

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ВИЩИЙ НАВЧАЛЬНИЙ ЗАКЛАД  
«УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»  
ФАКУЛЬТЕТ МІЖНАРОДНИХ ЕКОНОМІЧНИХ ВІДНОСИН  
КАФЕДРА ТЕОРІЇ ТА ПРАКТИКИ ПЕРЕКЛАДУ**

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**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ  
З РОЗМОВНОЇ ПРАКТИКИ  
АНГЛІЙСЬКОЇ МОВИ  
НА ТЕМУ «ДОЗВІЛЛЯ ТА РОЗВАГИ»**

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*Методичний посібник призначений для використання в якості практичного керівництва по розвитку усних та письмових навичок роботи з текстами та вправами по розмовній темі «Дозвілля та розваги» за допомогою пропонованого набору текстів монологічного та діалогічного зразка, а також підібраних вправ та тестів по даній тематиці.*

*Для студентів та викладачів факультету міжнародних відносин при вивченні теорії та практики перекладу (з викладанням англійської мови як основної).*

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*Представлену методичну розробку укладено для студентів другого курсу денної та заочної форми навчання факультету міжнародних відносин, які вивчають англійську мову як основну іноземну. Вона також буде корисною для усіх, хто цікавиться темами, пов'язаними з розвитком театру, кінематографа, музики, радіо та телебачення.*

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*Основні розмовні тексти, тексти для читання та діалоги включають лексичний матеріал, що є у активному вжитку у сучасній англійській мові. У текстах для читання подано інформацію про розвиток та історію театру, кіно, музики, радіомовлення та телебачення у Великій Британії та США. Для вироблення усних та письмових навичок роботи з текстами, а також для закріплення лексичного матеріалу та розвитку логічних і дедуктивних навичок студентів представлений комплекс вправ, завдань та тестів.*

*У процесі читання та переказу текстів з розмовної тематики важливим є не тільки засвоєння лексичних одиниць, а й уміння студента використовувати їх у підготовленому та спонтанному монологічному та діалогічному мовленні, а також при самостійній підготовці доповідей та презентацій по даній тематиці.*

## LEISURE AND ENTERTAINMENT

### PART ONE. THEATRE

A theatre is a building where plays, operas and ballets are performed. It has a stage for the actors and an auditorium for the audience. Thus, the auditorium is the part of a theatre where the audience sits. The stage is raised several feet above the floor of the auditorium. At the sides of the stage are the wings. The curtain separates the stage from the auditorium; it is dropped or lowered between the scenes or acts of a play (an opera). While the curtain is down, the workers on the stage called „stagehands” can change the scenery and prepare the stage for the next part of the performance. Several doors separate the foyer from the sitting area.

Each person in a large auditorium can see the actors on the stage without discomfort, as the back part of the auditorium is several feet higher than the front part, so that the seats are on the slope. Above the ground floor there are generally several curved balconies with even steeper slopes of seats. Seats in the stalls are those near the stage on the ground floor. Seats in the first rows of the stalls are known as the orchestra stalls, those behind the stalls are called the pit, which is the worst part of the English theatre. Next comes the dress-circle, i.e. rows of seats higher up above the stalls and further back in the theatre. Above the dress-circle, a little higher up, there is the balcony or upper circle, as it is often called. Highest of all is the gallery. There are also boxes in each tier of the theatre.

Going to the theatre is a way of spending an evening which may be at the same time most entertaining and educative. Despite competition from the cinema, wireless and television the theatre still plays an important part in the entertainment of the average Englishman. In London there are theatres for all tastes. Some people prefer musical comedy, and shows of this kind, with their catchy tunes, which are very popular. Variety shows, in which actors entertain the audience with sentimental or comic performances or skits on social or political life, also draw full houses and influence greatly the artistic tastes of the public. In this kind of the entertainment the role of the master-of-ceremonies (or chairman) is very important. He announces the different items of the programme, introduces the actors and maintains the attention and interest of the spectators.

Those who do not care for musical comedy or variety will find other shows to their taste. Some theatres stage modern plays. Shakespeare and other classics are played mostly at Old Vic (Aldwych) Theatre. The Royal Opera, formerly Covent Garden, shows opera and ballet. Seats in the theatres where dramatic works of real educational value are played and where the standard of acting is high are expensive. This makes the theatrical art in Britain more or less the monopoly of well-to-do and better educated classes.

Seats are booked (or reserved) beforehand either at the box-office or by phone. If all the seats are not booked up (or sold out) you can get tickets at the box-office just before the show begins. Otherwise, the „sold-out” sign is posted over the box-office. The best and most expensive seats in the auditorium (or house) are the orchestra stalls, the boxes and the dress-circle. From these seats you can get a good view of the stage. The view is not good from the cheaper seats — the pit and the gallery or „the gods”. Spectators are not allowed to stand in the gangway (or aisle) during the performance.

When you arrive at the theatre you leave your hat and coat at the cloakroom. The attendant can provide you with opera-glasses, if you wish. An usher shows you to your place and sells you a programme, which tells you the story of the play which is on that evening, and gives the names of the actors, who will act in different parts (or roles). In England evening performances at the theatre begin at half past seven and run for three hours or more, including an hour for intervals between acts. There are sometimes matinees in the afternoon, but most spectators prefer evening shows. Matinees or early performances are given twice a week on Wednesdays or Thursdays, and on Saturdays at half past two p.m.

In England including London, only a few theatres have their own permanent company (they are called repertory theatres). Theatrical companies are usually formed for a season, sometimes for a single play for long or short runs, and their managements rent theatres (the so-called non-repertory theatres). Most of the theatres are let to producing managements on a commercial basis, but some are occupied by important subsidized companies, including the National Theatre and Royal Shakespeare Companies. The former stages classical and modern plays from all countries, the latter plays Shakespeare works in Stratford-upon-Avon and mixed repertoire in London. Many non-repertory theatres present all kinds of drama and many also put on variety shows and other entertainments.

A play lives a long life before it makes the appearance on the stage before general public. It is a real piece of art, its creation calls for inspiration, talent and artistic ingenuity. A playwright conceives an idea and after months of hard work, disappointments and joys his ideas develop into the script of the play. Only after lengthy discussions about its merits and flaws does the theatre decide to stage (produce) it. The producer instructs the theatre staff on the general treatment of the play and outlines the main points of its stage presentation. The director chooses his cast and begins to rehearse the scenes. The scene painter draws the sketches of the scenery and special workshops get busy preparing the sets, while the property department supplies the furnishings and the dress department makes the necessary costumes. When everything is ready and rehearsals go off without a hitch, a dress rehearsal is called. After some time the curtain rises and the play faces the theatre going public on its first night.

## GLOSSARY

The Royal Shakespeare Theatre (Shakespeare Memorial Theatre) was founded in Stratford-upon-Avon, birthplace of William Shakespeare. It has now a permanent London home in Aldwych (Old Vic) Theatre. Since 1949 Stratford companies visited many countries all over the world. England's most famous actors, among them Vivien Leigh and Laurence Olivier played parts in Shakespearian plays in this theatre.

### Tasks to the text „Theatre”

#### 1. Answer the following questions:

- 1) What parts does a theatre usually consist of?
- 2) Why does each spectator see the actors on the stage without discomfort?
- 3) What kinds of seats can you find in the auditorium of the theatre?
- 4) Why does theatre play an important role in the entertainment of people?
- 5) What is the role of the master-of-ceremonies in variety shows?
- 6) What are the most famous London theatres? What kinds of plays do they stage?
- 7) Where and how can you book a ticket for a theatre performance?
- 8) Where are the best and most expensive seats in the auditorium?
- 9) What do you do when you arrive at the theatre?
- 10) When do evening performances and matinees usually start?
- 11) What is the difference between repertory and non-repertory theatres?
- 12) What do you know about the Royal Shakespeare Theatre?
- 13) Who conceives an idea and develops it into the script of the play?
- 14) What are the main stages of preparing a theatre performance?
- 15) When does the play face the audience?

#### 2. Make up 5 alternative and 5 disjunctive questions to the text „Theatre”.

#### 3. Use the following word-combinations from the text in the sentences of your own:

- 1) to change the scenery / to prepare the stage
- 2) matinee (evening) performance / gentleman's (ladies') cloakroom
- 3) rows of seats / different items of the programme
- 4) plays of real value / permanent (repertory) company
- 5) the master-of-ceremonies / the script of the play
- 6) to book (reserve) seats beforehand (in advance) / to draw full houses
- 7) to influence the artistic tastes of the public / to entertain the audience
- 8) to enjoy every minute of the play / to play an important part
- 9) to have a good view of the stage / to provide somebody with opera-glasses
- 10) to show somebody to one's seats / to choose the cast

- 11) to rehearse the scenes / to call a dress-rehearsal
- 12) to draw the sketches / to prepare the sets
- 13) to care for something / to prefer something to something
- 14) for long or short runs / to stage a play
- 15) to be let to producing managements / to call for inspiration

4. Make up a dialogue or a short story using as many word-combinations from exercise 3 as possible.

5. Read the following and either agree or disagree with the statements:

- 1) The house is the part of the theatre where the members of the orchestra sit.
- 2) The audience include both spectators and actors.
- 3) When the audience is pleased it keeps silent.
- 4) The pit is nearer to the stage than the stalls.
- 5) Wings are the sides of the stage with the scenery.
- 6) The cheapest seats are in the boxes.
- 7) The most expensive seats are in the orchestra stalls.
- 8) Students always buy seats in the orchestra stalls.
- 9) The role of the producer is not very important.
- 10) It does not take many people to produce a play.
- 11) By the cast of the play we mean all the actors belonging to the company.
- 12) We say „the house is full” when all the seats in the auditorium are occupied.

6. Describe your impressions of a play (opera, ballet) you have seen. Follow the plan below:

- 1) Going to the theatre (How did you get the tickets? Where were your seats? Was the house full?).
- 2) The play (Was it interesting? What was interesting? What didn't you like about it?).
- 3) The acting (Was the cast good? Whose acting impressed the audience? In what scenes?).
- 4) The producing (Did the production help you to catch the main idea of the play? In what points did you feel the work of the producer?).
- 5) Designing (Did you like the scenery? How were the light and sound effects used?).
- 6) The audience (What kind of people did it consist of? How did they receive the performance?).

7. Speak on the following topics:

- 1) Your favourite genre (opera, ballet, drama, comedy, musical, tragedy, etc).
- 2) Your favourite theatrical actor or actress.
- 3) Your favourite theatrical producer.
- 4) Your last visit to the Opera House or Play House.

- 5) Your favourite Shakespeare play.
- 6) The theatrical company you like best.
- 7) Theatre life in England.
- 8) Theatre life in the United States of America.
- 9) Describe the scenery of some play, act or scene that appealed to you.
- 10) Describe the interiors of an Opera House or Play House.

8. Render the following into Ukrainian:

Although Stratford-upon-Avon remains a small market town closely linked with the Warwickshire countryside, it has now become a gathering-place of all nations. This has been brought about by the remarkable growth of the international appreciation of Shakespeare, due in part to improved communications and publicity, but largely to the development of education, in which the teaching of English and the study of Shakespeare's plays have played an important part. Whereas a century ago visitors to Shakespeare's Birthplace numbered some six thousand a year, the number is now nearly the quarter of a million, of whom more than half come from abroad representing nearly a hundred different nationalities. The other Shakespearian properties attract similar attention, while the international audience at the Royal Shakespeare Theatre during the Shakespeare season emphasizes that Shakespeare no longer belongs to Stratford, but to the world.

9. Write a composition about theatrical life in your city (town).

10. Describe your attitude to theatrical art in general.

## D i a l o g u e

### AT THE BOX-OFFICE

- I want four seats for Sunday, please.
- Matinee or evening performance?
- Evening, please.
- Well, you can have very good seats in the stalls. Row F.
- Oh, no! It's near the orchestra pit. My wife can't stand loud music.
- Then I could find you some seats in the pit.
- I'm afraid, that won't do either. My father-in-law is terribly short-sighted. He wouldn't see much from the pit, would he?
- Hm... Perhaps, you'd care to take a box?
- Certainly not! It's too expensive. I can't afford it.
- Dress-circle then?
- I don't like to sit in the dress-circle.
- I'm afraid, the only thing remains is the gallery.

- How can you suggest such a thing! My mother-in-law is a stout woman with a weak heart. We couldn't dream of letting her walk up four flights of stairs, could we?
- I find, sir, that there isn't a single seat in the house that would suit you.
- There isn't, is there? Well, I think we'd much better go to the movies. As for me, I don't care much for this theatre going business. Good day!

## C o m p l e m e n t a r y   T e x t s

### ENGLAND'S ELIZABETHAN THEATRE

England's Elizabethan Theatre developed rapidly in the triumphant years following the defeat of the Spanish Armada. For some time, troupes of professional players, the retainers of wealthy nobles, had toured the country to increase their master's prestige. There was also amateur performing of Moralities and knockabout folk entertainment. The professional actors-managers, including Shakespeare, who eventually built and ran the London playhouses, still looked to the Court and important noblemen for their permits to perform, but they had to attract popular audiences. They wanted sword combats, but had a real passion for quickness of wit and poetry spoken with fire and feeling.

The Elizabethan stage was admirably designed to please a quick-witted and imaginative audience. It consisted of a forestage, jutting into the audience, on which outdoor scenes were played; a curtained inner stage to suggest interiors; and an upper stage or balcony. Because there was no scenery to be changed, and no curtain to be lowered, the dramatist could move freely and quickly from place to place, the dramatist had to use his imagination and compel the audience to use theirs. All had to be done by the poet and the performers, who, including the boys that took the women's parts, were thoroughly trained and accomplished.

As he delivered one of his famous speeches (written as great solos for voice, like an aria in opera) the actor in the forestage had an intimate relation with the audience, perhaps impossible to reproduce on our picture frame stage. We put the actor in another world, at which we stare through the frame of a certain arch. Elizabethan Theatre brought the actor into our world, creating dramatic experience of a kind never since achieved. But the real Elizabethan Theatre with its packed pits, its comic breath, its poetic grandeur, its tremendous vitality, had vanished before William Shakespeare died in 1616.

The old playhouses unroofed and giving their performances only during daylight, had made their way for covered theatres playing in the evening by the artificial light of candles. Under King James there was not the same popular enthusiasm for drama. The Puritans hated the Theatre, which retaliated by burlesquing them and making the most of its theatrical freedom. But the theatres

closed by the Puritan Parliamentary Ordinance of 1642 had little of the vitality and value of the original Elizabethan Theatre.

## AMERICAN THEATRE

Theatre in the United States has been strongly influenced by European drama, but the „musical” is of truly American origin. The musical is a play with spoken lines, songs and dances. In the 1920s and 1930s these plays were called „musical comedies”. They told simple stories with happy endings. Since „Oklahoma” many successful musicals have appeared on the American stage. One example is „West Side Story”, a modern version of Shakespeare’s „Romeo and Juliet”, the story of young lovers who die tragically. Set in New York it portrays tense and hostile relationships between Puerto Ricans and native New Yorkers. The music was written by Leonard Bernstein, an outstanding composer and conductor of the New York Philharmonic Orchestra.

Another successful musical play is „My Fair Lady” by Frederick Loewe, the musical version of Bernard Shaw’s „Pygmalion”. It tells the story of a poor London girl who wants to change her working-class accent. The scene in which she studies vowel sounds is particularly popular with students who study English pronunciation. Frederick Loewe also wrote the famous musical „Camelot”, which tells the story of King Arthur’s life. Other famous musicals are „Kiss me, Kate” by Cole Porter, „Hello, Dolly” by Jerry Herman, „Fiddler on the Roof” by Jerry Bock, „Man of La Mancha” by Mitch Leigh, made after Servantes’s „Don Quichotte”. Andrew Lloyd Webber is famous for his musical „Cats” and his rock-opera „Jesus Christ Superstar”.

The first important American playwright of serious non-musical drama was Eugene O’Neil who gave deep and sensitive analysis of human relationships. Although he died more than 30 years ago, O’Neil remains the country’s most important dramatist, and his plays are performed often. Two important developments of recent years are the „theatre of absurd” and the „black theatre”. Black theatre presents plays about black people, written by black playwrights and performed by black casts. Originally dramas about blacks carried messages of protest about racial prejudice. Today although this is still present, black theatre is increasingly concerned with Blacks (Afro-Americans) as individual human beings and with their human problems as ordinary people.

New York City is the theatrical centre of the United States. Most important new plays are produced there. For years young actors, actresses and playwrights have gone to New York, hoping to find success. The New York theatre world is divided into two parts. One centers around Broadway, which is one of the city’s most important streets. Almost all the large commercial theatres are located on or near Broadway in the midtown area. Plays performed in these theatres are known as Broadway Productions. Because rents are very high these plays must attract large audiences willing to buy expensive tickets.

The other New York theatres' division „off Broadway” has no definite geographic location. These theatres are found throughout the city in buildings once used as garages, offices and stores. Rents are low, and there is just space enough for small audiences. Sometimes there is no raised stage. Then the cast performs in the centre of the room, surrounded on all sides by audience. This arrangement is known as „theatre in the round”.

Unlike other countries there are no nationally subsidized theatres in the USA. Some acting companies receive a little financial help from the national Endowment for the Arts, foundations and communities. However, many theatre groups suffer from lack of adequate financing. Frequently commercial theatres must charge very high prices for tickets in order to pay production costs and make some profit, so many people who like theatre cannot afford to go there very often.

## L i n g u a p h o n e T e x t s

### **THEATRES, MUSIC-HALLS AND CINEMAS**

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

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

At the West End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged — costumes, dresses, scenery, everything being done on the most lavish scale. Choose a good play, and you'll enjoy yourself thoroughly from the moment the curtain goes up to the end of the last act. Get your seat beforehand, either at the box office of the theatre itself or at one of the agencies. When you go to the theatre, you'll probably want to sit as near to the stage as possible. But if you're at the cinema, you may prefer to sit some distance from the screen. In fact, I would say, the further away the better.

## AT THE THEATRE

- Have you got any seats for tomorrow?
- Matinee or evening performance?
- Matinee, please. I want two stalls, if you've got them.
- Yes, you can have — er — two in the middle of Row F.
- They'll do very well, thank you. How much is that?
- They're thirteen and six each — that makes twenty-seven shillings.
  
- Stalls, sir? Stalls on the right... Gentlemen's cloakroom this way; ladies' cloakroom on the first landing... Show your tickets to the attendant inside the theatre; she'll show you to your seats and let you have a programme.
  
- May I see your tickets, please. Row F, 12 and 13... This way, please. Would you like a programme?
- Yes, please.
- Shall I bring you some tea, sir? The play isn't over till half past five.
- When do you serve tea?
- After the second act; there's an interval of fifteen minutes.
- Then I think we might as well have some.
  
- Well, what do you think of the play?
- I enjoyed every minute of it. What did you think of it?
- I thought it was splendid. I haven't laughed so much for a long time.
- Neither have I. It was extremely good.
- Yes, wasn't it? I thought the acting was excellent.
- So did I. The whole thing was first-rate from beginning to end.

## **PART TWO. CINEMA**

The cinema belongs to one of the most popular kinds of arts. A cinema performance may be at the same time educative and entertaining. Cinemas (or movies, as Americans say) can be found everywhere: in large cities and small towns, in villages and settlements. We have a possibility to buy tickets in advance. Tickets for matinees are usually cheaper. It is better to come to the cinema a couple of minutes before the film starts. On the walls of the foyer we can look at the portraits of famous film stars.

There are many different kinds of films: feature films, horror films, theatrical films, concert films, thriller films, detective films, newsreels, documentaries, animated cartoon films, foreign films dubbed in the mother tongue. Films may be mute and sound, ordinary and wide-screen, black-and-white and colour. At the first outset there were mute, ordinary, black-and-white films. Nowadays these films are our history and oftener we prefer sound films to mute ones, wide-screen to ordinary, colour to black-and-white. But sometimes we may watch ordinary, mute, black-and-white films with a tremendous pleasure.

If we date the Art of the motion picture from 1907, the date of David Wark Griffith's entry into the then infant industry, then soon we are going to celebrate the 100<sup>th</sup> anniversary of that art. Most of the film-making nations of the world had their own particular Golden Ages. For example, for Scandinavia it was the late teens and early 20s; the German cinema was at its peak in the mid and late 20s; the French cinema in the early 30s; the British film probably saw its finest hour during and right after World War 2; the best American films were made in the 50s and 60s. These 100 years of movies have been rich in artistry, beauty, dramatic expression, experiment and solid entertainment. But movies can still retain their magic and always find something fresh to say.

Cinema is an art born from a technology. And the future of the movies is as bound up with technology as its past has been. The last century saw innovation and obsolescence at a frantic pace, affecting every element of the medium — sound, colour, 3-D. But movie history is also a graveyard of formats and processes, of treasures mutilated, junked and lost. Even what we think of as the canon of imperishable films is physically vulnerable, drowned by brackish tides of decaying chemicals.

Film has already outlived a number of death threats, especially from its unruly kid brothers, television and video. Now Hollywood techies are working around the clock to create synthetic actors — pure special effects in human form, free of all the flaws of human actors — their imperfect complexions, their tantrums, their agents. Before too long the first actorless feature film will make its appearance, with a huge surge of publicity and interest. And then things will carry on pretty much as before. The need for human faces, for stars to identify with, is too central a part of film's appeal to be abandoned.

### Tasks to the text „Cinema”

#### 1. Answer the following questions:

- 1) Where can cinemas be found?
- 2) When is it better to come to the cinema?
- 3) What can we see on the walls of the foyer?
- 4) What kinds of films can you name?
- 5) When was the art of motion picture born?
- 6) What are the Golden Ages of most film-making nations?
- 7) Why are the imperishable old films physically vulnerable?
- 8) What are the Hollywood techies busy with now?
- 9) What is your attitude to pure special effects in films?
- 10) Will actorless feature films be successful?

#### 2. Use the following word-combinations from the text in the sentences of your own:

- 1) to buy tickets beforehand (in advance) / to retain one's magic
- 2) feature films / horror films / thriller films / concert films / theatrical films
- 3) detective films / animated cartoon films / newsreels / documentaries
- 4) mute and sound / ordinary and wide-screen / black-and-white and colour films
- 5) the art of motion picture / film-making nations / dramatic expression
- 6) to be bound up with technology / to be physically vulnerable
- 7) to work around the clock / to be free of the flaws / to make one's appearance

#### 3. Make up a dialogue or a short story with word-combinations from exercise 2

#### 4. Speak on the following topics:

- 1) Your favourite feature film.
- 2) Your favourite movie genre.
- 3) Your favourite film star.

### C o m p l e m e n t a r y T e x t s

#### **FILMS IN CONTEMPORARY BRITAIN**

There are about 1300 cinema screens in Britain. About half of these are operated by three large commercial cinema chains. Cinema attendance declined rapidly between the mid-1950s and the early 1980s. Major reasons for this decline have been competition with television viewing, the rapid increase in the use of home video-cassette recorders, and the effect of the economic recession on the spending power of a predominantly young cinema going public. The British film industry, however, is widely acknowledged to have undergone a

revival. British films, actors, creative and technical film services have been achieving notable successes at international film festivals.

Following the earlier decline, the number of new feature films being made by British film companies is now increasing. This increase is due in part to the growing involvement of television companies such as Channel 4 in film production and to the success of certain low-budget films. A recently founded private body, the British Screen Finance Consortium, whose members are drawn from the film, television and video industries, investing its own money together with contributions from the Government amounting 10 million over five years, will part-finance the production of low and medium budget films.

The development of film and television as an art form is promoted by the British Film Institute, which was founded in 1933. The Institute offers direct financial help (through its Film Production Board) to new and experienced filmmakers who cannot find support elsewhere, and helps to find film and video workshops in cooperation with the Channel Four Television Company. The British Film Institute administers the National Film Theatre in London, which has two cinemas showing films of outstanding historical, artistic or technical interest and is unique in offering programmes which are unrestricted by commercial consideration or by the age or nationality of the films.

It is the National Film Theatre that stages the London Film Festival each autumn, at which about 180 of the finest new films from all over the world are screened. The British Film Institute also administers the National Film Archive, and has a library from which films and video-cassettes may be hired. It has promoted and helps to fund the development of several regional film theatres, and is involved in establishing film and television centres in a number of major cities.

The main aims of the Institute are to encourage cinema-going, to develop the use of films as a medium of education, to highlight Britain's main national assets as a film-making country and to promote British films and British film-making ability overseas. Training in film-production is given by an independent National Film and Television School offering courses for writers, directors and camera technicians, and also at the London International Film School, the Royal College of Art, and some polytechnics. Local authorities have power to license and censor films. In considering the suitability of films the local authorities rely on the judgement of the British Board of Film Classification, which ensures proper standard of films offered to the public.

## **AMERICAN CINEMA**

With the development of television motion picture industry has lost some of its attraction. But it has never given in, the film industry has always searched for ways to attract customers back. It was reached by using the latest achievements in technology, by opening drive-in cinemas and by taking up new

themes. „Hollywood” is the name of a Los Angeles district which appeared in 1910, and it also stands for American cinematography. It is part of American entertaining industry aimed at amusing, educating and giving the public what it wants.

The roots of American film criticism can be traced as far back as the beginning of the 20<sup>th</sup> century. Among those who established the classical tradition in film criticism in the USA was Lindsay, whose „The Art of the Moving Picture” was published in 1915. Lindsay was one of the first American intellectuals who gave cinema the aesthetic prestige of an art. He rejected the doctrine of pure cinema and welcomed the influences of painting, drama and literature on the new medium. Besides him the most famous reviewers in the silent era of cinematography were Munsterberg and Sherwood.

American cinema was always criticized for the lack of freedom in Hollywood. The moral climate has recently changed so much in the opposite direction that the American critics can no longer talk of the lack of frankness as far as sex and violence are concerned. Some critics welcome this moral liberation, others, on the contrary, look upon it as cynical, corrupting the public and distracting its attention from the topical social problems. There is a debate connected with the cult of „foreign films”. It is interesting to note that the first cult of foreign films appeared in the 20s around the German and Russian cinemas notable for expressive camera mobility and revolutionary theories of montage.

The French cinema attracted some critics in the 30s mainly for its free treatment of sex. The Italian neo-realism dominated the late 40s and early 50s. Then came the era of cult directors from different countries such as Bergman, Fellini, Antonioni, Kurosawa, Chabrol, Truffaut and many others. However, at present the foreign films are losing their commercial appeal because the American movies are becoming more sophisticated and mature.

Another trend in American film criticism is the growing interest for directorial styles and cinematographic techniques. In the past, the sociologically oriented film historians looked upon movies as a mass medium rather than an art form. Much of their moralistic rhetoric still exists in American cinema criticism, but it is balanced by a more objective stylistic analysis. One of the most interesting cultural phenomena of the past decade is the renewed interest in the film director as an artist.

Some critics look upon a director as a creator, others as a story-teller with images and camera angles rather than words, others simply as a decorator of other people’s scenarios. That is why film criticism is divided into two conflicting camps. On the one hand, we have literary approach, which ignores visual style in film reviews. On the other hand, we have visualists who reject the plots and dialogues as literary impurities. The most interesting critics are, of course, those who try to combine both the literary and the visual.

## **FAMOUS ACTORS AND PRODUCERS**

### **Charlie Chaplin**

The inventors of cinema were French, not Americans. The cinema became popular very quickly. In 1908 the USA had 10 000 cinemas. Chaplin was born in England in 1889. His mother was so poor, that she couldn't look after him. But he started acting at the age of five and was soon a successful comic in the theatre.

When he went to America he got into films and became a star immediately. In 1916, Chaplin earned \$10 000 a week, and an extra \$150 000 per film. In 1929 the age of the silent film came to an end. A new technology made it possible to record sound and pictures together. But some old directors couldn't change their style. And some great silent actors had terrible voices. They couldn't get parts in normal films.

Charlie Chaplin's voice was good but he didn't really want to talk in such films. His love was the silent films. In 1931 he made another classic film, "City Lights", but again it was silent. In the film "Kid" (1921) Charlie Chaplin is a window repairer. The little boy helps him by breaking the windows.

In most of his films Chaplin plays a poor man on the streets. But the actor was a millionaire. His silent films were perfect works of art. He created a language with his face and his body. Without words he could say everything.

### **Steven Spielberg**

The stars are usually actors and actresses. Most people do not even look at the name of the director or the producer. But there is one big exception – Steven Spielberg. He made his first film at home at the age of twelve. It was a cowboy film 3 minutes long and it cost \$10 to make.

When he was sixteen, he made a science-fiction film more than two hours long. Of course, Steven wanted to go to a film school. So he just went along to Universal Studios asking for a job.

His first film was "Duel", which is a very exciting battle between a car-driver Dennis and a gigantic lorry. We never see the lorry-driver, and Spielberg builds up a terrifying atmosphere of danger and suspense. Spielberg sometimes uses a lot of complicated special effects – in the "Indiana Jones" films, for example. But in his first film "Duel" he could create fantastic atmosphere even without special effects.

But it's not so easy to be a producer. They have a very difficult job. They have to persuade everybody else to do the film. They have to pretend that the film is already a success. Then the producer has to find all the right people to make a film – the actors, director, electricians and many more ... two hundred people for a big film.

## **Kevin Costner**

Kevin Costner, a famous American actor, was born in Los Angeles. He spent his childhood often on the move, changing schools frequently, owing to his father's job at the regional electricity company. As a teenager he developed a keen liking for football, baseball, basket-ball and was also interested in singing and writing poetry.

He married his college sweetheart Cindy when still at California State University and came out with a business degree in marketing. In his spare time he appeared in local theatre productions. Theatre became increasingly important to him and after having worked six weeks in a marketing company, he gave the job up and became an actor.

He played in many small part roles before his principal role which was not a success. However Costner himself was given good reviews. In 1987 his starring role in the "Untouchables" and "No Way Out" really introduced him to international fame. Indeed, he won the Star of Tomorrow prize from the US National Association of Theatre Owners. Then in 1988 came "Bull Durham" which was a huge hit movie in the States about baseball.

His subsequent film "Field of Dreams" was also a success and touched baseball again. Then came the violent drama movie "Revenge" followed by his first directorial debut film "Dances With Wolves" in which he also starred and which won 7 Oscars. His movie "Robin Hood, Prince of the Thieves" was also a great success.

Kevin Costner's characters are strong personalities, wise people who are worth of admiration. This is the reason of his growing popularity in many countries. He is not only a talented actor, whose acting draws one's attention from the very moment you see his face on the screen. But he is also a successful producer and continues working at his new films which are certain to amuse the people.

## **MY FAVOURITE FILM**

### **"Titanic"**

The 3-hour 14-minute film "Titanic" is no mere disaster movie. It's an epic love story about a 17-year old American aristocrat, who is betrothed to a rich and hateful suitor but falls in love with a free-spirited artist, who won his third-class passage in a card game. It's "Romeo and Juliet" on a sinking ship and has become an international sensation. "Titanic" is also a movie about money and its evils. With a fine irony, Cameron has spent more dollars than any other filmmaker to make a film that denounces the rich.

The \$8,4 million costume budget alone would finance several independent movies. Production designer Peter Lamont copied the real Titanic down to the

exact shade of green on the chairs in the smoking lounge. The sumptuous sets have made-to-order replicas of the china, the stained-glass windows – and since all of it was going to be destroyed, nothing could be rented. “To the best of our knowledge, there was no violation of historical truth. We have a great responsibility. Whatever we make, will become the truth, the visual reality that a generation will accept”, says Cameron.

The special effects are in the service of the story. In the 80-minute sinking of the ship, you don’t wonder what’s real and what’s computer-generated. What you feel is the horror of the experience, the depth of the folly that left this “unsinkable” ship so vulnerable to disaster. While the women and children are loaded into life-boats (there were only enough for half the 2 200 passengers), the third class passengers are locked.

Cameron makes terrifying poetry out of chaos with images of the ship breaking in half, the deck rising perpendicular to the water as passengers bounce off the ship’s giant propellers into the freezing ocean. But it is the love between the unhappy Rose and the sanguine, openhearted Jack that occupies stage centre.

Is it the great love story Cameron so desperately wanted to make? Not quite. Visually, his lovers are an odd match: next to DiCaprio’s boyish beauty, Kate Winslet looks womanly. And once the disaster strikes, their individual fates become overwhelmed by the communal horror. Our hearts, at least, couldn’t but break once these lovestruck kids were surrounded by floating frozen corpses.

Cameron’s strength is in painting canvases with broad strokes, and for 194 minutes he holds you in his grip. This is one grand entertainment – old-fashioned filmmaking brought up to date with the most spectacular technology available. Cameron says today that if he had known what it would take to bring his vision to the screen, he would have stopped before he started. But “regret” is not in Cameron’s vocabulary.

### **PART THREE. MUSIC**

The general impression most people have of classical music is that it is elitist and inaccessible. But the vast majority of what we now call „classical” music was really the popular music of the past. In the 18<sup>th</sup> century, people danced to tunes by Handel and sang songs from Mozart’s operas in the beerhouses of Vienna with loud abandon. Moreover, concerts were boozy, social occasions which often took place in pleasure gardens, with the audience sitting at tables quaffing plonk.

The idea that classical music should be listened to in stony silence did not come into vogue until the late 19<sup>th</sup> century. But recently many musicians, such as Nigel Kennedy, are challenging this point of view — to the stage where there is now an increased public awareness that classical music is accessible, pleasurable and can also possess the emotional potency of any contemporary popular love song. Given all this, the main question facing anyone wishing to become acquainted with a wide spectrum of classical music is: where does one start? After all, the history of classical music spans more than three centuries, so how do you know what to listen to, let alone come to terms with the numerous historical eras and various changing styles of music?

You should approach classical music as you would any other type of music and bear in mind that just as you might prefer Soul II Soul to Status Quo, so you might find yourself more partial to Mendelssohn than Mahler. In other words, the secret of enjoying classical music is discovering what you like, and not feeling that, because it is classical, you should be genuflecting in front of the stereo.

#### **Tasks to the text „Music”**

##### 1. Answer the following questions:

- 1) What is the general impression most people have of classical music?
- 2) What was classical music like in the past centuries?
- 3) When did it come into vogue to listen to classical music in stony silence?
- 4) What is the main question facing anyone wishing to become acquainted with a wide spectrum of classical music?
- 5) How far does the history of classical music span?
- 6) How should one approach classical music?
- 7) What is the secret of enjoying classical music?

##### 2. Use the following word-combinations from the text in the sentences of your own:

- 1) classical music / popular music
- 2) to dance to tunes by / to listen to in stony silence
- 3) to come into vogue / to challenge some point of view

- 4) to possess the emotional potency / to bear in mind
- 5) to become acquainted with a wide spectrum of classical music

3. Speak on the following topics:

- 1) Your impressions of a classical music concert.
- 2) Your last visit to a popular music concert.
- 3) Your favourite trends in music.
- 4) How important is music in your life?
- 5) If you could become a famous musician, would you do it?

## C o m p l e m e n t a r y   T e x t s

### ENGLISH MUSIC

England is world famous for its literature, painting, its theatre, but not for its great composers. Now why is it so? Germans would have insisted if asked that the English are not musical people, that England is the land that cares little for music. But this is not true. In fact the 16<sup>th</sup> century and early 17<sup>th</sup> witnessed Germans visiting England to listen to music. Even back in the 15<sup>th</sup> century Dunstable enjoyed European reputation for his church music, and nearly two centuries later Dowland's songs and airs for the lute were widely printed and performed abroad. Speaking of the music in England of the 17<sup>th</sup> century we should but consider merely the splendid quality of Henry Purcell's best works and amount of music, of all kinds, and most of it performed, that he produced during his short life (1659—1695). This means that the demand for music was great, at least at Court and in London.

In the 18<sup>th</sup> and 19<sup>th</sup> centuries England may have been very backward indeed in the creation of symphonies and concertos, but a nation so eagerly vocal — the existing tradition of English choral singing should be mentioned here — can hardly be described as being pathetically unmusical. And if London, after Handel, produced no great music, it could heartily welcome such music, and if necessary, as the record shows, was ready to commission work from famous composers, when they were left ignored by their own Central Europe, because in England there were certainly persons anything but indifferent to music. Besides, it is quite explainable why the 18<sup>th</sup> century produced no great composers. This time delighted in the theatre and entertainment in general. The main entertainment was ballad opera, which usually offered as much spoken dialogues as it did songs and dances. But, in spite of all this, there are some famous names of the 18<sup>th</sup> century English composers which are worth mentioning: William Croft, Maurice Green, Thomas Roseingrave, Thomas Augustine Arne, William Boyce and John Stanley.

As to the composers of the 19<sup>th</sup> century, we should remember that the musical climate of Victorian England was unfavourable to bold and daring

composition. The first important British composer in two hundred years — that is since the death of Purcell — was Sir Edward Elgar (1857—1934). Elgar loved England, her past, her people, her countryside and he responded to her need for a national artist. By inclination he was a natural musician of great invention. His music is full of sound and movement. It comes from an electric late 19<sup>th</sup> century style. Elgar borrowed elements from Brahms, Strauss, and even from Verdi, but his music is stamped with British personality all the same. Elgar served his country well and England will remember him for a long time.

Frederick Delius (1862-1934) comes next. He found it essential that music should be the expression of a poetic and emotional nature, and indeed Delius's music reminds us of the English landscape and its seasons: the freshness of spring, the short-lived brilliancy of summer, the sadness of autumn. He was regarded as the most poetic composer born in England. Delius was lucky to find an ideal interpreter in Sir Thomas Beecham. It was due to this dynamic conductor that Delius's music became popular in Great Britain. Sir Thomas Beecham organized in 1929 a six-day festival of Delius's works which he conducted himself. It is said that had Beecham not organized that festival Delius might have died unrecognized as an artist.

Sir Thomas Beecham, the best of the 20<sup>th</sup> century British musicians, was also the founder of the Royal Philharmonic Orchestra. It gave its first concert on 15 September 1946 and was an immediate success. During the first year of its existence the orchestra made more than 100 records, many of which are still in the record catalogues, while others are constantly being reissued. Until 1963, two years after Beecham's death, the RPO was governed by a private company but then, in line with the other three London independent orchestras, the orchestra members took over the company. Each player is a shareholding member of RPO Ltd, and they elect 10 directors and the managing director of the orchestra. In 1966 the Queen conferred upon the orchestra the title „Royal”. After Beecham's death, Rudolf Kempe became artistic director and principal conductor and he was succeeded in 1975 by Antal Dorati. The RPO has made appearances at most of the world's leading music festivals, both in Britain and abroad, and has made many overseas tours, including several visits to the USA, to the Far East, Scandinavia, Russia and Mexico. The orchestra is kept active also in the sphere of recordings and providing music for films and TV.

The English renaissance in music was heralded by an awakening of interest in the native song and dance. Out of this interest came a generation of composers. The most important figure among them was Ralph Vaughan Williams (1872—1958) — the representative of English music on the international scene. He suggested that a composer in England should draw inspiration from life around him. He was in the first place a melodist. His love of folk tunes was part of an essentially melodic approach to music. He favoured the old musical forms and the Elizabethan fantasia. Speaking of today's music it

should be mentioned that now there are a great many composers hard at work and what they are doing is very promising.

### MUSIC IN THE USA

Since the United States were settled largely by Europeans, it is not surprising that classical music and folk songs were brought over from the continent. Scottish and Irish ballads, German folk songs have been sung in America by so many generations and so often that many Americans do not even know that these songs are of foreign origin. However, America produced its own music. Railroad workers, the men in lumber camps, cowboys had their songs about work, life and love.

American music has also assimilated the peculiar rhythm of Negro music growing into the American reality together with the Negro slaves. Negro music was greatly influenced by Puritan hymns, resulting in Negro hymns „spirituals”, which are considered the highest achievement of American folk art. In the 19<sup>th</sup> century Negro lyric songs „blues” spread among the white population. This musical folklore preserved the rhythm and intonations of African music, but it was created in America and acquired new features. The usual themes of blues pieces are unhappy love, alienation, self-pity, or longing for home. Blues has had a great influence on the development of jazz, rock and other types of modern music.

At the end of the 19<sup>th</sup> century the first symphonic orchestras were formed in the USA. At the turn of the centuries, the first opera house „Metropolitan Opera” was opened in New York. At the same time a new, truly American genre appeared — the musical, which combined the best features of the European operetta and American music. It became very popular and over the years has shown its ability to exist side by side with other musical genres. Authors try to use the libretto, songs and dances to achieve a real dramatic effect. In the 20<sup>th</sup> century another break took place in American music, again under the influence of national music. Jazz was perhaps the Negroes’ greatest contribution to American music. It emerged as a result of all kinds of rhythmical and melodic experiments. Jazz was free of convention and written arrangements. It has been made popular all over the country by such men as Louis Armstrong and Duke Ellington. Scott Fitzgerald called the 20<sup>th</sup> century the „Jazz Age”. Even serious composers like George Gershwin in America, and Stravinsky and Ravel in Europe were influenced by American jazz. George Gershwin used Negro themes and jazz elements in symphonic pieces. His opera „Porgie and Bess” (1935) is the best example of a true unity of national roots and professional culture.

Thirty years after jazz another kind of popular music appeared — big beat (big rhythm). In 1954 the disc-jockey Alan Freed started to broadcast the Negro rhythm-and-blues records. He called this music Rock-and-roll after an old blues

„My Baby Rocks Me in a Steady Roll”. White musicians began to imitate this music. The big white stars were Elvis Presley and Chuck Berry. Rock-and-roll conquered Europe. Among the imitators of Chuck Berry was a group from Liverpool who called themselves „The Beatles”. American „pop” music abounds in different trends and styles, but Americans have varied musical interests and at least 25 per cent are devotees of classical music. Boston, Philadelphia and San Francisco symphony orchestras are famous all over the country and abroad.

### **THE KING OF ROCK AND ROLL MUSIC**

Elvis Presley, who died at the age of 42 on August 16, 1977, will be remembered as one of the earliest and greatest rock and roll singers. His recordings of “Blue Suede Shoes”, “Hound Dog” and “Heartbreak Hotel” will always be classics. To his own generation and to others born after his career began, Elvis remained “the King”. A new art form, a youth revolution were not among the ideas of Presley and his promoters. He was launched in the middle fifties as a money-making singer with a life, possibly, of six months. But he was to create a style which fascinated millions of young people for twenty years.

Elvis Aron Presley was born in January, 1935, in the small town of Tupelo, East Mississippi. His parents were poor factory workers. Elvis was one of twin boys, his brother Aron died at birth. Throughout his childhood, Elvis was beloved of all who knew him, especially his mother Gladys. Elvis, in return, was very fond of his mother, and was deeply affected by her death in 1958. The lands around the Mississippi River have fostered two different musical cultures. From the Black people came slave and work songs, later known as the blues. The white man, too, created music to express his social class, with fine clothes and rapid banjo and guitar-playing. The two styles met at the city of Memphis.

The Presley family moved to Memphis when Elvis was 10. Elvis had received a musical education no greater than any boy in the Southern States of the USA, picking up simple guitar-playing, singing in church or at country fairs. When he left school, he was to work as a truck-driver. Elvis’s first success was a recording made for Sam Phillips at Sun Records in Memphis: “That’s All Right, Mama”. Phillips saw the possibilities in a white boy who could sing black music. It was he who encouraged Presley to develop a style unlike anything ever existing in Country and Western music.

Presley might none the less have become unknown to the great public but for the work of “Colonel” – Tom Parker who steered his career as manager – flooding the market with songbooks, lipsticks, sweaters and picture albums of his Elvis. The “Colonel” restricted Elvis’s TV shows to one every two years – he saw the dangers of being seen too often by the masses. This and, of course, his powerful singing made Elvis’s success. “Heartbreak Hotel” alone stayed for eight weeks at number one in the American hit-parade.

## **PART FOUR. RADIO AND TELEVISION**

The great strength of live outside broadcast is the element of surprise. This applies particularly to sporting events where there is often strong recurring suspense. It is this factor that makes the outside broadcast television producer's job perhaps the most exciting in television. He operates from a mobile control-room, parked sometimes hundreds of yards from the location where the event is taking place. He cannot enjoy the event; all he sees are the pictures being picked up by the various television cameras and shown on the monitor screens spread out in front of his production desk.

The number of cameras under his control varies, according to conditions, from three at a football match to as many as six or more at a complicated motor racing circuit. He has a microphone at hand, through which he can direct and coordinate a row of buttons which he presses to change from camera to camera as the programme evolves. In recent years new techniques developed in outside broadcasts have enabled cameras and equipment to operate above and below both land and water. Many such programmes have taken place from helicopters and other aircraft in actual flight. Miniature equipment, though less sensitive and requiring daylight or a good deal more artificial light than the standard cameras, is being used more and more.

The radio microphone and radio camera have been two invaluable additions to the outside broadcast equipment. The radio microphone has made the task of interviewing people in their homes a great deal easier. Instead of the commentator having to trail yards of cable and a hand microphone, a small transmitter about the size of a packet of twenty cigarettes is carried in the trouser pocket and to this is connected the small microphone about the size of a large button, which is worn on the lapel. This enables the commentator's voice and that of the person being interviewed to be carried by radio to the receiver out of sight of the television cameras.

The radio camera works on the same principle as the microphone except that the miniature pistol grip camera transmits the actual picture by radio and all that the operator carries is a small pack on his back. No wires, no fuss. Generally speaking, the use of films should be avoided or at least kept to the minimum in outside broadcast. The television medium thrives on immediacy, and live outside broadcast can provide this exciting ingredient of actuality and suspense.

### **Tasks to the text „Radio and Television”**

#### 1. Answer the following questions:

- 1) What does live outside broadcast mean?
- 2) Does the work of an outside broadcast TV operator seem exciting?
- 3) What does the number of cameras simultaneously employed depend upon?
- 4) What have the new techniques developed in outside broadcast led to?

- 5) On what principles does the radio camera function?
- 6) What does the television medium thrive on?

2. Make up sentences or a short story with the following word-combinations:

- 1) radio set / wireless set / television set / receiver / aerial / antenna
- 2) to earth the set / to tune in / to turn the knob / to switch to
- 3) on the short (medium, long) wavelengths / clear reception / transmission
- 4) to broadcast / to telecast / to televise / to watch TV / to listen to the radio
- 5) radio station / broadcasting station / overseas service / home service
- 6) news bulletin / commentary on / announcer / commentator
- 7) commercial broadcasting / regional broadcast / live broadcast
- 8) time signal / large screen / mobile unit / relay station / controls
- 9) turning device / pre-tuned selector / push-button tuning / wire-radio
- 10) volume control / treble control / bass control / timing of reflected waves
- 11) to take out the licence / to check the valves / to be scheduled for
- 12) to take to pieces / to put together / to turn the sound up
- 13) brilliant picture free from flicker / high frequency

3. Speak on the following topics:

- 1) The influence of radio on your life.
- 2) Describe in detail your favourite TV programme.
- 3) Your attitude to sex and violence on TV.
- 4) Your favourite TV personality.
- 5) Your attitude to political and social talk-shows.
- 6) Advantages and disadvantages of watching TV.
- 7) Young children watching too much TV.

## C o m p l e m e n t a r y   T e x t

### RADIO AND TELEVISION IN BRITAIN

Watching television is one of the great British pastimes. Broadcasting in the United Kingdom is controlled by the British Broadcasting corporation (BBC) and the Independent Broadcasting Authority (IBA). The BBC receives its income from the government, but the private companies controlled by the IBA earn money from advertising.

National radio is controlled by the BBC, and listeners can choose between four stations. Radio 1 is a pop-music station with news and magazine-style programmes. Radio 2 plays light music and reports on sport. Radio 3 plays classical music whilst Radio 4 has news programmes, drama and general interest programmes. There are many local stations, some private and some run by the BBC. Their programmes consist mainly of music and local news. The BBC has

two TV channels. BBC 2 has more serious programmes and news features. The IBA is responsible for looking after the regional TV companies.

The most recent independent channel is called Channel 4 and it has more specialized programmes than the main channels. In general, people think the programmes offered on British television are of a very high standard. But some people are becoming worried about the amount of violence on TV, and the effect this may have on young people.

### **TELEVISION IN OUR LIFE**

Television now plays a very important role in our life. It is difficult to say whether it is good or bad for us. It's clear that it has its advantages and disadvantages. First of all, television is an entertainment, and a rather cheap one. For a family of three, four or five it is more convenient and less expensive to sit comfortably at home than to go out to find entertainment in other places. They don't have to pay for expensive seats at the theatre or cinema. They turn on the TV-set and can watch interesting films, concerts, football matches.

But some people think that it is bad to watch TV. Those who do it are passive, they just sit and do nothing. And finally TV begins to dominate their lives. People say, that when their TV-set breaks down, they have more time to do things and to talk to each other. There are other arguments for and against television.

Very often the programmes are of low quality. Sometimes they show too much violence in films and news programmes. There is also too much pop music and ads, which are on the whole convenient for grown-ups. But it is not very good for children to watch all those ads where they show all kinds of underwear and what not.

### **L i n g u a p h o n e T e x t s**

### **RADIO AND TELEVISION**

Of all the discoveries ever made by man, radio, or wireless, is one of the most wonderful. By means of wireless, you can speak to a man on the other side of the world. Seated comfortably in your own home, you can hear music or talks, broadcast thousands of miles away from you — talks on national and international affairs, on science, history and other educational subjects. I listen to the wireless almost every evening. Mine is an eight-valve set with an outside aerial which gives splendid results. It has medium, long and short wave-lengths, and it's quite simple to manipulate. All I have to do is to turn a knob or push a button to tune in to the station I require.

I use my set a good deal for keeping up my foreign languages. I find it a very useful addition to my Linguaphone Course. For English I tune to England,

for French to France, for Dutch to Holland, for German to Germany or Austria, for Russian to Russia, for Spanish to Spain, and for Italian to Italy.

More marvellous even than radio is television which enables us not only to listen to talks, plays and concerts, but also see what's going on. Who knows what the future may bring? It's possible that some clever scientist will invent an apparatus which will enable us to read other people's thoughts. Should that happen, some people might feel quite uncomfortable.

### **BROADCAST PROGRAMMES**

- Well, how's your set going?
- Oh, not too badly, though I had some difficulty lately in getting good reception from the more distant stations.
- Yes, I've noticed quite a lot of interference on my own set too. I suppose it's the weather.
- Of course, mine's rather an old-fashioned model compared to yours. By the way, did you hear „Carmen” the other night?
- Yes, I did. Personally, I'm not very keen on opera, but my wife is, and „Carmen” happens to be one of her favourites, so I didn't like to suggest switching to another station. Fortunately for me, it was a translated version. I'm not good at languages, you know.
- What kind of programme do you like best then?
- Oh, I like a straight play... I find some of the talks very interesting too, and I never miss the sporting events. I got most excited over the international rigger match last Saturday... You listen to the English stations a good deal, don't you?
- Yes, I like their programmes very much and I understand nearly everything. With all the practice in ear-training I've had, English pronunciation and intonation hold no terrors for me now, and if a speaker uses a word I'm not familiar with, the context usually gives the clue to the meaning.
- You're lucky you know English. I wish I had your gift for languages.
- Well, I don't think I should call it a gift. Anyone who is prepared to take a little trouble can do the same. Where there's a will there's a way, you know.

**PART FIVE. TESTS****THEATRE**

1. I had to stand in a ..... four hours to get the tickets for this performance.  
a) file    b) procession    c) queue    d) tail
2. The change of ..... brought a gasp of surprise from the audience.  
a) panorama    b) scenery    c) view    d) vista
3. We agreed to meet in the ..... of the theatre, near the cloakroom.  
a) anteroom    b) foyer    c) hall    d) porch
4. He ..... on the stage for only one scene.  
a) appeared    b) emerged    c) entered    d) erupted
5. When he forgot the lines the ..... whispered them from the side of the stage.  
a) messenger    b) prompter    c) pusher    d) reminder
6. The actors have to ..... before they appear on the stage.  
a) cover up    b) do up    c) make up    d) paint up
7. He gave the best performance of his acting career in the ..... of Othello.  
a) action    b) personage    c) role    d) theme
8. During the dress ..... he was relaxed, but he was nervous on the first night.  
a) repetition    b) performance    c) production    d) rehearsal
9. The audience ..... out laughing when the actor fell over.  
a) broke    b) burst    c) called    d) shouted
10. During the ..... we had a drink and discussed the first act of the play.  
a) break    b) interruption    c) interval    d) pause
11. After the performance, please come ..... and meet the cast.  
a) backstage    b) downstairs    c) inside    d) outside
12. The actors walked on to the ..... and the play began.  
a) landing    b) pavement    c) platform    d) stage
13. The box-office is open ..... for ticket sales.  
a) a day    b) daily    c) daytime    d) in day
14. Your seat is number A13. That's in the front ..... on the right.  
a) line    b) rank    c) row    d) seat
15. My brother has joined an ..... dramatic society.  
a) amateur    b) impersonal    c) unprofessional    d) untrained
16. Halfway through the first act, the leading man forgot his .....  
a) declamations    b) lines    c) parts    d) speeches
17. The highlight of his acting career was the ..... of Hamlet.  
a) characterization    b) part    c) personage    d) play
18. The light gradually ..... and soon it became quite dark.  
a) died    b) disappeared    c) faded    d) melted
19. He played the lead in a ..... production of "Macbeth".

- a) memorable      b) memorized      c) recalled      d) reminded
20. Her ..... as a tragedian took her to every part of the world.  
a) fame      b) glory      c) renown      d) status
21. He soon made a ..... for himself on the stage.  
a) fame      b) popularity      c) reputation      d) regard
22. Don't ..... shouting for ability as a dramatic actor.  
a) identify      b) imagine      c) mislead      d) mistake
23. I doubt if I will be ..... enough to play tomorrow.  
a) fit      b) healthy      c) recovered      d) sound
24. The actor had six curtain ..... after his marvellous performance.  
a) calls      b) demands      c) requests      d) shouts
25. Smoking is ..... forbidden in the theatre.  
a) exactly      b) seriously      c) strictly      d) strongly
26. The local amateur group are going to ..... a play by Wilder.  
a) make up      b) put on      c) show up      d) take up

### CINEMA

1. They all sat in the fourth ..... of the cinema.  
a) bench      b) line      c) rank      d) row
2. Lawrence Olivier gave an excellent ..... in the film.  
a) act      b) character      c) performance      d) play
3. There was an interesting ..... of the film in the paper last week.  
a) comment      b) resume      c) revision      d) review
4. Although he is a dramatic actor, he is ..... starring in a musical.  
a) actually      b) currently      c) lately      d) recently
5. The latest video ..... contains details of over one thousand films.  
a) brochure      b) catalogue      c) leaflet      d) prospectus
6. Hire charges for video tapes are ..... on the overnight basis.  
a) assessed      b) calculated      c) estimated      d) valued
7. .... children are not admitted to this film.  
a) Unaccompanied      b) Unattached      c) Unattended      d) Unrelated
8. This film is not ..... for children.  
a) adapted      b) agreeable      c) right      d) suitable
9. The film started with the heroine's death so most of it was shot in .....  
a) backtrack      b) flashback      c) reverse      d) switchback
10. I found the last scene extremely ..... and well-directed.  
a) moving      b) pathetic      c) pitiful      d) sympathetic
11. The ..... music for the film has been taken from Chopin.  
a) incidental      b) intervening      c) passing      d) supplementary
12. What time is the first ..... of the film?  
a) act      b) performance      c) programme      d) show

13. There is an interesting ..... nowadays to make films portraying love between youngsters.

- a) direction      b) surge      c) tradition      d) trend

14. Please, put your empty cigarette packets in the ..... bins provided.

- a) deposit      b) junk      c) litter      d) scrap

### MUSIC

1. Mozart composed music when he was a child, he had a great ..... for it.

- a) ability      b) force      c) gift      d) skill

2. The conductor was annoyed with the orchestra for not ..... time.

- a) beating      b) keeping      c) maintaining      d) making

3. Schubert didn't complete one of his symphonies so it will always be.....

- a) defective      b) deficient      c) unfinished      d) unready

4. She sat at the piano and began to play a patriotic .....

- a) music      b) note      c) sound      d) tune

5. She never learnt the piano but can play by .....

- a) ear      b) hand      c) heart      d) memory

6. The piano is badly out of ....., I am afraid.

- a) melody      b) practice      c) tune      d) use

7. They have ..... music at the disco.

- a) actual      b) live      c) living      d) real

8. I'll play the piano at the party but I am a little out of .....

- a) practice      b) reach      c) tune      d) use

9. The pop ..... is emptier following the death of John Lennon.

- a) life      b) kingdom      c) music      d) scene

10. Pop stars have to get used to people trying to get their .....

- a) autographs      b) names      c) signatures      d) signs

11. The attendance at the music festival .....all expectations.

- a) excelled      b) overcame      c) overtook      d) surpassed

12. They sometimes play together in a .....

- a) quartet      b) quintet      c) solo      d) triplet

13. He is an exceptionally ..... violinist and has won several prizes in international competitions.

- a) artful      b) competent      c) gifted      d) ingenious

14. As a child, Mozart was considered to be an infant .....

- a) fantasy      b) miracle      c) prodigy      d) sensation

15. She ought to ..... singing with a voice like that.

- a) take on      b) take to      c) take up      d) undertake

16. The next ..... on the programme is a sonata by Beethoven.

- a) bit      b) item      c) part      d) piece

17. His performance was ....., the audience was delighted.

- a) faultless      b) imperfect      c) unmarked      d) worthless

18. Which ..... Do you propose to play this piece in?  
 a) chord      b) key      c) notes      d) score
19. Shall we dance? They are playing our favourite .....  
 a) aria      b) line      c) music      d) tune
20. The record-player needle ..... the record badly.  
 a) broke      b) scraped      c) scratched      d) tore

### TELEVISION

1. Did you see that ..... about wildlife in Africa on television last week?  
 a) documentary      b) history      c) slapstick      d) soap opera
2. All three TV channels provide extensive ..... of sporting events.  
 a) broadcast      b) coverage      c) network      d) vision
3. We covered a wide ..... of topics in the interview.  
 a) collection      b) extend      c) number      d) range
4. Channel One tries to ..... for all tastes.  
 a) cater      b) furnish      c) regard      d) suit
5. We are interrupting this programme for a news .....  
 a) alarm      b) alert      c) flash      d) signal
6. I must remember to ..... my TV licence next week.  
 a) regain      b) renew      c) replace      d) retain
7. There are several TV ....., and all of them allow advertising.  
 a) broadcasts      b) canals      c) channels      d) screens
8. Violent programmes on TV may have a bad ..... on children.  
 a) control      b) influence      c) power      d) pressure
9. There is a fault at our TV station. Please do not ..... your set.  
 a) adjust      b) change      c) repair      d) switch
10. The poor reception on your TV is probably due to outside .....  
 a) interception      b) interference      c) interruption      d) intervention
11. We hope to bring you further news in our next ..... at midnight.  
 a) article      b) bulletin      c) episode      d) piece
12. The ..... comedy in the silent films was especially funny.  
 a) clownish      b) mocking      c) slapstick      d) witty
13. The programme was so successful that a ..... series is being made.  
 a) after-effect      b) backup      c) by-product      d) follow-up
14. The laughter on many comedies on TV is not real, it's ..... laughter.  
 a) bottled      b) canned      c) corked      d) wrapped
15. There are many ..... on TV where people have to answer questions.  
 a) inquiries      b) puzzles      c) quizzes      d) riddles

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