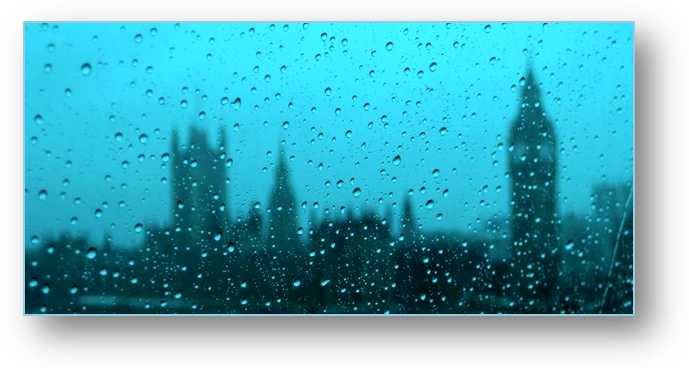
**English for proficiency in speaking and writing**

**Part I**

***МІНІСТЕРСТВО ОСВІТИ, НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ***

***ДВНЗ «УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»***

***КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ***

**АНГЛІЙСЬКА ДЛЯ ВДОСКОНАЛЕННЯ НАВИЧОК ПИСЬМА ТА МОВЛЕННЯ**

**ЧАСТИНА I**

Ужгород 2014

УДК 811’111’276 (075.8)

ББК Ш 143.21-933.1

A 64

Навчальний посібник ***«English for Proficiency in Speaking and Writing»*** має на меті розвиток та вдосконалення вмінь та навичок усної та писемної комунікації студентів. Побудований згідно з вимогами типової робочої програми. Розрахований на студентів ІІІ – ІУ курсів.

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*Рекомендовано до друку кафедрою англійської філології*

*Ужгородського національного університету (протокол № 6 від 19 грудня 2013 р.)*

***ПЕРЕДМОВА***

*Одним із найважливіших стратегічних завдань модернізації сучасної освіти України є забезпечення якості підготовки фахівців відповідно до міжнародних вимог і стандартів. Приєднання України до європейського освітнього простору згідно з положеннями Болонської конвенції передбачає створення бази для майбутніх спеціалістів, які повинні ґрунтовно володіти фаховою іноземною мовою, що і спонукало видання цього посібника.*

*Навчальний посібник «English for proficiency in speaking and writing»* *базується на комплексному підході до вивчення англійської мови з урахуванням останніх досягнень та вимог методики викладання англійської мови у вищих навчальних закладах України та за кордоном. Зміст і структура посібника зумовлюються професійною орієнтацією студентів-філологів іноземної мови та відповідають програмі з англійської мови. Посібник призначений для проведення занять з аспекту розмовної практики зі студентами ІІІ- ІУ курсів інститутів іноземної філології.*

*Кожен тематичний розділ містить основний та додаткові тексти, чітко розроблену систему лексико-граматичних та комунікативних вправ для успішного розвитку та вдосконалення у студентів вмінь та навичок, що охоплюють всі види мовленнєвої діяльності. Тексти базуються на сучасних англомовних джерелах, відзначаються інформативністю, мають пізнавальне та культурологічне значення. Поетапне опрацювання кожного розділу під керівництвом і контролем досвідченого викладача забезпечує ефективний розвиток англомовної комунікативної діяльності студентів з урахуванням конкретної теми і сфери спілкування, творчого рольового виконання різноманітних завдань у конкретній мовленнєвій ситуації.*

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**SECONDARY EDUCATION IN GREAT BRITAIN**

***Active vocabulary***

* to be compulsory
* to receive education
* state and private schooling
* to be free of charge
* comprehensive school (system)
* grammar schools
* to be selected on the basis of academic abilities
* to afford to do smth.
* to take (pass) examinations
* to attend (leave) school
* private (independent) system

***Text 1***

Education in Britain is compulsory for all young people between the ages of 5 and 16; not all pupils, however, receive the same education. The main division in education in England is between state and private schooling. Normally, only better-off families can afford to send their children to private schools. The overwhelming majority (94%) of English children are educated in state schools.

The state system has been through an important period of change in recent years. This has affected secondary schools in particular. Until the mid-sixties, pupils of secondary age went either to "grammar schools", which took the 25% who were the most academic, or to "modern schools", which took the remaining 75% after an examination at the age of 11 - actually an IQ test-called the Eleven Plus. Since 1965 this has slowly changed; over 90% of all state secondary schools are now "comprehensive". They do not select their pupils on the basis of academic ability, but take all the children from the primary schools around them (their "catchment area") and, in theory, offer a broad range of courses to suit all types of pupils.

About 7% of all children go to private schools. There are three levels of private school - primary (age 4 to 8) and preparatory (prep) school (8 to 13). At the age of 13 children take an examination. If they pass, they go on to public school, where they usually remain until they are 18. Many prep and public schools are boarding schools - the children live at the school during the school terms. Be careful, although these schools are called "public", they are in fact, private, and it can be very expensive to send your child to such a school.

Pupils spend five years, from the age of 11 to 16, in secondary education. At the end of their fifth year most will take some forms of public examination in around seven subjects. They are called GCSE (the General Certificate of Secondary Education). These are national examinations and give those who pass them a qualification that is recognized by employers and others.

In the past many pupils left school at 16 to find a job or went to colleges of further education to take courses in vocational training. Now, due to increasing unemployment, few youngsters leaving school are able to find a job straight away. Many of them join the Youth Training Scheme (YTS), which trains unemployed school-leavers.

The most academic pupils who wish to stay on at school after 16 can continue their studies for a further two years in the 6th form. In some areas of the country secondary schools do not have their own 6th form; instead the town has a 6th-form college for all students between the ages 16 and 18 in the area. In the 6th form students take a course of specialized academic study leading to examinations in two or three subjects. Success in these examinations qualifies a student for a place at university, or at a polytechnic, an institution that gives priority to professional vocational courses over academic ones.

Education in Britain is provided by the Local Education Authority (LEA) in each county. It is financed partly by the Government and partly by local rates (a kind of property tax). Educational planning and organization are not controlled as much by central government as in many other countries. Each LEA is free to decide how to organize education in their area.

***GLOSSARY***

* **better-off** **-** wealthier, richer
* **IQ** **-** Intelligence Quotient, a measure of intelligence; 100 is an average IQ
* **"catchment area"** **-** the area around schools, where pupils live
* **vocational** **-** leading to a job or profession
* **overwhelming** **-** very great
* **to** **affect** **-** to act upon, influence, have an impact
* **in** **particular-**especially
* **to** **suit** **smb -** to meet smb's requirements, be suitable
* **straight** **away** **-** at once, immediately
* **to** **give** **priority** **-** to give the right to be or go first
* **to** **be** **free** **to** **-** to have the right to, to be entitled to

***COMPREHENSION QUESTIONS***

1. Which type of secondary school do most English children attend?
2. What major change has taken place in English education since the mid-sixties?
3. English pupils take public examinations in secondary schools

at two levels. How old are they when they take these examinations? How many subjects do they study for?

1. In the private sector of education, primary and secondary schools are known under different names. What are they?
2. Name three different places where a youngster in the state system can study from the age of 16 to 18. Explain the differences between them.
3. What is meant by a "catchment area"?
4. What is meant by YTS?
5. What percentage of children is not educated in state schools in England?
6. What is the youngest age at which someone can leave school in England?
7. What are the advantages and disadvantages of private schools?
8. What is education in Britain provided by?
9. What arc the advantages and disadvantages of wearing school uniform?

**EXERCISES**

***I. Find English equivalents in the text:***

обов'язкова освіта; переважна більшість; зазнати значних змін; вибирати учнів за результатами їх здібностей; мати змогу посилати дітей в приватні школи; складати (скласти) екзамен; визнаватись; відразу; фінансуватись; надавати перевагу; мати право вирішувати.

***II. Supply "a", "an", "the", or "-".***

1. Some children have to go to \_\_ school. 2. Jane Madison has gone to \_\_ school for a meeting. 3. Norton High is \_\_very good school. 4. My sister is studying at \_\_ university. 5. There is a dance at \_\_ university every Saturday evening. 6. Susan’s in \_\_ class at the moment. 7. After leaving \_\_ school, Nora has been working as a cleaner at \_\_ hospital for 5 years. 8. In Britain children go to \_\_ school from 9 o'clock until 4 o'clock every day. 9. Every term parents are invited to \_\_ school to meet the teachers. 10. How long will she be in \_\_ hospital? 11. There has been a strike at \_\_ hospital. 12. We have got \_\_ fine new hospital.

***III. Paraphrase the following sentences:***

1. Education is obligatory for all young people in Great Britain. 2. 0nly wealthier families are able to send their children to private schools. 3. The greater part of English children is educated in state schools. 4. This has especially influenced secondary schools. 5. Schools now take all the children from the area around them. 6. They offer a broad range of courses to meet the requirements of all pupils. 7. Many prep and most public schools provide lodgings and food for their pupils. 8. At the end of their fifth year most will take some form of public examination in nearly seven subjects. 9. In the past many pupils left school at 16 to take courses leading to a job or profession. 10. Now few youngsters leaving school are able to find a job at once. 11. Polytechnic is an institution where professional vocational courses go first. 12. Each LEA has the right to decide how to organize education in their area.

***IV. Agree or disagree to the following statements:***

1. Education in Britain is compulsory for all young people between the ages of 5 and 16 and all pupils receive the same education. 2. Nowadays all families can afford to send their children to private schools. 3. 0ver 90% of all state secondary schools are now "comprehensive". 4. But still they select their pupils on the basis of academic abilities. 5. Many prep and most public schools are boarding schools - the children live at the school during the school terms. 6. At the end of their 4th year most pupils will take some form of public examination in around 3 subjects. 7. In the past many pupils left school at 14 to find a job. 8. Now all youngsters leaving school are able to find a job straight away. 9. The most academic pupils who wish to stay on at school after 16 can continue their studies for a further 4 years in the 6th form. 10. Education in Britain is provided by the Local Education Authority in each county. 11. It is fully financed by the Government. 12. Educational planning and organization are severely controlled by central government.

***V. Speak on:***

1. the main types of educational establishments in Great Britain;
2. state schools;
3. public schools;
4. the General Certificate of Education;
5. leaving school;
6. LEA.

***VI. Explain the education system in your country to an***

***English person, using the phrases:***

* Our... schools are like your ….
* We don’t have anything like your... schools.
* That's what you would call a....
* I think the nearest equivalent to ... is.
* The most important difference seems to be (that)....
* A lot more/fewer people in my country....

**Complementary texts**

**INSIDE A COMPREHENSIVE**

My name is Sarah and I am in form Alpha at a comprehensive school in East Anglia. There are 32 of us in my class, and the oldest is 14. There are eight 3rd year classes. Ours is supposed to be the cleverest, but I don't know whether all the other 3rd year girls would agree with that. There are 1353 pupils in the school all together and about eighty teachers. I would prefer a school with fewer people in it, perhaps 500. It being a comprehensive school there are some yobbos that I don't like very much.

Our school is a modern one, built about 17 years ago. The buildings aren't particularly nice to look at, just concrete blocks with square windows. I suppose it's practical, though, and outside there are lots of sports fields and we have some tennis courts.

There are three different blocks and a few demountable outside that we use for maths lessons. The hall is very large and has a full-size stage at one end. We have our dinners in the hall at midday and the school concerts and assemblies are done here, too. We also have a good library, a sports hall, a well-equipped gymnasium with showers and changing rooms, a language lab, two music rooms, three needlework rooms, four cookery rooms and two typing rooms. The only thing we haven't got that would be nice is a swimming pool.

We study all the usual academic subjects - English, French, German, history, geography, biology, chemistry, physics, art and craft, drama, music, RE (religious education) and games. Different subjects are taught by different teachers, not like in the primary school, where our class teacher took us for almost everything. I like it much better, at least if you don't like one teacher you don't have to put up with them all the time.

My school has a school uniform. The girls wear a grey skirt, green jumper, white shirt and a tie and the boys wear grey trousers, green jumper or blazer, and a white shirt and tie. Pupils in the 6th form don't have a uniform as such, just a basic (green) colour scheme. I don't mind wearing a uniform because I suppose I'm used to it now and it means I don't have to think what to put on every day.

I like my school quite a lot. There are plenty of things to do

and if you're good at something, I think you get a lot of encouragement. There are things we often grumble about, but on the whole none of us would really want to change.

***GLOSSARY***

* **form** - another word for "class"
* **yobbo** - (col.) hooligan, stupid and aggressive person
* **demountable** - portable, temporary classroom
* **blazer** - a school jacket, part of the uniform
* **encouragement** – support, back-up
* **to** **grumble** - to complain, criticise (usually not openly)

***EXERCISES***

**I. True or false?**

1. The classes seem to be organized so that some contain cleverer children than others. 2. The children go home at the end of the morning. 3. The school is an old, established one. 4. Each class stays with one teacher all day, as in the primary school. 5. Only academic, not practical or creative subjects are taught in the school.6. The children can wear what they like at school. 7. Sarah finds the school rather too large. 8. She would like the school to have a swimming pool. 9. The children in the school meet, or "assemble" regularly in the hall so that they can be told things of general importance.

***II. Divide the text into three paragraphs:***

1. general organization of classes
2. the school day
3. extra-curricular activities

***III. Talking points***

* Do you think secondary education should be selective or comprehensive? What are the advantages and disadvantages of both systems? What do you think of school uniform?
* Are there any important ways in which the school described here is different from a typical secondary school in your country?

**PUBLIC SCHOOLS**

For all sorts of reasons many parents choose to pay to send their children to private (independent) schools. In most areas these offer the only real alternative to comprehensives. As the number of comprehensive schools has grown in the last twenty years, so in fact has the number of independent schools. In 1984 there were 2400 private schools, catering for just under 6% of the total school population.

Some of the large public schools, like Eton, for example, have a long and distinguished tradition, and one of their attractions is that they generally offer boarding facilities. Of the 125000 places currently available, 20,000 are taken by the children of diplomats and of service families who are frequently moving about the country and abroad. Many boarding pupils also come from other

countries, as their parents wish them to have a British education.

The article below expresses one person's view of independent schools. It is by Polly Toynbee, a journalist who is well known in Britain, and it appeared in the Guardian, a quality paper that is politically slightly left of centre.

There They Were. Row upon Row of Little Stiff Upper Lips in the Making. Making the Best of It. Putting on a Good Face. Under the great glass vault of Paddington Station, among the milling crowds, a couple of dozen boarding schools were preparing to entrain for their various rural fastness in the West country. Myriad uniforms, blazers and badges wove in and out of the piles of trunks, suitcases, cellos, hockey sticks, French horns, lacrosse sticks.

How did they feel, after the cheerful Christmas holidays, to be setting back to their schools for the cold and dreary Easter term, bleakest in the year?

A skinny nine-year-old, bright blond hair shaved up the back and sides, wrinkled his freckled face. "No, I hate it", he said shifting from foot to foot. His parents were far away in Dar es Salam. His grey trousers were too long, his stiff black shoes too new. "Of course he doesn't!" said the matronly woman at his side. "Loves it when he gets there, don't you, Michael?" He shook his head. Michael's sister was at boarding school too. "She wants to leave", he said. "We want to go to Australia where they don't have boarding schools".

"Girls are a problem", a large mother said of her two highly brushed and polished young daughters. "Keep them busy, and get them over the awful years. It keeps them at their books and away from the boys for their exams, at least." The girls, one with violin, one with tennis racket, said they thought boarding school made you independent. "It gives you self- confidence", said the elder one.

Most of the many children 1 talked to at the station that day said

they liked their schools. But they didn't sound natural. They parroted grown-up sentiments: "Good Education, Important to get qualifications, All this unemployment about, Makes you independent, Makes you grown-up". They sounded about as convincing as if they'd sworn they liked spinach and cod liver oil better than chocolate.

There are over 125,000 children in boarding schools in Britain. Other European countries scarcely use boarding schools, except for a few religious or special schools - certainly not as a virtue in itself. It is a curiously British notion, contrary to all the most basic psychology since Freud, to believe children are somehow improved by a stern dose of parental deprivation.

*(Polly Toynbee, Guardian.)*

***GLOSSARY***

* **stiff upper lips** - a way of describing the "traditional" British "virtue" of not showing one's emotions
* **to make the best of smth**. - to obtain the best possible results from (someone or some­thing, esp. when he or it is unsatisfactory)
* **to put on a good, brave, bold, etc., face (front) on** - to try to appear to remain good, brave, happy, etc. when faced by danger or misfortune
* **Paddington station** - a large railway station in London
* **lacrosse** - a traditional girls' sport
* **to parrot** - to copy someone's speech without understanding, like a parrot does

***COMPREHENSION QUESTIONS***

1. Where and at what time of the year does the scene described in this article take place?
2. What is happening?
3. How many people are interviewed? What does each say?
4. What one aspect of private schools is the writer most interested in?
5. What do you feel personally about boarding schools?

***INTERPRETATION***

1. The text is an example of a piece of journalism. Look at these two statements about journalistic style and say how the text exemplifies them.
2. A good journalist lets the facts and the people interviewed speak for themselves.
3. An article must have a strong, central idea - journalists call this an "angle".
4. The people in the interviews say that they like their schools yet the writer believes that boarding schools are "contrary to all the most basic psychology since Freud". Do you see a contradiction here?
5. The article is set against the background of a large, cold and impersonal railway station, just after the Christmas holidays, and before the "bleakest" term of the year. Have these facts been chosen to influence the reader in any way?
6. Do you have the impression that the writer once went to a boarding school herself?
7. Is it in any way significant that the article is written by a woman?
8. The writer wants to get across particularly clearly that she does not believe what the children say about their schools. How does she do this?
9. Do you agree that there is something "curiously British" about the kind of people, attitudes and events described in the article?

**THE CURRICULUM**

***What I Really Wanted to Learn About:***

The three young people quoted below have just left school. What do they think of their school curriculum?

I couldn't see the point of some subjects. In physics I learnt about splitting atoms and Newton's Law, but I've never used any of it since leaving school. It's the same in maths. Things like algebra, algorithms and logarithms aren't as useful as basic multiplication. In geography I learnt about how a volcano erupts, which is all right for scientists, but what I really wanted to learn about was sex.

Most of what they teach you is a lot of waffle that you never use again. I can understand the reasons for teaching you a cross-section of work, but not the sort of stuff they were teaching us. I reckon most of the lessons went on price - the cheapest way to fill our time. Schools shouldn't concentrate on those, who are good at the theory side of the things, they should also concentrate on the practical side.

Politics ought to be one of the most important subjects. You come out into the world at 16 or 18, and you know nothing about one of the most important things in your life; so you end up voting for people you don't understand! Politics should be a major subject.

*(R. White and D. Brockington, Tales out of School, Routledgc & Kegan Paul, 1983.)*

***GLOSSARY***

* **waffle** - useless talk, nonsense
* **a cross-section of work** - a number of different subjects

***COMPREHENSION QUESTIONS***

***1. Which of the speakers would agree or most strongly disagree with these statements?***

1. Basic mathematics, the sort of thing we need in everyday life, is much more useful than other more abstract parts of the subject.
2. People should start to learn about politics after they leave school.
3. Children should learn about sex at school.
4. Some children should learn academic subjects at school; others should concentrate on practical subjects.
5. Children should learn something about a wide range of subjects.
6. It is necessary to learn some things at school even if one does not intend to become a specialist in the subject, or use the knowledge in one's job later.
7. Almost everything that is learned at school is useful later in one way or another.
8. *The traditional curriculum consists of*:

Maths, English, French, History, Geography, Science, Art, HE (home economics: cookery and needlework), RE (religious education), Library, PE (physical education: includes gymnastics, athletics, football, cricket, tennis), Music, Drama.

*New subjects are appearing on the time-table, such as:*

Business Studies, Computer Studies, Art & Design, Government & Politics, Information Technology, Home & Family etc.

***ACTIVITY***

**Designing a Curriculum**.

Work in a small group with three or four students.

1. Design your ideal curriculum for a secondary school. The school contains pupils of both sexes between the ages of 11 and 18.
2. You have a complete freedom to include or leave out any subjects you wish, or to invent completely new ones. The subjects can be taught any way you like.
3. When your ideas are clear, choose a member of the group to give a talk to the rest of the class, describing the curriculum and giving your reasons for it.

***ASSESSMENT***

The assessment of pupils in Britain has three parts.

**Part A: Internal Assessment.**

For most of their school career pupils in Britain are assessed "internally", i.e. in the school, by their teachers. In some education systems the testing of pupils by teachers is regular and carefully standardised; this is not the case in Britain. Methods vary from school to school, from subject to subject, and even from teacher to teacher. Pupils' marks are a more or less random mixture of the results from pieces of homework, informal tests, project works - or whatever else is appropriate to the subject. In some subjects there are no marks at all. At Christmas and again at the end of the summer term some schools send a "report" to parents.

**Part B: External Assessment.**

Although students are assessed internally at school, to obtain qualifications they have to take public examinations marked by external bodies, called "Examining Boards". These exams are taken at the ages of about 16 and 18.

Until 1988 pupils of 16 took either GCE-0 level (General Certificate of Education Ordinary level); CSE (Certificate of Secondary Education), an easier type of exam; or the Joint 16 exam, which was an experiment to test pupils of all abilities at the same time. Pupils of about 18 took GCE A-level (Advanced level), which qualified them for further education).

In 1988 all three examinations at 16 were replaced by a single new examination, the GCSE.

**Part C: the GCSE Syllabus.**

The development of GCSE enabled educationists in Britain to combine a number of different examinations into one, and to redesign syllabuses in individual subjects in order to bring them more up to date and to test "not only memory and orderly presentation of facts but also understanding, practical and other skills and the ability to apply knowledge".

***DISCUSSION***

1. What are the advantages and disadvantages of examinations that are set and marked by external bodies rather than by teachers?
2. Students in British schools study only two or three subjects at advanced level. Do you think this is too few?
3. GCSE is designed for all pupils across for the ability range - from those who may eventually want to study the subject at university to pupils who have only a very basic knowledge. Do you feel that it is possible to design such an examination?
4. In some education systems where there are no final examinations pupils are tested regularly: this is called "continuous assessment". What are the advantages and disadvantages of continuous assessment compared with examinations? In what kinds of subjects it is most useful, in your opinion?

***REASONS GIVEN FOR ASSESSMENT IN SCHOOLS***

* To measure pupils' knowledge of a particular subject area.
* To show pupils what they have learnt.
* To make comparisons among pupils, or among teachers, or among schools.
* As an encouragement to study.
* To certify a necessary standard for jobs after pupils leave school.
* To award scholarships, university entrance, etc.
* To exhibit the school's aims to pupils, so that examinations become for them a means, for achieving these aims.

**THE FINE ARTS:** **PAINTING**

***Active vocabulary***

* The Fine Arts (drawing, painting, sculpture, design, etc.) pictorial/visual art
* art critic / specialist / collector / connoisseur / worker
* art gallery / museum / collection / treasures / exhibits
* to appreciate painting / talent / artistic work / style / trend
* to ignore talent / established school / technique
* to enjoy immediate / continuous success / popularity
* to acquire / develop / cultivate / possess / lack a taste for
* to be famous / well-known / celebrated / renowned / ill-famed for
* to capture / captivate / arrest / strike the eye / attention
* to paint / draw from life / memory / imagination
* to paint in the open air / in the studio / indoors / outdoors
* to make sketches / studies in the atelier / at the location
* to take subjects from the Bible / mythology / everyday life
* to treat the subject in manner / style
* to make smth. the subject
* to describe one's native land / nature / scenery / bouquets
* to reproduce objects / the essential / details faithfully / true to life
* to portray people / scenes with sympathy / understanding
* to depict scenes from everyday life
* to render with accuracy
* to convey an idea / message / air of spontaneity / mixture of emotions
* to paint smb. richly apparelled / in profile / in full-face / close-up
* to present a sitter / model in a flattering pose / attitude
* to give a decisive impetus / impulse / momentum / stimulus to
* to underline / emphasize / reinforce / heighten / accentuate / enhance the effect / light / movement
* to suppress the light
* to give a scene a dramatic light; to bring into the limelight
* to appeal to one's taste / heart / mind; to have an appeal
* to arouse / evoke / cause / excite a warm / passionate / powerful response or echo in the people's heart / soul
* to strike a chord in the human heart
* to stand the test of time
* one's art is timeless
* to have an irresistible fascination / influence / impact on

**Text 1**

**ART AND THE ARTIST’S RESPONSIBILITY**

People assume that the artist's prime responsibility is to communicate with them and that this communication ought to be instantly understandable - something they can hum, a landscape they can recognize, characters they can identify with, a plot they can follow.

The history of the arts is notoriously rich in examples of great talents ignored in their generation, such as Ibsen, Van Gogh, Wagner, who were considered in their day as bad, mad and dangerous. But it's also true that there are examples of great artists who enjoyed immediate success - Shakespeare is the most familiar example.

What makes it worse for many people is the tendency of so much contemporary art in the West to look inwards, or into the mirror, rather than outwards, into the society.

Although the arts are there to be enjoyed, to give more intensity of living, a greater depth of understanding, a more profound self-awareness, you really can't expect to enjoy them all, or always to understand what is new straight away, any more than you should feel obliged to like what you don't comprehend. But to try is always worth the effort.

**HOW TO APPRECIATE PAINTINGS**

The beauty of a work of art has to be felt. One needs the ability to penetrate and share the vision of the artists. Lacking such ability, one may develop it. Is it impossible then to learn how to look at and appreciate paintings? Certainly not. No art critic, connoisseur or collector would dare to say he was born with a developed sensitivity.

The best way to gain better understanding and greater enjoyment of art is to view many paintings, looking at them thoughtfully and earnestly. Great works of art seem to look different every time one stands before them.

Sir Joshua Reynolds, an outstanding British portraitist, says that a relish for the higher excellency of art is an acquired taste, which no man ever possessed without long cultivation and great labour and attention. Let it be always remembered that the excellency of one's style is not on the surface, but lies deep, and at the first view is seen but mistly. It is the florid style which strikes at once, and captivates the eye. Painting does not differ in this respect from other arts. A just poetical taste and the acquisition of a nice discriminative musical ear are equally the work of time.

So to penetrate into and share the vision of the artist one must acquire taste by slow and imperceptible degrees.

**The Fine Arts** include painting, drawing, sculpture and architecture. The art of painting covers a variety of activities usually distinguished by their techniques. The main ones are fresco (mural or monumental) painting, easel painting and illumination.

***Easel painting*** includes such genres (or varieties) as:

*portrait painting* or portraiture (a ceremonial, intimate, group or family portrait, a self-portrait, a shoulder-, half-, knee-, full-length portrait, etc.);

*landscape painting* (seascape painting or marine, town (city)-scape or urban (street) scene, rural, rustic or country landscape, sylvian or woodland scene, riverside scene, etc.);

*still life painting* (a flower piece, etc.);

*genre painting (a conversational piece, an everyday folk scene)*;

*historical painting*, the painting of battle scenes, animal painting, poster painting, cartoon painting, miniature, icon painting.

A painter can paint in water-colours, in oils, etc., or draw in pencil, in pen, in ink, in crayon or in chalk as well as in charcoal, in pastel, in sanguine; he can paint from nature (life), i.e. in the open air or in the studio (atelier).

**Text 2**

**THE STILL LIFE**

A still life is a painting that is without people. In French a still life is called a "nature morte", a "dead nature", which is a strange name to use to describe Nature, which is by definition, "living". The term only dates from the middle of the 18th century in France, before that they were called "resting nature" or "motionless objects". The English name "still-life" is derived from the Dutch "stilleven", or "motionless life". But "still" has another meaning, "silent", and this seems more appropriate to describe the bouquets of flowers, piles of fruits, haunches of venison and the full array of the huntsman's bag that constitute a still-life painting. Still life appeared in religious art of the 15th century, as in the "the Annunciation" by Roger van der Weyden, painted in 1435. Like all the Flemish painters, he paid much attention to the details in his paintings: the open book, the ewer on the cabinet, the oranges on the chimney place and especially the blue and white porcelain vase standing on the tiled floor.

However, still-lifes did not appear as a separate subject until the 17th century, at the same time as genre painting. "I take as much trouble over painting a vase of flowers as I do over painting a face", said the Italian painter Caravaggio at the end of the 16th century. His contemporaries were scandalized. How could anyone dare to compare the art of painting a face with that of painting a mere flower! A few years later, nobody was shocked by the importance given to still-lifes.

The still life originated in Flanders and Holland. Major painters like Rubens or Rembrandt painted still-lifes, each treating them according to his taste and temperament. The jolly burgomasters particularly liked paintings of "lunches", with the result that a great many painters were to specialize in painting them: Claesz, Hedda, Kalf and Davidsz de Heem... The fashion for painting still lifes quickly spread throughout Europe. Its most representative painters in France were Baugen in the 17th century and Chardin in the 18th. The best-known Spanish still life painter is Luis Melendes.

Knowing how to paint a still-life meant, of course, knowing how to reproduce objects as faithfully as possible. It requires great talent to paint the velvety surface of a peach, the transparency of a crystal decanter or the dull shine of metal. But still life painters often wanted to do more than reproduce objects they wanted to express ideas through them. They would paint an hourglass to denote the brevity of life, or a musical instrument to express the pleasure of it... An object therefore took on a symbolic meaning, which the spectators have to know before they can fully understand the subject of a painting. This kind of still-life was called a "vanity".

During the 18th century, the symbolic meanings of the still life were slowly lost and by the 19th century no artist would paint them exclusively. The "Still Life with a Lobster", which Delacroix painted in 1824, is an exception. It is the last major still-life of the 19th century, and it can be said that, until Cezanne revived it in the 20th century, artists almost lost interest in the genre.

**Text 3**

**THE LANDSCAPE**

Landscape painting was not always a separate genre, but landscapes have always been part of the painter's panoply.

From the Middle Ages landscapes were used as backdrops in a great many paintings. They were used to situate a person in the world and not in heaven, to show a precise location or to convey an abstract idea. In the 16th century, during the Renaissance, the landscape played an important role and reflected a new state of mind. Though it always formed part of the background of a painting, it generally served to underline a strong tie between man and nature. The landscape became the mirror of the cosmic civilization. Towards the end of the century it was discovered that a landscape could be used to emphasize an effect or an emotion: a clear sky reinforced a happy scene, a stormy sky accentuated a strong emotion.

It wasn't until the 17th century that painters began to make nature the sole subject of their paintings. The Dutch were the first to acquire a taste for small landscape paintings, preferring familiar locations to distant, unknown countries. The demand was so great that many artists specialized in the genre, painting country scenes, sandy dunes, canals, sea­scapes (Hobbema, Van Goyen, Van Reuysdael), views of the cities (Vermeer, Berkcheyde, Van der Heyden) or winter scenes (Avercamp).

During the same period in France, the Academy of Painting established a hierarchy in the genre, separating it into two kinds of landscape. At the top of the scale there was the "heroic landscape", which is included in the "grand manner" of painting. This applied to historical or Biblical scenes that were often set in landscapes with ruins reminiscent of Antiquity.

At the lower end of the scale, the Academy placed the "rustic landscape", country scenes, sometimes containing figures, and generally full of life. These paintings were considered to be inferior because they didn't call for the knowledge of history or any great mastery of the laws of composition. Up to the beginning of the 19th century they were always painted indoors, in the artist's studio, using sketches made at the locations. In the 18th century the popularity of the "fetes galantes" and open-air entertainments encouraged the "rustic landscape". The formal gardens of Versailles were forgotten in favour of a wilder, truer nature.

In the 19th century, during the Romantic era, the genre was freed from a systematic idealization; the modern type of landscape had been born.

English painters in particular were deeply moved by the spectacle of nature. They painted open skies full of movement which they reproduced very accurately and wild seascapes. German landscapes expressed a feeling of unease, or melancholy. Faced with the landscapes of Germany, the painter felt dwarfed and lonely, as if he were facing his destiny. These landscapes are tragic.

In France a number of artists, known as the Barbizon School,

began to paint sketches in the open air, so as to capture reality better. The final painting, though worked over in the studio, had a greater air of spontaneity. This school was to open the doors to one of the most celebrated movements in painting - Impressionism.

**Text 4**

**THE PORTRAIT**

Nowadays famous faces are widely reproduced in the media. Television, magazines and newspapers spread them quickly throughout the world. But prior to the invention of photography, things were not so easy. How could a king, for instance, become known to all his subjects? There was only one way: to commission a portrait from a painter, sculptor or engraver.

In Medieval times, artists painted very few portraits, because religion was the main interest. Portraiture began to flourish at the end of the Middle Ages, when the individual began to gain importance. The first portraits, dating from the 14th century, were still part of religious painting. When a living person was portrayed, he was generally shown on his knees next to a Crucification or a Madonna and Child. He was frequently shown much smaller than the religious figures in the painting, for, even if he were a king or a prince, he could not be painted the same size as God.

What a shock the first portrait of a man alone must have produced! This historic and totally revolutionary painting was painted by an unknown artist and it is the portrait of a king of France, Jean le Bon (1319-1364).

Over the centuries that followed, every king, prince and governor was to have himself "portraited". At first they were invariably shown in profile, as they were on coins and medallions, because painting techniques were not advanced enough to produce a proper likeness in full-face. After the discoveries that were made about colour and modelling, they began to be shown in three-quarter profiles and at last, in full-face. Then they began to be painted half-length, in a flattering pose and richly apparelled. That is when the "display portrait" came into being. By then one no longer needed to be a king or queen to have one's portrait done, but one still had to be rich!

Artists made a good living out of painting the portraits of the well-off, but they also painted them for pleasure. They experimented with their faces, and thus the "self-portrait" came into fashion. From the 17th century, they painted complete unknowns, often usually looking people full of malice or fun.

The portrait continued to gain in popularity, and the group portraits were done of the members of the same firm, profession or social group. These paintings were less costly, since the fee was divided by the number of people in the painting. When someone in a powerful position commissioned a group portrait, he usually intended it as a publicity for himself. Thus, Napoleon commissioned the painter David to paint his coronation as Emperor in 1806 so that entire nation could share in the historic event. 150 years later television would doubtless achieve the same effect. From 1830, the art of portraiture went into a fast decline. A new technique was available to all levels of society: photography. Who could prefer the days spent for a portrait to the instant gratification provided by a camera?

**Text 5**

**THE GENRE PAINTING**

What is a "genre painting"? It is a painting that depicts scenes from everyday life. The French word "genre" means "kind", as in "mankind". Street scenes, peasants working in the fields, women at their washing, any subject would do as long as it was taken from life. The term "genre" did not come into use until the end of the 18th century, though this style of painting dates from the 17th. The painting of genre subjects was a reaction against the painting of the 16th century which was considered too mannered, sophisticated and "high­brow". The man who has come to symbolize this upheaval is an Italian painter, Michelangelo Merisi, called Caravaggio, after the town in Northern Italy where he was born.

Caravaggio took the subjects of his paintings from everywhere ranging from everyday life to religion. What mattered was to paint them from life. He treated all of his subjects in the same style painting a small number of figures, caught in full movement and presented in close-up. He would give these scenes a strong, dramatic light that accentuated the contrast between light and shadow. His style of painting became extremely popular and was imitated all over Europe. It is called Tenebrism, from the Italian "tenebroso", which means "murky" and refers to the dark shadows that characterize Caravaggio's work.

Beginning with Caravaggio, painters were ready to study people's natural, spontaneous behaviour. They began to depict people in a familiar ordinary world, something that had never previously been done in painting. Painters' studios began to be filled with a steady stream of models of all types. The artist would dress them up in the theatrical costumes according to the subject he wished to paint. Sometimes, if he wanted to paint the best of life, he would portray his models drinking or playing musical instruments. Or else he chose the opposite, the misery of life, as the Spanish painter Murillo did with "The Young Beggar".

This new style of painting was immediately popular, especially since small paintings that were easy to handle, had made their appearance. They are called "easel paintings". The rising Dutch bourgeoisie, for example, covered their walls with them. But critics and art specialists looked on them with disdain. To them, these were "minor" or "low" works. Despite the opinion of the specialists, all the major painters were fascinated by genre subjects and widened their scope to include paintings of the life of the bourgeoisie. The Dutch painter Vermeer or the French painters Watteau, Fragonard Boucher and Chardin were the masters of genre painting in the 17th and 18th centuries.

On the eve of the French Revolution, painters began to abandon genre painting, because they thought and felt the subjects were too light and frivolous. Virtue and noble sentiments came back into fashion. This frequently resulted in the theatrical compositions that were too sentimental to be "true". Throughout the first half of the 19th century genre painting was abandoned in favour of grander subjects, inspired by history or mythology. It wasn't until the arrival of the Impressionists in the late 19th century that genre painting came back into its own.

*(From "The Louvre" by Anette Robinson, Editions Scala, 1994.)*

**Text 6**

**AN OUTLINE OF ENGLISH PAINTING**

There was little pictorial art in England until the great minituarists of the Tudor epoch. There were portraits on a large scale, of course, but they were in the main of foreign origin, notably Dutch. Some of the greatest foreign masters were attracted to England loaded with honours and even in some sort received into the nation by the titles of nobility conferred on them. Holbein Antonio More, Rubens, Van Dyck were almost English painters during a longer or shorter period of their lives. Van Dyck was called Sir Anthony Van Dyck, married the daughter of a lord and died in London. He is considered to be the father of the English Portrait school. Though he trained a few English pupils, his principal imitators and successors were like himself foreigners settled in London. Thus, Van Dyck was the father of the English Portrait school and set before it an aristocratic ideal.

Not until William Hogarth (1697-1764) do we find a painter

truly English. Hogarth was a printer's son, uneducated but a curious observer of men and manners who gave with his strong rough hands the decisive impetus to the national temperament. He was famous for both the engravings and oil paintings, some of them of an extreme sensitivity, others bitterly satirical. So actually Hogarth was the first great truly native painter.

For rather more than a century England was to see a brilliant succession of geniuses, Reynolds, Gainsborough, Lawrence, Constable and Turner responding to her highest aspirations. No country has so exclusive and strongly marked a love of the portrait. England and Holland alike were deprived of the religious painting by the Reformation, and mythology met with no better fate. Scarcely any decorative art or painting is found, and what little survived is mediocre. Holland compensated by inventing the small genre picture street scene or interior which are brought to an unheard of pitch of refinement. But England practised genre painting only from the beginning of the 19th century, in imitation, moreover, of the Dutch, though diluted with sentimentality and humour. Now, if portrait painting is one of the glories of English art, landscape is another; in both directions it rose to superb heights. English landscape painting produced two men of genius - Turner and Constable - who made a great impact on the development of modern art.

If Hogarth was the artist of the towns, Gainsborough, contemporary of Reynolds, was the painter of the countryside, frequently the background to his portraits. In a similar tradition was Stubbs, as famous for his portraits of horses as of people. Among the other portraitists of the 18th century were Romney and Raeburn, a Scot. Constable finally gave landscape painting its importance. Among his near contemporaries, though a little younger were William Blake, poet, visionary, and painter, and Turner, renowned above all for his naval scenes.

The modern period in British art may be said to date from the

year 1910, when the first Post-Impressionist Exhibition was held in London. The first decade of the century had been dominated by two romanticists, Frank Brangwyn and Augustus John and by the sculptor Jacob Epstein who became the protagonist of modernity. The two painters may, to some extent, have been influenced by Gaugin. Epstein was essentially an expressionist.

Such modern painters as Peter Blake, Allan Jones and some others seek an image of immediate popular appeal (hence the term "pop-art" sometimes applied to this school). Lacking any formal or even ideological basis, such a pictorial activity tends to become amateurish, flippant and vulgar. And what is more, it is not "popular" in the sense of having a direct appeal to the masses.

**Text 7**

**LONDON'S ARTISTIC ATTRACTIONS**

In the sphere of visual art London can supply any visitor a vast range of emotions. The British Museum is an almost incomparable introduction to Egyptian, Greek and Roman arts in all their branches, from pottery to sculpture; and it can hold its own with antiquity department of the Louvre or the prewar Pergamum Museum in Berlin. The collection has been arranged with great care, and the layout is clear and easy to grasp.

The National Gallery in Trafalgar Square has one of the best balanced picture collections in the world. It can show the progress of Italian painting from the medieval to the mature mastery of the Renaissance; some outstanding pictures of the old Roman masters; an excellent choice of Spanish painters, with El Greco, Velasques and Ribera leading; a great variety of unsurpassed Dutch and Flemish masters; a most valuable display of French paintings from the early days of the Impressionists; and, of course, the bulk of the finest English painting, with Gainsborough, Turner, Constable and

Reynolds.

The Tate Gallery in Millmank has a collection complementary to that of the National Gallery, for it presents modern masters of England and France. Its collection of French Impressionists is outstanding, and there are some fine examples of modern sculpture. The Victoria and Albert Museum in Brompton Road has a collection mainly of the applied arts of all countries and periods, also a new Costume Court, and many exhibits of interest to any student of the visual arts.

There are great art treasures dispersed in private collections throughout the country; the Queen's collection is the most valuable among them.

*(From "Great Britain and Ireland".)*

**Text 8**

**THE METROPOLITAN MUSEUM OF ART**

The Metropolitan Museum of Art, which was founded in 1870 by a group of civic leaders, financiers, industrialists and art collectors, moved to its present location on Central Park in 1880.

Today the Metropolitan is the largest museum of art in the Western Hemisphere. It occupied 1.4 million square feet, extending from the 80th to 84th Streets on Fifth Avenue. Its collections include more than 3.3 million works of art from ancient, medieval and modern times and from all areas of the world. The collections are divided into nineteen curatorial departments. In each department curators acquire, preserve and exhibit works of art for both the permanent collections and special exhibitions.

The permanent collections offer a comprehensive survey of art from the ancient civilizations of Egypt, the Near East, Greece and Rome to the present time. The Museum's holdings in European art are unparalleled outside Europe. In addition to one of the world's great collections of European paintings, the Metropolitan has outstanding collections of medieval art and architecture, and of prints, photographs, drawings, costumes, musical instruments, sculpture and decorative arts from the Renaissance through to the twentieth century. The Museum's collection of American art exhibited in the recently opened American Wing, is the most comprehensive in the world. Its collection of Far Eastern art is extensive, and its Islamic collection is the largest in existence. A new wing on the south side of the building houses an impressive collection of the art of Africa, Oceanic art as well as that from Native North and South America. The Cloisters, a branch of the Metropolitan, is devoted to the arts of the Middle Ages. The building which opened to the public in 1938, is within Port Tryon Park, overlooking the Hudson River.

*(From “The Metropolitan Museum of Art”.)*

***GLOSSARY***

* **the prime responsibility** - the most important, fundamental, chief duty
* **to be notoriously rich in** - to be ill-famed as to abundance
* **to ignore talent** - to take no notice of, disregard natural ability
* **to enjoy immediate success** - to get/win instant popularity with
* **to give a profound self-awareness** - to impact a deep understanding, knowledge, consciousness of oneself
* **to appreciate paintings** - to judge rightly the value of, understand and enjoy, recognize the merits of the pictures/canvases
* **to penetrate and share the vision** - to be able to see and understand well, grasp the idea or image
* **a relish for** - a liking, fondness for
* **a florid style** - a manner of writing/painting too rich in ornaments and colour, flowery, elaborate in nature
* **to strike and captivate the eye** - to attract attention, capture, arrest
* **to acquire a taste for** - to gain fondness or liking for particular art by one's own efforts at developing it

\* \* \*

* **to date from** - to date back to, to have existed since
* **to describe a person or thing** - to picture, to draw, mark out
* **to constitute a still life painting** - to make up as a whole, to be the contents or components of the genre as such
* **to originate** - to come into existence, appear, spring
* **to treat the subject** - to consider, deal with, give care to the theme
* **to specialize in the genre** - to give particular attention to
* **a representative painter**-a typical, illustrious specimen of
* **to reproduce objects faithfully** - to cause to be seen true to life
* **to express ideas** - to convey a message
* **to take on a symbolic meaning** - to acquire, get, obtain
* **to revive the genre** - to bring back to use or to an earlier state
* **to be part of the painter's panoply** - to be a constituent of a

full, complete armour, a splendid array of the artist's mastery, talent

* **back-drop** - background - that part of a view or scene that serves as a setting for the chief objects, persons, etc.
* **to reflect** - to express, show the nature of, to mirror
* **to underline** - to stress, emphasize, reinforce, enhance, accentuate
* **to make smth. the sole subject of** - to make, take one and only theme
* **to be set in** - to be laid /placed / located in
* **to be reminiscent of** - to remind one of, to be suggestive of,

recalling

* **to be deeply moved** - to be greatly touched, aroused, affected
* **to have an air of spontaneity** - to have an appearance, manner of impression of smth. happening on or from natural impulse
* **to open the doors to** - to admit, prepare ground for, pave the way

\* \* \*

* **to commission a portrait** - to place a special order, to appoint an artist to paint a portrait to
* **flourish** - to grow actively, successfully, prosper, blossom
* **to portray a person** - to make a representation or description of
* **to be advanced** - to be far on in development, more modern
* **to produce likeness** - to give, reproduce sameness, resemblance in appearance, to paint or draw a portrait
* **pose** - position, posture, attitude
* **to be apparalled in** - to be dressed, esp. in fine or special clothes
* **to have one's portrait done** - to get one's portrait on a commission
* **to gain (in) popularity** - to obtain, add in recognition and admiration
* **to go into decline** - to fall into a decline,
* **to lose strength available** - able to be used, that may be obtained
* **to provide an instant gratification** - to give pleasure or satisfaction at once

\* \* \*

* **to depict scenes from** - to show in the form of a picture
* **to take subjects from life** - to borrow themes from
* **sophisticated** - complex, refined, subtle
* **upheaval** - great and sudden change
* **to handle** - to touch, take up in hands, manage, deal with
* **high-brow** - with superior tastes and interests (often used contemptuously)
* **easel** - a wooden frame used to support a picture while the artist is working
* **to look on smth. with disdain** - to treat with contempt and scorn
* **to be fascinated** - to be charmed, to treat with admiration
* **to widen the scope** - to make the range wider
* **to be the master of**-to be a great, skillful, mature, superior artist
* **to be abandoned in favour of** - to be given up, forsaken to the advantage of
* **to come into one's own** - to receive the credit, fame that one deserves

\* \* \*

* **pictorial art** - visual art, represented in pictures
* **the Tudor epoch** - the period of the English royal family that ruled from 1485 to 1603
* **to load with honours** - to put, give, grant honours/ favours
* **to confer on/ upon** - to give or grant (a title, honour, favour, degree)
* **to set an ideal** - to fix or establish a rule, standard, etc.
* **to give an impetus to** - to give an impulse, stimulus, momentum to
* **to respond to one's aspirations** - to answer one's desires and ambitions
* **to have a marked love of/ for** - to have a visible, traceable fondness
* **to be mediocre** - to be neither very good nor very bad, second-rate
* **to bring to a pitch of refinement** - to cause, to achieve a supreme degree of highness, delicacy, taste, beauty
* **to practise (art, genre)** - to exercise or follow, do repeatedly
* **to be the glory of** - to be the pride, fame, renown, splendour of
* **to rise to superb heights** - to reach supreme, top quality,
* **to make an impact on** - to produce a profound influence, effect on
* **to be renowned for** - to be famous, well-known for/ as
* **a protagonist of** - a chief person, character, leader
* **to seek an image of** - to search, look for an idea, concept, mental pictures
* **to have an appeal** - to be attractive, moving, touching feelings
* **to tend to** - to have a tendency, be inclined to, be likely
* **amateurish** - inexpert, imperfect, unprofessional
* **flippan**t - not showing deserved respect

\* \* \*

* **art museum** - gallery/ exhibition/ collection
* **to supply a vast range of** - to provide a wide scope of
* **incomparable** - unequalled
* **unsurpassed** - unexcelled, matchless, unrivalled, unparalleled
* **exhibits of interest** - objects shown publicly, articles on display
* **to be dispersed** - to be scattered
* **to offer a comprehensive survey** - to give a general view of
* **holding** (s) - smth. held, owned, possessed, (museum's) treasures
* **to be the largest in existence** - to be the most representative and comprehensive among those that exist
* **to house a collection** - to provide room or shelter for
* **curator** - an official in charge of a museum or art gallery

***COMPREHENSION QUESTIONS***

1. What purposes does true art serve? Can art be great if it is not linked with the life of people, their interests and ideas?
2. Is it worthwhile creating pictures intended for a select few?
3. Apart from the artists' desire to create a work of visual beauty, there are other reasons for making pictures. Can you point out some of them?
4. How does art help us to understand the outside world and us?
5. What does the artist convey through his art?
6. What is the chief value of the art of painting as you see it?
7. What service do you think the artist / painter performs for mankind?
8. How does the pictorial art serve as a valuable historical record for the generations to come? Can you supply examples?
9. What are the most essential qualities every artist must necessarily possess?
10. What is the high vocation of art? What is the prime

responsibility of the artist? Which is your favourite kind of art?

1. Why was it that an artist was sometimes unappreciated in his own lifetime yet highly prized by the following generations? Give examples.
2. Is it possible to learn how to appreciate paintings? The ability to appreciate a work of art is an acquired taste, isn't it? How is one to gain a better understanding of art? Should one be ashamed of one's apparent dullness in this respect?
3. How are the paintings to be viewed? Is the excellency of the artist's style on the surface and seen at the first view?
4. How do you work at developing your own artistic taste? Are you in the habit of reading the articles on art in the newspapers and magazines which devote considerable space to art?
5. What is meant under the Fine Arts?
6. What kinds of pictures are there according to the techniques and the subject-matter?
7. What is a still life / landscape / portrait / genre painting?
8. Speak on the genres and their development in art history. Which genres are most appealing to your taste?
9. What national schools of painting are usually distinguished in

European art? What trends and styles can you name?

1. What is typical of realism/ impressionism/ cubism/ expressionism/ surrealism?
2. What outstanding art museums do you know? Which of them would you like to visit first and foremost and why?
3. What artistic attractions are there on display in the art museums of our capital /in our local art museum/, in the art museum of your native town?
4. What are the superb heights of British paintings? Get ready to speak on your favourite English painter.
5. Who is your favourite painter? What is he famous for?

Describe a masterpiece belonging to his brush. Make use of the scheme for describing a picture. Try to make the most of the suggested topical vocabulary. (See and practise the outline for describing a given painting).

***EXERCISES***

**I. Do the following tasks:**

1. ***Give adjectives that may be used with the words***

"art", "artist", "painting", "painter", "colour", "picture".

1. ***give verbs that may be used with them;***
2. ***give derivatives of the following words:***

art, paint, colour, impress, admire, draw, fascinate, affect, charm, emotion, power, wonder, grace, create, image, sense, splendid.

1. ***Make up sentences illustrating each point.***

**II. Study the glossary notes, paraphrase corresponding sentences in the texts under consideration, use these word combinations in sentences of your own.**

**III. Give Ukrainian equivalents, make up sentences of your own.**

1. artistic aim, treatment of light and atmosphere, tinted drawing, rapid pencil sketches, local colouring, immediate studies from nature, to arrive at a perfect mastery of one's means;
2. plain-air technique, exquisite sense of colour and composition, unerring draughtsmanship, riot of colours, brushwork, diffused light, visual impression, deftness of handling, attain a truthful treatment;
3. line drawing, with infinite skill, relation of tone and colour, reticent in style, gaudy and fierce colouring, masterly execution, add a few finishing touches, finished technique, varnishing day.

**IV. Give synonyms**

1. art - colour - painter- painting - colour scheme - show (n) - arrangement - graphic art - model - studio - touch-
2. canvas - light and shade- flagstone artist - fresco - life-like - nude- seascape - depict - exhibition halls - transcript - attitude-
3. genre painting- cityscape - scene - portrayal - portrait - rough in - portray - sit for- convey - theme - skill-

**V. Translate into Ukrainian**

1. Art is called upon to nurture what is of the very best in human nature. Furthermore, it must instill in people confidence in the triumph of Reason, of Good over Evil. It must imbue people with noble feelings and aspirations. 2. True art elevates the mind and soul of people. 3. Live art appeals to the feelings and ideals of man. 4. Art is truthful only when the artist hopes to stir a warm response in the heart of man. 5. Life around us cries for the brush. 6. This canvas awash with light appeals to my taste. 7. The museum contains some priceless works of art. 8. Red and violet are at opposite ends of the spectrum. 9. The furnishings were chosen with impeccable taste. 10. The Tate is an art gallery in London especially known for its encouragement of modern art. 11. There's a lovely Corot in the next hall. 12. The guide promised to show a late Murillo. 14.1. Grabar's picture "March Snow" represents a peasant woman against the brilliant background of a snowed village street. The bright March sunlight, the blue shadows of the snow, the chilly early-spring air are beautifully rendered by the artist.

**VI. Paraphrase each sentence in the text below:**

Still life painting was widely practised in Holland during the 17th century. With brilliant mastery the artists convincingly reproduced the beauty of the objects surrounding us in our daily life. All the riches of the earth and of the depths of the sea are found in the amazing wealth of these paintings. The picturesque heaps of fruit, vegetables, game and fish displayed in an unusual array set each other off to a great effect. Each composition is built up around some particular highlights of colour. Some painters are fond of introducing the figures of people or animals, insects, which includes some narrative element.

**VII. Complete the following:**

1. The high vocation of art is...
2. The Fine Arts include... The art of painting covers...
3. The main techniques of painting are...
4. Easel painting includes such genres...
5. A painter can paint in...
6. A painter can paint from...
7. The prime responsibility of the artist is...
8. To acquire artistic taste...
9. The beauty of a work of art...
10. The best way to gain better understanding of art...
11. A still life is a painting…
12. Landscape painting was not always a separate genre, but…

**VIII. Read and translate the following texts in writing. Select 5-7 sentences for your friends' paraphrasing in class.**

Make up a list of key words and expressions to be used while retelling the texts at the lesson.

**RELIGIOUS PAINTING**

The earliest paintings of the Middle Ages to have survived portray Biblical scenes. In order to fully understand their meaning, it is essential to know something about life in Medieval times. The 13th and 14th century life was dominated by religion. An ordinary, individual man was of little importance. He only really "existed" united with other men in the Church.

Medieval society was generally uneducated, learning was reserved for a few privileged people, and the mass of the population could neither read nor write. But it did understand pictures, and pictures were mainly to be found in churches. Thus the common man derived what learning he had from looking at pictures. Thanks to painting, the Church instructed the people. That is why so many religious paintings were produced in the Middle Ages.

In a church a painting was placed in the most important and sacred spot, above the altar before which the congregation knelt in prayer. The light filtering through the colourful stained glass windows was soft and rich, greatly enhancing the paintings and their gold leaf background. What a difference from the modern museum!

Who were these painters of the Middle Ages? They were certainly wonderful artists, but at the time a painter was not only thought of as an artist. He was an artisan who went through a twelve-year apprenticeship to acquire the rules and techniques of his trade. Artists belonged to the same Guilds as doctors, pharmacists, and their studios resembled chemist's laboratories.

The art of painting was usually passed from father to son and a painter began his apprenticeship very young. The contract between master and pupil provided for the food and shelter of the apprentice and he was given an annual sum of money. During the period of apprenticeship, the master was to transmit all he knew to the pupil. In return, the young man cleaned the studio and his master's brushes and mixed the paints. He copied drawings and painted the secondary areas of a work for, in those days; a painting was often the work of several people and was not signed.

A painter was in the service of the Church, or more rarely, of a king. A monk would commission a painting of a Biblical scene, usually a Madonna and a Child or a Crucification. Everything was predetermined: the subject, the size, the colours, the price... It was out of the question for a painter to improvise or use his imagination. If the painting did not conform to the purchaser's specifications, he had the right to refuse it. Medieval painting was quickly deemed clumsy and was forgotten in the 15th century, when the Renaissance brought fascinating new techniques into being. In the 19th century, the painters of the Middle Ages were disparagingly dubbed "primitive painters". This name remains today, now it stands for the fresh purity of their colours and the sensibility of the artists of the period.

**HISTORY AND MYTHOLOGY**

During the reign of Louis XIV, the Royal Academy of Painting decided to classify painting by subject. It used two criteria: the importance of the subject and the difficulty it presented to the artist. Out of this, there arose one style that overshadowed all the rest: the historical painting. It was called the "grand manner". It included ancient and modern history, biblical subjects and mythology.

One of the first-known historical paintings dates from the 15th century. In 1452 the rich Florentine family of the Medici commissioned the Italian painter Paolo Ucello to decorate its palace in Florence with illustrations of the war against Siena, which Florence had won in 1432 with its help. Painting a battle is a complicated matter, because it entailed a composition containing a great many men and horses. But it was a perfect subject for Ucello, who had spent much time studying perspective.

The Renaissance was very much influenced by the discovery of Antiquity, out of which there arose a new subject matter for painting, the stories of the Greek and Roman gods, or "mythology". It was a wonderful source of inspiration both for the painter, who could extract powerful, noble subjects from it, and for the Humanist public of the time, which was flattered to be among the "initiates" capable of understanding them. Mythology also gave the artist a chance to paint the naked body without offending public morals.

Very soon painters began to combine history and mythology, especially since it was often more convenient to "disguise" a well-known personality as a mythological one. Thus "Diana, Goddess of the hunt", by the Fontainebleau School, is in reality a "hidden" portrait of Diane de Poitiers, King Henry II of France's mistress. The nudity of the goddess made her timeless, but it also gave pleasure to the king, enabling him to bring his clandestine love into the broad daylight.

In the 17th century, historical painting was more or less abandoned in favour of genre painting. Nevertheless, it was the period in which (the Flemish painter Rubens portrayed the salient events in the life of Marie de Medici, Regent of France, in a series of 21 paintings painted at the Luxembourg Palace between 1622 and 1625, known as "Marie de Medici's Gallery" (now in the Louvre). He created a new style known as "Baroque", after the Portuguese "barocco" signifying an irregular pearl. With its flaming colours, exuberant forms, and swirling lines, Baroque painting was the exact opposite of the calm balance of Classical painting, in which line was more important than colour.

Nicolas Poussin is the most important exponent of French Classicism. He took the inspiration for his paintings from mythology and the Bible, accentuating the "nobility" of the subject in order to "elevate" the spectator's soul.

In the 18th century historical paintings became more decorative and "pleasing to the eye". The "grand manner" resurfaced at the beginning of the 19th century with the Neo-classical and Romantic movements. Neo-classical painters such as David again took their inspiration from Antiquity, while Romantic painters such as Delacroix and Gericault painted contemporary subjects.

***EXERCISES***

**IX. Insert articles where necessary. Ask 10 special questions.**

**HENRY MOORE'S YEARS OF STUDY**

Henry Moore-... most famous sculptor of... XX-th century - began to take... interest in ... art while he studied at... provincial school. At... age of 18 he became... teacher in ... same school. Later he was able to enter... Leeds School of Art. It was ... school of... old type and ... teachers of... school practically could give nothing to him. He was 22 and he wasn't able to find anything stimulating when he found... book by Roger Fry "Vision and Design". It was …impressive. book. It opened... world of... sculpture in ... new light.

Three years later Moore was able to continue his artistic education in ... Royal College of Art in ... London. There... teachers inspired him to develop his own means of expression. During those years he solved some important problems of... plastic language. Soon... Royal College invited him to give instruction on... sculpture. He worked hard but continued to study ... different traditions in ... London Museum that helped him to develop ... fundamental concepts of... language of... sculpture of... XX-th century. Now ... whole world knows him.

**X. Open the brackets using the correct form of the verb.**

**"THE RETURN OF THE PRODIGAL SON" BY REMBRANDT**

Rembrandt (be) the greatest Dutch painter of the 17th cent. His masterpieces (keep) in all the big museums of the world. There (be) 26 paintings of his in the Hermitage, too. "The Return of the Prodigal Son" (be) one of them. In this canvas the artist (use) the subject of an ancient legend. The picture (portray) the meeting of an old father with his son who (be) away from home for many years. With the help of light the painter (emphasize) the face of the old man, who (lose) eyesight in the long years of wait. The old man (feel) with his hands his son's figure that (kneel) before him. His son just (return) home and (ask) his father for help. The son's poor clothes, his shaven head (show) that he (go) through many hardships, (see) poverty and want. He (lose) faith in life, future and happiness. Nevertheless, his kind father (be) ready to help him. The subject (attract) Rembrandt since the beginning of his art career. Only in the last variant the old and lonely master (achieve) true monumentality and perfection. He still (believe) in human kindness and sympathy.

**XI. Account for the use of the passive constructions when you open the brackets.**

**CHRISTOPHER WREN (1632-1723)**

In the Great Fire of London of 1666 the ancient heart of London (burn) out: 3000 houses and 97 Churches (destroy). After the Fire London (reconstruct), but the new houses (build) of stone and brick instead of wood and plaster. The streets (make) much wider and open space (leave) for squares. Sir Christopher Wren (give) an opportunity to plan the new city. Half a hundred new churches and a large number of houses (design) by Wren. But it (believe) that St. Paul's Cathedral (be) his masterpiece. It is only second to St. Peter's at Rome among the domed cathedral of the Renaissance. Though a Gothic building in its character, it (mask) almost completely by classic details. Sir Christopher Wren (bury) here at the age of 91. "If you (seek) my memorial, look about you". These proud words (write) in Latin on his tombstone.

**XII. Insert prepositions. Define the -ing forms. Get ready to speak on the topic.**

**THE IMPRESSIONIST PAINTERS**

It was ... 1867 that the academic salons rejected a painting entitled "Impression: Sun Rising" by Claude Monet (1840-1926). Before long impressionism was being applied as a term to the painting of Monet and his associates, such ... Camille Pissaro, Eduard Manet, Edgar Degas and August Renoir. These painters rejected the traditional manner... painting. Their idea consisted ... making art free ... everything academic that had lost freshness. Their main task consisted ... rendering not the exact representation ... things, but the artist's momentary impressions ... them and ... conveying them ... all their spontaneity. They took painting … …the studio ... the open air to reflect the world ... its continual state ... flux, to show the world melting ... the light ... the air, light becoming the main subject... their pictures. The main device ... their painting was ... putting bits ... pure colour ... the canvas leaving it ... the eye to do the mixing, instead ... mixing it ... the palette. The result ... this was fluidity ... line, freshness ... colour and the image ... the world represented ... smiling or mysterious. People ... first were accusing the impressionists ... their mocking ... art. But the daring pioneers relentlessly criticized ... the public... the end... century had been recognized ... the leading school... European painting.

**XIII. Comment on the following proverbs and sayings:**

***a)***

1. Art is long, life is short. Art is long and time is fleeting. *(H. Longfellow)*.
2. Art lies in concealing art.
3. The highest art is artlessness.
4. Art demands sacrifices.
5. When one loves one's art, no service seems too hard.
6. Art has no enemy except ignorance.
7. A thing of beauty is a joy forever.
8. The devil is not so black as he is painted.
9. A blind man can judge no colours.
10. That's a horse of another colour.

***b***)

1. "Fine art is that in which the head, the hand and the heart of the man go together". *(John Ruskin).*
2. "To understand art one must possess sense for beauty, imagination and knowledge". *(S. Maugham).*
3. "A good painter is to paint two things, namely, man and the working of man's mind. The first is easy, the second difficult, for it is to be represented through the gestures and movements of the limbs". *(Leonardo da Vinci).*
4. "A painter's monument is his life. The most interesting thing in art is the personality of the artist” *(S. Maugham).*
5. "Art as a social force has grave responsibilities and will be judged by its discharge of them". *(R. Kent).*
6. '"The artist is the creator of beautiful things". *(O. Wilde).*
7. "Painting is a work of love and imagination". *(W. Blake).*
8. "I know of no such thing as genius, genius is nothing but labour and diligence". *(W. Hogarth).*
9. "All art is quite useless". *(O. Wilde).*
10. "Every portrait is a self-portrait" *(I. Murdoch).*
11. "Man never gets out of date". *(Siqueiros).*
12. "Diversity of opinion about a work of art shows that the work is new, complex and vital". *(O. Wilde).*
13. "A man that has a taste of music, painting or architecture is like one that has another sense, when compared with such as have no relish of those arts". *(J. Addison).*

**WHAT'S YOUR FAVOURITE COLOUR?**

When your eye receives light it sends messages to your mind. Then your mind translates these messages into colours which vary according to the wavelengths of the light. You are all aware of the strange tricks your mind can play on you. Colours become linked with memories, associations and emotions. Green begins to mean trees and leaves, red subconsciously reminds you of fire. This is why over the centuries and throughout the world colours have been given special significance, or even ascribed magical properties. Every colour in the visible spectrum has a superstition associated with it. The great abstract artists of this country have studied the symbolism and psychological effect of colours. And recently scientists have begun to discover that colours can deeply influence our lives. Here are some meanings attributed to basic colours.

Red is the colour of fire usually associated with passion. If it's your favourite colour, your heart rules your life. In China red is a lucky colour for brides. Scientists believe that red stimulates the nervous system. Don't paint your walls red, it could drive you mad or crazy. They have also found that red light can help you solve mathematical problem. Yellow is the colour of the sun, a joyful colour, and in some parts of the world it is associated with fertility because of yellow harvests. Yellow is also a musical colour. It is like a high note, and according to some painters, it can cause a sharp pain in the eye, just as a high pitched musical note can hurt your ear.

Green is the colour of trees and leaves. It is always thought of as a harmonious colour because it symbolizes growth in nature. It is a peaceful colour which can make you feel calm and rested. In some schools blackboards have been replaced by green boards because green wavelengths do not cause strain to the eyes. Besides, as an experiment, a black "suicide bridge" was painted in bright green. As a result, the number of suicides decreased by a third.

Blue is the colour of the sky. It is a spiritual colour and is normally associated with the mind. If this is your favourite colour, you are either very spiritual or very intellectual or both. Blue light is cold. It can make you shiver and may dull your emotions. Perhaps, it is no coincidence that scientists believe that in blue light seems to pass quicker for you - because you are daydreaming.

Black and white are not really colours, but to most people

black symbolizes death and evil while white means innocence and good. But in many Oriental countries and cultures black is good and white is for widows and the devil.

***And now speak on your associations concerning colours or discuss the topic with your friends***. ***The following expressions might be very helpful:***

To begin with ... Frankly speaking... As far as I can judge / see ... What's more / Moreover ... It is more like... than... In fact 1 won't deny the fact... I should never have thought... I am well aware of the fact... It is (im)possible that ... It is hard to imagine ... Summing it all up... I think it only fair...

Oddly enough ... On the contrary ... Far from it ... At any rate ... In spite of all this ... On the whole ... To tell the truth ... That is why... Evidently ... It is doubtful that ... It is no wonder ... I am sorry to say ...

**DO YOU KNOW THAT...**

...In the six colours of the spectrum the three primary colours (red, yellow and blue) are not derivable from other colours and form the basis of every hue. The three secondary ones (green, purple and orange) are formed by mixing two primary colours in equal quantities.

...the effect of a primary colour will be heightened when it is placed next to the two others united into their secondary colour. Thus, green is the complementary of red, violet of yellow and orange of blue.

...pure colours closely approximate those in the spectrum, applied to the canvas "straight from the lube", not mixed on the pallet.

**Complete the following dialogues developing the idea and using topical vocabulary as well as conversational formulas.**

1. Oh, what a still life! It has such an ungainly look.

Yes, it's a bit lopsided and crude. But still ...

1. Don't you find this picture wonderful?

Oh, yes. I'm so excited and interested that any words are powerless to express my impressions.

1. Are you impressed by this portrait?

To tell the truth, I'm puzzled...

1. A. Do you like this painting?

B. (Indecision).

A. You don't find it obscure, do you?

B. (Emphatic denial).

**Situations to be developed:**

1. You talk with an artist in his studio on his understanding of art, artist's tasks in the society, his creative activities and plans.
2. Two amateur painters exchange practical advice on the pictures they are working at now.
3. You talk with a friend of yours about your favourite painters and their works, you are both very keen on art in general.
4. You discuss different trends in painting focusing your attention on the most celebrated representatives and find out your friends likes and dislikes in this respect.
5. You make an arrangement with your friend to visit a newly opened exhibition of Transcarpathian artists.
6. You tell a stranger about the Art Museum of Uzhhorod and how to get there.
7. You discuss the picture of your fellow amateur painter praising his work to the skies to encourage him (or mildly criticising his work not to discourage him).
8. You are collecting material and making notes for a report on English painters at the university Fine Arts Club. Your friend, an art student, gives you some useful hints.
9. You discuss arts history and different genres with your friend. Your friend eagerly shares his impressions of:

a) London art galleries;

b) the Metropolitan;

c) the Louvre.

**THE OUTLINE FOR DESCRIBING A PAINTING**

**I. The title of the painting, the name of the artist, the period or trend represented.**

The picture belongs to the brush of ... a mature / fashionable / self-taught artist ... whose fame rests on ...; to be characteristic of; to be a celebrated / eminent / illustrious / renowned representative of ... trend / style / school; to be a recognized master / supreme genius of; to be unrivalled / unparalleled /unequalled in; to be inspired; to be painted in oils, ... to employ different devices / means / mediums; to evolve a new method / establish a new trend; to adhere to; to have a deep social message; to be filled with a profound human content; to be imbued / pervaded with a belief in the reason / triumph of ...; to reach a peak / zenith; to develop one's own style; 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.

**II. Subject, the contents of the picture, the place, time and setting the age, appearance, dress and other accessories of the portrayed person.**

To paint from nature / memory/ imagination; to draw one's subjects from everyday life; to tackle new subjects; to turn to biblical / religious / mythological / historical / hackneyed subjects or scenes taken directly from life; to portray social themes; to paint the scenery of one's native land; to keep returning to the same subjects; to be detached from life; to be the dominant motive of one's art; to concentrate on; to specialize in; to give a truthful representation of / treatment of; to portray people in historical costumes / in striking attitudes with moving sincerity/with restraint; to depict the life / history / struggle / scene of; to represent people/objects/places; to render space / light/mood; to convey a mixture of emotions / an atmosphere of; to interpret the personality of; to reveal the person's nature; to capture the sitter's vitality / transient expression; to treat with a dramatic force; to show with keen realistic insight; to observe with a critical eye; to contain an element of satire; to aim at exactness; to discover a new aspect/beauty; to be (im)partial to the sitter; to be in the fullest accord with; to be the picture / symbol / embodiment / incarnation of; to enjoy continuous popularity; to achieve great popularity.

**III. Composition and drawing.**

To view composition as a key to an idea; to seek new / surprising angles of; to be arranged / composed / grouped / scattered at the will of the artist with an artful casualness; in the way that draws the attention / catches / captivates / commands one's eye; to concentrate on the essential and neglect the secondary elements; every detail serves to reveal the content / artist's vision; to note the freedom of arrangement / unity of composition; to hold / bring / pull together; to be drawn in perfect (dis) proportion; to be distorted; to fit figures into a certain geometrical pattern; to arrange symmetrically/in a pyramid / in a vertical format; to divide the picture space diagonally; to be (placed) in the centre / off the centre / in the lower part / in the far distance / in full (half) shadow; in the left / near foreground / middle ground / background; to stand / be silhouetted against a dark / light / blurred background; to define the nearer figures / objects more sharply; to emphasize contours purposefully; to be scarcely discernible; to merge into a single entity; to blend-fuse with the background; to melt into the background; to be represented standing / sitting; to be outlined; well / carefully balanced composition; a crowded / many-figured / closely-knit / rigid composition; to be of utter simplicity / complexity; to be (in)conspicuous; to accentuate / suppress; to be marked by an exquisite sense of arrangement / composition in accord with the general design.

**IV. Colouring, light and shade effects.**

Rendering of perspective, space, motion and character; to have / display a complete command / mastery of colour; to achieve a freshness of colour / richness of hues; to have a fine eye for colours and effects; to be an instinctive colourist; to be absorbed in / concerned with rendering of colour, light and atmosphere; to admire the play of colour; a riot of colours; a masterful / subtle / fierce / gaudy / restrained colouring; to combine form and colour into harmonious unity; brilliant / low-keyed colour scheme where ... predominate; prevailing colour; to be based on the colour contrast; muted in colour; cool and restful/hot and agitated/soft and delicate/dull and muted / oppressive and harsh colours; to mark the delicacy of the tones; to be lost in a reproduction; to use a spotlight effect / violent contrast of light and shade / dramatic lighting; to be bright and full of light and colour; to be flooded with light / illuminated / irradiated / lit; to be bathed in sun (moon) light; to be aglow / awash with light; to highlight the essential; to be done in the brightest / darkest shades of; to paint in high / low key; to emanate from the canvas; the contrast is full of meaning; to create an extraordinary feeling of beauty by exquisite finish / subtle colouring / rhythmic flow of lines / expressive tones / skilful handling of the brush; to apply the laws of perspective; an open-air feeling is achieved; to make figures solid / three-dimensional; poetic in tone and atmosphere; meant to be viewed from the distance; to represent in the telling way; to be seen to advantage; a careful / admirable execution of; to have the true refinement; perfect delineation contributes to; to lend some feeling to the canvas; to be static / dynamic; to impart animation / motion; to produce / suggest a sense of movement; to lack technical skill / motion; to attain the desired effect of; to give one's brush a free reign; to produce / enhance / heighten the impression of; to catch a likeness / mood; to capture the inner life of the personality; to give a subtle insight into the psychology; to be astonishing in the penetration; to project the drama of the spirit on the canvas; to give a comprehensive view; to stand out; to be enveloped in; to be imbued with the aura of.

**V. Appreciation, judgment and personal impressions.**

To admire the painting / one's versatile talent; an admirer of; to be greatly / vehemently / deeply impressed / moved / stirred / touched / excited by; to stand / be overwhelmed / entranced / spellbound before this wonderful creation; to come on smb. like a revelation; to touch some secret chord in one's soul; to reveal / disclose / help to perceive the wonder and beauty of life or the power of the human spirit; to lack words to express joy / admiration; to teem with tenderness; to evoke / arouse / cause a warm / passionate response / echo in the heart; the charm / spell / success of the picture is / lies in; to be immersed in; to pulsate with life; the picture may be moving / lyrical / romantic / original / poetic in tone and atmosphere; an unsurpassed / superb masterpiece distinguished by; the picture may be dull / crude / chaotic / obscure / unintelligible / gaudy / depressing / disappointing / cheap and vulgar / devoid of; a colourless daub of paint; (not) to stand the test of time; to glorify / magnify / prettify; to exemplify the rest of his works; to have a stupendous impact / effect on the world of art; to have a far-reaching influence on; to have an irresistible fascination / charm for; to be vivid / dramatic / exceptional; to overcome smb.

**ECOLOGY:**

**WILDLIFE AND NATURE PROTECTION**

***Active vocabulary***

* wildlife will have died out
* the appalling state of affairs
* to be bludgeoned to death
* to be slaughtered
* to be hunted and harpooned
* to be (pretty) obvious
* in the most effective way and at the quickest possible rate
* to lose sight of the long-term consequences
* to have a way of developing one's own immunity against insecticides
* to permeate the environment
* to be assimilated by plants;
* to become absorbed by the soil
* to perform a useful task in the natural control of pests
* to offer incalculable risks to the unborn or newly-born infants
* the indiscriminate use of insecticides may prove to be a mistake

**Text 1**

**ANIMALS IN DANGER**

Many zoologists say that by the end of the XXIth century much of our wildlife will have died out. Apart from the effect of urbanisation (due to the spread of population) the two reasons which cause this appalling state of affairs may be called Greed and Caring.

The motive of greed is pretty obvious. Thousands of baby

seals are being bludgeoned to death before they are even weaned from their mothers. What for? For the sale of their skins at inflated prices to please the vanity of a few and line the pockets of the killers. Crocodiles are being slaughtered to provide shoes and handbags for the rich, gorillas, tigers, leopards and rhino are being hunted for senseless sport and their skins, their horns, their magnificent heads are used as trophies to decorate someone's living-room floor or walls. The whale, probably the most impressive and intelligent sea mammal, is being cruelly hunted and harpooned to make more money for the profiteers.

To be living in a caring society is, surely, not bad. The trouble is that many well- intentioned people try to protect or immunise the humanity in the most effective way and at the quickest possible rate, but in their enthusiasm they lose sight of the long-term consequences. Take insecticides, for example. Everyone knows that they protect crops from pests, destroy disease-carrying mites and creepy-crawlies like cockroaches - even the ordinary housewife keeps some form of spray in her cupboard.

But Nature has a way of developing her own immunity against insecticides and other pest controls. So, the biologists are driven to inventing stronger and stronger compounds which, though they may annihilate the pest, nevertheless permeate the environment, are assimilated by plant and animal life, become absorbed by the soil. Countless innocent creatures, many of whom are performing a useful task in the natural control of pests, are dying from the effects.

Moreover, these poisons enter the food we eat and consequently our own system, they find their way into the body cycle of the pregnant mother and into her milk, offering incalculable risks to the unborn or newly born infants.

Thus, the indiscriminate use of insecticides may prove to be one of man's worst mistakes which in due course may virtually destroy life.

***GLOSSARY***

The word **"ecology"** has been described in the dictionary as:

* the pattern and balance of relationships between plants, animals, people, and their environment in a particular region.

e.g. *Herbicides used in the 1970s caused damage to the ecology that would take a hundred years to heal...*

* the study of the relationships between plants, animals, people, and their environment, and the balances between these relationships.

e.g. *the most recent research in ecology*.

***COMPREHENSION QUESTIONS***

1. What may happen by the end of our century, as many zoologists suggest?
2. What are the main reasons that so much of our wildlife will have died out?
3. Can you explain the motive of greed?
4. Do you believe that the future generations may find themselves in a world devoid of wildlife?
5. What is meant by Creed and Caring?
6. For what reasons are gorillas, tigers and similar animals hunted?
7. What is the reason for the wholesale slaughter of crocodiles?
8. What is the primary purpose of insecticides?
9. Why are the biologists driven to invent stronger and stronger compounds?
10. What side effects of pest control by insecticides can your name?

***EXERCISES***

1. ***Revision of future tenses.***
2. ***Simple Future Shall/ Will do***
3. Simple statements or future fact. *The water board will test the water tomorrow.*
4. Opinions, assumptions, speculations, beliefs, doubts, hopes, fears about the future. *I don't think they'll spray that field till next week.*
5. Habitual actions in the future. *Fertilising will start again in the spring.*
6. Often with verbs of perception or emotion. *They'll be sorry they didn't investigate the side effects of that insecticide.*
7. As the main clause of a likely condition with "if". *If they test that water, they will find it is polluted.*
8. Assumptions about present facts. *Who is that at the door? - That'll be the dustman.*
9. ***Future Perfect Shall/Will have done***
10. For an action that will have taken place by a certain lime in the future. *By the end of the XXIth century much of our wildlife will have died out.*
11. For assumptions based on known facts. *The chemical waste from the factory will have polluted that water.*
12. ***Future Continuous Shall/Will be doing***
13. For an arranged action that will be taking place at a certain time in the future. *President will be appealing on behalf of the Greenpeace on TV next Monday*.
14. **"Going to" + Infinitive**
15. Firm intention. *They are going to decontaminate the river.*
16. Extreme probability. *Dolphins are soon going to be extinct*.

**Use one of the Future Tenses**

1. I (not watch) that documentary about seals; I know it (give) me nightmares.
2. We (hold) a protest meeting about Clean Air next Friday and hope there (be) many supporters.
3. Scientists predict that by the year 2050 world population (increase) to almost double its present size.
4. If they dispose of all that chemical waste into the river, the water (not be) fit to fish in less than a week, and all the fish (die) by the end of the month.
5. If we continue to pollute the atmosphere the Earth no longer (be able) to support life.
6. How long it (be) before we realize that our grandchildren probably (never see) a tiger or gorilla except in a picture?
7. The dolphin, the sailor's friend, (be battered) to death to have its magnificent head in the wall.
8. We hope that the experiment (prove) to be worthwhile.
9. The side effects of this germicide gradually (become known) even if we try to conceal them.
10. If I see Professor next week I (tell) him you (give) a lecture on River Pollution next month?
11. **Fill the blank space with the most appropriate word or phrase from the given.**
12. The waste materials from Man's industries have now begun to poison his ...
    1. locality; b) situation; c) settlement; d) environment;

e) establishment.

1. The blue whale has practically died out as so many have been ... and dragged back to land for their oil and blubber.
   1. clubbed; b) battered; c) harpooned; d) speared; e) lanced.
2. The ... of life is in serious danger of being broken because of Man's pollution of the Earth.
   1. net; b) thread; c) web; d) cord; e) mesh.
3. It seems inevitable that some species of wildlife will become ... as countries become industrialised.
   1. extinguished; b) extinct; c) extricated; d) exfoliated;

e) exhausted.

1. The survival... of some wild animals is not very high as they are hunted for their skins.
   1. rate; b) degree; c) ratio; d) scale; e) extent.
2. There is growing opposition to the building of nuclear power stations as people realise the devastation that would result from nuclear... if there were an accident.
   1. blow-out; b) fall-out; c) drop-out; d) knock-out;

e) work-out.

1. Technological research has resulted in machinery which purifies ... from factories.
   1. expulsions; b) ejections; c) emissions; d) evictions;

e) excretions

1. Some of the pollutants in the ... fumes emitted from cars can cause asthma and bronchial diseases.
   1. effluent; b) exhaust; c) explosive; d) erupting;

e) expended.

1. The indiscriminate use of... to control insects is having a detrimental effect on the land and atmosphere.
   1. detergents; b) fungicides; c) defoliants; d) pesticides;

e) fertilisers

1. The Minemata disease in Japan was caused by people eating

fish which had been... by mercury poisoning.

* 1. contaminated; b) corrupted; c) desecrated; d) defiled;

e) perverted

**III. Render the following extracts into Ukrainian, make English-Ukrainian vocabulary lists.**

1. Unfortunately as the population rises, so does pollution. More waste material has to be disposed of, which causes pollution of the land, sea and air. Also, the increasing population demands more and more energy supplies and the production of this energy causes some of the worst pollution of all. Until the natural resources run out, one of the most difficult pollutants to control is oil. Millions of tons of oil are poured into the sea each year; some deliberately as tankers wash out their tanks, but much of it is spilled accidentally as tankers go aground or collide with other ships. Although oil companies are held responsible for the spillage and have to pay compensation, it is left to the local authorities to clean up the mess.

2. Nowadays there is a growing concern about air pollution and it is widely agreed that stronger measures of control should be taken. In the industrialised countries particularly, pollution is recognised as an increasing hazard and experts and the general public alike acknowledge that it is detrimental to health. It should not be forgotten that the amount of air available to our planet is finite, so the main culprits of pollution - aircraft, cars and factories - must be more strictly controlled, if we do not want to damage our atmosphere beyond redemption.

**IV. Reproduce the dialogue between two ladies in a department store.**

* Do look at those fur coats! They're rather lovely, aren't they?
* Well, I suppose they are - quite.
* Quite? Just feel this one, it's all soft and silky and it's got a fabulous sheen. It must be sealskin.
* It's not sealskin, it's squirrel.
* Seal skin or squirrel - I'm terrible about furs, I never know the difference, I think I'll try it on. Oh, no, perhaps not, it's pretty expensive. It is beautiful, though.
* Of course, it is. Squirrels are beautiful creatures.
* Now what about this one? What sort of fur is it, do you think?
* It is fairly cheap, it's probably coney.
* What's that?
* It's a sort of rabbit - used to be pretty common before myxomatosis.
* Well, anyway, I'll try it on. Here, hold my handbag a moment, will you? I'm terrified of losing it. It's the crocodile one. It costs the absolute earth. The trouble is, it's rather heavy, so I don't use it very often. There! I think the coat looks gorgeous. What do you think?
* I think it's horrible. I can hardly bear to look at it, let alone touch it. Honestly, dear, if you must waste your money, why don't you buy a fake fur?
* But 1 never buy synthetics, you know that. They are horrible, if you like.
* You don't care, do you? You're quite happy to ignore the suffering those poor creatures have gone through to provide you with a fur coat, a crocodile handbag -
* Really, dear, you're quite impossible! I'm pretty sure you wouldn't refuse a fur coat if someone offered you. And anyway, what about those shoes you're wearing? The leather for those must have come from some animal or other.
* They are not leather. They are plastic.

**V. Comment on the given statements and quotations.**

**Back your opinion with facts and evidence of your own personal experience.**

1. The earth we abuse and the living things we kill will, in the end, take their revenge.
2. If atmospheric pollution continues at the present rate, in fifty years' time the air will be impossible to breathe.
3. What would you suggest as a sort of environmental education?
4. Hunting is a thrilling sport. Do you agree?
5. How effective can you be in helping to control pollution?

***COMPLEMENTARY TEXTS***

**The passage from Charles Dickens "Hard Times" conveys the effect of industrial pollution on a northern town in England in the XlXth century.**

***COKETOWN***

It was a town of red brick or of brick that would have been red if the smoke and the ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

A sunny midsummer day. There was such a thing sometimes, even in Coketown. Seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which seemed impervious to the sun's rays. You only knew the town was there, because you knew there could have been no such sulky blotch upon the view without a town. A blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of heaven, now murkily creeping along the earth, as the wind rose or fell, or changed its quarter: a dense formless jungle, with sheets of cross light in it, that showed nothing but masses of darkness.

The streets were hot and dusty on the summer day, and the sun was so bright that it even shone through the heavy vapour drooping over Coketown, and could not be looked at steadily. Stokers emerged from low underground doorways into factory yards, and sat on posts, and steps, and palings, wiping their swarthy faces, and contemplating coals. The whole town seemed to be frying in oil. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the hands were soiled with it, the mills throughout their many storeys oozed and trickled it. The atmosphere of those places was like the breath of hell: and their inhabitants, wasting with heat, toiled languidly in the desert. But no temperature made the melancholy mad elephants more mad or more sane. Their wearisome heads went up and down at the same rate, in hot weather and in cold, wet weather and dry, fair weather and foul. The measured motion of their shadows on the walls, was the substitute Coketown had to show for the shadows of rustling woods; while for the summer hum of insects, it could offer all the year round, from the dawn of Monday to the night of Saturday, the whirr of shafts and wheels.

**The given extract from the "BBC English" shows how plants fight pollution.**

Indoor plants can do more than just brighten a room. Research sponsored by the US National Aeronautics and Space Administration (NASA) shows plants can clean the air.

NASA's, at first sight, surprising interest in houseplants stems from their possible use to keep the air clean in long-distance, manned space flights. The human crew of a spaceship use up oxygen and breathe out carbon dioxide. Green plants absorb carbon dioxide and produce oxygen, in the process of photosynthesis. So green plants could transform a spacecraft into a self-contained living system like a miniature planet, with the uptake of oxygen by astronauts balanced by the production of oxygen by plants.

New homes and offices are designed nowadays to be as airtight as possible, so as to save energy. The inside of a modern building is becoming almost as hermetically sealed as a spaceship. Meanwhile, building and furnishing materials increasingly contain synthetic chemicals which emit traces of organic vapours. These can become toxic over long periods because they may accumulate to high levels in tightly sealed homes and offices.

The Associated Landscape Contractors of the USA, representing horticultural interests, have joined NASA to support a two year research programme to see how effective popular houseplants are in cleaning air. Studies have already shown that elephant's ear (Philodendron) and spider plants (Chlorophytum datum) are especially effective. Philodendrons take out benzene and formaldehyde, which are produced by foam insulation and furniture padding. Spider plants absorb carbon monoxide, among

other chemicals.

**The following text from the journal" *Alternatives*" explains the idea of "ecosystem",**

**the term which was coined as far as 1935.**

In recent decades the ecosystem concept has guided ecological research while informing discussion of environmental issues ranging from land-use planning to Great Lakes water quality. Generally, the concept signifies the study of living species and their physical environment as an integrated whole. In environmental management, its significance is understood to lie in a comprehensive, holistic, integrated approach.

Since its origin nearly 60 years ago, however, the ecosystem concept has had other meanings, reflecting a variety of themes. In its evolution, it has reflected not only ecologists' interpretations of the natural world, but their views of themselves, human society, and their role in society.

The history of the ecosystem concept, therefore, is not only of academic interest. It is widely accepted that science contributes to our decisions about the environment, suggesting options, and providing some basis for choosing among them. It is necessary, then, in evaluating these scientific contributions, to be aware of how they are themselves shaped by their own history, and by the concerns and priorities of society.

Scientific concepts rarely reflect simply an objective understanding of empirical reality. As the history of the ecosystem concept suggests, their evolution reflects not only our changing understanding of nature, but our evolving sense of the role of science, and of our place in the world. In describing nature, we describe ourselves. By understanding this interdependence of visions of nature, science, and society, we can better understand how science might contribute to fostering respect and protection of the environment.

**THE ZONE OF ALIENATION**

On the 26th of April, 1986 at 1:23 three kilometers away at the Chernobyl nuclear power plant, an emergency-system test set off a power surge in Reactor No.4. The resulting explosion and fire lit up in the sky and spread an 82,000-square-kilometer swath of fallout across Ukraine, Belarus and Russia. Today an off-limits area 60 kilometres in diameter, officially called "The Zone of Alienation", surrounds the day-care center and the rest of the town of Pripyat, which had a population of roughly 50,000. Ukrainian authorities say the radioactive release was 500 times that of Hiroshima.

It was the worst civilian disaster in the history of nuclear energy. And history could be repeated. Two of Chernobyl's four reactors remain in use, despite ongoing safety problems. (Reactor No.2 was disabled by a fire in 1991). Cracks have appeared in the concrete sarcophagus enclosing Reactor No.4. A major leak, if it developed, could dump radioactive poisons into the Dnepr River, which supplies much of the drinking water for Kiev and other cities downstream. Yet thousands of people continue to live and work here. Roughly 500 of them have even moved back into their old homes inside the zone. And the Ukrainian government says it can't afford to close the plant and permanently seal the sarcophagus without billions of dollars in Western aid. Would the job be worth such a price? Doctors in the region say the 1986 accident caused thousands of deaths from the lingering effects of radiation exposure. But at a conference in Minsk last month, medical researchers were shocked by the results of a health study sponsored by the European Union. The authors concluded that Chernobyl's toll has been wildly exaggerated. Although 760 children in the contaminated regions have developed thyroid cancer, the study pointed out that only three have died as a result.

**THE SYSTEM OF GOVERNMENT IN GREAT BRITAIN**

**Active vocabulary**

* legislative power
* executive power
* judicial power
* governing bodies
* to introduce amendments
* to pass (reject) bills
* elective bodies
* to hold the seats to
* have wide powers
* Civil Service
* the process of decision-making
* to hold inquiries
* to debate and examine

**Text 1**

It is common knowledge that Great Britain is a parliamentary monarchy. In broad terms it means that the supreme governing bodies of the country are the Monarch and Parliament. However in practice the picture is a bit different. As far as the Monarch is concerned he or she has no actual power & plays a largely ceremonial role. It has become proverbial to say that the Monarch reigns but does not rule. As one, British historian points out the Monarch's rights are so limited that if Parliament sentenced the Monarch to death he would have to approve it.

The House of Lords like the Monarch has by now lost most of its powers and cannot significantly influence the process of decision-making in Parliament. For example, it cannot reject Bills passed by the House of Commons. However, it can delay the passage of Bills & in some cases introduce amendments. The House of Lords is not an elective body. It is composed of hereditary and life peers and top church officials. As they are not elected by anybody they claim they are independent from public opinion. Therefore they are impartial servants whose only aim is to take care of the interests of the state. However can company directors and big landowners as most peers are be impartial?

The House of Commons seems to have most of powers within Parliament. It is here that the Government is formed. By the way the Government is formed by the Party holding the majority of seats in Parliament. The House of Commons is composed of 650 elected deputies or MPs as they are called. On the surface MPs have wide powers: they have the right to debate and examine various aspects of Government policy, they can introduce Bills, hold inquiries, put questions to the Prime Minister & Ministers, make speeches in favour or against a particular bill.

But the actual decisions are made outside Parliament in the Ministries of Whitehall. It is there that governing is done. Here it is quite in place to say a few words about the permanent staff of Whitehall - the Civil Service. Whatever party comes to power the Civil servants continue working as usual because changes concern basically top Ministerial posts. The Civil Service ensures a smooth passage of power from one party to another. It ensures, to a very large degree, continuity in Government policies. In fact, it is in their hands to work out domestic & foreign policy. The part which they play in governing the country is so great that the role of Ministers is sometimes reduced to that of signing papers.

There is still but one point to be made. Whatever bills are debated in Westminster, whatever decisions are taken in Whitehall, all of them are masterminded in the City, a genuine centre of financial and therefore political power in the country. After all, he who pays the piper calls the tune.

***GLOSSARY***

* **to sentence to death** - to pronounce a death sentence;
* **to condemn hereditary** - passing down by inheritance
* **peer** - a nobleman; a British duke, marquis, earl, viscount or baron
* **Civil Service** - those branches of public service that are not legislative, judicial or military
* **to mastermind** - to plan or direct smth (usually in a secret way)

***COMPREHENSION QUESTIONS***

* 1. What are the supreme governing bodies of Great Britain?
  2. What is the role of the Monarch of the country?
  3. Whom does the legislative power in the country belong to?
  4. Whom does the House of Lords consist of?
  5. Why do the members of the House of Lords claim to be impartial servants of people?
  6. What is the maximum length of a Parliament?
  7. What are the powers of MPs?
  8. Who forms the Government of Great Britain?
  9. Where are the actual decisions made?
  10. What does the Civil Service ensure?

***EXERCISES***

**I. Find English equivalents in the text:**

в широкому значенні слова; органи управління; що стосується монарха; в основно­му; формальна роль; на сьогоднішній день; вносити поправки; виборний орган; об'єктивні службовці; єдина мета; мати більшість місць у парламенті; складатись з; мати широкі повноваження; вносити на розгляд законопроекти; вищі пости; значною мірою; прийти до влади; забезпечити неперервність.

**II. Paraphrase the following:**

1. However; in practice, a bit.
2. As far as the Monarch is concerned; he or she has no actual power; largely ceremonial role.
3. By now; significantly influence.
4. It is composed.
5. They can make speech in favour.
6. Whatever party comes to power.
7. It ensures continuity.

**III. Express the same idea in your own words:**

* 1. It is common knowledge that GB is a parliamentary monarchy.
  2. The Monarch reigns but does not rule.
  3. The House of Lords is not an elective body.
  4. On the surface MPs have wide power.
  5. It is in Whitehall that governing is done.
  6. He who pays the piper calls the tune.

**VI. Agree or disagree to the following statements:**

I. Great Britain is a parliamentary republic. 2. The Monarch has no actual power and plays a largely ceremonial role. 3. The House of Lords can significantly influence the process of decision-making in Parliament. 4. The House of Lords cannot reject Bills passed by the House of Commons. 5. The House of Lords is an elective body. 6. The House of Commons seems to have most of power within Parliament. 7. The Government is formed by both the Houses. 8. In fact MPs have wide powers. 9. All major decisions are made in Parliament. 10. The Civil servants are all elected. 11. After all, he who pays the piper calls the tune.

**Text 2**

**THE HOUSE OF COMMONS & THE ELECTORAL SYSTEM**

The House of Commons is made up of 650 elected members, known as Members of Parliament (MPs), each of whom represents an area (or constituency) of the United Kingdom. They are elected either at a general election, or at a by-election following the death or retirement of an MP. The election campaign usually lasts about three weeks. Everyone over the age of 18 can vote in an election, which is decided on a single majority - the candidate with the most votes wins. Under this system, an MP who wins by a small number of votes may have more votes against him (that is, for the other candidates) that for him. This is a very simple system, but many people think that it is unfair because the wishes of those who voted for the unsuccessful candidates are not represented at all. Parliamentary elections must be held every five years at the latest, but the Prime Minister can decide on the exact date within those five years.

**Text 3**

**THE PARTY SYSTEM**

The British democratic system depends on political parties,

and there has been a party system of some kind since 17th century. The political parties choose candidates in elections (there are sometimes independent candidates, but they are rarely elected). The party which wins the majority of seats forms the Government & its leader usually becomes Prime Minister. The largest minority party becomes the Opposition. In doing so it accepts the right of the majority party to run the country, while the majority party accepts the right of the minority party to criticize it. Without this agreement between the political parties, the British parliamentary system would break down.

The Prime Minister chooses about twenty MPs from his or her party to become Cabinet Ministers. Each Minister is responsible for a particular area of government, & for a Civil Service department. For example, the Minister of Defence is responsible for defence policy and the armed forces, the Chancellor of the Exchequer for financial policy, and the Home Secretary for, among other things, law & order and immigration. Their Civil Service departments are called the Ministry of Defence, the Treasury and the Home Office respectively. They are staffed by civil servants who are politically neutral and who therefore do not change if the Government changes. The leader of the Opposition also chooses MPs to take responsibility for opposing the Government in these areas. They are known as the Shadow Cabinet.

***EXERCISES***

**1. Read the dialogue, be ready to present it in class.**

*P r e s e n t e r:*

Now we're taking you over to the House of Commons for 'That's the Question', the programme in which you will hear the Prime Minister answering questions of national importance from Members of all parties. Today we are likely to hear questions on the Sunday closure of museums, the American air base at Puddledown, and the strike of women workers at a factory in North

Wales. That's the Question: *(Sound of voices raised in discussion.)*

*S p e a k e r*: Mrs. Alice Betters, Member for Whitechapel East.

*P r e s e n t e r:* Conservative.

*Mrs. В e t t e r s*: Is the Prime Minister aware that the closing of the White chapel Museum and the East London Art Gallery on Sundays will result in serious social deprivation in the area, particularly for old-age pensioners for whom these museums have offered a meeting place for the last fifty years, to say nothing of the large number of part-time students who, owing to their working commitments, are frequently only able to visit the museums on Sundays?

*P r i m e M i n i s t e r*: I would remind the Right Honourable Member for White chapel East that, much as we all sympathise with the problems of pensioners in our society, the purpose of a museum is not to provide a free meeting place... *(Cries of 'Shame'*.)

*S p e a k e r*: Order, Order!

*P r i m e M i n i s t e r*: As far as part-time students are concerned, there are a number of other museums open on Sundays which would no doubt serve their purpose equally well. However, as I understand it the problem with the Whitechapcl Museum and the East London Art Gallery is largely a question of staffing and this is a matter for the appropriate local authority.

*S p e a k e r*: Mr. Gordon Box, Member for Puddledown.

*P r e s e n t e r:* Labour.

*G o r d o n B o x*: The Prime Minister will doubtless have received the petition signed by five thousand of my constituents in protest again the Government's decision to allow an American Air Training Station to be based on the old war-time airfield at Puddledtown. This is a quiet, rural area, justly famed for its beauty and visited by thousands of tourists during the season from whom the local people derive a considerable part of their income. I am astonished, not to say alarmed, at the Government's bland disregard of the wishes of the people in this matter. It would seem that in the appalling economic situation into which the present Government has so shame­lessly plunged us ... (*Angry uproar among Members*.)

*S p e a k e r*: ... so shamelessly plunged us, the total disruption of people's lives is a secondary consideration when it comes to making a quick dollar.

(*Cheers from Opposition.)*

*P r i m e M i n i s t e r*: My honourable friend would probably do well to get his facts right before levelling accusations at the present Government. The question of the American Air Training Station at Puddledown first arose in the lifetime - admittedly short - of the last Government... (*Laughter.)*… and was agreed in principle then. Opinion was canvassed in the area and it was generally considered that the local residents stood to gain rather more from having the Americans permanently based in their area than from the seasonal visits of coach parties of transatlantic visitors. It is regrettable that the constituents Mr. Box refers to did not take the matter up with the Government then in office.

*S p e a k e r*: Mr. Harold Adams.

*P r e s e n t e r*: Leader of the Opposition.

*H a r o l d A d a m s*: In the midst of her other urgent labour problems, has it entirely escaped the Prime Minister's notice that there are at this moment five hundred women packers on strike at the Pontriff Cereal Company in North Wales? This in effect means that the distribution of breakfast cereals over half the country, if not nationwide, has virtually halted. Since at the current rate of inflation breakfast cereals are probably going to be all the majority of us will be able to afford for dinner, let alone breakfast, I should be glad to know what the Prime Minister intends to do about it. (*Laughter.)*

*P r i m e M i n i s t e r*: I should find it a matter of extreme regret if the Leader of the Opposition were reduced to living entirely on breakfast cereals. And, if such were the case, I should consider it a privilege to invite him to dine at No. 10 - to bury our differences, so to speak, under a mound of sau­sages and mash - (*Laughter, Cries of 'Shame'.)*

*H a r o l d A d a m s*: The Prime Minister with her customary elusiveness has succeeded in evading the question.

*P r i m e M i n i s t e r*: The Right Honorauble gentleman must realise as well as I do that the strike of packers at the Pontriff Cereal Company is at the moment entirely a union matter. It would not be appropriate for the Government to take any action at this.

**2. Read or listen to the extract again then answer or complete the following.**

1. Mrs. Betters said that the closing of the museum and art gallery ...
2. Why did Mrs. Betters think that part-time students would be particularly affected?
3. What did the Prime Minister say about the purpose of a museum and what suggestions did she make for part-time students?
4. Gordon Box reminded the Prime Minister that five thousand of his constituents ...
5. Gordon Box expressed alarm because ...
6. How in Gordon Box's opinion did the Government rate the disruption of people's lives?
7. With regard to the American Air Training Station at Puddle down, the Prime Minister pointed out that...
8. What, at the time of the last Government, was the feeling of the local residents about the American Air Training Station?
9. The Prime Minister regretted that Mr. Box ...
10. What did Harold Adams say had been the immediate effect of the strike of women packers at the Pontriff Cereal Company?
11. Harold Adams felt that at the current rate of inflation ...
12. What invitation did the Prime Minister issue to Harold Adams?
13. What criticism of the Prime Minister did Harold Adams make in response to this invitation?
14. The Prime Minister did not think it right for the Government to take any immediate action about the strike because...

**Note the following expressions used in the text.**

* ***to say nothing of;***
* ***if not;***
* ***not to say;***
* ***let alone***.

These expressions are rather similar in meaning and refer to a fact already known or extremely probable, which adds force to the main statement. Here are some additional examples.

*The Government is unlikely to increase pensions this year, let alone child benefits.*

*His salary is hardly enough to meet his rent, to say nothing of his rates.*

*His speech will probably be very lengthy, if not boring.*

*I found the licensing laws very complicated, not to say almost impossible to understand.*

**III. How much do you remember?**

Which ministers & ministries are responsible for the following areas of government?

* *Income tax;*
* *Law & order;*
* *The army;*
* *Nuclear weapons;*
* *Prisons; Immigration;*
* *Government spending;*

**Text 4**

**THE PARLIAMENTARY PARTIES**

The Conservative & Liberal parties are the oldest, and until the last years of the 19th century they were the only parties elected to the House of Commons. Once working-class men were given the vote, however, Socialist MPs were elected, but it was not until 1945 that Britain had its first Labour Government. At this election, the number of Liberal MPs was greatly reduced and since then Governments have been formed by either the Labour or the Conservative party. Usually they have had clear majorities - that is, one party has had more MPs than all the others combined.

The Conservative Party can broadly be described as the Party of the middle & upper classes although it does receive some working-class support. Most of its voters live in rural areas, small towns & the suburbs of large cities. Much of its financial support comes from large industrial companies. The Labour Party, on the other hand, has always had strong links with the trade unions & receives financial support from them. While many Labour voters are middle-class or intellectuals, the traditional Labour Party support is still strongest in industrial areas.

In 1981, some MPs left the Labour Party to form a new "left-of-centre" party - the Social Democratic Party (SDP) - which they hoped would win enough support to break the two-party system of the previous forty years.

**Text 5**

**THE MONARCHY**

The powers of the monarch are not defined precisely. Theoretically every act of government is done in the Queen's name - every letter sent out by a government department is marked "On Her Majesty's Service" - and she appoints all the Ministers, including the Prime Minister. In reality, everything is done on the advice of the elected Government, and the monarch takes no part in the decision-making process.

**Talking Point**

Some people think that the monarchy should be abolished because it has no power and it costs the State a lot of money to maintain. How useful do you think the monarchy is in Britain today?

***COMPLEMENTARY TEXT***

**A guide to the British political parties**

***THE CONSERVATIVE PARTY***

*History:* developed from the group of MPs known as the Tories, or Royalists, who originated in King Charles’ reign (1660-1685). The Tories were the party that supported Church and the King and it gave way to its successor, the Conservative Party in around 1830.

*Traditional outlook:* right of centre; stands for hierarchical authority, minimal government interference in the economy and free enterprise; likes to reduce income tax; gives high priority to national defence and internal law and order.

*Since 1979:* aggressive reform of education, welfare, housing and many public services designed to increase consumer-choice and/or to introduce 'market economics' into their operation.

*Organisation*: leader has relatively great degree of freedom to direct policy.

*Voters:* the richer sections of society, plus a large minority of

the working classes.

*Money:*mostly donations from business people.

***THE LABOUR PARTY***

*History:* formed at the beginning of the twentieth century from an alliance of trade unionists and intellectuals. In 1899 the Trade Union Congress summoned a special conference of trade unions and socialist bodies to make plans to represent labour in Parliament. The proposal for such a meeting had come from Thomas Steels, a member of the Independent Labour Party, which had been formed in 1893. The conference met in February 1900 in London and has always been looked on as the foundation of the Labour Party. The first Labour government was in 1923.

*Traditional outlook:* left of centre; stands for equality, for the weaker people in society and for more government involvement in the economy; more concerned to provide full social services than to keep income tax low.

*Since 1979:* opposition to Conservat­ive reforms, although has accepted many of these by now; recently, emphasis on community ethics and looser links with trade unions.

*Organization:* in theory, policies have to be approved by annual conference; in practice, leader has more power than this implies.

*Voters:* working class, plus a small middle-class intelligentsia.

*Money*: more than half from trade unions.

***THE LIBERAL DEMOCRATIC PARTY***

*History:* There has been a Liberal Party in Great Britain since 1868 when the name was adopted by the Whig party. The Whig party was created after the revolution of 1688 and aimed to subordinate the power of the Crown to that of the Parliament and the upper classes. In 1981 a second center party was created by 24 Labour MPs. It was called the Social Democratic Party, and soon formed an alliance with the Liberal party. They formed a single party which became the Liberal Democrats after the 1987 elections.

*Policies:* regarded as in the centre or slightly left of centre; has always been strongly in favour of the EU; places more emphasis on the envir­onment than other parties; believes in giving greater powers to local government and in reform of the electoral system.

*Votes:* from all classes, but more from the middle class.

*Money*: private donations (much poorer than the big two).

***THE NATIONALIST PARTIES***

Both Plaid Cymru ('party of Wales' in the Welsh language) and the SNP - (Scottish National Party) fight for devolution of governmental powers. Plaid Cymru emphasizes Welsh cultural autonomy as much as political autonomy. The SNP on the other hand supports a separate Scottish Parliament with powers to raise its own taxes, and is willing to consider total independence from the UK. Both parties have usually had a few MPs in the second half of the twentieth century, but well under half of the total number of MPs from their respective countries.

***PARTIES IN NORTHERN IRELAND***

The names of the parties often change but they mostly represent either the Protestant or the Catholic communities. There is one large comparatively moderate party on each side (these two, between them, win most Northern Irish parliamentary seats) and one or more other parties of more extremist views on each side. There is one party which asks for support from both communities — the Alliance party. It had not, by 1994, won any seats.

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УДК 811’111’276 (075.8)

ББК Ш 143.21-933.1

A 64

ст. викладач **Кішко О. В**. ст. викладач **Почепецька Т. М**., Навчальний посібник ***«English for Proficiency in Speaking and Writing»*** Ужгород: УжНУ, 2014. – 96 с.

Здано до набору. Підписано до друку

Формат. Папір офс. Гарнітура Times New Roman Cyr.

Друк офс. Ум. друк. арк. 5,34 Обл.–вид. арк. 4,11`

Тираж 100. Замовлення №3

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Свідоцтво суб’єкта видавничої справи ДК №4091 від 15.06.2011р.

Друк: ПП Бреза, тел.; 050-43-22-437