Picasso. Yet, conceivably they could have evolved their own awareness of Cubism more from Cezanne's pervading and almost universal influence on the Parisian art scene of that day, meaning that they must now be considered true innovators

in their own right. Juan Gris, for example, produced many interesting works, yet now remains little regarded. Interestingly, being a compatriot of Picasso, the two artists became personally acquainted, to the extent that Gris painted his well-known Portrait of Picasso, now regarded as one of the best examples of the Cubist style.

Gris ventured beyond the monochromatic (or single family of colours) employed by Picasso and Braque. He combined vibrant hues in interesting and sometimes unusual combinations, such as in his still life, Newspaper and Fruit Dish. Similarly exploratory were the Orphic Cubists (as they would later become known), who moved further towards abstraction, but with Gris's similar use of bright colours. These were used to convey meaning but blended in a way that went beyond the physical subject. Its main proponent was the Frenchman, Robert Delaunay, who, together with his wife, regularly exhibited in Parisian salons with increasingly non-representational forms. His Simultaneous Windows is barely recognisable as a window—just a blend of prismatic hues with one prominent square, giving a hint of three-dimensionality.

Léger also followed a more personal form of Cubism. As with most of his generation, he had seen the Cezanne 1907 retrospective, which enkindled interest in experimentation with geometric forms. This eventually led to the completely abstract, in which tubes, cones, and cubes, are all splayed on the canvas in bold primary colours — seen, for example, in his Railway Crossing. Merc, in spite of its non-representational quality, is the suggestion of the harsh mechanisation and alienation of modern life, a theme which the artist's experiences in World War One only accentuated, and which pre-dates similar trends (such as pop art) by decades.

Clearly, Cubism was a complex art movement, and names such as Analytical, Synthetic, and Orphic Cubism are constructs which were invented long after the events and artworks which they attempt to describe. These names appear to give a coherent order to what was actually a collective movement in which many individuals contributed. Among all this confusion, one does not doubt that the early years of last century were a fascinating period in the Parisian art scene.

Questions 1-5. *Answer the questions. Choose the correct letter, A-F, for each answer. NB You can use an answer more than once.*

Which painter

A	Braque	1	led a new abstraction movement?
B	Cezanne	2	was the most influential?
C	Delaunay	3	was affected by a global conflict?
D	Gris	4	is inevitably linked with an art movement?
E	Léger	5	was married?
F	Picasso		

Questions 6-10. *Answer the questions. Choose the correct letter, A-F, for each answer. NB You can use an answer ONLY once.*

Which painting is

A Newspaper and Fruit Dish	6 a confusing abstraction in many colours?
B Portrait of Picasso	7 a darker view, ahead of its time?
C Railway Crossing	8 probably the first of its kind?
D Simultaneous Windows	9 an intriguing and multi-chromatic view?
E The Bathers	10 very representative of its type?
F Young Ladies of Avignon	11 an early painting which influenced another?

Questions 12-14. *Choose the correct letter, A, B, C, or D.*

12 The Cezanne Retrospective

A was attended by Cezanne.
B showed his Cubist paintings.
C was attended by very many people.
D influenced an artist to move to non-representational style.

13 Many Cubist innovators

A preferred still-life paintings.
B favoured monochrome.
C invented names for their styles.
D were not adequately recognised.

14 Cubism

A is fairly easily explained.

B has cubes in incoherent order.
C shows different views of a subject.
D was created by Picasso and Braque.

Writing practice

1. You are taking a trip. Write an email to your nearest and dearest about a visit to a picture gallery (see Appendix 4). You should write at least 150 words.

2. Write an essay on the following topic (see Appendix 7). Use linking structures listed in Appendix 1.

Studying art in school improves students' performance in other subjects, because it is easier for multi-skilled students to learn new things. That's why art should be obligatory in schools.

Do you agree or disagree?

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

You should write at least 250 words.

Speaking practice

1. Speak about yourself.

1. Do you like art? 2. Do you think art classes are necessary? (Why?) 3. How do you think art classes affect children's development? 4. What kind of paintings do you like? 5. Can you draw/pain well? 7. What kinds of things do you like to draw? 8. Is it easy to learn how to draw?9. What benefits can you get from painting as a hobby? 10. How often do you visit art galleries?

2. Describe a painting that you like.

You should say

- who painted it
- when you first saw it
- what do you like about it

explain what makes it special

3. Be ready to discuss the following topics:

1. Do you think that art is as important as academic subjects when it comes to educating children? 2. How do you think art classes affect children's development? 3. What is the purpose of art? 4. Why do you think some people enjoy looking at paintings and others do not? 5. What are the advantages and disadvantages of being an artist? 6. Do you think that some people are naturally better artists than others? 7. How has art changed in the last few decades in your country? 8. Are older people more interested in art than younger people? 9. Should the government provide support for art and cultural activities? 10. What is your attitude to modern art?

UNIT 6

ARCHITECTURE AND DESIGN

Home Reading

2. You are going to read an extract from a novel by Graham Green "A Burnt-out case".

d. Do you know anything about the author? Find information about his life, style and literary work.
e. The novel is set in a Leper colony on the upper reaches of a tributary of the Congo River in Africa. Find out information about the place.
f. Translate in writing the passage "Your vocation is quite a different one
g. but I built no more churches, doctor."
h. Choose and act out a dialogue from the extract.

A Burnt-out case

by G. Green

"I told you I've retired."
"One never retires from a vocation."
"Oh yes, make no mistake, one does. One comes to an end."
"What are you here for then?
"One comes to an end of that too. All I want is to pass the time."
"I thought you wanted to be of use."
"Listen," Querry said and then fell silent.
"I am listening."
"I don't deny my profession once meant a lot to me. So have women. But the use of what I made was never important to me. I wasn't a builder of council-houses or factories. When I made something I made it for my own pleasure." Querry was talking as a hungry man eats.
"Your vocation is quite a different one, doctor. You are concerned with people. I wasn't concerned with the people who occupied my space – only with the space."
"I wouldn't have trusted your plumbing talent."
"A writer doesn't write for his readers, does he? Yet he has to take elementary precautions all the same to make them comfortable. My interest

was in space, light, proportion. New materials interested me only in the effect they might have on those three. Wood, brick, steel, concrete, glass - space seems to alter with what you use to enclose it. Materials are the architect's plot. They are not his motive for work. Only the space and the light and the proportion. The subject of a novel is not the plot. Who remembers what happened to Lucien de Rubemprd in the end?"
"All of your churches are famous. Didn't you care what happened inside them - to people?"
"The acoustics had to be good of course. The high altar had to be visible to all. But people hated them. They said 'they weren't designed for prayer. They meant that they were not Roman or Gothic or Byzantine. And in a year they had cluttered them up with their cheap plaster saints; they took out my plain windows and put in stained glass dedicated to dead pork-packers who had contributed to diocesan funds, and then they had destroyed my space and my light, they were able to pray again, and they then became proud of what they had spoilt. I became what they called a great Catholic architect, but I built no more churches, doctor."
"I am not a religious man, I don't know much about these things, but I suppose they had a right to believe their prayers were more important than a work of art."
"Men have prayed in prison; men have prayed in slums and concentration camps. It's only the middle-classes who demand to pray in suitable surroundings. Sometimes I feel sickened by the word prayer. Do you pray, doctor?"
"I think the last time I prayed was before my final medical exam. And you?"
"I gave it up a long time ago. Even in the days when I believed, I seldom prayed. It would have got in the way of work. Before I went to sleep, even if I was with a woman, the last thing I had always to think about was work. Problems which seemed insoluble would often solve themselves in sleep. I bad my bedroom next to my office, so that I could spend two minutes in front
of the drawing-board the last thing of all. The bed, the bidet, the drawing-board, and then sleep."
"It sounds a little hard on the woman."
"Self-expression is a hard and selfish thing. It eats everything, even the self. At the end you find you haven't even got a self to express. I have no interest

in anything anymore, doctor. I don't want to sleep with a woman nor design a building.''
"Have you no children?"
"I once had, but they disappeared into the world a long time ago. We haven't kept in touch. Self-expression eats the father in you too.''
"So you thought you could just come and die here?"
"Yes. That was in my mind. But chiefly I wanted to be in an empty place, where no new building or woman would remind me that there was a time when I was alive, with a vocation and a capacity to love - if it was love. The palsied suffer, their nerves feel, but I am one of the mutilated, doctor."
"Twenty years ago, we might have been able to offer you your death, but now we deal only in cures. D.D.S. costs three shillings a year. It's much cheaper than a coffin."
"Can you cure me?"
"Perhaps your mutilations haven't gone far enough yet. When a man comes here too late the disease has to burn itself out." The doctor laid a cloth tenderly over his machine. "The other patients are waiting. Do you want to come or would you like to sit here thinking of your own case? It's often the way with the mutilated - they want to retire too, out of sight."

***

Mr. and Mme. Rycker drove into town for cocktails with the Governor. In a village by the road stood a great wooden cage on stilts where once a year at a festival a man danced above the flames lit below; in the bush thirty kilometres before they had passed something sitting in a chair constructed out of a palm-nut and woven fibers into the rough and monstrous appearance of a human being.
Mme. Guelle graciously brought the Perrier with her own hands. "You are the only people," she said, "who seem to have met M. Querry. The mayor would have liked him to sign the Golden Book, but he seems to spend all his time in that sad place out there. Now, you perhaps could try him out for all our sakes."
"We don't really know him," Marie Rycker said.
"He spent the night with us when the river was in flood, that's all. He wouldn't have stayed otherwise. I don't think he wants to see people. My husband promised not to tell ..."

“Your husband was quite right to tell us. We should have looked such fools, having the Querry in our own territory without being aware of it. How did he strike you, dear?”
“In my opinion,” Rycker said, raising his voice a little like a monitor in a noisy classroom, “he may well be the greatest thing to happen in Africa since I found him a most interesting companion when he stayed with us. And have you heard the latest story?” Rycker asked the room at large, shaking the ice in his glass like a hand-bell. “He went out into the bush two weeks ago, they say, to find a leper who had run away. He spent the whole night with him in the forest, arguing and praying, and he persuaded the man to return and complete his treatment. It rained in the night and the man was sick with fever, so he covered him with his body.”
“What an unconventional thing to do,” Mme. Guelle said.
The Governor was a very small man with a short-sight which gave him an appearance of moral intensity; physically he had the air of looking to his wife for protection, but like a small nation, proud of its culture, he was an unwilling satellite.
“There are more saints in the world than the Church recognises.” This remark stamped with official approval what ight otherwise have been regarded as an
eccentric or even an ambiguous action.
“Who is this man Querry?” the Director of Public Works asked the Manager of Otraco.
“They say he’s a world-famous architect. You should know. He comes into your province.”
“He’s not h ere officially, is he?”
“He’s helping with the new hospital at the leproserie.”
“But I passed those plans months ago. They don’t need an architect. It’s a simple building job.”
“The hospital,” Rycker said, interrupting them and drawing them within his circle, “you can take it from me, is only a first step. He is designing a modern African church. He hinted at that to me himself. He’s a man of great vision. What he builds lasts. A 'prayer in stone.”

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“So that’s the new hospital,” Parkinson said. “Of course, I don’t know about these things, but there seems to me nothing very original . . .” He bent over

the plans and said with the obvious intention of provoking, “It reminds me of something in one of our new satellite towns. Hemel… Hempstead perhaps. Or …Stevenage.”
“This is not architecture,” Querry said. “It’s a cheap building job. Nothing more. The cheaper the better, so long as it stands up to heat, rain and humidify.”
“Do they require a man like you for that?”
“Yes. They have no builder here.”
“Are you going to stay till it’s finished?”
“Longer than that.”
“Then what Rycker told me must be partly true.”
“I doubt if anything that man says could ever be true.”
“You’d need to be a kind of a saint, wouldn’t you, •to bury yourself here.”
“No. Not a saint.”
“Then what are you? What are your motives? I know a lot about you already. I’ve briefed myself,” Parkinson said. He sat his great weight down on the bed and said confidingly, “You aren’t exactly a man who loves his fellows, are you? Leaving out women, of course.” There is a strong allurement in corruption and there was no doubt of Parkinson’s; he carried it on the surface of his skin like phosphorus, impossible to mistake. Virtue had died long ago within that mountain of flesh for lack of air. A priest might not be shocked by human failings, but he could be hurt or disappointed; Parkinson would welcome them. Nothing would ever hurt Parkinson or disappoint him but the size of a cheque.
“You heard what the doctor called me just now - one of the burnt-out cases. They are the lepers who lose everything that can be eaten away before they are cured.”
“You are a whole man as far as one can see,” said Parkinson, looking at the fingers resting on the drawing-board.
“I’ve come to an end. This place, you might say, is the end. Neither the road nor the river go any further. You have been washed up here too? haven’t you?”
“Oh, no, I came with a purpose.”
“I was afraid of you on the boat, but I’m afraid of you no longer.”
“I can’t understand what you had to fear. I’m a man like other men.”
“No,” Querry said, “you are a man like me. Men with vocations are different from the others. They have more to lose. Behind all of us in various ways

lies, a spoilt priest. You once had a vocation, admit it, if it was only a vocation to write.’’
“That’s not important. Most journalists begin that way.” The bed bent below Parkinson’s weight as he shilled his buttocks like sacks.
“And end your way?”
“What are you driving at? Are you trying to insult me? I’m beyond insult, Mr. Querry.”
“Why should I insult you? We are two of a kind. I began as an architect and I am ending as a builder. There’s little pleasure in that kind of progress. Is there pleasure in your final stage, Parkinson?” He looked at the typewritten sheet that he had picked up in Father Thomas’s room and carried in with him.
“That’s a job.”
“Of course.”
“It keeps me alive,” Parkinson said.
“Yes.”
“It’s no use saying I’m like you. At least I enjoy life.”
“Oh yes. The pleasures of the senses. Food, Parkinson?”
“I have to be careful.” He took the dangling comer of the mosquito-net to mop his forehead with. “I weigh eighteen stone.”
“Women, Parkinson?”
“I don’t know why you are asking me these questions. I came to interview.
“My heart’s not all that strong.”
“You really have come to an end like me, haven’t you, Parkinson, so here we find ourselves together. Two bunt-out cases. There must be many more of us
in’ the world. We should have a masonic sign to recognise each other.”
“I’m not burnt-out. I have my work. The biggest syndication ...” He seemed determined to prove that he was dissimilar to Querry. Like a man presenting his skin to a doctor he wanted to prove that there was no thickening, no trace of a nodule, nothing that might class him with the other lepers.

3. Explain what is meant by the following word combinations and find Russian equivalents of the following word combinations

Retire from a vocation; to take elementary precautions; cluttered up with smth; plaster; stained glass; slums; drawing-board; vocation and a capacity to love; palsied suffer; mutilated; mutilations; retire out of sight; leper, the

air of …; unwilling satellite; ambiguous action; leproserie; bent over the plans; satellite towns; stands up to heat, rain and humidify; confidingly; allurement in corruption; virtue; size of a cheque; syndication; dissimilar, thickening, nodule,

4. Answer the questions and do the given assignments:

1. How do you understand the title of the novel? Comment on the use of the indefinite article How would you translate it. 2. Why does Querry say he is a burnt-out case. Why does he say the journalist is a burnt-out case too? 3. How do you understand vocation? 4. What is his idea of a true vocation? Do you agree with this view? 5. What are the main things for him in architecture? 6. What is the controversy between his fame and his attitude to it? 7. Comment on the vocabulary and syntax of the extract. 8. What stylistic devices are employed be the author. 9. What methods of characterization does the author use? 10. Think of the topic and the message of the story.

Vocabulary

5. Study the topical vocabulary below: find Russian equivalents, use dictionaries and corpora to find word combinations with each word.

Adobe Bricks – bricks formed out of mud or clay, and baked in a kiln or under the sun. Adobe buildings are particularly common in the southwestern United States, where they are indigenous.

Arcade – a series of arches supported by columns or other vertical elements.

Arch – a curved or pointed structural element that is supported at its sides.

Archway – an opening with a curved or pointed top.

attic window – a window lighting an attic story, and often located in a cornice. Attic windows are common to ancient Greek and Greek Revival architecture.

Baluster – s vertical supporting element, similar to a small column.

Balustrade – a railing consisting of a row of balusters supporting a rail.

Bay – a section of a building distinguished by vertical elements such as columns or pillars.

Bay window – a projecting bay that is lit on all of its projecting sides by windows. See bay.

Board-and-batten – a wooden siding treatment in which wide, vertically oriented boards are separated by narrower strips of wood called “battens,” which form the joints between the boards. This is a technique common to American folk architecture.

Bell roof – a roof shaped like a bell, and typically situated on top of a round tower.

Belvedere – a small, square cupola that functions as a lookout tower, located at the top of a building. Belvederes are characteristic of Italianate houses.

Brace – a reinforcing and/or stabilizing element of an architectural frame.

Bracket – a projection from a vertical surface that provides structural and/or visual support for overhanging elements such as cornices, balconies, and eaves.

Casement window – a window frame that is hinged on one vertical side, and which swings open to either the inside or the outside of the building. Casement windows often occur in pairs.

Central hallway – a passageway that cuts through the center of a building, from front to back, and off of which rooms open to the sides.

Chalet – a timber dwelling, cottage, or lodge with a gable roof and wide eaves, indigenous to the Swiss Alps, but now found worldwide.

Classical Architecture– architecture modeled after the buildings of ancient Greece and Rome.

Classical Figurative Statuary – statues of men and women dressed in ancient Grecian or Roman attire.

Colonial Kitchen –usually large, with a wide, open hearth, and contains no modern conveniences (or else contains modern conveniences contrived to look pre-modern)

Colonnade – a range of columns that supports a string of continuous arches or a horizontal entablature.

Column – a supporting pillar consisting of a base, a cylindrical shaft, and a capital on top of the shaft. Columns may be plain or ornamental.

Cone-shaped roof – a roof shaped like a cone.

Courtyard – an open space, usually open to the sky, enclosed by a building, often with an arcade or colonnade.

Cupola – a small dome, or hexagonal or octagonal tower, located at the top of a building. A cupola is sometimes topped with a lantern. A belvedere is a square-shaped cupola.

Curlicue – a spiral or looping line.

Decorative motif – a repeated pattern, image, idea, or theme.

Diamond-paned windows – windows that are made up of many small, diamond-shaped panes of glass, common in Colonial and Colonial Revival buildings.

Double doors – two adjacent doors that share the same door frame, and between which there is no separating vertical member. Double doors are often referred to as “French doors”, due to their preponderance in French architecture.

Double-hung sash windows – a window with two sashes that move independently of each other.

Eaves – projecting edge of a roof that overhangs an exterior wall to protect it from the rain.

Eclecticism – a mixing of various architectural styles and ornamentation of the past and present, including ornamentation from Asia.

Exposed rafters – rafters that are exposed to the outside of a building. Rafters are the inclined, sloping framing members of a roof, and to which the roof covering is affixed.

Façade – an exterior wall, or face, of a building (the front façade, the rear façade, the side facades)

Fan light – a semi-circular or semi-elliptical window, with wedge-shaped panes of glass separated by mullions arranged like the spokes of a wagon wheel.

Fireplace surround – a molding about a fireplace, often highly decorated.

Flared roof – a roof with a bell-shaped profile. It is sloped with concave curves at the top, and with convex curves at the bottom.

Floor plan – the arrangement of rooms in a building.

Fluting –shallow, vertical grooves in the shaft of a column or pilaster.

Free-flowing floor plan – a floor plan in which there are no (or few) hallways, and rooms open directly onto one another, often through wide doorways. Sliding doors are popular in such a plan.

French Baroque Architecture – a form of Baroque architecture that evolved in France during the reigns of Louis XIII (1610-43), Louis XIV (1643-1714), and Louis XV (1714-74). French Baroque architecture melded traditional French architectural forms (such as steep roofs and irregular rooflines) with classical Italian elements (such as columns, porticos, and segmental pediments), and greatly influenced the non-religious architecture of 18th-century Europe.

French doors – two adjacent doors that share the same door frame, and between which there is no separating vertical member. French doors are often referred to as "double doors."

Frieze – a band of richly sculpted ornamentation on a building.

Gable roof – a roof with two slopes – front and rear– joining at a single ridge line parallel to the entrance façade. When the ridge line of a gable-roofed house is perpendicular to the street, the roof is said to be a "gable-end roof."

Gambrel Roof – a ridged roof with two slopes at each side, the lower slopes being steeper than the upper slopes.

Gingerbreading – scalloped or zig-zag-edged clapboards, which were often painted in contrasting colors. At times, gingerbreading could be superfluous and almost gaudy, with excessive frills and curlicues.

Grilles – ventilation panels, often highly decorative.

Half-timbering – a timber framework of Medieval European derivative whose timbers are in-filled with masonry or plaster.

Hardware – the metal fittings of a building, such as locks, latches, hinges, handles, and knobs.

Hipped roof – a roof with four sloped sides. The sides meet at a ridge at the center of the roof. Two of the sides are trapezoidal in shape, while the remaining two sides are triangular, and thus meet the ridge at its end-points.

Hood molding – a molding that projects above a door, window, or archway to throw off rain. A hood molding is also referred to as a "drip molding."

Jack Arch – a structural element that provides support over an opening in a masonry wall (i.e., made of brick or stone). Jack arches are not actually arch-shaped, but are, instead, flat, and made of individual wedge-shaped bricks or stones held in place through compression.

Jacobean Architecture – architecture constructed in England during the reigns of James I, Charles I, Charles II, and James II (1603-1688); Jacobean architecture followed Elizabethan architecture, and preceded the English Renaissance architecture of Inigo Jones. Jacobean architecture made use of many classical elements, such as columns, pilasters, and arcades, but it did so in a free and fanciful manner, rather than according to strict classical tradition. Jacobean architecture was revived in the United States the early 20th century.

Jettied story – an upper story of a building that projects out over the story beneath it, common in Colonial American architecture.

Jigsaw – asaw with a small, thin blade used for cutting curves and curlicues in wooden boards.

Joinery – woodworking joints in carpentry.

Lattice-work – wooden grid of boards overlaid atop an exterior surface.

Mansard roof – a four-sided hipped roof featuring two slopes on each side, the lower slopes being very steep, almost vertical, and the upper slopes sometimes being so horizontal that they are not visible from the ground.

Masonry – being of stone, brick, or concrete.

Molding – a decorative strip of wood.

Mullions – the structural units that divide adjacent windows.

Order – a classical style of architecture. The three primary orders, used in Ancient Greece and Ancient Rome, are, chronologically: the Doric order, the Ionic order, and the Corinthian order.

Oriel – a projecting window of an upper floor, supported from below by a bracket.

Over-hanging rafters – rafters that extend beyond the eaves of a roof. Rafters are the inclined, sloping framing members of a roof, to which the roof covering is affixed.

Pagoda – a tiered tower with multiple roof layers, constructed about a central axis pole. Indigenous to Asia (particularly to China, Japan, and Korea), and typically located there within Buddhist temple precincts.

Palladian window – an arched window immediately flanked by two smaller, non-arched windows.

Panel – a smooth surface, usually rectangular (or sometimes circular) in shape and framed by a molding, and often featuring decorative, sculptural carving.

Parapet – a low wall, located at the top of any sudden drop, such as at the top of the facade of a building.

Patio – similar to a terrace, a patio is an outdoor extension of a building, situated above the ground level, and open to the sky. Colloquially, a patio is a more informal space than a terrace.

Pediment – a decorative triangular piece situated over a portico, door, window, fireplace, etc. The space inside the triangular piece is called the "tympanum," and is often decorated.

Peek-a-boo window – a very small window, often circular.

Pergola – a garden structure built up over a path or narrow terrace, lined with evenly spaced columns or posts that support a wooden-framed roof without sheathing. Often, vines are trained around the wooden framework of a pergola, and the pergola may lead from one building to another.

Picturesque – like-a-picture, charming, quaint.

Pilaster – a shallow, non-structural rectangular column, attached to, and projecting only slightly from, a wall surface.

Pillar – a structural support, similar to a column, but larger and more massive, and often without ornamentation.

Pointed arch – an arch that is pointed at its apex, rather than rounded; common in Gothic and Gothic Revival architecture.

Portico – an entrance porch with columns or pilasters and a roof, and often crowned by a triangular pediment.

Rafters – the inclined, sloping framing members of a roof, and to which the roof covering is affixed.

Roof ridge –the horizontal intersection of two roof slopes at the top of a roof.

Roofline – the part of a building that rises above the building's eaves. Rooflines can be highly decorative, with balustrades, pediments, statuary, dormer windows, cross gables, etc.

Round-arched window – a window that is fully arched at its top.

Roundel – a small, circular panel or window.

Rubble brick – rough-edged brick, often of variegated colors.

Saltbox roof – A gable roof whose rear slope is longer than its front slope. The rear slope often very nearly meets the ground. Saltbox roofs are common to the architecture of Colonial New England.

Sculptural forms – architectural elements that have the appearance of having been sculpted.

Segmental arch – an arch whose arc is shorter than that of a full semi-circle.

Setback – a step-like recession in a wall.

Shutters – pairs of solid or slatted window coverings, traditionally hinged to the exterior of a building to either side of a window, used to block light or wind from the interior of a building.

Spire – a slender, pointed construction atop a building, often a church.

Stained glass – colored glass. Stained glass windows are fitted with pieces of colored glass, which often depict a picture or scene.

Stick-work – a wooden grid of boards overlaid atop an exterior surface. See lattice-work.

Striated brick – brickwork made up of rows of bricks of alternating colors, typically red and white.

Stucco – plaster used as a coating for walls and ceilings, and often used for decoration.

Terrace – an outdoor extension of a building, situated above the ground level, and open to the sky. See patio.

Thatched roof – a roof covered with straw, which is layered so as to shed rain quickly and effectively.

Tile roof – a roof covered with tiles that are usually hollow and half-cylindrical in shape, and made out of clay. Tile roofs are common in many parts of the world, including the Mediterranean and the Southwestern United States.

Tile inset – a panel of clay or ceramic tile.

Tower – an exceptionally tall portion of a building.

Transom light – a narrow window, sometimes hinged at the top, positioned over a doorway or larger window.

Truss – a rigid framework, as of wooden beams or metal bars, which supports a structure, such as a roof.

Turret – a small tower that pierces a roofline. A turret is usually cylindrical, and is topped by a conical roof.

Vernacular architecture – architecture created from mostly local materials, by and for the use of local people. Vernacular architecture responds to local methods of building construction, local climates, and local living needs and traditions. As local environments evolve over time, so too does vernacular architecture. Vernacular architecture typically exhibits the traditional ethos of its builders. See Traditional Ethos.

Window Sash – the movable frames in a window in which window panes are set.

Wooden clapboards – long slats of wood that are nailed to an exterior surface in a horizontal fashion, overlapping one another from top to bottom.

Wooden shingles – small, rectangular-shaped slats of wood that are nailed to an exterior surface, overlapping one another from top to bottom.

Vocabulary practice

6. Group the words into categories. Add 3-5 words to each group.

Continue a list of materials and tools used for construction: brick; reinforced concrete; tile; stone; wood; nails; glue; paint; plaster; plaster wallboard, drywall, wallpaper; plywood; insulation; screw, glass pane.

Continue a list of parts of buildings ground floor/ first floor fire escape lift/ elevator; bicycle racks; basement/cellar; roof; foundation; mezzanine; penthouse; sewage; communal area; lobby; gate; partition wall; skylight

7. Find out and explain what is meant by the following words

a. detached house; semi-detached house; terraced house, bungalow; cottage mansion;
b. skyscraper, low-rise apartments; high-rise apartments;
c. plumbing, wiring, blueprints
d. an ugly monstrosity; an eyesore; a derelict warehouse.

8. Use topical vocabulary to describe a house. Provide a picture for better comprehension.

9. . Complete these sentences with an appropriate word or expression from A, B or C.

1. The building is ____. It's been ruined and abandoned for years.

A. destabilized B. derelict C. defunct

2. She lives on a large housing _____ near the centre of the city.

A. estate B. state C. estuary

3. There are several run-down districts inside the city where the housing is in a bad state, although most of these _____ are going to be replaced by high-rise apartments.

A. slumps B. scrums C. slums

4. The city council are going to _____ the old church and built a new one in its place.

A. demobilize B. demote C. demolish

5. You can't knock down that house; there's a _____order on it which makes it illegal to destroy it.

A. preservation B. preservative C. presentable

6. Sir Richard Rogers is the _____ who designed the Lloyds building in London.

A. architect B. architecture C. architectural

7. Some of the problems in our _____are drug-related.

A. inter-cities B. internal cities C. inner cities

8. The council hope to reduce crime in the town by introducing new _____ facilities so that people have something to do in the evening.

A. sociable B. socialist C. social

9. The cinema is going to be closed for two months while the owners _____it.

A. renovate B. remonstrate C. reiterate

10. If you want to add an extension to your house, you will need _____permission from your local council.

A. planning B. construction C. plotting

9. Read the building details in the advertisement and be ready to describe every picture of the façade including the front one, the rear and side facades.

https://www.primelocation.com/for-sale/details/51511901?search_identifier=a1e96e7a094fc0f986097f46422446bb

10.

Listening practice

Questions 1-10. *Complete the notes below. Write NO MORE THAN THREE WORDS AND /OR A NUMBER for each answer*

Architecture 21 conference	
Conference dates:	1
Conference venue:	2
Reservations phone no.:	3
Student rate per day:	4
Contact person:	5
Must act fast:	
Closing date for talks:	6
Summary should have:	7
Maximum length:	8
Also send:	9
Email address:	10 .... @uniconf.edu.au

Question 11. *Write NO MORE THAN FOUR WORDS OR A NUMBER for the answer.*

The house was built between 11 ……..

Question 12. *Tick one letter A-C.*

12 It was originally constructed as a/an:

A. family home
B. office
C. public house

Questions 13-15. *Write NO MORE THAN FOUR WORDS for each answer.*

The house contains art from: 13 ….
Until recently, the art gallery was: 14 …..
Tomorrow's talk will be on: 15 ….

Questions 16-20. *Write NO MORE THAN FOUR WORDS for each answer.*

Breakfast is served in the cafeteria or: 16 ….
You can choose between an English breakfast or: 17 …
A car park was built because of an increase in: 18 …
The garden contains many: 19 ….
The animals at Apsley House are all: 20 ….

2. Listen to the recording and do tasks 21-30

https://drive.google.com/file/d/1wz89r2u0ElRb8zekAWpV0MTN0GhogOEK/view?usp=sharing

Questions 21-30. *Complete the notes below. Write ONE WORD ONLY for each answer.*

Introduction
The designer of a public building may need to consider the building's
- function
- physical and 1 … context
- symbolic meaning

Location and concept of the Concert Hall
On the site of a disused 2 …
Beside a 3 …
The design is based on the concept of a mystery
Building design
It's approached by a 4 … for pedestrians
The building is the shape of a 5 …
One exterior wall acts as a large 6 …
In the auditorium:
- the floor is built on huge pads made of 7 …
- the walls are made of local wood and are 8 … in shape
- ceiling panels and 9 … on walls allow adjustment of acoustics

3. Listen to the recording and do tasks 31-40

https://drive.google.com/file/d/1to7b0uQL1cUL7faKyC8T8Pi4WbNb53aQ/view?usp=sharing

Questions 31-40. *Complete the notes below.Write ONE WORD ONLY for each answer.*

The Gherkin Building

Commissioned by: 31. … firm called Foster and Partners.

The features of its appearence:

- Its shape is like a 32. ….
- It can reduce the carbon 33. … of the city.
- It lets 34. … pass through the building, both reducing heating costsand brightening up the workspace.
- One false story claimes that the exterior of the building is partly made of 35. ….

Architectural concept:

- links 36. … with the workplace.
- relies less on 37. … for temperature control than other similar buildings.

The features of its interior:

- The atria that let fresh air pass through the interior are known as 38 ….
- There is a place for entertainment called the 39. at the top of the building.

The future of urban planning and architecture:

- It is likely that the entire 40. … will be designed with more similarly eco-friendly buildings in future.
- A new building will be constructed aiming to produce zero waste and remove carbon dioxide from us as much as possible.

Reading practice

1. Read the text and do the tasks 1-12

ARCHITECTURE - Reaching for the Sky

Architecture is the art and science of designing buildings and structures. A building reflects the scientific and technological achievements of the age as well as the ideas and aspirations of the designer and client. The appearance of individual buildings, however, is often controversial.

The use of an architectural style cannot be said to start or finish on a specific date. Neither is it possible to say exactly what characterises a particular

movement. But the origins of what is now generally known as modern architecture can be traced back to the social and technological changes of the 18th and 19th centuries.

Instead of using timber, stone and traditional building techniques, architects began to explore ways of creating buildings by using the latest technology and materials such as steel, glass and concrete strengthened steel bars, known as reinforced concrete. Technological advances also helped bring about the decline of rural industries and an increase in urban populations as people moved to the towns to work in the new factories. Such rapid and uncontrolled growth helped to turn parts of cities into slums.

By the 1920s architects throughout Europe were reacting against the conditions created by industrialisation. A new style of architecture emerged to reflect more idealistic notions for the future. It was made possible by new materials and construction techniques and was known as Modernism.

By the 1930s many buildings emerging from this movement were designed in the International Style. This was largely characterised by the bold use of new materials and simple, geometric forms, often with white walls supported by stiltlike pillars. These were stripped of unnecessary decoration that would detract from their primary purpose to be used or lived in.

Walter Gropius, Charles Jeanneret (better known as Le Corbusier) and Ludwig Mies van der Rohe were among the most influential of the many architects who contributed to the development of Modernism in the first half of the century. But the economic depression of the 1930s and the second world war (1939-45) prevented their ideas from being widely realised until the economic conditions improved and war-torn cities had to be rebuilt. By the 1950s, the International Style had developed into a universal approach to building, which standardised the appearance of new buildings in cities across the world.

Unfortunately, this Modernist interest in geometric simplicity and function became exploited for profit. The rediscovery of quick-and-easy-to-handle reinforced concrete and an improved ability to prefabricate building sections meant that builders could meet the budgets of commissioning authorities and handle a renewed demand for development quickly and cheaply. But this led

to many badly designed buildings, which discredited the original aims of Modernism.

Influenced by Le Corbusier's ideas on town planning, every large British city built multi-storey housing estates in the 1960s. Mass produced, low-cost high-rises seemed to offer a solution to the problem of housing a growing inner-city population. But far from meeting human needs, the new estates often proved to be windswept deserts lacking essential social facilities and services. Many of these buildings were poorly designed and constructed and have since been demolished.

By the 1970s, a new respect for the place of buildings within the existing townscape arose. Preserving historic buildings or keeping only their facades (or fronts) grew common. Architects also began to make more use of building styles and materials that were traditional to the area. The architectural style usually referred to as High Tech was also emerging. It celebrated scientific and engineering achievements by openly parading the sophisticated techniques used in construction. Such buildings are commonly made of metal and glass; examples are Stansted airport and the Lloyd's building in London.

Disillusionment at the failure of many of the poor imitations of Modernist architecture led to interest in various styles and ideas from the past and present. By the 1980s the coexistence of different styles of architecture in the same building became known as Post-Modern. Other architects looked back to the classical tradition. The trend in architecture now favours smaller scale building design that reflects a growing public awareness of environmental issues such as energy efficiency. Like the Modernists, people today recognise that a well-designed environment improves the quality of life but is not necessarily achieved by adopting one well-defined style of architecture.

Twentieth century architecture will mainly be remembered for its tall buildings. They have been made possible by the development of light steel frames and safe passenger lifts. They originated in the US over a century ago to help meet the demand for more economical use of land. As construction techniques improved, the skyscraper became a reality.

Questions 1-7. *Complete the table below using information from the Reading Passage. Write* ***NO MORE THAN THREE WORDS*** *for each answer. Write your answers in boxes 1-7 on your answer sheet.*

PERIOD	**STYLE OF PERIOD**	**BUILDING MATERIALS**	**CHARACTERISTICS**
Before 18th century	*Example* traditional	**(1) ...**	
1920s	introduction of **(2) .....**	steel, glass and concrete	exploration of latest technology
1930s - 1950s	**(3) ……**		geometric forms
1960s	decline of Modernism	pre-fabricated sections	**(4) …...**
1970s	end of Modernist era	traditional materials	**(5) …...** of historic buildings
1970s	beginning of **(6) …...** era	metal and glass	sophisticated techniques paraded
1980s	Post-Modernism		**(7) …...**

Questions 8-12. *Reading Passage 3 describes a number of cause and effect relationships. Match each Cause (****8-12****) in List* ***A****, with its Effect (****A-H****) in List* ***B****. Write your answers (****A-H****) in boxes 8-12 on your answer sheet.*

NB *There are more effects in List B than you will need, so you will not use all of them. You may use any effect more than once if you wish.*

LIST **A** CAUSES	LIST **B** RESULTS
8A rapid movement of people from rural areas to cities is triggered by technological advance. **9**Buildings become simple and functional. **10**An economic depression and the second world war hit Europe. **11**Multi-storey housing estates are built according to contemporary ideas on town planning. **12**Less land must be used for building.	**A** The quality of life is improved. **B** Architecture reflects the age. **C** A number of these have been knocked down. **D** Light steel frames and lifts are developed. **E** Historical buildings are preserved. **F** All decoration is removed. **G** Parts of cities become slums. **H** Modernist ideas cannot be put into practice until the second half of the 20th century.

3. Read the text and do the tasks 1-12

Sustainable architecture: lessons from the ant

Termite mounds were the inspiration for an innovative design in sustainable living.

Africa owes its termite mounds a lot. Trees and shrubs take root in them. Prospectors mine them, looking for specks of gold carried up by termites from hundreds of metres below. And of course, they are a special treat to aardvarks and other insectivores.

Now, Africa is paying an offbeat tribute to these towers of mud. The extraordinary Eastgate Building in Harare, Zimbabwe's capital city, is said to be the only one in the world to use the same cooling and heating principles as the termite mound.

Termites in Zimbabwe build gigantic mounds inside which they farm a fungus that is their primary food source. This must be kept at exactly 30.5C, while the temperatures on the African veld outside can range from 1.5C at

night – only just above freezing – to a baking hot 40C during the day. The termites achieve this remarkable feat by building a system of vents in the mound. Those at the base lead down into chambers cooled by wet mud carried up from water tables far below, and others lead up through a flue to the peak of the mound. By constantly opening and closing these heating and cooling vents over the course of the day, the termites succeed in keeping the temperature constant in spite of the wide fluctuations outside.

Architect Mick Pearce used precisely the same strategy when designing the Eastgate Building, which has no air conditioning and virtually no heating. The building – the country's largest commercial and shopping complex – uses less than 10% of the energy of a conventional building its size. These efficiencies translated directly to the bottom line: the Eastgate's owners saved $3.5 million on a $36 million building because an air-conditioning plant didn't have to be imported. These savings were also passed on to tenants: rents are 20% lower than in a new building next door.

The complex is actually two buildings linked by bridges across a shady, glass-roofed atrium open to the breezes. Fans suck fresh air in from the atrium, blow it upstairs through hollow spaces under the floors and from there into each office through baseboard vents. As it rises and warms, it is drawn out via ceiling vents and finally exits through forty-eight brick chimneys. To keep the harsh, high veld sun from heating the interior, no more than 25% of the outside is glass, and all the windows are screened by cement arches that jut out more than a metre.

During summer's cool nights, big fans flush air through the building seven times an hour to chill the hollow floors. By day, smaller fans blow two changes of air an hour through the building, to circulate the air which has been in contact with the cool floors. For winter days, there are small heaters in the vents.This is all possible only because Harare is 1,600 feet above sea level, has cloudless skies, little humidity and rapid temperature swings – days as warm as 31C commonly drop to 14C at night. 'You couldn't do this in New York, with its fantastically hot summers and fantastically cold winters,' Pearce said. But then his eyes lit up at the challenge. 'Perhaps you could store the summer's heat in water somehow

The engineering firm of Ove Arup & Partners, which worked with him on the design, monitors daily temperatures outside, under the floors and at knee, desk and ceiling level. Ove Arup's graphs show that the temperature of the building has generally stayed between 23C and 25C, with the exception of the annual hot spell just before the summer rains in October, and three days in November, when a janitor accidentally switched off the fans at night. The atrium, which funnels the winds through, can be much cooler. And the air is fresh – far more so than in air-conditioned buildings, where up to 30% of the air is recycled.

Pearce, disdaining smooth glass skins as 'igloos in the Sahara', calls his building, with its exposed girders and pipes, 'spiky'. The design of the entrances is based on the porcupine-quill headdresses of the local Shona tribe. Elevators are designed to look like the mineshaft cages used in Zimbabwe's diamond mines. The shape of the fan covers, and the stone used in their construction, are echoes of Great Zimbabwe, the ruins that give the country its name.

Standing on a roof catwalk, peering down inside at people as small as termites below, Pearce said he hoped plants would grow wild in the atrium and pigeons and bats would move into it, like that termite fungus, further extending the whole 'organic machine' metaphor. The architecture, he says, is a regionalised style that responds to the biosphere, to the ancient traditional stone architecture of Zimbabwe's past, and to local human resources.

Questions 13-17. *Answer the questions by choosing A, B, C, or D*

13. Why do termite mounds have a system of vents?

A. to allow the termites to work efficiently
B. to enable the termites to produce food
C. to allow the termites to escape from predators
D. to enable the termites to survive at night

14. Why was Eastgate cheaper to build than a conventional building?

A. Very few materials were imported.
B. Its energy consumption was so low.
C. No air conditioners were needed.
D. Its tenants contributed to the costs.

15. Why would a building like Eastgate not work efficiently in New York?

A. Temperature change occurs seasonally rather than daily.
B. Summer and winter temperatures are too extreme.
C. Levels of humidity affect cloud coverage.
D. Pollution affects the storage of heat in the atmosphere.

16. What does Ove Arup's data suggest about Eastgate's temperature control system?

A. The temperature in the atrium may fall too low.
B. The only problems are due to human error.
C. It allows a relatively wide range of temperatures.
D. It functions well for most of the year.

17. Pearce believes that his building would be improved by

A. becoming more of a habitat for wildlife.
B. better protection from harmful organisms.
C. even closer links with the history of Zimbabwe.
D. giving people more space to interact with nature.

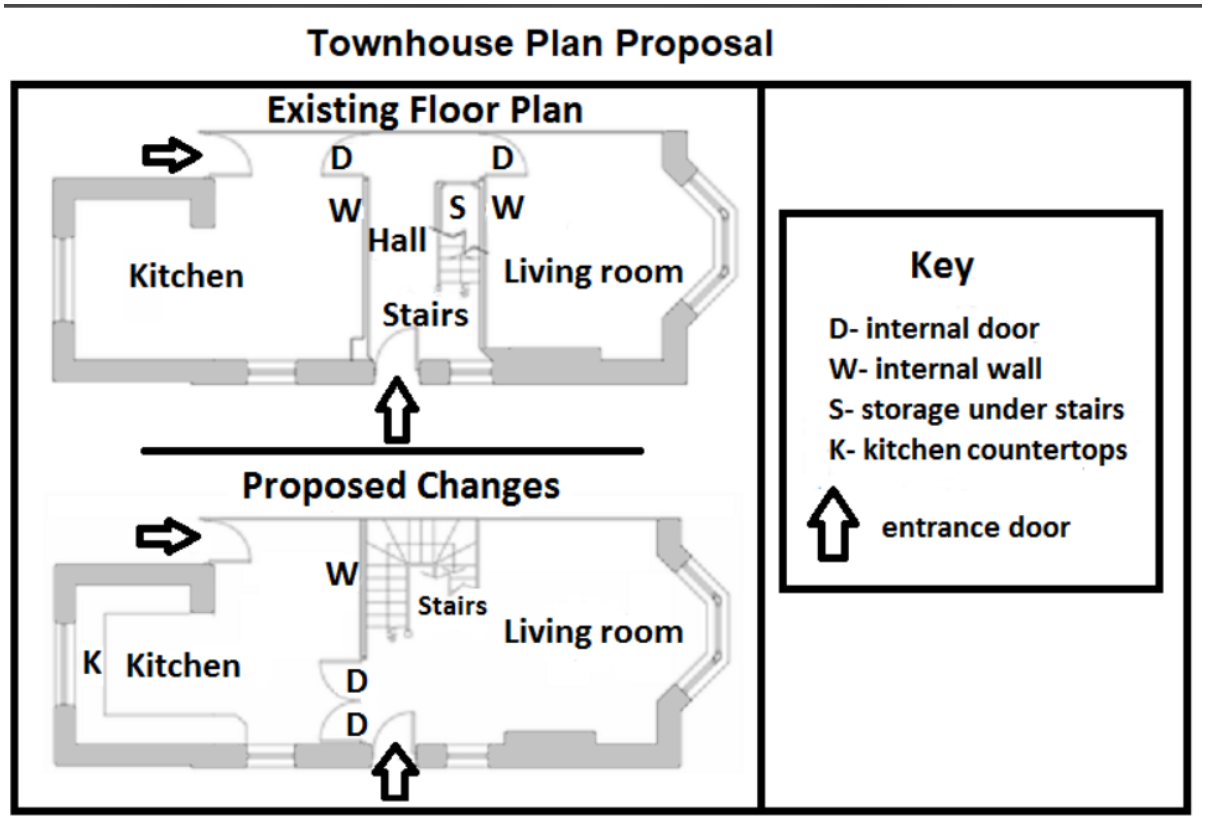
Questions 18-22. *Complete the information below. Write NO MORE THAN TWO WORDS AND/ OR A NUMBER for each answer.*

18. Warm air leaves the offices through ...
9. The warm air leaves the building through …
20. Heat from the sun is prevented from reaching the windows by...
21. When the outside temperature drops, ... bring air in from outside.
22. On cold days, … raise the temperature in the offices.

Questions 23-25. *Which three parts of the Eastgate Building reflect important features of Zimbabwe's history and culture?*
23
24
25

Writing practice

1. ***The diagrams below show the existing first-floor plan of a townhouse and a proposed plan for some remodeling work. Write a proposal to the town authorities listing and explaining the plan. (see Appendices 1, 6). You should write at least 150 words.***



2. Write an essay on the following topic (see Appendix 7). Use linking structures listed in Appendix 1.

In the past, buildings often reflected the culture of a society but today all modern buildings look alike and cities throughout the world are becoming increasingly similar. What do you think is the reason for this? And is it a good thing or a bad thing?

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

You should write at least 250 words.

Speaking practice

1. Speak about yourself.

1) What types of buildings are there where you live? 2) Are there any monuments in your hometown? 3) Do you like to visit historic buildings? 4) What are the landmarks in your hometown? 5) Have you ever visited a famous structure?

2. Describe a style of architecture that you like.

You should say:

- what style it is
- what it looks like
- where you can see it

and explain why you like this style.

Model answer

I like many different styles of architecture but my favourite is probably Art Deco. The exterior of buildings designed in this style generally looks symmetrical. They're not at all ornate, in fact, you'd say they were quite plain. Yet I find them so beautiful, with elegant lines and simple shapes.

The façade is often decorated with geometric patterns created from straight lines or from stylised designs based on plants, animals and sunrays like you see on Art Deco furniture, jewellery and other artefacts of the 1920s and 1930s when the style was developed. The most popular building material was concrete but glazed brick was also used.

Architects designed Art Deco houses, public buildings and commercial buildings and most of them are still standing today. During the 20s and 30s, many cinemas were built in towns and cities across the country. Lots of them closed down when new multiplex movie theatres were constructed. Some fell into disrepair and had to be demolished but others have been renovated for use as shops and their Art Deco features preserved. There is one in my town which is now a night club.

Although it's long past its heyday, Art Deco has remained popular as a design style and you can sometimes see it in modern buildings. For example,

the new bus station in my town has many Art Deco features, in particular, the style of the windows, the shape and symmetry of the building and the decoration around the large clock set in the wall.For people who are real fans of Art Deco architecture, I recommend that they visit the town of Napier in New Zealand because almost every building is Art Deco. It's an amazing place. They have tour guides to show you around and tell you about the history of the town. Sadly it was destroyed in an earthquake in 1931 and completely rebuild in the architectural style of the day – Art Deco. I don't think there is anywhere else in the world like it and I'm sure that it was my visit there that really got me interested in this beautiful architectural style.

3. Be ready to discuss the following topics:

1) What kinds of people like to visit historic buildings?

2) Do you think it's worth the money to preserve old buildings?

3) How have buildings changed in the past few years?

Appendix 1

Linking structures

Listing	**Giving examples**	**Generalising**
firstly, secondly, thirdly	for example	in general
first, next, finally	for instance	generally / usually
to begin, to conclude	as follows:	on the whole
Reinforcement	that is	as a rule
Furthermore	in this case	for the most part
Moreover	Namely	in most cases
what is more	in other words	**Highlighting**
in addition / besides	**Result/consequence**	in particular / particularly
Therefore	So	especially
above all	as a result/consequence	mainly
as well (as)	Accordingly	in other words
not only ... but also	because of this/that	rather
Similarity	thus, hence	to put it more simply
Equally	for this/that reason	**Expressing an alternative**
Likewise	so that	alternatively
Similarly	in that case	rather
Correspondingly	under these circumstances	on the other hand
in the same way	**Deduction**	the/another alternative is
Transition to new point	in other words	**Contrast**
as far as *x* is concerned	in that case	instead
with regard/reference to	Otherwise	conversely
as for ...	this implies that ...	on the contrary
it follows that	if so/not	in contrast/ in comparison
turning to	**Stating the obvious**	unlike
Summary	obviously	**Concession**
in conclusion / to conclude	clearly	even though
in brief	naturally	however
to summarise	of course	however much
overall	as can be expected	nevertheless
Therefore	after all	still/ yet

Appendix 2

Describing graphs and charts

We will deal with the following types of graphs: bar charts, diagrams, flow charts, line graphs, pie charts and tables. When describing either type you may find the following plan helpful:

The graph/table/pie chart/bar chart/diagram ...

gives information about/on ...; provides information about/on ...; shows ... illustrates ... ;compares ...; explains why ...; describes ...; draws the conclusion of (a survey) ...;

Graphs

This type of charts converts information into points on a grid that is connected with a line to represent trends, changes, or relationship between objects, numbers, dates, etc. These lines show movement over time affected by the increase or decrease in the key factors. To express the movement of the line, you should use appropriate verbs, adjectives, and adverbs depending on the kind of action you need to show. For this, you should use the following vocabulary:

Verbs: rise, increase, grow, go up to, climb, soar, surge, rocket, leap, boom, peak, fall, decline, decrease, drop, dip, go down, reduce, sink, slip back, dive, level up, remain stable, no change, remain steady, stay constant, stay, maintain the same level, fluctuate, crash, collapse, plunge, plummet.

Adjectives: sharp, rapid, huge, dramatic, substantial, considerable, spectacular, significant, slight, small, minimal, massive.

Adverbs: dramatically, rapidly, hugely, massive, sharply, steeply, considerably, substantially, significantly, slightly, minimally, markedly, gently, gradually, steadily, modestly.

Adverbs to describe the speed of a change: rapidly, quickly, swiftly, suddenly, steadily, gradually, slowly.

Other phrases: overall shift, downward trend, upward trend

Pie charts

The pie chart is primarily used to illustrate how different parts make up a whole. The best way to present your data in a pie chart is to compare the categories with each other. The following ***comparison words*** can be used interchangeably: to compare, compared to, as opposed to, versus, more than the majority of… , only a small monitory, greater than, less than.

You may also need the following ***words to denote percentage***: to a small fraction, a small number, a small minority, a large portion, a significant majority, nearly a fifth, almost 10%, in region of 40%, more than a half, over a quarter, around two thirds, more or less three quarters, exactly one in ten, approximately a third.

Extra exercises to practice vocabulary:
https://www.ilc.cuhk.edu.hk/files/ChartsGraphs_Gilhooly.pdf

Appendix 3

Writing a report

A report should be concise and easy to understand. NEVER INCLUDE UNNECESSARY INFORMATION! You must include a title, headings and also make sure that you answer the points in the question.

Include the following:

1) title
2) introduction
3) headings (the three points in the question)
4) content
5) recommendations
6) conclusion

Example question:

Your local authority is conducting a survey into language learning habits of the people between 16-45 in the area. They have asked for a report on the types of methods used in state run schools and language centres. They have asked for some suggestions on how to imporve their facilities, teaching methods and resources. Write your report in 220-260 words in an appropriate style.

Example answer:

Introduction

The main purpose of this report is to analyse the effectiveness of language teaching in the local area. It will offer a review of what is available and also make some recommendations on how to improve.

Facilities

Due to a lack of funding during the economic recession, the facilities available have not been renovated since more than a decade ago. What´s more, because of this scarcity of investment, much of what there is has been over used and/or damaged to some extent. Many modern private language centres have sprung up around the city in recent years but they are both unaffordable and difficult to monitor. There are a fair few teachers working who are quite frankly not up to the job.

Teaching Methods

The methodology used by most teachers has not changed over the last 15 to 20 years or so and therefore needs to be improved. Teachers need the correct type of training that is not only theory based but also practical and ready to input into the system. Some teachers see language teaching as an easy ride

and seem to be running down the clock to retirement, to the distain of their students.

Resources

There is a case of follow-the-book syndrome apparent in the local area. Teachers need to be given the freedom to use their creativity and also the training to be able to implement it in the classroom. This way resources will be more varied and students will be able to relate to them more easily.

Recommendations

Taking all of the factors of this report into account, the best plan of action would be to increase funding to ensure progress. What is more than just money, it is essential that this funding gets to where it is most needed. I would suggest teacher training and resources to be the priority.

Useful vocabulary

Making recommendations: It would be a good idea to…; Would it not be better to… ; Taking all of the factors into account…; What about… ? I should therefore recommend…; How about… ? Should we not… ? Let us…

Justifying: because…; the reason is…; the reason I believe that is…; the facts suggest…; the evidence shows…; taking into account what I have seen…; The first reason I believe this is…; The main reason I feel this way is…; There are several reasons I believe this. The first is…

Appendix 4

Writing an email

Before writing an email you should carefully read the task and identify where it is going to be a formal or an informal letter. It will influence the choice of vocabulary and syntax. If the letter or email are informal you must use colloquial terms, idioms and also some good phrasal verbs to grab the attention of the reader. This demonstrates that you are up to the level required in an easy way. Formal texts should be more impersonal and less direct.

Useful phrases for an informal letter:

Beginning: Thanks for your letter, it´s great to hear from you.
Long time, no see! What a surprise to receive your email.
It was great to receive your email
Thanks for the email, it seems to me that
I´m glad that…. What I think/reckon is (that)
Ending: I look forward to hearing from you soon.
I hope to hear from you soon.
Ok, catch you later.
Ok, well, see you soon.

Useful phrases for a formal letter:

Beginning: To whom it might concern…
With regards to the letter/email on…
With reference to your letter/email…
After having received your letter/email…
I received your address from … and would like …
Thank you very much for your letter/email on…
I have been given your contact details by… and I would like to…
In reply to your letter/email of…
Ending: I hope to hear from you soon…
If you require any further information, feel free to contact me
Should you require anything else, do not hesitate in contacting me
Regards
Yours faithfully
Yours sincerely

Example question:

Read part of an email from a friend who is planning on spending their Erasmus year in your country.

It goes without saying that I will need to learn Spanish, or at least have a good base before I come, but this is easier said than done. Are their any ways that I could save time doing this? Could you give me any useful tips to improve quickly?

Reply to the email message offering your friend some advice. Write your email in 220-260 words in an appropriate style.

Sample informal answer

Hey David,

Long time, no see! What a surprise to receive your email. How long has it been? I think I last saw you when we were backpacking in Peru.

To start with, as far as I remember your Spanish was pretty good back then so what you really need to do is brush up on what you have studied in the past. You are a very sociable person and I am sure you will learn in no time once you are here, but I would recommend studying a little online befirehand. Have you heard of the websites www.appf.es or www.intercambioidiomasonline.com? They have some great resources for you to get started.

Providing that you have time to get out and about, I would also recommend finding a language learning partner to keep up you motivation. It would be a great idea to join a conversation group to get some practise. Having said that, on the internet you can also join groups of Facebook to chat to other language learners.

Another thing is to make sure you are consistent. It is a great idea to study a little very day, doing things that you enjoy. So, what I would advise is to do the magic combination of an online course, a language learning partner and also a general course book so that you can get up to speed with grammar structures and common vocabulary.

If you need anything else, give me a buzz at 622950782 and we can have a chat.

Ok, catch you later.

Lena

(based on https://www.intercambioidiomasonline.com/)

Sample formal letter

https://www.cambridgeenglish.org/learning-english/activities-for-learners/b2w002a-how-to-write-a-formal-letter

Appendix 5

Writing a review

Example task
You have seen this announcement on your favourite music website.
Have you ever been to an amazing concert venue?
Write a review of the best music venue in your local area and tell us about what makes it so special. Say who you would recommend it for a why? The best entries will be published on our website.

Example answer:

The Apollo: The Theatre of Dreams
Never before have you seen such an amazing spectacle as you will see in the Apollo. It´s not only the facilities and personnel that make this venue so great, but also the amazing acoustics of such a large venue.

From the moment you enter the place there is an awe about it. All of the greatest acts of recent times have played here and you can feel the buzz as soon as you enter. The crowd are so close to the stage that they can literally feel the droplets of sweat coming off of the brows of their favourite artists, this creates an amazing connection between the musicians and the audience and I can tell you, the fans go wild!

I´d definitely recommend this venue to anyone, it has a great feel to it and the prices are at the lower end of what you would expect to pay in such a place. They also don't go over the top on drinks prices, and through it sounds weird, it´s not all that difficult to get to the bathroom which is a plus. So, without a doubt, the next time your favourite group is playing, come on down to the Apollo, oh, and did I mention it is in London? It couldn´t get any better.

Useful phrases:

Opinions

- In my opinion / in my eyes / to my mind, …
- As far as I am concerned, …

- Speaking personally, …
- From my point of view, …
- As for me / As to me, …
- My view / opinion / belief / impression / conviction is that …
- I hold the view that …
- I would say that …
- It seems to me that …
- I am of the opinion that …
- My impression is that …
- I am under the impression that …
- I have the feeling that …
- My own feeling on the subject is that …
- I have no doubt that …
- I am sure / I am certain that …
- I think / consider / find / feel / believe / suppose / presume / assume/reckon that …
- I hold the opinion that …
- I dare say that …
- I guess that …
- I bet that ….
- It goes without saying that …

***Making recommendations*:** I would (highly) recommend…; If I were you… ; I'd take a look at…; It is well worth the wait because…; It would be a good idea to check it out as…; The… must be included as…

***Linking**:* As I have said before…; With respect to the point on…; Regarding…; Like I have said…; In relation to…; Taking into account…

Expressing enthusiasm: I am delighted (that)…; It is thrilling (that)…; It is awesome (that)…; It seems exciting to think…

Expressing surprise: I was caught completely off guard by…; It is really surprising (that)…; I was taken aback when…; … really takes my breath away.

Preferences: I prefer (…ing), I like ___ more than…; I would rather (bare infinitive); I would prefer (infinitive); I would sooner (bare infinitive).

(based on https://www.intercambioidiomasonline.com/)

Appendix 6

Writing a proposal

When writing a proposal you're expected to describe a situation within a business or organisation. You need to make a balanced answer by saying what the problems are and then persuade the reader of how they could be solved. You need to use headings and you can use bullet points. One last thing, you must use full sentences. In a proposal you MUST MAKE RECOMMENDATIONS for changes that need to be made. You want to PERSUADE the reader.

NB

use a particular variety of English with some degree of consistency in areas such as spelling, and not for example switch from using a British spelling of a word to an American spelling of the same word.

Example Proposal Question

You go to a university that has a high amount of international students and you have realised that the website is not up to scratch. Write a proposal for the University Dean about how it could be improved.

Write your proposal in 220-260 words in an appropriate style.

Example Proposal Answer

Introduction

This proposal is aimed at outlining the way in which the university website could be improved so that it is more user friendly for international students. It will suggest what improvements can be made and also set out how this would benefit the students themselves.

Problems with using the site

A recent study into how easy it is to get around the site has revealed that 70% of students whose second language is English find it difficult to find specific information about their courses. Because of the language barrier, they find it hard to make their search terms clear and this has become a cause for concern. Translating the site is not an option and this can be a big problem, especially at the beginning of the academic year.

Ways the site could address these issues

It has been well documented that the university website has neither a site map nor an introduction video to help novice students to find their way around it. It would make a huge difference if there were some simple instructions to indicate where to find information. It is a delicate balance as we, of course, want international students to learn English, but also want them to navigate the site with ease.

Recommendations

I would like to make the following recommendations:

- Invite students who are starting out at the university to a quick and informative seminar to demonstrate how to use the site.
- Provide language help and some useful resources (like www.intercambioidiomasonline.com) for language learning and assistance.
- Provide a survival pack for students to take with them and know how to combat technological issues.

If these recommendations are in place, young people are bound to feel more prepared for their experience and take full advantage of this unique experience.

Useful phrases:

Making recommendations:

One suggestion could be…
It might be a good idea…
it would be useful to…
It would be a good idea to…
Would not be better to…
Taking all of the factors into account…
What about… ?
I should therefore recommend…
How about… ?
Should we not… ?
Let´s…
Why not… ?

Justifying:

because…
the reason is…
the reason I believe that is…
the facts suggest…
the evidence shows…
taking into account what I have seen…
The first reason I believe this is…
The main reason I feel this way is…
There are several reasons I believe this. The first is…

Uncertainty

I do not have any special reason for believing this. It just seems right to me that…
I could be wrong as I have no special reason for believing this. I just feel this is right as…

I am not sure why I feel this way
but I have reason to believe…

Certainty

There is a lot of evidence to
support my point of view. For
example…
There are many facts in favour of
my opinion. One such fact is…
From my own personal
experience, I am lead to believe…

Providing key information:

What you should do is…
To address this issue…
what should be the priority is…
one key feature for the future is…

Conclusion:

in a nutshell
as can be seen
in the final analysis
all things considered
as shown above
in any event
taking all of this into account
all in all
in the long run
given these points
as has been noted
in a word
for the most part
after all
in fact
in summary
in conclusion
in short
in brief
in essence
to summarize
on balance
altogether
overall
by and large
to sum up
on the whole

Appendix 7

Writing an essay

Opinion essays are the most common types of essays in the IELTS Writing test. At the beginning of the opinion essay question there is a statement, and your task is to write your own opinion about the statement in a form of an essay.

Example question:

Most people believe that stricter punishment should be given for traffic offences. To what extent do you agree?

Read the statement and the question carefully. Take about 5 minutes before you start writing to analyze and think about the statement, the words and the task.

Important tips: State your opinion clearly. Stay true to your opinion throughout the whole essay. Don't suddenly change your views in the middle.

Give reasons for your opinion and include your own knowledge and experiences to support your views.

Make sure your answer covers all parts of the task.

Essay Structure

Introduction

1- Paraphrase Question

2- Give your opinion and outline main ideas.

Main Body Paragraph 1

1- Topic Sentence

2- Explain Topic Sentence

3- Example

Main Body Paragraph 2

1- Topic Sentence

2- Explain Topic Sentence

3- Example

Conclusion

1- Summary of main points and opinion

Discussion essays

In discussion essay questions you are given two opposing opinions of a certain topic. Your task is to discuss both sides of the matter and only give your own opinion, if it's asked.

Example question:

Some people think it is more beneficial to play sports that are played in teams, e.g. football. However, some people think it is more beneficial to play individual sports, e.g. tennis and swimming. Discuss about both views and give your own opinion.

Read the question carefully and find out if you should give your own opinion or not. Make notes to support both sides of the topic.

Important tips: Use phrases like on the other hand, it is believed that, however, some people disagree/agree, and they claim that. Give supporting points for the opinions of both sides using examples and your own knowledge and experience. Don't express your own opinion unless you're asked to.

Essay Structure

Introduction

1- Paraphrase Question and/or state both viewpoints.
2- Thesis Statement
3- Outline Sentence

Main Body Paragraph 1

1- State first viewpoint
2- Discuss first viewpoint
3- Reason why you agree or disagree with viewpoint
4- Example to support your view

Main Body Paragraph 2

1- State second viewpoint
2- Discuss second viewpoint
3- Reason why you agree or disagree with viewpoint
4- Example to support your view

Conclusion

Sentence 1- Summary
Sentence 2- State which one is better or more important

Advantage/Disadvantage essays

These types of essay questions give you a topic and you have to discuss both positive and negative sides of it. Advantage/Disadvantage essays are often linked with Discussion essays, but they are not quite the same.

Example question:

The use of social media, such as Facebook and Twitter, is replacing face-to-face contact with many people. Do the advantages outweigh the disadvantages?

Read the statement in the question and take some time to point out the positive and negative sides of it. Plan good main points and supporting points for both sides.

Important tips: These types of essays sometimes ask your own opinion, so make sure you express that as well, if it's necessary. Write the positive sides on one body paragraph, and the negative sides on another body paragraph.

Essay Structure

Introduction

1- Paraphrase Question
2- Outline Main Points

Main Body Paragraph 1

1- State One Advantage
2- Expand/Explain Advantage
3- Example
4- Result

Main Body Paragraph 2

1- State One Disadvantage
2- Expand/Explain Disadvantage
3- Example
4- Result

Conclusion

1- Summary of Main Points

Problem Solution essays

Problem solution essays give you a problem or an issue that you have to discuss in an essay form and come up with a solution. Sometimes these questions ask you to also discuss about the reasons of the given issue.

Example question:

Fewer and fewer young people are choosing to become teachers. Why do young people not want to be teachers? How this could be changed?

Read the question carefully and find out if you need to give a solution or write about reasons as well. Spend time planning your main points and some points to support them.

Important tips: Use one body paragraph for the reasons of the given problem and another body paragraph for the solution. Use 'cause and effect' language; use expressions like *because of, reasons for, due to, therefore, so, and as a result of.*

Essay Structure

Introduction

1- Paraphrase Question
2- Outline Sentence

Main Body Paragraph 1

1- State Problem
2- Explain Problem
3- Result
4- Example

Main Body Paragraph 2

1- State Solution
2- Explain Solution
3- Example

Conclusion

1- Summary

Direct Questions essays

This type of essay question is more complex, since you will not be given a straightforward task, but instead you will be asked two or more general questions.

Example question:

In many countries, the tradition of families having meals together is disappearing. Why is this happening? What will be the effects of it on the family and society?

Read through all the questions carefully and underline important words and points. Break the question down into different parts. Plan your answer to each question. Plan one main point to answer each question.

Important tips: Build your essay in a safe direct essay model with an introduction paragraph, 2-3 body paragraphs, and the solution paragraph. Present the answers to each question in separate body paragraphs. Don't write more than three body paragraphs. Make sure your essay is logical and you answer all the questions presented to you.

Essay Structure

Introduction

1- Paraphrase Question

2- Outline Sentence (mention both questions)

Main Body Paragraph 1

1- Answer first question directly

2- Explain why

3- Further explain

4- Example

Main Body Paragraph 2

1- Answer second question directly

2- Explain why

3- Further explain

4- Example

Conclusion

1- Summary

(based on https://digitalielts.com/blog/5-different-types-of-ielts-essays https://www.ieltsadvantage.com/2015/03/03/ielts-writing-task-2-essay-structures)

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