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УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ
«БАРАНОВИЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»**

Е. В. КОЗЛЯК

SPOKEN ENGLISH

РАЗГОВОРНЫЙ АНГЛИЙСКИЙ

**Практическое пособие для студентов
нелингвистических специальностей
учреждений высшего образования**

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А в т о р
Е. В. Козляк

Р е ц е н з е н т ы:

Е. В. Шило, заведующий кафедрой иностранных языков БарГУ;
О. В. Леон, преподаватель кафедры грамматики и фонетики
английского языка БарГУ

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ПРЕДИСЛОВИЕ

Настоящее практическое пособие предназначено для аудиторной и самостоятельной работы студентов V курса дневной формы получения образования факультета экономики и права специальности 1-25 01 13. Экономика и управление туристской индустрией и полностью соответствует программе по дисциплине «Иностранный язык (английский). Разговорная речь».

Основная цель пособия — эффективная организация обучения студентов указанной специальности различным аспектам иностранного (английского) языка.

Применение данного учебного средства позволяет решить ряд задач, связанных с развитием умения неподготовленной устной и письменной иноязычной речи в сфере делового общения, с расширением профессионально ориентированного словаря за счёт лексических единиц, используемых как в литературно-разговорной, так и профессиональной речи, с развитием умения ознакомительного, просмотрового и изучающего чтения на основе профильных аутентичных текстов с возрастающим уровнем трудности и применения полученных знаний в новой ситуации (в данном случае при работе с аутентичными аудиоматериалами).

Структура издания: пособие состоит из шести основных разделов, соответствующих темам учебной программы. Каждый из разделов содержит упражнения на усвоение новой лексики, тексты с заданиями для изучающего чтения, проблемные ситуации для развития устной речи, задания для работы с аудиоматериалами. Помимо этого в пособие включены дополнительные тексты для чтения, тематически соответствующие основным его разделам, а также скрипты аудиоматериалов.

Приложение содержит аудиотексты на цифровом носителе.

UNIT I
HOTEL JOBS

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

assistant manager	check-in procedure	front office
to purchase	specialist chef	general manager
babysitter	chefs special	head chef
to register	supervisor	host
cashier	to complain	hostess
resident manager	to taste	hotelier
cashier's office	complaint	key to mail
sales manager	travel agent	managing director
in charge	concierge	message
sauce chef	vegetable chef	night manager
to be in charge of	to control	owner
chain	cuisine	package
to sign	dish	pastry chef
to check up	food and beverage	personnel manager
check-in	formalities	production manager
soup chef	to do formalities	purchase
receptionist		purchase manager

2. Build word-combinations by matching their constituent parts.

- | | |
|--------------|----------------|
| 1) to be in | a) beverage |
| 2) check-in | b) chef |
| 3) chef's | c) agent |
| 4) food and | d) charge of |
| 5) to do | e) special |
| 6) front | f) procedure |
| 7) managing | g) formalities |
| 8) pastry | h) director |
| 9) personnel | i) manager |
| 10) travel | j) office |

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is a person whose job is to receive and pay out money in a shop, restaurant etc. 2. _____ is a style of cooking. 3. _____ registers hotel guests and assigns rooms to them. 4. _____ is a special dish for which the restaurant is famous. 5. _____ is in charge of the restaurant policy and operations. 6. _____ is a person who manages or owns a hotel. 7. _____ is in charge of preparing pastries and sweet dishes. 8. _____ it's when someone says that something is wrong or not satisfactory. 9. _____ is a person who is in charge of the department that deals with the employment, training, support, records, etc. of a company's employees. 10. _____ is the part of hotel that deals directly with customers. 11. _____ is something that the law or an official process says must be done.

4. Match the words with their synonyms.

- | | |
|-----------------------|-----------------------------------|
| 1) to register | a) to criticize |
| 2) to control | b) to acquire, to obtain |
| 3) to complain | c) to check in, to sign in |
| 4) to be in charge of | d) to nibble |
| 5) to taste | e) to be responsible for |
| 6) to purchase | f) to guide, to handle, to manage |

5. Answer the following questions:

What hotel jobs do you know? What job is the most responsible?

6. Using the text given below as a source of additional information, extend your answer.

The receptionist

The receptionist works in the front office of hotel.

The receptionist is in charge of the check-in. She meets and greets guests, registers guests and assigns rooms to them.

The receptionist must ensure that the check-in procedure is brief and convenient.

The receptionist must help guests do the hotel formalities. She takes the guest's name. If the guest is a foreign visitor, the receptionist must take the guest's passport number. Then she asks the guest to sign the hotel register. In larger hotels the receptionist asks the guest to fill in a registration card and to sign it. She must explain how to do it correctly.

The receptionist must send the signed registration card to the cashier's office.

The receptionist answers the phone. She answers questions of visitors who have come to see the hotel guests. She can help the visitors find the hotel guests. She may take messages for the hotel guests when they are not in.

In smaller hotels the receptionist is in charge of the room keys.

The concierge

The concierge works at a hotel's information desk.

The concierge must speak a few languages because she needs to help guests from other countries. Usually the concierge speaks major world languages: English, French, German and Spanish. Sometimes she speaks other languages, too. It depends on the language of the customers whom the hotel receives.

The concierge must help guests in all ways. She can give orientations in the city, arrange taxis and sightseeing tours. She can offer entertainment. She can make theatre bookings. She can recommend shops, restaurants or nightclubs.

Actually the concierge in a hotel can act as a travel agent: book flights, tours, visits. She may find a guide or a guide-interpreter for the guest.

The concierge can find a babysitter.

The concierge must help guests mail letters and packages. She may even provide paper and a pen for writing letters.

In some hotels the concierge is in charge of messages.

In some hotels the concierge may be in charge of the room keys.

The hotel manager

The hotel manager is the head of a hotel. He may have the name of the general manager or the managing director.

The hotel manager may hold a management position in an individual hotel. Or he may work in a hotel chain.

In a small-hotel the manager may be the owner of the hotel. But in a large hotel he is just a professional hotelier.

For the hotel guests the hotel manager is the host who must offer hospitality to his guests.

For the hotel staff the hotel manager is the person who must establish the policy of the hotel and its operations. The hotel manager has to plan and control the hotel business. He has to check up how different hotel departments carry out their functions. Often he has to deal with the hotel guests in person. He has to handle their problem and complaints.

There may be different management positions in a hotel: the assistant manager, the resident manager, the night manager.

The assistant manager helps the manager and manages the hotel when the manager is not present.

The resident manager is the manager who permanently lives in the hotel.

The night manager is on duty during the night.

The chef

The chef works in a restaurant or in the food and beverage department of a hotel.

A restaurant may have different chefs. At the head of them is the head chef.

The head chef is the kitchen supervisor. He manages the kitchen of a restaurant. He has to select menus and to plan the meals. He has to taste the dishes. He also manages the kitchen staff: the chefs, the cooks and the helpers.

In a big restaurant there may be different specialist chefs: the soup chef, the sauce chef, the vegetable chef, the pastry chef and others.

The soup chef is in charge of making soups. The sauce chef is in charge of preparing sauces. The vegetable chef is in charge of preparing vegetables and pasta. The pastry chef is in charge of preparing pastries and sweet dishes.

The chef may have the chef's special. It is a special dish which goes apart from others on the menu. It may be the dish for which the chef or the restaurant is famous.

The good name of a restaurant or a hotel's kitchen may depend on its chef. The reputation of the chef may increase its business.

The restaurant manager

As a rule, the restaurant manager runs a restaurant but he doesn't own it. Sometimes the restaurant manager may own and run his small restaurant.

The restaurant manager is in charge of the restaurant policy and operations. He has to decide on the image of his restaurant. He has to plan its business. He has to decide on purchases and sales. He hires the restaurant staff and provides their training.

The restaurant manager has to meet the guests. He must see to it that the guests are happy with the service and have no complaints. The guests may often see the restaurant manager in the dining-hall.

In a large restaurant there are other management positions: the purchase manager, the sales manager, the production manager, the personnel manager and others. All these managers report to the general manager.

In an individual restaurant the restaurant manager decides on the type of cuisine and the types of menus.

In a family-owned restaurant the whole family may be in charge of the restaurant operations. The wife may act as a hostess or a chef.

7. Complete the chart using the information from the text.

Job	Responsibilities
The receptionist	
The concierge	
The hotel manager	
The assistant manager	
The resident manager	
The night manager	
The head chef	
The soup chef	
The sauce chef	
The pastry chef	
The vegetable chef	
The restaurant manager	

8. Decide whether each of the given statements is true or false. Correct false statements.

1. The receptionist is in charge of the check-in.
2. In larger hotels the receptionist asks the guest to fill in a registration card and to sign it.
3. The concierge doesn't need to speak foreign languages.
4. Actually the concierge in a hotel can act as a travel agent.
5. The hotel manager and the owner of the hotel are always two different persons.
6. The assistant manager helps the manager and manages the hotel when the manager is not present.
7. The guests never see the restaurant manager in the dining-hall.

9. Give extended answers to the questions using the information from the text and your own experience.

1. Who does the reputation of the hotel depend on? 2. Hotel jobs are also called hospitality jobs. Why? Will you interpret the word “hospitality”? 3. What hotel job would you like to take up? Why?

10. Prepare an extended speech (not less than 25 sentences) to answer the questions given below.

1. Share your impressions of staying at a certain hotel or describe the hotel you’d like to stay at. 2. Suggest what can be done to upgrade and improve hotel business in Belarus.

Reading

1. Read the text. Make sure you know all the highlighted words. Using the information from the text persuade your partner that hotel jobs are always in demand. Give your own reasons to prove it.

HOTEL JOBS

Even in a time of *economic slow-down*, one industry that remains *in demand* is the hotel industry. People still need to travel for business, many people are still traveling for pleasure, and everyone who’s traveling needs a place to stay. Hotel jobs have the advantage of being part of a business that remains *robust* even when other areas of commerce are *on shakier ground*. For as long as people need to travel away from home, jobs in the hotel industry will stay secure. If you can bring to the job *a pleasant demeanor* and the ability to make people feel at home when they’re away from home, you’re a likely candidate for the *wide variety of jobs* to be found in any operating hotel.

The realm of hotel jobs has the advantage of offering a variety of different job-types, so whatever your previous experience or training, there’s sure to be a hotel position that will *be a fit* for you. Types of available jobs might include hotel and grounds *maintenance* (with responsibilities that might range from outdoor landscaping to swimming-pool maintenance, to indoor maintenance of items like plumbing or electricity), hotel housekeeping or laundry services, information services (handling reservations or hotel correspondence), accounting and financial

services, marketing and advertising, website management, cooking and food-service, hospitality and customer-service jobs, and other possible jobs.

Prior experience in any one of a number of different jobs can stand you **in good stead** to apply for a similar job within the hotel industry. Most hotels also provide training for employees, so you can secure a job simply by showing yourself to be capable, pleasant, and willing to learn — and the hotel will train you in the specific skills needed for the job.

Hotel jobs give an employee room **to grow professionally**, as the different areas of any hotel’s operation also need managers to oversee staff and operations. You might be qualified already to begin at **a management-level position**, but if you don’t yet have the necessary experience, you can begin with a specialized job, take advantage of training opportunities offered by the hotel company, and grow in your skills and experience until you’re **viable for** management-level positions. Many companies, in fact, prefer to “grow their own” management-team, ensuring that the folks in **the supervisory positions** have a depth of experience with the hotel, and have demonstrated motivation and desire to learn while on the job with that company.

In fact, a decision to apply in the hotel industry means you have a wide variety of options for applications. With so many hotels operating in every town, there is **an abundance** of opportunity; you can paper the town with applications and land yourself a great job at one of the hotels near you. Even when the economy has narrowed job-opportunities in some areas of business, the hotel industry is **a gold-mine** of opportunities for potential job applicants.

2. Read the text. Make sure you know all the highlighted words. Try to remember and use them in your speech.

DISADVANTAGES & ADVANTAGES OF HOTEL MANAGEMENT

By Kristie Bishop

To an **outsider**, the job of hotel manager might appear both **glamorous** and **stressful**. The manager works and lives in a location people might choose to visit; however, he is not vacationing, but rather is accommodating the travel plans of others. Tourism is big business — an employer of many and a **profitable** industry — and tourism could not **flourish** without the **lodging business**. In 2008, hotel managers supervised more than 4.6 million

guest rooms in the United States, generating \$140.6 billion *in revenue*, according to the American Hotel & Lodging Association.

Education and Training

In the past, a hotel manager commonly was promoted from within the organization itself. These days, a strong applicant for the position may need formal education in addition to the *hands-on job experience*. This could add years and expense to the *career track*; however, that education need not be a *bachelor's degree* in hotel management. An employer might also favor a *liberal-arts degree* plus completion of some hotel-management courses, a *qualifying associate degree* or certificate in hotel management, or *successful completion* of a training program sponsored by the hotel chain. Also, someone with the correct education can expect to begin at the level and pay of assistant manager, instead of working his way up from the bottom of the hotel-worker food chain.

Employment

The job title might seem narrow, but *job settings* can be surprisingly *diverse*. A hotel manager — or lodging manager — can supervise a large or small hotel in a large or small hotel chain, own or manage a bed-and-breakfast or an inn, operate a *dude ranch*, manage a park for guests with recreational vehicles and campers, supervise a boarding house, or run a beach resort or ski lodge. According to the Bureau of Labor Statistics, employment of lodging managers was expected to grow more slowly than average from 2008 to 2018, so competition for desirable positions would be *fierce*. However, applicants with college degrees will *stand out* relative to those lacking them.

Work Environment

Hotel managers work long hours and weekends, often under stressful conditions that require quick thinking, *resourcefulness*, diplomacy and communication skills. Depending on a guest's complaint or *glowing* satisfaction, customer-service responsibilities can prove *infuriating*, challenging or rewarding. A manager, by definition, also supervises, organizes and delegates the work of employees. This involves complex decisions on everything from *handling* finances, to organizing a convention, to fixing plumbing disasters and changing décor. Very often, a career promotion in this industry means relocating to another hotel in another town.

2.1 Complete the chart using the information from the text.

Aspects	Disadvantages of Hotel Management	Advantages of Hotel Management
Education and Training		
Employment		
Work Environment		

Listening & Speaking

Track 1

Listen to Allie talking to the receptionist. Answer the questions

Checking in

- 1) Does the receptionist call Allie “Ms Gray” or “Mrs Gray”?
- 2) How many nights is Allie staying?
- 3) What’s her room number?
- 4) What time’s breakfast?
- 5) Which floor is the Pavilion Restaurant on?

Track 2

Listen to the dialogues and fill in the gaps.

Calling reception

- 1) — Hello, reception. How can I help you?
— Hello. This is room _____. I have a problem with _____. It isn’t working, and it’s very hot in my room.
— I’m sorry, ma’am. I’ll _____ someone up _____ right now.
— Thank you.
- 2) — _____ service. Can I help you?
— Hello. This is room 419. Can I have _____, please?
— Whole _____ or _____ bread?
— Whole _____, please.
— With or without _____?
— Without.
— With _____ or salad?
— Salad, please.
— _____ to drink?

- Yes, a _____.
- With _____ and lemon?
- Just _____.
- It'll be there in five minutes, _____.
- Thank you.

Track 3

Listen to Allie talking to the receptionist. Answer the questions.

Checking out

- 1) When is she leaving the hotel?
- 2) When does she want to pay?
- 3) What time is her flight?
- 4) What time does she have to be at the airport?
- 5) What is the message for her?

1. Make up and role-play your own dialogues in pairs. You are a hotel guest, ask or request something. Your partner is the receptionist. Swap roles. Use the suggestions below and think of your own.

A white coffee and a pork roll; heating; blankets; 7.30; Taxi.

Track 4

Listen to part of a radio consumer programme where people are talking about bad service, and answer the questions.

The taxi

1. Why did the man get annoyed?
2. What did he ask the taxi driver to do?
3. What happened in the end?

The hotel

4. What problems were there with the woman's room?
5. What happened when she told the receptionist?
6. What did she tell him to do? Did he do it?

The restaurant

7. Why did the man ask the waitress to change his ravioli?
8. Why wasn't he happy with the bill?
9. What happened in the end?

2. Talk to a partner.

Can you remember a time when you (or someone in your family) complained...?

to a taxi driver

to a hotel receptionist

to a waiter

to someone else

Why did you complain? What did you ask the person to do? What happened?

3. Extra reading.

Read the texts *Complaint Handling* and *Persuasion Tips in Dealing with Irate Clients* and prepare a report about the most effective ways of dealing with complaints.

РЕПОЗИТОРИЙ ВОРГУ

UNIT II
LIVING IN THE CITY

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

a town	a kindergarten	a citizen
a city	a place of interest	an avenue
a native town tube	railway	a law court
tube	railway station	to reside
a suburb of the city	railway	a resident
(town)	communication	an opera house
a plant	an industrial	an attraction
a restaurant	enterprise	a tennis court
a factory	a lift	a sports centre
a cafe	a lane	crossroads
to number	a job centre	crossing
a number	a pavement	an exhibition hall
a mill	vehicle	to produce
a day-care centre	be situated	to manufacture
a sight	traffic jam	a registry office
a driveway	ticket	a boulevard
a policlinic	to take a bus	day/season/month
a park	a hospital	ly/weekly ticket
a police station	an art gallery	pedestrian
a museum	to occupy	to get on/off
monument	traffic	to park
a concert hall	traffic warden	fare
a football pitch	traffic lights	population
	rush hour	

2. Build word-combinations by matching their constituent parts.

- | | |
|--------------------|------------------|
| 1) to go | a) for a tram |
| 2) a means | b) a traffic jam |
| 3) to change a bus | c) station |
| 4) traffic | d) fare |
| 5) to get into | e) by metro |

- | | |
|-------------------|-----------------|
| 6) bus | f) lights |
| 7) railway | g) of transport |
| 8) to produce | h) transport |
| 9) a place of | i) traffic |
| 10) an industrial | j) town |
| 11) public | k) automobiles |
| 12) heavy | l) park |
| 13) a native | m) area |
| 14) an amusement | n) court |
| 15) a tennis | o) hours |
| 16) a residential | p) interest |
| 17) rush | q) enterprise |

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is a person who lives in a particular town or city.
2. _____ is a small piece of paper or card given to someone, usually to show that they have paid for an event, journey or activity.
3. _____ is a person who lives or has his home in a particular place.
4. People usually cross the street at special places, called _____.
5. _____ is a restaurant where simple and usually quite cheap meals are served.
6. Short narrow streets that join larger ones together are called _____.
7. _____ is the money that you pay for a journey on a vehicle such as a bus or train.
8. _____ is an area on the edge of a large town or city where people who work in the town or city often live.
9. _____ is something which makes people want to go to a place or do a particular thing.
10. Our buses are overcrowded especially during _____.

4. Match the words with their synonyms.

- | | |
|---------------|-----------------------------|
| 1) to reside | a) to reside in, to live in |
| 2) to get off | b) to inhabit, to dwell |
| 3) to occupy | c) to place, to put |
| 4) to produce | d) to descend |
| 5) to park | e) to construct, to create |

5. Answer the following question:

Is it better to live in a big city or a small village?

6. Using the texts given below as a source of additional information, extend your answer.

T e x t A

Living in a city has both advantages and disadvantages. On the plus side, it is often easier to find work, and there is usually a choice of public transport, so you don't need to own a car. Also, there are a lot of interesting things to do and places to see. For example, you can eat in good restaurants, visit museums and go to the theatre and to concerts. What is more, when you want to relax, you can usually find a park where you can feed the ducks or just sit on a park bench and read a book. All in all, city life is full of bustle and variety and you need never feel bored.

However, for every plus there is a minus. For one thing, you might have a job, but unless it is very well-paid, you will not be able to afford many of the things that there are to do, because living in a city is often very expensive. It is particularly difficult to find good cheap accommodation.

What is more, public transport is sometimes crowded and dirty, particularly in the rush hour, and even the parks can become very crowded, especially on Sundays when it seems that every city-dweller is looking for some open space and green grass. Last of all, despite all the crowds, it is still possible to feel very lonely in a city.

In conclusion, I think that city life can be particularly appealing to young people, who like the excitement of the city and don't mind the noise and pollution. However, many people, when they get older, and particularly when they have young children, often prefer the peace and fresh air of the countryside.

T e x t B

Advantages and Disadvantages of Living in a Small Town

There are advantages and disadvantages to living in a small town. You are likely to have more frequent contact with neighbours in a small town than you would in a larger town or city, so it is important to take into

account the pros and cons of having privacy. Also take into consideration other factors, including your plans for a family, the career opportunities, your finances, the schools and entertainment options. Your personality will determine whether a small town offers advantages or disadvantages.

Privacy

Many people who reside in small towns enjoy the closeness of knowing their neighbours and the details of neighbours' lives. If a baby is born, a child is ill or a relative dies, people in small towns often want to know about it and be there for you. This can be an advantage, especially if you are lacking a family of your own or enjoy a great deal of socializing. However, if you would rather keep the details of your life to yourself and *turn your nose up at idle gossip*, small town living might not be for you.

Finances

Jobs can be hard to come by in small towns. You might be required to commute out of town to work but then return to a peaceful environment at the end of a busy day. Housing might be cheaper in small towns, although commuting costs might be higher. Food and child care expenses might be reduced as people are more likely to have gardens and share produce or take turns watching each other's children.

Recreation

One of the disadvantages of a small town is not being close to amusement parks, zoos or museums. However, people in small towns tend to come together during town picnics, festivals or fairs. Depending on your preferences, small towns might provide a relaxed, slower pace when it comes to entertainment compared to *the hustle and bustle of a city*, where there is constant movement, commotion and entertainment at every corner.

Schools

In a small town, class sizes are usually smaller and teachers and students can get to know each other and their fellow classmates on a deeper level. Many small towns have schools that receive national academic awards or are the highest achieving district in their states. CNN Money ranked Louisville, Colorado as the number one small town in America in 2011 and the school system is academically ranked among the top three in the Denver area. However, some of these towns noted high taxes as *a trade-off* for the outstanding school systems.

T e x t C

T E D. Hi, Pat. We haven't seen you for a while.

P A T. Hi, I've just got back from New York. What a wonderful city! I'd really love to live there. Have you ever been there, Ted?

T E D. No, I wouldn't want to. I can't think of anywhere I'd want to live less. I've heard all about it and it sounds absolutely terrible — so much crime and violence. Did you get robbed while you stayed there, Pat?

P A T. Of course, not. As long as you take care and don't go anywhere you shouldn't go, you are safe. What I really love about cities is that there are so many different things to do and so many different people to see. It's impossible to get bored. I mean, whatever your interests there's something to do: entertainments, artistic events, museums-you name it, it's there.

T E D. No, I'd rather live in a small village where everyone knows everyone else, and people talk to each other, and they help each other out. In a city nobody knows who you are-everybody is in a hurry, and nobody has the time to be friendly. I know Marty agrees with me, don't you?

M A R T Y. Well, up to a point I do. But I think you are generalizing a bit. Some villages are full of unfriendly people and some cities are full of friendly people. It all depends. If you live in a city and want to be alone and don't want to socialize, you can that. Nobody will mind if you keep to yourself. But if you try doing that in a village, people will call you unfriendly and unsociable and they'll make life difficult for you.

T E D. Well, yeah. I'll tell you what: the worst thing of all is...

Marty. What's that, Ted?

T E D: The traffic and the public transport. Now, I'd hate to live in a place where you just have to squeeze onto a bus or an underground train just to get anywhere. Oh, yeah. Underground trains are terrible, aren't they?

P A T. I do agree about the traffic, but the subway in New York is really the best way to get around and it doesn't matter if you are squashed together because you know you can get anywhere you want in just a few minutes.

M A R T Y. I do have to agree that cities are exciting places to live in... . Not like a village where nothing goes from one week to the next.

T E D. But that's the whole point, as far as I'm concerned, that's exactly what makes a village so great to live in, the peace and quiet.

M A R T Y. Well, I have the best of both worlds. I live in a small town which is within easy reach of London and it's very close to the country.

7. Complete the chart using the information from the text.

Advantages of living in a big city	Advantages of living in a small village or a small town

8. Decide whether each of the given statements is true or false. Correct false statements.

1. Living in a city has only advantages. 2. You don't have to own a car in a city. 3. There is so much crime and violence in a city. 4. You are safe as long as you take care and don't go anywhere you shouldn't go. 5. Living in a city is often expensive. 6. In a village people know each other, help each other. 7. What makes a village so great to live in is the peace and the quiet. 8. City life is full of bustle and variety and you need never feel bored. 9. It easy to find cheap accommodation in a big city. 10. Older people often prefer the peace and fresh air of the countryside.

9. Give extended answers to the questions using the information from the texts and your own experience.

1. Is it easy to find a job in a big city? 2. Why don't you need to own a car in a big city? 3. What can you say about public transport in a city? 4. Why can city life be particularly appealing to young people? 5. Is the subway in New York really the best way to get around? 6. How do city-dwellers spend their leisure time? 7. Why will you not be able to afford many of the things that there are to do in a city?

10. Prepare an extended speech (not less than 25 sentences) to answer the question given below.

1. Describe the place you live in with all its advantages and disadvantages.

Reading

1. Read the texts. Make sure you know all the highlighted words. Using the information from the text make up your own instructions of How to Enjoy Life in a Small Town.

HOW TO LIVE IN A SMALL TOWN

Small town living is making *a comeback* as many families are deciding to raise their children in smaller towns. *Retirees* are moving to smaller towns as well. Small towns offer plenty of positives (no traffic, little smog, quiet neighborhoods, cheaper cost of living and better schools), but moving to a small town can be a huge *adjustment* for you and your family.

Instructions

1. *Adjust to a slower pace.* Small towns don't operate off a subway schedule; in fact most of them don't even have a city bus. Without the *hassles of traffic*, it won't take you hours to go across town.

2. *Get involved in the community.* By getting involved in your church, children's schools or other activities you like, you get to know the residents of the town and how the town operates.

3. *Attend all the events your small town has to offer.* While the opera may never come to town, many small towns have multiple celebrations throughout the year to celebrate their town's heritage or *livelihood*.

4. *Watch out for the small town gossip trains.* Word travels fast in small towns, so if you don't want to share your entire life with people quite yet, it's best to just keep it to yourself.

Tips & Warnings

- Take time to relax more with your family. Enjoy the lakes, hiking trails and welcoming people that small towns often have to offer.

- Get involved in something new. Use this opportunity to join a *quilting* group or run for public office (it's much easier to win in a small town), or try something else you have been afraid to do.

HOW TO PREVENT BOREDOM WHILE LIVING IN A SMALL TOWN

It just takes a little effort and creativity to prevent boredom while living in a small town. There may not be as many shopping, dining and

entertainment opportunities but there are many advantages that cities don't offer. For example, it's easier to connect with people in a small town because they tend to be friendlier and you see them more often in a variety of settings. Small towns typically also offer more opportunities to be close to nature.

Instructions

1. *Take up a hobby.* Hobbies keep your mind and your hands active. A hobby can also provide ways for you ***to interact with*** other people. Many small towns have hobbyist groups, such as knitting circles.

2. *Volunteer.* There are many opportunities for volunteers in small towns. Often ***staffing*** is limited at schools and ***non-profit organizations***, so volunteers are almost always welcome. For example, many fire departments in small towns are made up of volunteers.

3. *Play sports.* Many small towns have softball teams, adult soccer teams, or other team sports. If you want to go solo, try a new type of exercise, such as swimming. If you can't play sports, attend sporting events instead. High school football, basketball or wrestling matches can be exciting and a good way to see your neighbours in a different light.

4. *Enjoy nature.* One of the advantages of living in small towns is that you are almost always close to nature. Many towns have ***bike trails*** and hiking trails, so go for a walk and take ***field guides*** to learn about the local flora, fauna and geology.

5. *Play games.* Schedule game nights and invite your friends and neighbours to play. Have them bring ***refreshments*** or a favourite game to share. Board games help children learn, families and friends bond, and keep older minds active longer.

6. *Visit your neighbours or get to know someone new.* One of the joys of living in a small town is that you can feel part of a community. Create this feeling by getting to know your neighbours. Stop by for coffee or invite them over for dinner.

7. *Watch movies and TV.* If your town doesn't have a movie theatre nearby, host a movie night or look into showing movies as a ***fundraiser***. Make flavored popcorn and serve ice cream floats.

8. *Learn something new.* Many universities have extension programs in small towns. For example, the University of Alaska system offers numerous certificates and degrees via distance learning. There are also many individual online learning classes that you can take.

Reading & Speaking

BRIGHT LIGHTS, BIG CITY

1. Read the quote. Do you know who the Amish are? What do you think happens in the programme?

“Pleasantly entertaining... The Amish kids' innocence and sense of wonder about the new world they're seeing makes this series more moving than any reality show I've ever seen before”

2. Read a preview of the series and find out:

- 1) What is Rumspringa? Do you think it is a good idea?
- 2) What do you think will be the biggest culture shock for the Amish when they go to Los Angeles?
- 3) What do you think the majority of the five young Amish will choose to do?

AMISH IN THE CITY

Los Angeles, home to many of the world's most famous movie stars, is known as the entertainment capital of the world — but it is completely unknown to one group of people — the Amish. For 300 years this fascinating community has lived in isolation, working together to grow their own food, make their own clothes, and build their own communities. They reject conveniences like electricity, telephones, and cars, and focus on hard work, Christian worship, and family.

However, once Amish people reach their late teens, they are allowed to explore modern society and are given the chance to experience the outside world for the first time. This period is known as Rumspringa, a time when Amish young people must decide whether to commit to the strict rules of their faith, or to leave behind the Amish lifestyle and their family forever. Amish teenagers can spend their Rumspringa anywhere, but most of them choose to stay near their homes, venturing only a few miles from their small communities.

But now five of them have chosen to spend their Rumspringa in a way no one has before — living with six city kids in Los Angeles, who have

no idea that they will be sharing a house with the Amish. For ten weeks they will explore everything the modern world has to offer, with one thing in mind. Will they return to the simple life they've always lived, or will they choose to remain 'Amish in the City'?

3. Now read a review of the programme. Make sure you understand the highlighted words.

REVIEW — LAST NIGHT'S TV

In the first episode, the five young Amish, three boys (Mose, Jonas, and Randy) and two girls (Miriam and Ruth) are amazed by the height of the *skyscrapers*, the noise of the traffic in Los Angeles and the number of cars on the five-lane 'freeways'. They are amused by *parking meters* — a totally new concept for them — and they love riding in *elevators*. Even a trip to a grocery store is an adventure. Mose said, "I'm a farmer, but there are so many vegetables here that I've never seen before."

Ruth is *entranced* by a visit to an art gallery as she has never seen art before. "I didn't know you could make something from boards with paint on them that would look so nice," she explains. The Amish don't do art at school because they feel it isn't important. Ruth is also as excited as a little child when, for the first time in her life, she sees the ocean.

The Amish are not allowed to use CD players or iPods, and the city kids introduce them to pop music. City girl Megan asks if any of the Amish have heard any reggae at all. "Reggae?" replies Amish boy Mose, "I've never heard of him." As the city kids burst out laughing, he adds, "But he sounds interesting."

But as the programme progresses, slowly but surely you feel that the people who are really learning something are the city kids. One evening when they are eating at a *pavement cafe* in a rather *run-down* neighbourhood, a beggar approaches them and asks them for money. City boy Nick ignores him, but Amish girl Miriam offers him a piece of her chicken. "The Amish wouldn't let anyone be homeless," she says. "It just wouldn't happen."

Of course the big question is, what happens at the end — what do the young Amish decide to do? Normally after Rumspringa the vast majority of adolescents choose to stay in the Amish community. However, in the case of Amish in the City, the majority decide, at least *temporarily*, not to go back to the Amish. Mose decides that the big city life is not for him,

but that he probably won't go back to the Amish either. Jonas and Randy both want to go to college and Miriam wants to see more of the world. Of the five of them, only Ruth decides to go back to the Amish lifestyle. A sad ending or a happy ending? It depends on your point of view.

4. Mark the sentences below T (true), or F (false), and correct false statements.

1. Mose is not quite sure what he's going to do next. 2. Miriam is planning to travel. 3. The reviewer thinks the programme didn't end a very positive way. 4. The Amish kids aren't used to seeing such tall building. 5. They thought the parking meters were rather funny. 6. The Amish are very good at painting. 7. Mose thinks that 'Reggae' is the name of a singer. 8. The reviewer thinks that the Amish learned a lot from the city kids. 9. Nick felt sorry for the beggar. 10. Most adolescents leave the Amish community after Rumspringa.

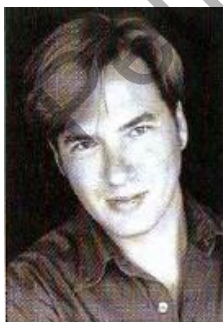
5. Answer the questions.

1. Do you think that this kind of television programme is a good idea? Why (not)? 2. Do you think Rumspringa really gives Amish teenagers freedom of choice? Why (not)? 3. Do you think that the fact that only one of the Amish went back is a happy ending or a sad ending?

Listening & Speaking

Track 1

1. You are going to hear to part of a radio programme where Sebastian Hope a travel writer, talks about London. Listen and match the questions with the photos.



1. What advice would you give to someone visiting London for the first time? 2. What's the one thing you would say someone visiting London should do or see? 3. What's the best place to have your photo taken? 4. What's your favourite landmark? 5. What's the best place to watch the sunset? 6. What's the best place to be at dawn? 7. What would be a good thing to do on a scorching hot day? 8. What's a good thing to do which is absolutely free? 9. What do you think is the most romantic place in London?



Figure 1

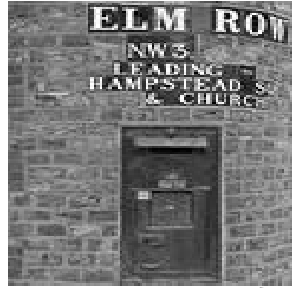


Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

1.1 Listen again and answer the questions.

1. What does he mean when he says “get to know the village you are staying in”? 2. What is his recommendation for an indoor activity that visitors to London should do? 3. What building should you have as a background for a photo? 4. What's special for him about St Paul's Cathedral? 5. Where else can you go to watch the sunset apart from the Trafalgar Hotel roof garden? 6. Why does he like London at dawn? 7. Why is the London Aquarium a good place to go on a very hot day? 8. Why does he enjoy walking in Hyde Park? 9. What is special about the bird called the nightingale? Where can you hear it sing?

1.2 Which of the places he mentions would you most like to see? How would you answer the same questions about a city or town that you know well?

T r a c k 2

2. You're going to hear five people talking about their favourite cities and a city they would like to visit. Write the name of each speaker next to the two cities they mention. Who only mentions one city?

Theresa	Anne	Agne	Malandra	Harley
Barcelona	Delhi	Rome	Stockholm	Sydney
Cape Town	London	New York	Casablanca	

2.1 Listen again and answer the following questions.

1. Who especially likes the contrasts between their favourite city and the UK? 2. Who is only interested in cities for one reason? 3. Who has recently changed their mind about their favourite city? 4. Who talks about how the city makes them feel? 5. Whose favourite city is in fact their home town?

2.2 In pairs, interview your partner asking the questions from the tape.

Speaking & Writing

1. Read the questions in **Help me, I'm a tourist!** And decide how you would answer them about your town if you were asked by a tourist.

HELP ME I'M A TOURIST!

1) *Safety*

Is crime a problem in the city? What should I be careful of? Are there any areas of the city I should avoid...

- a. during the day?
- b. at night?

Can I trust the police if I have a problem?

2) *Getting around*

What's the best way to get around the city? Is it OK to take taxis? Are there many taxi ranks? Can I hire a bicycle? Is it a good city for cycling? Are there any landmarks that will help me to know where I am?

3) *Sightseeing*

If I'm short of time, what **three** sights should I see? What two galleries or museums should I visit? Do they charge for admission? Where should I go to get the real atmosphere of the city...

- a. by day?
- b. by night?

4) *Local customs*

Are there any dress rules if I go into a place of worship? Are there any topics of conversation I should avoid if I talk to local people? How much should I tip...?

- a. waiters
- b. taxi drivers

5) *Shopping*

What would be a good souvenir to take back with me? What's the best market to visit? Is there anywhere where I should haggle?

6) Food and drink

Is the local tap water drinkable? Is there any food or drink I **must** try? Is there any food or drink I should avoid or be careful with?

2. Work with another student. A is a tourist and B is a local person. A asks B the questions from sections 1—3. B tries to answer A's questions as fully as possible. A should ask for as much information as possible. Swap roles for sections 4—6.

3. Imagine that your government is going to produce a new web site giving information about your country for tourists.

Write a short description of your city for the website. You could use some of the tips you talked about in b.

4. Extra Reading. Imagine you are a tour guide in New York/London. Describe the most popular sights in these cities.

РЕПОЗИТОРИЙ БарГУ

UNIT III
AT THE MUSEUM

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

antique	docent
painting	curator
exhibition	gallery
to exhibit	display case
permanent and temporary	to shed a light on
exhibitions	to claim
portrait	entrance fee/admission
drawing	to appeal
to draw/to paint	display matters
sculpture	to estimate
camera	a hedonic desire
canvas	aesthetical
pottery	awe
porcelain	to compliment
tapestry	artifacts
eminent	to house
span	visual arts
to endeavour	a must-see place
to dedicate	site
to show off	arms and armour
to embody	donation/purchase/loan
printing room	
have the access to	

2. Build word-combinations by matching their constituent parts.

- | | |
|----------------|----------|
| 1) temporary | a) case |
| 2) aesthetical | b) place |
| 3) display | c) room |

- 4) visual
- 5) a must-see
- 6) printing
- 7) entrance

- d) fee
- e) exhibition
- f) arts
- g) feelings

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is a painting, photograph, drawing, etc. of a person or, less commonly, of a group of people. 2. _____ is when money or goods are given to help a person or organization. 3. _____ is when objects such as paintings are shown to the public. 4. _____ is a feeling of great respect sometimes mixed with fear or surprise. 5. _____ is a piece of cloth used by artists for painting on, usually with oil paints, or the painting itself. 6. _____ is the art of forming solid objects that represent a thing, person, idea, etc. out of a material such as wood, clay, metal or stone, or an object made in this way. 7. _____ is the activity or skill of making clay objects by hand; objects that are made out of clay by hand. 8. _____ is a person in charge of a museum, library, etc. 9. _____ is a room or building which is used for showing works of art, sometimes so that they can be sold. 10. _____ is something made in an earlier period and collected and valued because it is beautiful, rare, old or of high quality.

4. Match the words with their synonyms.

- | | |
|------------------|--|
| 1) to exhibit | a) to accommodate, to place, to keep |
| 2) to compliment | b) to affirm, to declare, to state |
| 3) to house | c) to appraise, to assess, to evaluate |
| 4) to dedicate | d) to display, to present, to show |
| 5) to claim | e) to attract, to invoke, to captivate |
| 6) to appeal | f) to devote, to give, to commit |
| 7) to estimate | g) to applaud, to congratulate, to speak highly of |

5. Answer the following question:

What are the most popular types of museums?

6. Using the text given below as a source of additional information, extend your answer.

THE BEAUTY OF HISTORY: MUSEUMS

Within most major towns there is a local museum that can house almost everything of interest. In the smaller towns you may find smaller museums that are dedicated to a local famous person, inventor or to compliment a major factory of fine things. There are on average over fifty thousand museums currently open to the public in the world. The aim of the museum is to preserve artifacts of every shape and form for the viewing of future generations. The artifacts are of historical, artistic and scientific importance ranging from Roman artifacts to the more recent unique examples of antiques right through to dinosaur bone collections. The purpose of the particular museum depends on what items they will house. Museums are open to the public and some require payment for you to visit them. The profits made by museums are put back into the museums to put towards the care and protection of the artifacts. Some museums are privately own where as others are owned by their country's government. The artifacts, paintings and objects are kept most often behind glass, to protect them from handling, the public are able to view them but not touch them.

There are many different types of museums throughout the world. Some of them, better known, are natural history museums, history museums, fine arts museums, archaeology museums, zoological garden museums, science museums, military museums, anthropology museums and dinosaur museums. For the purpose of this article we are going to look at a few different types of museums in more detail.

Natural history museums house items that are of natural historical and scientific importance. They hold exhibitions that show off the artifacts which include dinosaurs, anthropology, environmental issues like climate change, ancient history and evolution.

Art museums are the most well known types of museums that most people think of when museums are mentioned. Huge collections of sculptures and paintings are shown in these museums. The more important old master prints are kept in the printing room and often copies are on show so that the originals are protected. Other items are shown in this type of museum like visual arts, illustrations, ceramics, metalwork, certain types of furniture and mosaics. The historical importance of these artifacts

is protected so that future generations will be able to view them in hundreds of years to come. Celebrated museums of art are the British Museum, Kuntz museum, Uffizi gallery museum, the Hermitage museum and the Louvre.

History museums house the archaeological, antiquities and important documents of history. Some history museums are local homes that used to belong to famous people. These are the museums that hold the precious documents such as the American Constitution and other such great works of historical importance. Some historic sites become museums especially those who have suffered crimes within their walls or areas. White chapel in London (England) has a museum dedicated to Jack the Ripper.

7. Complete the chart using the information from this text and texts from Extra Reading.

Type of museum	Description
Local museum	
Natural history museum	
Art museum	
History museum	
Fine arts museum	
Archaeology museum	
Science museum	
Military museum	
Anthropology museum	

8. Decide whether each of the given statements is true or false. Correct false statements.

- The aim of the museum is to preserve artifacts of every shape and form for the viewing of future generations.
- There are on average over thirty thousand museums currently open to the public in the world.
- The purpose of the particular museum depends on what items they will house.
- Natural history museums house items that are of cultural importance.
- All museums are owned by their country's government.
- History museums house almost everything of interest.
- Some history museums are local homes that used to belong to famous people.

9. Give extended answers to the questions using the information from the text and your own experience.

1. Why do people visit museums? 2. Museums serve as a bridge between tourists and the place they visit, don't they? 3. To your mind, what is the aim of any museum?

10. Prepare an extended speech (not less than 25 sentences) to answer the questions given below.

1. Describe the museum you visited/ you'd like to visit. 2. If you were to open a museum in your home town, what type of museum would it be? Why? 3. Imagine you are to advertise a museum to a group of tourists not willing to visit it. What arguments would you find to persuade them?

Reading & Speaking

1. Read the text. Make sure you know all the highlighted words. Try to remember and use them in your speech.

WHY DO PEOPLE VISIT A MUSEUM?

Since I am working as a museum marketer I always wonder why do people visit a museum? Why do people desire to go to a building and view different kinds of objects? I don't claim to have the total and complete answer to this question but I will try to shed a light on the motives and desires of museum visitors.

In one of my other posts I discussed what factors a Museum should consider to get the most revenues out of their entrance fees/admissions. This post about pricing policy is viewed from the supply side of the museum. But where there is supply there is also a demand. So what determines the demand for museums? (in random order)

1. The cost of visiting a museum, this contains:

- Entrance fee.
- Opportunity cost of time: when you have high income time is expensive. The time you are visiting a museum you could have worked and earned a lot more money. With a lower income time is less expensive.
- The price of alternative leisure activities.
- Other costs of visiting like transport costs, parking costs.

2. *Level of education/intelligence*; the average level of education is generally higher in Art Museum, this level drops with History museums, and Science museums have the broadest appeal.

3. *Contents of the exhibition (art matters)*: what a museum has on display matters for the demand.

4. *The design of the building*. Maybe it's not a major factor in considering the demand.

5. *The provision of services* like catering, museum shop, customer friendliness, hygiene.

6. *Marketing & Communication efforts*.

7. *Satisfying visits in the past*. But this list doesn't really cut it for me. If the Mona Lisa was displayed in a barn, with unfriendly staff, for 30 dollars and little communication would people stay away? Some will but a lot will still want to see the real thing.

It is a good list to consider when trying to make an estimate of the demand for museums or to optimize your marketing organization. But this list is more or less an observation of the behavior of the museum visitor.

I want to try to look inside the head of the museum visitor. What drives him, why is his desire big enough to get out of his chair and wonder around objects of art. In a great book I have read 'on desire' by William B. Irvine, he points out there are instrumental desires and hedonic desires. An instrumental desire is a desire someone fulfills to get to a hedonic desire. For example I want to drive my car to the Louvre to see the Mona Lisa. The 'driving of my car' is an instrumental desire to get to my hedonic desire 'seeing the Mona Lisa'. Mr Irvine states that Instrumental desires are desired for the sake of something else. Hedonic desires are desired because I want to feel good or avoid feeling bad. So people visit a museum to feel good or avoid feeling bad.

What kind of psychological factors can trigger these feelings of good or avoiding bad? I have a theory about that. I distinguish two types of feelings: Personal museum feelings and Social museum feelings. *Personal museum feelings* are feelings you can experience without other people. To experience *Social museum feelings* other people have to be involved. The museum visitor has a hedonic desire to experience at least a part of these feelings.

There are various different personal museum feelings:

- Entertainment feelings, being entertained feels good, you feel joy and fun.
- Educational feelings, understanding how things work, solving a puzzle, raises your self esteem.

- Aesthetical feelings, the awe of seeing a great object of art is uplifting, it stretches the imagination, crosses a mental boundary. A colleague of mine said that Great arts give him consolation. The beauty of the artwork makes life worth living despite all the troubles there are in the world.

There are also various social museum feelings:

- Sharing feelings, sharing the personal museum feelings with each other. A shared feeling deepens the experience of the feeling. Seeing the same beautiful work of art and sharing that feeling enhances the aesthetical feelings.

- Superior feelings, visiting a museum to impress people or feeling superior towards other people. Someone who has these kind of feelings may think “hmmm, what a great painting of Willem de Kooning in his late period, I like it but my stupid friends probably won’t appreciate it”.

- Inferior feelings, you go because your friends visited that exhibition and if you don’t go you cannot join in the conversation.

- Lethargic feelings, others decide for you to go, like in a school trip.

- Landmark feelings, you must see ‘the Venus de Milo’ and the ‘Mona Lisa’ when you visit the Louvre in Paris or “this exhibition is a once in a life time event”.

What is the marketing use of all those feelings described above? Actually I use the three “personal museum feelings” in my communication strategy. Must we sell the exhibition like an aesthetical one or a more entertaining one? The social museum feelings are more difficult. This is because not all of them are positive feelings. But promoting an exhibition as a ‘once in a lifetime event’ helps raising attendance or promoting a visit to the museum as shared experience probably also lifts up the image of the museum.

2. Answer the following questions on the text.

1. What are the main reasons for visiting museums? 2. What are the feelings we can experience at a museum? 3. What are personal museum feelings? 4. What are social museum feelings?

3. Imagine you are a “living painting”, a sculpture, or any other museum item. Speak about your origin, the museum you are housed at, people who come to enjoy you every day. Be creative.

UNIT IV
AT THE THEATRE

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

theatre (Br. E)	matinee	scene
theater(Am. E)	opera house	title role
act	orchestra	to be on tour
acting	part	variety theatre
applause	performance/	amphitheatre
audience	rendering, rendition	artist
bill	play	balcony
cast/casting	playbill/placard,	be the whole show
choir	poster	booking office/
corps de ballet	playhouse	ticket office
drama theatre	production	box
dress rehearsal	puppet house	composer
encore	rehearsal	debut
first night/opening	repertoire/	debutant, new
night, premiere/new	repertory	entrant
production	role/ part	dress circle
intermission	run	execution
interval	musical comedy	parquet / the stalls /
leading part	theater	orchestra seats
foyer	one-man show	the pit
in their (right)	opera glasses	play second fiddle
places; in place	seats in the box	storm of applause
make a show	stage director/	upper circle
row / line	producer	VIP box
set to music	usher/ticket	
ticket	collector	

2. Build word-combinations by matching their constituent parts.

- | | |
|------------|------------------|
| 1) opera | a) night |
| 2) upper | b) office |
| 3) one-man | c) entrant |
| 4) leading | d) house |
| 5) play | e) part |
| 6) new | f) role |
| 7) title | g) box |
| 8) first | h) circle |
| 9) booking | i) show |
| 10) VIP | j) second fiddle |

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is the group of people together in one place to watch or listen to a play, film, someone speaking. 2. _____ is a large printed picture, photograph or notice which you stick or pin to a wall or board, usually for decoration or to advertise something. 3. _____ is a person who writes music, especially classical music. 4. _____ is a short period between the parts of a performance or any other event. 5. _____ is when people clap their hands repeatedly to show enjoyment or approval of something. 6. _____ is a film shown or a play performed during the day, especially in the afternoon. 7. _____ is a person who makes the practical and financial arrangements needed to make a film, play etc. 8. _____ is a time when all the people involved in a play, dance, etc. practise in order to prepare for a performance. 9. _____ is an extra song or piece of music that is performed at the end of a show because the audience shouts for it. 10. _____ is the seats at the lowest level.

4. Match the words with their synonyms.

- | | |
|-----------|--------------------------------|
| 1) cast | a) flyer, announcement, notice |
| 2) foyer | b) function, task, portrayal |
| 3) role | c) performers, players, troupe |
| 4) poster | d) doll, marionette, dummy |
| 5) puppet | e) hall, lobby, entrance hall |

5. Answer the following question:

Does theatre offer us special kind of entertainment?

6. Using the text given below as a source of additional information, extend your answer.

THE WONDERFUL WORLD OF THE THEATRE

From the book by J.B. Priestly

What's Theatre? Why has it lasted so long? What does it mean to us? We know that it offers amusement and pleasure, but then so do lots of other things. Is there something special that it offers us? Clearly there is, otherwise the Theatre would not have gone on so long and in so many different places.

During the last thirty years the Theatre has had to meet three challenges — from radio, cinema, and television. All three produce drama of a sort, all possess important advantages.

As a rule it doesn't cost as much to see a film as it does to see a play, and films can be seen in a great many places that have never known a theatre. Radio and television can be enjoyed at home, with a minimum of effort, turning the living room into a playhouse.

And all three, because they are produced, for a mass audience, can offer casts of players that only the best theatres could afford.

Already many people tell us that with their television sets at home and an occasional visit to the movies, they no longer need the Theatre and do not care whether it lives or dies.

Such people do not understand that the Theatre is the parent of these new dramatic forms. Without a living Theatre where writers, directors, designers and actors could learn their jobs, movies and television plays would be very crude indeed.

In a very good restaurant we have a dinner that is specially cooked for us: in a canteen we are merely served with standard portions of a standard meal. And this is the difference between the living Theatre and the mass entertainment of films, radio and television. In the Theatre the play is specially cooked for us. Those who have worked in the Theatre know that a production never takes its final shape until it has an audience.

With films, radio, television, the vast audience can only receive what is being offered. But in the Theatre the audience might be said to be

creatively receptive, its very presence, and intensely living presence, heightens the drama.

The actors are not playing to microphones and cameras but to warmly responsive fellow-creatures. And they are never giving exactly the same performance, if the audience tends to be heavy, unresponsive — on a wet Monday, perhaps — the company slightly sharpens and heightens its performance to bring the audience to life, and vice versa if the audience is too enthusiastic. Film and television acting is much smaller and quieter than that of the Theatre. Nevertheless, with a very few exceptions the best performers of film and television are actors and actresses from the Theatre, which has taught them their art.

It is the ancient but ever-youthful parent of all entertainment in dramatic form. Much of its work, especially under commercial conditions, may often be trivial and tawdry; but this means that the Theatre should be rescued from such conditions. For in itself, as it has existed on and off for two-and-a-half thousand years, the Theatre is anything but trivial and tawdry. It is the magical place where man meets his image. It is the enduring home of “dramatic experience”, which is surely one of the most searching, rewarding, enchanting of our many different kinds of experience.

7. Complete the chart using the information from the text.

Type of entertainment	Advantages	Disadvantages
Theatre		
Cinema		
TV		

8. Decide whether each of the given statements is true or false. Correct false statements.

1. The Theatre has had to meet three challenges — from radio, cinema, and television. 2. The actors in the theatre are always giving exactly the same performance. 3. Many people do not care whether the Theatre lives or dies. 4. The Theatre has existed on and off for three-and-a-half thousand years. 5. Film and television acting is much smaller and quieter than that of the Theatre.

9. Give extended answers to the questions using the information from the text and your own experience

1. What is the difference between the living Theatre and the mass entertainment of films? 2. What is more difficult: to be a theatre or a film actor / actress / director? Why? Give your arguments.

10. Prepare an extended speech (not less than 25 sentences) to answer the questions given below.

1. What's the difference between watching a movie at the cinema and a play at the theatre? 2. Have you ever watched a theatre play? Describe your impressions.

Reading & Speaking

1. Read the text. Make sure you know all the highlighted words. Get ready to speak about theatrical life in London.

GOING TO THE THEATRE IN LONDON

Going to the theatre is a way of spending an evening that can be both entertaining and educational. Despite competition from the cinema, radio 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. Shows of this kind, with their *catchy tunes*, are very popular. Variety shows, in which actors entertain the audience with sentimental and comic performances or *skits* on social or political life, also draw full houses and greatly influence the artistic tastes of the public. In this kind of entertainment the role of the *master of ceremonies* is very important. He announces the different items on the programme, introduces the actors and maintains the attention and interest of the spectators.

Those who don't 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; the Royal Opera, formerly Covent Garden, shows opera and ballet.

Seats in theatres where dramatic works of real value are played and where the standard of acting is high are expensive. This makes the

theatrical art in Britain more or less a *plaything* of the well-to-do and better-educated classes.

As a rule, performances start at about half past seven and run for three hours or more, including about an hour for intervals between acts. There are sometimes matinees in the afternoon, but most spectators prefer evening shows.

Seats are booked beforehand either at the box-office or by phone. If all the seats are not booked 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.

When you arrive at the theatre you leave your hat and coat at the cloakroom, where the attendant can also 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 that is on that evening and gives the names of the actors who will act the different parts.

1.1 Answer the following questions on the text.

1. What kinds of theatres and performances exist in London? 2. What is a variety show? 3. Whom does the success of a variety show depend on? 4. Where are Shakespeare and other classics mostly played in London? 5. Are the tickets in the theatre cheap? 6. When do performances usually start and how long do they run? 7. What is a matinee? 8. Where do you leave your coat and hat when you enter the theatre? 9. What does a programme tell you?

2. Read the text. Make sure you know all the highlighted words. Describe the essentials of the theatre.

THEATRE

Theatre is one of the oldest and most popular forms of entertainment, in which actors perform alive for an audience on a stage or in another space chosen for the performance. The actors, the audience, and the space are three *essentials* of theatre. The fourth is the performance, or the actors' creative work in production. The performance is very often a play — tragedy, comedy, or musical-but it need not be. Theatre performances

include *vaudeville*, puppet shows, *mime*, and other forms of entertainment.

Theatre historians *trace* the origins of theatre to myth and ritual found in dances and mimed performances by masked dancers during rituals and other ceremonies that marked important passages in life. Early societies acted out *patterns of life*, death, and rebirth associated with the *welfare* of village tribes. At some unrecorded time, these ceremonies and rituals turned into dramatic festivals and spread west from Greece and east from India.

In addition to the actor and the audience in a space, other elements of theatre are a written or improvised text, costumes, scenery, lights, sound, and *properties* (props). Most theatrical performances require the collaborative efforts of many creative people working toward a common goal: the production.

Theatre can serve many purposes. It can be designed to entertain, instruct, motivate, persuade, and even shock. But whatever the intentions of the director, performers, and crew, the result depends on the *interaction* with an audience. The audience affects the performance by providing the performers with immediate *feedback*, such as laughter, tears, applause, or silence. Each night there is a continuous interaction between the auditorium and the stage.

Some audiences want only to be entertained. Others want the theatre to provide new *insight* and understanding of political, social, or personal issues. Throughout history theatre has reflected the society in which it takes place. In many repressive and authoritarian regimes theatre provides entertainment *to distract audiences* from the brutal conditions under which they live or to serve as lessons in the *virtues* of the ruling powers. In Germany during the 1930s and 1940s, for example, theatre and motion pictures were used to praise the virtues of Adolph Hitler's regime.

Ultimately, audiences make their opinions known through their attendance or nonattendance. They support what appeals to them and generally fail to support what they find distasteful, offensive, or *incomprehensible*.

Theatre is a diverse and complex art. It requires collaboration among many artists, *craftspeople*, and managers in order to create a performance for audiences. Since the time of the ancient Greeks, theatrical events have included such production elements as costumes, scenery, properties, music, and *choreography*. Lighting and sound are more recent additions. Each element in today's theatre has its own designer, composer, or choreographer, who collaborates with the director to focus the audience's attention on the actor in the special environment or seeing place.

2.1 Complete the following sentences.

1. Theatre is... 2. Different kinds of theatre performances are... 3. Theatre appeared when ancient people started to act out... 4. The most important elements of theatre are... 5. The audience can influence the performances by... 6. People visit theatre performances because... 7. Costumes, scenery, properties, music and choreography are the usual elements of the theatre since... 8. To make a successful performance the director should collaborate with...

3. Different people have different opinions about theatre. The short monologues that follow will acquaint you with people expressing their views on theatrical problems. What problems did the speakers raise? The attitude of what speaker can you share?

1) Theatre is a splendid art. It is also a very difficult art, and a defenseless one, because everyone sees only the tip of the iceberg but is quite sure that he sees it all, and has something to say about it.

Personally I am not a passionate theatre-goer. I prefer to sit at home and read the play. Theatre dictates to me: they put their dish before me and insist on my swallowing it. I won't have it. I prefer to have my own vision of the play.

Of course, one mustn't lose sight of the educational role of theatre. But education should by no means become the primary aim; it shouldn't be too obvious, too didactic. The educational aim is best achieved at when suddenly some secret spring is touched, and the spectator feels: here is the moment of Truth. It is for this precious moment of Truth that people go to the theater.

2) I've never given a thought to the reason why I go to the theatre. My parents took me when I was a child, and the habit stuck.

With me, that theatre is rest, work and festive occasion. A good play makes one think: Is it true to life? What should I have done in his place?

What I don't like in our contemporary theatre is the prevailing insistence on the character who is a hopeless failure. What is the purpose of such plays? I want to see a hero on the stage, a man whom I could admire and try to imitate. Of course, I don't mean an "ideal" hero: no one is likely to believe in him. I mean a strong, honest man, but also kind and

tolerant. It is difficult for me to dictate to dramatists, but I hope you see what I mean.

3) When a child I didn't go to the theatre. Once or twice my grandmother took me to the opera. One day we were late and arrived at the moment when a terrible thunderstorm had just broken out on the stage. Certainly an imitation thunderstorm, but I was so terrified that I screamed and ran away. After that I refused pointblank to go to the theatre, and I grew up absolutely outside its influence.

I don't want to think that I reject theatre like so many film people. It's not that. I am simply indifferent. A friend of mine has produced "Macbeth" and I can't make myself go and see it, though everyone says it is a tremendous success.

4) Today theatre means nothing to me. Yet, there was a time when I was a passionate theatre-goer. I remember going home once, after the first night of "Othello" with Laurence Olivier. I was actually crying. The emotional impact was immense. I still remember every detail of that performance.

Of course I was young then. Probably, that is the reason. But no: I don't think so. Ask the young people today: are there plays that affect them so? I don't think so. The houses are certainly full, and one can't get a ticket for love or money. But, to my mind, the theatrical passions of today do not spring from a genuine love of theatre but from other, less pure sources: fashion, prestige, idle curiosity.

5) I don't understand why people go to the theatre. All these talks on the stage make me sick. I prefer films, variety shows and, of course, rock concerts.

As to the theatre, it is not so bad when the scenery looks real. I mean when the forest looks like the forest and not like the inside of the garage. I also like gorgeous costumes. In general, I must have something to look at and, of course, to listen to. I don't mean talks, but a really good song or two would make even a boring play endurable.

6) Theatre is not only my favourite pastime. It occupies an immense part of my life. I think it is the greatest of the arts, I believe it to be the school of life, and the happiest moments of my own life have certainly been lived in theatres.

Sometimes one hears that the days of theatre are over because it cannot successfully compete with the films and TV. I think that is nonsense. How can theatre be compared with the cinema! In the latter you

just stare at flat dead shades on the screen. In the theatre you communicate with living breathing people who share with you their joys and sorrows are also your joys and sorrows. In their problems you recognize your own, and you are no longer alone. The drama properly staged and acted is not only communication but also communion.

4. Divide into 2 groups — a group of theatre-goers (choose the view from exercise 7 that you share) and a group of reporters of the magazine The Theatre. Reporters are recommended to ask about:

1. The role of theatre in the contemporary life. 2. Why people visit theatres? 3. What you would like to see in the theatre? 4. Your first or last visit to the theatre, your impressions.

Репозиторий БарГУ

UNIT V
AT THE CINEMA

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

Types of Cinema (building):

cinema house
movie theatre
movie house
picture palace
drive-in-theatre/drive-in cinema
open-air theatre
cinema with continuous
performance

Parts of Cinema:

entrance
exit
the box office/the ticket office
foyer
auditorium: screen/seat/front
(back) row/aisle/stall

Kinds of Screens:

normal
wide
broad
large
multi-screen
curved

Kinds of Showing:

the first (second) showing/the
first night/premiere
performance/programme/film/mo
vie
motion picture
showing begins at...

Effect. Impression:

to have an impact on
to be mesmerized
to have aesthetic and
educational force
film deals with (depicts,
presents, tells of)
message of a film
to win universal acclaim
to praise unreservedly
to leave a deep and lasting
impression on
to appeal so much to the
audience
to comfort and soothe the
audience
to present with supreme
technical competence
to be (make) a hit with the
public
to mar a film
to leave smb. cold
extravagant setting
lavish costumes
to amuse (awoke) laughter
to provoke hidden fear
to scare to death
empty of serious content
flop
not without flaws

showing ends at...
trailer
interval
People in the Cinema:
usher
projectionist
project onto a screen
film goer/cinemagoer
film fan
audience
to watch a film
to see a film
to watch smb. acting on a screen
certificate

plot-driven presentation
to be focused on smth
run-of-the-mill film
non-stop motion
not a film to everyone's taste
not an easy film to watch
obscure and complex idea
to make alteration
invocation of patriotism
to lose one's savour
to surpass
in the final assessment
to embody human values

2. Build word-combinations by matching their constituent parts.

- | | |
|------------------|----------------------|
| 1) motion | a) review |
| 2) impeccable | b) assessment |
| 3) to damn | c) human values |
| 4) final | d) writer |
| 5) to be popular | e) savour |
| 6) lukewarm | f) with the critics |
| 7) to make | g) acting |
| 8) to lose | h) picture |
| 9) script | i) with faint praise |
| 10) to embody | j) an alteration |

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is a short break in the middle of the film. 2. _____ is a machine which makes the film appear on the screen. 3. _____ is a person who shows you where to sit. 4. _____ is a vertical surface on which the film appears. 5. _____ means viewing age of the audience. 6. _____ is someone who admires and supports a person, sport, sports team etc. 7. _____ is when you judge or decide the amount, value, quality or importance of something, or the judgment or decision that is made. 8. _____ is a cinema that you can visit without getting out of

your car. 9. _____ is a person who regularly goes to watch films at the cinema. 10. _____ is a powerful effect that something, especially something new, has on a situation or person.

4. Match the words with their synonyms.

- | | |
|---------------------|---|
| 1) to be focused | a) to beat, to do better than, to leave behind |
| 2) to lose | b) to cheer up, to divert, to entertain |
| 3) to surpass | c) to arouse, to give rise to, to inspire |
| 4) to embody | d) to aim, to concentrate, to fix attention |
| 5) to amuse | e) to attract, to captivate, to fascinate |
| 6) to scare | f) to hypnotize, to enchant, to gain power over |
| 7) to provoke | g) to be deprived of, to miss, to cease to have |
| 8) to appeal | h) to damage, to spoil, to ruin |
| 9) to be mesmerized | i) to express, to personify, to represent |
| 10) to mar | j) to alarm, to shock, to intimidate |

5. Answer the following question:

What is the most important component of success in a profession of an actor?

6. Using the text given below as a source of additional information, extend your answer.

THE ARCHETYPICAL ENGLISHMAN

With his floppy hair, public school accent and nervous stutter, Hugh Grant was always going to be cast as the typical upper class Englishman. His lucky break came, though, when he decided to turn himself into a laughing stock and go from drama into light comedy.

Born Hugh John Mungo Grant on September 9th 1960 in London, England, Hugh was the younger of two boys. His mother was a teacher



and his father ran a carpet company. Hugh attended Oxford University from 1979 to 1983 and left with a degree in English Literature. While he still was at university he appeared in the film *Privileged*, which gave him his first taste of what was to come.

After leaving university Hugh faced an uncertain future. He tried teaching but quickly decided it was not for him. He then joined a comedy group named *The Jockeys of Norfolk*. Most of their performances were in the pubs and clubs of London. The group did not stay together for long, but long enough for Hugh to realise that he had a talent for comedy.

In 1984 Hugh got a part in the film *"The Bounty"*, starring Mel Gibson, which was going to be shot on location in Tahiti. However, he was sacked on the day he was due to leave because he didn't have a union card. Three more years passed before Hugh had his next chance in the movies, and then, in 1987, he was cast as typical repressed Englishman Clive Durham in the film *"Maurice"*. The critics loved it and Hugh Grant and his co-star James Wilby jointly won the Volpi Cup at the Venice Film Festival. The following year in *"Rowing With the Wind"* he played Lord Byron and in the role of his lover Claire was an actress named Elizabeth Hurley. The pair became real life lovers and stayed together for the next thirteen years.

Between 1988 and 1994 Hugh continued to play the same sort of character in most of his films. In 1994, though, he was finally given the chance to poke fun at his stereotype in a light comedy called *"Four Weddings And A Funeral"*. The film was a huge success. It took \$320 million and became the highest earning British film ever made. Hugh won a BAFTA and a Golden Globe, although the Oscar still eludes him, and was catapulted into the big time. In the same year he and Elizabeth started up their own production company. They called it Simian Films because, according to Elizabeth, Hugh looks like a monkey.

If 1994 was Hugh's best year, 1995 was probably his worst. He was arrested by the police in Los Angeles for lewd conduct after being caught in his car with prostitute Divine Brown. He was fined \$1,200 and given two years' probation, but worse was the prospect of public humiliation and damage to his relationship with Elizabeth. But remarkably the incident seemed to improve his image rather than damage it. Even his

relationship carried on for five more years. Nevertheless, his next film success didn't come until 1999, with the film *Notting Hill*, co-starring Julia Roberts. From then on Hugh Grant hasn't really looked back. These days he plays fewer simpering characters and more deceitful ones. In "Bridget Jones' Diary" in 2001 he played the part of Bridget's cheating boss/lover. In 2002 he appeared as a lazy, self-absorbed slacker in "About A Boy", more interested in sex than commitment. He reprises his role of charming cad in the sequel to *Bridget Jones*, out in early 2005.

The past has been up and down for Hugh Grant, but the future is looking bright, especially as he can now command between \$12 and \$15 million per film.

7. Complete the chart using the information from the text

Hugh Grant's way to success	
September 9 th 1960	
from 1979 to 1983	
in 1984	
in 1987	
between 1988 and 1994	
in 1994	
1995	
1999	
in 2001	
in 2002	
in early 2005	
2013	?

8. Decide whether each of the given statements is true or false. Correct false statements.

1. His middle name is Jerry and Mungo. 2. Hugh Grant graduated from Cambridge University. 3. He made his first appearance in a film while he was still at university. 4. He would have been a teacher if he hadn't become an actor. 5. He was briefly a member of a comedy group called The Jockeys of Norfolk. 6. He was sacked from the film *The Bounty* for being rude to Mel Gibson. 7. Hugh Grant met Elizabeth Hurley while making of the film *Maurice*. 8. Hugh Grant won an Oscar

for his performance in “Four Weddings And A Funeral”. 9. He named his production company after his pet monkey Simian. 10. His arrest destroyed his public image in the United States.

9. Give extended answers to the questions using the information from the text and your own experience.

1. What should actors do to reach fame? 2. Star actors certainly earn their money, don't they?

10. Prepare an extended speech (not less than 25 sentences) to answer the questions given below.

1. Prepare a report about the most popular film genres. What are the factors that make a certain film genre popular with the public? 2. Prepare a report about your favourite actor. Try to identify the reasons for his/her career success?

Reading & Speaking

Part 1

1. Read a magazine article in which four actors talk about their profession. Make sure that you know all the highlighted words. While reading the article decide the way these actors started their careers.

AN ACTOR'S WORLD

Jake Armstrong

“I have a terrible problem reading through *scripts*,” admits Jake Armstrong. “I find most of them very *boring*, although once in a while a script will really *appeal to me* and I am immediately *attracted to the character* the *director* has asked me to consider.” Armstrong was always going to end up doing something dramatic. His father and mother are both actors, and although neither of them *pushed him into the profession*, he feels his *career path* was *inevitable* as he saw so much theatre when he was a child. “I would wait *backstage* until it was time to go home at the end of an evening *performance*. I met the most fantastic people. As

a child you don't *appreciate fame* and I thought all these extraordinary people were really normal. But there was something *fascinating* about the whole business, why people dress up as different people *pretend to be* other personalities. Unlike my parents, however, I am more *interested in* film work. The thing about *filming* is that you *hang around* for hours chatting away to people, then suddenly you've got to *turn it on*. I had to learn very quickly how to *tone down* for the camera, not to *overact*, whereas on stage in the theatre it's the exact opposite".

Laura Dyson

"I think I am very lucky to have been noticed so early in my career. When I was at drama school I used to feel quite *desperate* meeting up with friends who had already graduated and who *were out of work*. I would listen to them talking about the temporary jobs they had working in restaurants, supermarkets — whatever they could find and going to one *audition* after the other. And they were only *auditioning* for really *small parts* in theatre or film and getting absolutely nowhere".

Laura Dyson is just 21 and already a *box office name*. She was *spotted* whilst on stage in London and offered a film role by one of Hollywood's leading directors. "It was unbelievable. I'd had hardly any experience and *the play I was in* was a *walk-on role* only. I didn't have to say a single word! Apparently the director was looking for someone who could play a 16-year-old schoolgirl, so I suppose I'm fortunate in that I don't look my age. The irony is that I used to spend hours making up my face so that I'd look older. I used to get so fed up with people refusing me entry to *adult films* because nobody believed me when I said I was over 18".

Emmy Mason

"My parents have always been interested in the arts and I remember being taken to the cinema and the theatre at a very early age. When I said I wanted to go to drama school they were horrified. In fact, my father refused to agree but he eventually gave in because I *threatened* to go off around the world on my own at 17 doing any old job just to pay my way."

Emmy Mason was determined to succeed and although it has not been an *easy ride to stardom* she has finally *achieved the kind of recognition* that most actors can only dream about. "My big break came quite by accident. I was an understudy at the National Theatre for months on end. It was such hard work, *learning the lines* and yet knowing that you were

unlikely ever to say them in front of an audience. Don't get me wrong, though. I was glad to be earning some money and at least I got to see the famous names each night. Anyway, one day the *leading lady* went down with flu and in the afternoon I was told I would *be on stage* that evening. There wasn't time to be frightened. I had sat through all the *rehearsals* so I knew the moves by heart. And that was it. The critics loved my performance and *I've never been out of work* since".

Luke Demain

"I guess I ended up acting by accident. I wanted to go to university but couldn't decide what to study. So I thought I'd take a year out, do different things and give myself a *breathing space* before applying. But during that year I got involved with a local theatre group and suddenly realised I was happier than I'd ever been".

Luke Demain has never looked back. Unusual in this day and age, he didn't go to drama school and has had no formal training. Instead he found himself an agent who was willing to put him forward for auditions. "To begin with I was mostly doing advertisements for TV and film, which was fine but not serious *acting*. Then one day my agent got a call from a film studio and the next day I was on the film set. There hadn't even been time to send me the script. Looking back I don't think I even asked what the film was about, it didn't matter. But I'm quite choosy now and turn down more scripts than I accept!"

2. For the following questions choose the answers from the actors 1—4. The people may be chosen more than once. Which of the actors:

- had intended to do something else?
- has become successful at a young age?
- was strongly influenced by their upbringing?
- had little warning before going on stage?
- comments on different acting techniques?
- accepted work without hesitation?
- was picked without having spoken?
- has not been professionally trained?
- used to worry about being unemployed?
- is not interested in reading scripts?
- had a difficult time before becoming famous?

- refuses quite a lot of work?
- tried to change their appearance?
- had to fight for parental support?
- thinks the acting process is quite charming and attractive?

3. The title of the article is “The Actor`s World”. Do you really think that actors have their own world? What is meant by this title?

Part 2

1. Read the article and try to complete each text with the name of the film and the country where it was made. Use the photos to help you. Express your attitude towards these films.

FAMOUS FILMS THAT MOVED US.

I. What is the name of the film?

This trilogy of films won a total of 17 Oscars, including Best Picture and Best Director.

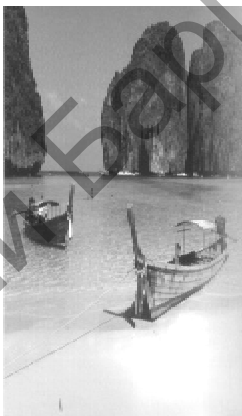
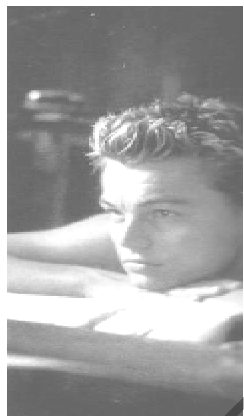
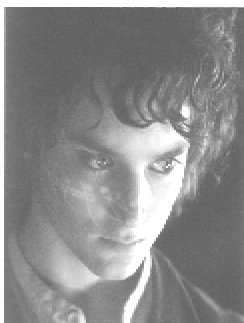
They are based on the books written by JRR Tolkien. They tell the story of a hobbit, Frodo Baggins, who has to try and destroy a magic ring in order to defeat the evil forces of the Dark Lord Sauron. He is helped on his journey by a group of friends.

Where was it filmed?

The story is set in an imaginary land called Middle Earth. All three films were filmed in _____ which was chosen because of its magnificent and dramatic scenery. The director of the film, Peter Jackson, was born there. The success of the films has attracted thousands of tourists to the country, and last year it was voted the most popular holiday destination by UK travellers.

How do I get there?

You can either fly to Auckland or Wellington, the capital where you will be greeted by a huge sign saying welcome to Middle Earth. From there you can travel to visit all the fantastic film locations, including the battlefields. There are guided tours by road or helicopter.



II. What is the name of the film?

The film is set in the 1990s on a small tropical island. It is based on a best-selling book by the young author Alex Garland and it was directed by the British director, Danny Boyle. It's about a young traveller (played by Leonardo DiCaprio) who finds a group of young people living on a beautiful, uninhabited island. But paradise soon turns into a nightmare.

Where was it filmed?

The film was shot on the beautiful island of Phi Phi Leh in _____, which is now visited by more than a million tourists every year. Most of the hotels were destroyed in 2004 by the tsunami but they have now been rebuilt.

How do I get there?

Fly to Phuket International airport and travel to the island by boat or a small plane.

2. How did these cinema-goers feel while watching a film? Look at these pictures and describe their feelings. Decide the genre and the quality of the film they are watching.



3. How did you feel after watching when leaving the cinema? Complete the form below.

Movie: _____. Type: _____. Feeling: _____. Explanation: _____.

4. Discuss the following point.

- "Nowadays people prefer watching films at the cinema instead of relaxing on the couch in front of their TV sets". Do you support this statement? Give your arguments.

- Fill in the following chart.

Aspects	Advantages	Disadvantages
going to the pictures		
watching a video at home		

5. Make up a conversation based on any of these situations. Be creative.

1. The president of a firm you are visiting in London wants to provide some entertainment for you. He offers you to go to the cinema house. But cinema is not your cup of tea. Try to be courteous. 2. Your best friend has two tickets for a gangster film but nobody wants to go with him. Then he sees you and ... 3. Your best friend has invited you to go and see a horror film. You only rarely like such films. 4. You are in the USA for some time and your friend invites you to visit Hollywood. You try to avoid because the weather is nasty but your friend insists. 5. You saw a film yesterday. In the final scene a beautiful girl died in a handsome man's arms. You were crying. Now you are telling your friend about the film.

Listening & Speaking

Track 1

1. You are going to listen to an interview with Trevor White, a Canadian actor. Answer the questions.

1. What kinds of acting does he do? 2. How did he become an actor? 3. What does he find most difficult about preparing for a part? 4. How does he learn his lines? 5. What kind of lines are difficult to memorize?

Track 2

2. You're going to listen to five people talking about acting. Write the name of the speaker next to what they appeared in. How many of them mention feeling nervous?

Ben	Louise	Mike	Cherry	Ray
a musical	a music video	a play	a school play	a show

2.1 Listen again. Who...?

- 1) names the plays they have appeared in
- 2) hopes to become a professional actor
- 3) hasn't acted for a very long time
- 4) also helps other actors with their appearance
- 5) often appears on stage but not as an actor

3. Look at the photograph. Answer the questions.



1. Who do you think the man and woman are? 2. Where do you think they are? 3. What film do you think was being made? 4. What do you think is happening?

T r a c k 3

4. Listen to the interview (part 1) with Dagmara and check your answers to the questions.

4.1 Listen again the first part and answer these questions.

1. Where does Dagmara live? 2. What was she doing before the shooting of the film started? 3. Was that her real job? 4. Where did she meet Spielberg? 5. What did she have to do there? Why? 6. How well did she do it? 7. What happened afterwards?

T a c k 4

4.2 Now listen to the second part of the interview. Be ready to answer these questions.

1. What she had to do during the film? 2. The most difficult thing about the job. 3. The worst moment. 4. What it was like to work with Spielberg. 5. Her opinion of the film. 6. How she feels when she watches the film.

5. Think of a film you've seen which has impressed/disappointed you. You are going to tell your group mates about it. Choose from the list the things you want to talk about. Be creative.

1. What was the name of the film?
2. When did you go to see it?
3. Why did you go to see it?
4. Had you seen trailers or read reviews?
5. Was it hyped?
6. Why didn't it live up to the hype?
7. What did you particularly dislike about the film?
8. Who was in it and who directed it?
9. Were there any characters you could identify with?
10. Were there any characters who annoyed you?
11. What did your friends think about it?
12. Would you go and see another film by the same director?

Репозиторий БарГУ

UNIT VI
SPORTS: THE HISTORY AND EVOLUSION

Vocabulary

1. Make sure that you understand the meaning of the words and expressions given below. Use a dictionary if necessary.

to take for granted	amateur	motorized bicycle
barely recognizable	coach	tricycle
evolution	athletic director	track
to rival	counterpart	to go back
to affect	sponsorship	to resurface
social attitudes	to tie oneself to	the Olympics
advance	to ramp up	to compete
commitment	onward	alongside
sports clothing	influx	to be separated
to inject into	obscene	from
to emulate	to perform	stick and ball
athlete	to excess	games
fame	to decry	murky
office-seeker	spectator	apocryphal
to boost	consumer	governing body
boycott	public perception	to govern
the anti-apartheid	gambling	to pick up
movement	soccer	temptation
downside	blue-collar	to cheat
exposure	workers	to do whatever it
ideology	wages	takes
otherwise	brainchild	to get ahead
noticeable	dominant force	performance
the vast majority	scholar	enhancing drugs
to move on to	to emerge	scholarship
to go to college	to trace	revenue
	to shoe-horn	entrance
		forever linked

2. Build word-combinations by matching their constituent parts.

- | | |
|--------------------------|-----------------|
| 1) barely | a) for granted |
| 2) the anti-apartheid | b) clothing |
| 3) forever | c) perception |
| 4) performance enhancing | d) attitudes |
| 5) social | e) workers |
| 6) blue-collar | f) seeker |
| 7) to take | g) drugs |
| 8) office- | h) linked |
| 9) sports | i) recognizable |
| 10) public | j) movement |

3. Fill in the blanks with the words from your active vocabulary.

1. _____ is the way in which living things change and develop over millions of years. 2. _____ is someone whose job is to teach people to improve at a sport, skill, or school subject. 3. _____ is the activity of betting money, for example in a game or on a horse race. 4. _____ is the income that a government or company receives regularly. 5. _____ it's when you are known or recognized by many people because of your achievements, skills, etc. 6. _____ is a person who watches an activity, especially a sports event, without taking part. 7. _____ is something dark and dirty or difficult to see through. 8. _____ is a clever and original idea, plan or invention. 9. _____ is a refusal to take part in an activity as a way of expressing strong disapproval. 10. _____ is the disadvantage of a situation.

4. Match the words with their synonyms.

- | | |
|---------------|--|
| 1) to rival | a) to advance, to assist, to enhance |
| 2) to affect | b) to rise |
| 3) to boost | c) to detect, to discover, to find |
| 4) to ramp up | d) to struggle, to compete, to vie with |
| 5) to decry | e) to change, to have an impact on, to influence |
| 6) to emerge | f) to appear, to come out, to arise |
| 7) to trace | g) to condemn, to denounce, to blame |

5. Answer the following questions:

Do you know anything about sports history? Do you happen to remember where and when some kinds of sports originated?

6. Using the text given below as a source of additional information, extend your answer.

Overview

Though for many sports today is just another part of their daily lives, it is easy to forget that just 120 years ago, many of the sports we **take for granted** did not yet exist, and those that did would be **barely recognizable** to the modern sports audience. The history of modern sports details an **evolution**, from games played primarily for entertainment and leisure to an industry **rivaling** any other in size and power.

Popular Culture Influence

With that evolution came an increase in influence. Sports over the last hundred years have **affected** modern popular culture and have often reflected changing **social attitudes** and standards. Sports have also seen **advances** in techniques and achievements in records and levels that reflect the **commitment** by sportsmen, sportswomen and training to be the best. Fashions now often reflect **sports clothing**, partly because of the money **injected into** sports by fashion houses and partly because of our desire to **emulate** our heroes and heroines.

Politics

Along with an increase in influence over popular culture has come an increase in political influence. This can include **athletes** using their **fame** to run for office, **office-seekers** using athletes to **boost** their candidacy, **boycotts** to boost causes — most famously **the anti-apartheid movement** in South Africa and most recently the immigration law passed in Arizona — and using sports as a way to reach certain demographics.

There is, however, a **downside** to the use of sports in politics. This ranges from terrorists using the sports to gain **exposure** for their cause — most famously at the Munich Olympics — to countries using sports as a way of trying to demonstrate that their specific **ideology** is better than another, notably in Soviet Russia.

College Scholarship Opportunities

The growth of sports has also made possible the education of many young people who would *otherwise* never have that opportunity. Though today most of the *noticeable* college athletes often leave school early to enter the professional ranks of their sport, *the vast majority* of college athletes graduate and *move on to* a field other than their sport. For many of those students, sports made *going to college* possible, particularly through the use of college *scholarships*, which have increased in size and number as sports created bigger *revenues* for schools.

Integration

We will examine how sports embraced (or at least *shoe-horned*) integration, looking at Willie O'Ree playing hockey for the Boston Bruins, Prentiss Gault, a football player at the University of Oklahoma, Kenny Washington, the first African-American to play in the NFL, the whole-scale, and early, integration by the NBA, soccer's struggle to this day with racism, particularly in Europe, and, perhaps most famously, Jackie Robinson's *entrance* into baseball.

Big Business

It is also impossible to talk about modern sports without considering the heavy influence of business. Sports and business have become *forever linked*, even in college, which is supposedly played by "*amateurs*" and not "professionals," despite the fact that *the coaches* and *athletic directors* make as much as their *counterparts* in the professional leagues. From sports on television to *sponsorships* to naming rights on stadiums, the history of the business of sports reveals that business *tied itself to* sports more and more in the latter half of the 20th century, really *ramping up* in the 1970s and *onward*.

Salaries

As a part of the stream of business into sports, another change has been the *influx* of money, which many believe has become *obscene* and wrong. However, the fact of the matter is that when somebody is "The Best in the World" at anything, ordinary people want to watch or see those people *perform* — whether they are actors, musicians or athletes. As much as people *decry* the high salaries and *excess* of sports, the *spectators* and *consumers* of sports make it possible. Past the issue of *public perception*, however, there lie more serious issues. Like all things in life,

when big money and business are involved, the opportunities and *temptations* to *cheat* or *do whatever it takes* to *get ahead* increase. In sports, this often involves *performance enhancing drugs* or *gambling*.

Ticket Prices

Additionally, the growth of big money and high salaries into the games has affected who can now afford to go to the events. Though this impact is most commonly associated with sports in the United States, this is not just an American phenomenon, but reflected in other countries and sports around the world. *Soccer* in the U.K is a great example. Many of the teams in the English Leagues were once supported by local *blue-collar workers*, with ticket prices costing about the same as one hour's worth of *wages*. Now, to get a good seat to watch a top British soccer team can easily cost more than 8 hours wages for a blue-collar worker. As sports have grown bigger and more profitable, they are driving out those who helped make growth possible.

Overview of Modern Sporting History

Baseball, from its origins in 1840s in northeastern United States to the institution of the National, and later American Leagues, making up what is today known as Major League Baseball.

Basketball, the *brainchild* of Dr. James Naismith, created in the 1890s, it developed as much through colleges as it did through professional teams and leagues, with the modern National Basketball Association emerging around 1950.

American Football, which existed in various forms mostly across the college ranks in the 1800s before Walter Camp, at Yale University, began to help establish rules that made the game appear much as it does today. Football's evolution primarily took place in college, as college football was far more popular than its professional counterpart until the late 1950s, when the National Football League became *the dominant force* in American football.

Ice Hockey, whose history is traced to Canada as early as the 1810s, though *scholars* debate its origin. The modern sport *emerged* in the late 1800s in Montreal, with the National Hockey League forming in 1917. Hockey is another sport in which early development took place as much in college as it did in professional leagues.

Motor Racing, whose origin is difficult to *trace*. Racing motorized vehicles actually began more with *motorized bicycles* or *tricycles* than cars,

though not by many years. Car racing began to emerge at the very end of the 19th century, leading into the development of *tracks* built for car racing in the first decade of the 1900s, first in Britain in 1907, then later in the U.S., most famously with the Indianapolis Motor Speedway in 1909. There are an extremely wide variety of motor racing, between the more famous Formula One and NASCAR to rally cars, touring cars and sports cars.

Association Football, or Soccer, widely considered the world's most popular sport, traces its modern roots back to the standardization of the rules of the sport in England in the mid-1800s, leading to the creation of the Football Association in London in 1863. The current governing body in international soccer is the Fédération Internationale de Football Association, or FIFA, which was formed in 1904.

Tennis, one of the oldest of the modern sports, *goes back* as far as the 1500s, though the true modern game of "lawn tennis" goes back to the 1870s. The game primarily grew out of England, including the first Wimbledon Championships in 1877. The International Lawn Tennis Federation, now known simply as the International Tennis Federation, the sport's governing body, was founded in 1913, composed of 13 national tennis associations.

The Modern Olympics, growing out of the ancient tradition, *resurfaced* under the direction of the International Olympic Committee in Athens in 1896. *The Olympics* have been held every four years since, missing only 1916, 1940 and 1944 due to world wars. The original Olympiad allowed only men *to compete*; women were added four years later, in Paris in 1900.

The Winter Olympics, which initially developed *alongside* the Modern Summer Olympics, were first held in Chamonix, France, in 1924, the same year as the Paris Summer Games. The Winter Games *were separated from* the Summer Games for the first time in 1994, when the Winter Olympics were held in Lillehammer, Norway, followed two years later by the Summer Games in Atlanta, USA. The original games had 9 sports, while the most recent Winter Olympics in Vancouver had 15.

Golf, whose origins are widely disputed, with various historians tracing it back to a variety of different *stick and ball games* throughout European history. However, most agree the modern game of golf originated in Scotland in the 15th century. Golf spread globally throughout the 19th century, though almost entirely in locations controlled by the British Empire. The Professional Golfers Association of America, today the governing body of golf via its 41 PGA sections worldwide and the world's largest working sports organization, was formed in 1916.

Rugby football, which is popularly believed to have been formed by William Web Ellis in 1823 at Rugby School in England, after he simply *picked up* the ball and ran with it. Scholars now say this is probably *apocryphal*, though the modern sport did likely form around the area at the same time. The Rugby Football Union, the sport's *governing body*, was formed in London in 1871.

Boxing, whose history dates back to Ancient Greece, and became the modern sport we know today primarily in 1867, when the Marquess of Queensbury published a code of rules which still primarily *govern* the game today. The National Boxing Association, which later became the World Boxing Association, was formed in 1921. There are today 4 organizations recognized as governors of the sport: the WBA, the International Boxing Federation, the World Boxing Organization and the World Boxing Council.

Cricket, another sport whose origins are *murky* at best, though the modern game began to emerge in the 1770s. The first test match, which is a cricket match played between two countries, was in 1877, played between Australia and England. The International Cricket Council, the governing body of the sport, was founded in 1909, then called the Imperial Cricket Council and consisting only of England, South Africa and Australia. The organization today consists of 10 full members.

7. Complete the chart using the information from the text.

Sports	Origin
Basketball	
Baseball	
American Football	
Ice Hockey	
Motor Racing	
Association Football, or Soccer	
Tennis	
The Modern Olympics	
The Winter Olympics	
Golf	
Rugby football	
Boxing	
Cricket	

8. Decide whether each of the given statements is true or false. Correct false statements.

1. Just 120 years ago, many of the sports we take for granted did not yet exist. 2. Sports over the last hundred years have affected modern popular culture and have often reflected changing social attitudes and standards. 3. The growth of sports has also made possible the education of many young people who would otherwise never have that opportunity. 4. Today the vast majority of the noticeable college athletes do not graduate from colleges. 5. Sports and business are not interlinked in college because there it is played by “amateurs” and not “professionals”. 6. Many believe that the influx of money in sports has become obscene and wrong. 7. As sports have grown bigger and more profitable, they are driving out those who helped make growth possible.

9. Give extended answers to the questions using the information from the text and your own experience.

1. What is the influence of sports on modern popular culture? 2. What role do sports play in politics? 3. What opportunities do sports give to many young people? 4. Is it good that sport and business have become forever linked?

10. Prepare an extended speech (not less than 25 sentences) to answer the questions given below.

1. Prepare a short report about the origin and development of your favourite kind of sports. 2. Prepare a short report about the most popular sports in Belarus. What sport events that take place in Belarus could serve as tourist attractions? 3. Prepare a short report about the history of the Olympic Games.

Reading

1. If you really want to win, cheat.

1.1 In which sports are there most cases of cheating? How do people cheat in these sports?

1.2 Read the article and find out how the people cheated.

FAMOUS (CHEATING) MOMENTS IN SPORT

Football

Argentina were playing England in the quarter-finals of the 1986 World Cup in Mexico. In the 52nd minute the Argentinian captain, Diego Maradona, scored a goal. The English players protested but the referee gave the goal. However, TV cameras showed that Maradona had scored the goal with his hand! Maradona said the next day: “ It was partly the hand of Maradona, and partly the hand of God.” Later *in* the game **Maradona scored** another goal and Argentina **won** 2—1. They went on to win the World Cup.

Athletics

Fred Lorz, from New York, won the marathon at the St Louis Olympic Games in 1904. He finished the race in three hours 13 minutes.

After the race Fred was waiting to get his medal and the spectators were cheering him loudly. Alice Roosevelt, the daughter of the US President, was in the crowd, and some journalists took a photo of Fred with her. But then suddenly somebody started shouting ‘cheat ’ and soon everybody was shouting the same thing. It was true. Fred had travelled 18 of the 42 kilometres in a friend’s car! Fred didn’t win the gold medal and he was banned from athletics.

Fencing

Boris Onischenko, an army officer from the Soviet Union, was competing against Jim Fox from Britain in the 1976 Montreal Olympics. Boris was winning and the electronic scoreboard was showing ‘hit’ after ‘hit’ for him. Jim Fox protested to the referee. Fox said that Boris was scoring points without hitting him. Olympic officials examined *Boris’s sword* and they made a shocking discovery. Boris had changed the electronic part of his sword. He could turn on the ‘hit’ light *on* the scoreboard even when he *hadn’t* hit Fox. *Boris went home*, in disgrace, the next day. The British newspapers *called* him “Dishonischenko”.

1.3 Cover the texts. In pairs, retell the three stories to each other.

2. Read the text. Make sure you know all the highlighted words. Using the information from the text give the definition of Sport Tourism and describe its main aspects.

WHAT IS SPORTS TOURISM?

Sports tourism involves traveling to specific locations to watch sporting events or to participate in sports. Many travel firms market all *inclusive travel deals* which include tickets to sporting events, accommodation and meals for sports fans. Some people prefer to make their own *travel arrangements* and buy transportation and *event tickets* without the assistance of travel agents.

Fans of major sports can buy travel packages to major events such as the Olympics or the soccer world cup. These often last for weeks or months; sports tourism packages usually include tickets to several different games or matches that occur during the course of the tournament. During *lengthy trips*, some fans have the option of adding excursions into the travel package so that they can visit local tourist sites between sporting events. Travel firms often sell various types of packages; some are aimed at *budget conscious travelers*, while other deals are designed *to suit the needs* of business executives. Other clients may want to stay in luxury accommodations during the trip.

Many sporting events last for no more than a few hours and informal sports tourism involves individuals traveling long distances to watch a single match before returning home. Some of these independent travelers do not visit tourist sites or *explore the area*. In some instances, groups of sports fans *charter* coaches or buses so that they can discuss the sport on the way to the event and talk about the outcome on the way home. Fans of some sports have been known to *riot* after sporting events and police in such cities often escort people on sports tourism trips into and out of the sports arena.

Aside from watching sports events, many tourists participate in sports such as *snorkeling*, rock climbing and other types of *outdoor pursuits*. In some instances, these individuals have to undergo some training before they can participate in certain activities such as climbing steep mountainsides or diving at certain depths. Some travel operators cater to both serious sports participants and *recreational travelers* who want to experience outdoor pursuits but who also want to tour historic sites and participate in non-sports related activities.

Sports tourism can involve travel to sporting locations even when no events are scheduled to take place. Many sports stadiums have museums and schedule tours that enable sports fans to get a behind the scenes view of their favorite sports teams. Some tennis and golf clubs allow visitors to use the same facilities that are normally used by professionals partaking in major events.

3. Extra Reading. Read the text Sport Tourism and fill in the chart.

Positive aspects of sport tourism	Negative aspects of sport tourism

4. Get ready to speak about the influence of international sport events on the economy and social life of Belarus.

Speaking

1. You are going to tell an anecdote/ story. Choose one of the topics below and plan what you are going to say.

1. a time you cheated (in a sport / game)

What were you doing? Where? When? Why did you cheat? What happened?

2. a really exciting sports event you saw

Where and when was it? Who was playing? What happened? Why was it so exciting?

3. a time you had an accident or got a sports injury

What were you doing? How did the accident happen? What part of your body did you hurt? What happened next? How long did it take you to recover?

2. In pairs, tell each other your anecdote/ story. Ask for more details.

Listening

1. Can you think of two disadvantages of being a professional football referee?

T r a c k 1

2. You're going to hear an interview with an ex-Champions League referee from Spain. Listen and choose a, b, or c.

1) What was the most exciting match he ever refereed?

- a) His first professional match
 - b) He can't choose just one
 - c) Real Madrid against Barcelona
- 2) Why does he mention Mauro Silva?
- a) Because he was the best player he ever saw
 - b) Because he was a great person
 - c) Because he was a very good footballer and a good person
- 3) The worst experience he ever had as a referee was...
- a) when a player hit him during a match
 - b) when a woman with a child tried to attack him
 - c) when a 16-year-old boy attacked him
- 4) Why does he think there is more cheating in football today?
- a) Because football is big business
 - b) Because the referees are worse
 - c) Because footballers are better at cheating
- 5) How does he say footballers cheat?
- a) They fall over when nobody has touched them
 - b) They accept money to lose matches
 - c) They touch the ball with their hands
- 6) What's the most difficult thing for him about being a referee?
- a) Players who cheat
 - b) Making decisions
 - c) The rules are too complicated
- 7) Does he think fair play still exists?
- a) Yes
 - b) No
 - c) He doesn't say

EXTRA READING

UNIT I

Text 1

COMPLAINT HANDLING

Dealing with Complaints Effectively

Whether you own your own business or you work within a company, most of us have the experience of having to deal with customer complaints at one point or the other. They may come in the form of a phone call or someone may come marching straight into your work area; they may be valid concerns or just the reaction of an overly demanding customer.

How that complaint is handled, and how quickly, will determine whether or not you retain that customer, and even more importantly, what they have to say about your business when they leave.

In some instances, there may not be a true resolution to a customer complaint. You may not be able to change a result or how a process works. However, using an expedient process and appropriate people skills, you may still save the relationship with your customer.

This page can't address the full scope of the topic of handling customer complaints, but it will offer some basic concepts and an overview of some of the interpersonal skills that should make a difference.

The Basics

One critical element to consider in handling and resolving customer complaints is timeliness. You know when you are upset about an issue you don't want to be put off, you want your concerns heard immediately, and you want the problem dealt with as quickly as possible. If there is any delay, you want to know during the wait that something is happening. You want to know that it matters. The same is true of your customers.

If you work in an environment with employees, you must be sure that your employees are trained on complaint handling as many issues will be brought to them, prior to reaching you. These employees must be empowered to handle what they can, on the spot. They must know the limits of their authority and feel safe in acting upon concerns. They need to know what to do if the problem goes beyond their scope of responsibility and how to handle that.

Because some complaints are more complex, and because tracking complaints can identify trends that need to be addressed, documentation of complaints and follow-up actions can be critical. Of course, documentation takes on another level of importance if a lawsuit were to result. Documentation would need to show who made the complaint, what the complaint was, when it was made, both date and time, and the expected follow-up. Further documentation would show what investigation and/or follow up occurred, resolution, and further communication with the complainant as well as who carried it out. You also need to be sure you have the complainants contact information so that there can be follow-up if needed.

It's also important to identify what constitutes a satisfactory resolution. As stated above, a true "fix" to a problem may not be possible. Satisfactory resolution may simply be that the customer doesn't seek further resolution.

Text 2

PERSUASION TIPS IN DEALING WITH IRATE CLIENTS

Having an upset client is one of the most challenging situations a salesperson can face. How do you exactly temper the anger of a person who obviously is ranting because of something you, your product, or the company failed to make clear or perform?

Because the realm of sales is not a walk in the park, there will be times when you will be screamed at, and even hurled obscenities by customers who are dissatisfied. Don't be alarmed. This is a normal situation. And being so, there are ways to rise above them so that you don't break down, too.

First, find out what the client is angry about. Is he complaining about your service? Is he unclear about certain points in the agreement or the product? Did the problem come from you or did it spring out of his frustration over something he misunderstood? What are his sentiments exactly?

You can find this out by being calm with the client, no matter how irate he is. Ask politely what the problem is and request that he explain it to you. Don't interrupt and try to defend yourself or correct him while he explains. Wait for him to finish and then enumerate all your responses to his problems.

Often, the customer does not really want to know exactly what you are doing to rectify the situation, only that you tell him that steps are being undertaken to correct it, and when precisely this is expected to be solved. One thing clients hate most is continuously waiting for solutions that are not certain to happen.

When you have figured out what he needs, level with him. Building rapport with your client is one of the best ways to get into a straight conversation with him without the flare-ups. This means adopting his current mood. If he is angry, share his anger. If he is frustrated, empathize. Clients appreciate people who they know feel their pain. When you have succeeded in this, you can expect to have a much calmer discussion right after.

Don't say something like "I'm sorry for that. I'm already on it". Instead, say something like "I understand that you are angry now. I would feel the same if I were you. Rest assured that I will do everything in my power to correct this matter as soon as possible. I will constantly update you of the developments as I progress."

Handling an angry client is not so difficult if you know how to level with people. Think of it this way. If you were in his shoes, you would be feeling the same way, right? How would you want the other person to face you then? That should always be your guiding strategy. Build rapport and, together, seek solutions. No issue has ever been solved by an argument.

UNIT II

Text 1

TOP 10 LONDON SIGHTS

The London Eye

Originally conceived by architects David Marks and Julia Barfield as an entry for a millennium landmark competition, the project took six years and the expertise of hundreds of people from five European countries to turn it into a reality.

You can see up to 25 miles in each direction with views over some of the world's most famous sights, including St Paul's, the Palace of Westminster and Windsor Castle.

The ride lasts about 25 minutes.

**Disabled guests (including disabled children) may bring one personal assistant with them for free, except for under fives.

Buckingham Palace

Buckingham Palace has served as the official London residence of Britain's sovereigns since 1837. It evolved from a town house that was owned from the beginning of the eighteenth century by the Dukes of Buckingham.

Today it is The Queen's official residence.

The State Rooms at Buckingham Palace are open to visit for 2 months during the summer.

Big Ben and the Houses of Parliament

Big Ben

The name "Big Ben" is generally known to describe the clock tower as a whole. However, "Big Ben" is actually the principal bell within the tower.

There are two theories of how the bell got its name. The first suggests that it was taken from the nickname of a champion heavyweight boxer of the time called Ben Caunt. The second and more probable explanation, is that it was named after the bulky Welshman Sir Benjamin Hall, who was First Commissioner of Works from 1855 to 1858 and whose name was inscribed on the bell.

The Clock Tower is 96.3m (316 ft) tall and the Bell weighs 13.8 tonnes. From the ground floor there are 292 steps to the clock room, 334 steps to the belfrey and 393 steps to the lantern (known as the Ayrton Light).

A light shines above the clock face whenever Parliament is at work after dark.

Big Ben is not open to the public.

The Houses of Parliament

The site of the Houses of Parliament is the Palace of Westminster, a royal palace and former residence of kings. Its existing buildings contains nearly 1,200 rooms, 100 staircases and well over 3 kilometres (2 miles) of passages.

The House of Lords and the House of Commons conduct their sittings here.

The oldest part of the Palace still in existence, Westminster Hall, dates from 1097. The palace originally served as a royal residence, but no monarch has lived in it since the 16th century. Most of the present structure dates from the 19th century, when the Palace was rebuilt after it was almost

entirely destroyed by a fire in 1834. The architect responsible for rebuilding the Palace was Sir Charles Barry and Augustus Welby Pugin.

The public entrance to the Palace is through St Stephen's entrance in Old Palace Yard.

Visitors wishing to watch the proceedings of either House can join the queue outside St Stephen's Entrance. It is generally easiest to get in to the House of Commons between 6.00pm and 10.30pm on Mondays and Tuesdays, after 1.30pm on Wednesdays and Thursdays and at 9am on sitting Fridays.

Tourists can take a tour of the Houses Of Parliament in annual Summer Opening in August and September. The guided tour visits the House of Commons and the House of Lords. The Ticket Office opens from mid-July and is located on Abingdon Green, opposite Parliament & The Victoria Tower Gardens.

Westminster Abbey

The Collegiate Church of St Peter, Westminster, which is almost always referred to as Westminster Abbey, is a mainly Gothic church, on the scale of a cathedral. It is the traditional place of coronation and burial site for English monarchs.

It is still used today for regular worship and for the celebration of great events in the country.

Whitehall — 10 Downing Street & Cenotaph

Whitehall

Whitehall runs from Trafalgar Square in the north to Westminster Square in the south.

Halfway down Whitehall you can catch a glimpse of 10 Downing Street and The Cenotaph, a Memorial for both the World Wars.

Other buildings on the street include...

The Ministry of Defence.

The Horse Guards building (former headquarters of the British Army), which is a large building in the Palladian style between Whitehall and Horse Guards Parade. Horse Guards is always guarded by troopers of the Household Cavalry, both mounted and on foot. Two mounted cavalry troopers are posted outside daily from 10 am to 4 pm, and are relieved every hour.

The Admiralty (former headquarters of the Royal Navy).

Also on the road is an equestrian statue of George, Duke of Cambridge, a former Army Commander-in-Chief.

10 Downing Street

10 Downing Street, which is about halfway down Whitehall, is the historic office and home of the British Prime Minister and No 11 the official residence of the Chancellor of the Exchequer. However, at the moment Tony Blair, the current Prime Minister, lives at No 11 as this is a larger property for his family. Number 10 is also the venue for the regular Cabinet meeting. The Cabinet meets every Thursday while Parliament is in session in the Cabinet Room, which has used by successive Cabinets since 1856.

A police officer traditionally stands outside the black front door of Number 10 — a door which can only be opened from the inside.

10 Downing Street is not open to the public. Up until the 1980s you could walk down Downing Street, but when Margaret Thatcher was Prime Minister gates were installed at either end to protect against a possible IRA terrorist attack.

Cenotaph

The Cenotaph (a tomb or a monument erected in honor of a person or group of persons whose remains are elsewhere) is very close to 10 Downing Street, in the centre of the road of Whitehall. On the Sunday nearest to 11th November at 11am each year, a Remembrance Service is held at the Cenotaph to commemorate British and Commonwealth servicemen and women who died in the two World Wars and later conflicts.

It was designed and built by Edwin Lutyens between 1919—1920 at the request of the then Prime Minister Lloyd George to replace an identical plaster cenotaph erected in 1919 for the Allied Victory Parade. The inscription reads simply “The Glorious Dead”.

Tower Bridge and Tower of London

Tower Bridge

Tower Bridge has stood over the River Thames in London since 1894. At the Tower Bridge Exhibition you can enjoy views from the high-level Walkways and learn about the history of the Bridge and how it was built. You can then visit the Victorian Engine Rooms, home to the original steam engines that used to power the Bridge lifts.

Tower of London

The Tower of London is adjacent to Tower Bridge.

The Tower was founded by King William the Conqueror in 11th Century.

Throughout its long history the Tower has served as a royal palace and fortress, prison and place of execution, an arsenal, royal mint, menagerie and jewel house.

The Queen Anne Boleyn, beheaded in 1536 for treason against King Henry VIII, is said to be occasionally seen walking around the tower carrying her head under her arm.

The Tower today is principally a tourist attraction. Besides the buildings themselves, the British Crown Jewels, a fine armour collection from the Royal Armouries, and a remnant of the wall of the Roman fortress are on display.

The tower is manned by the Yeomen Warders, who act as tour guides and provide security. Every evening, the warders participate in the Ceremony of the Keys, as the Tower is secured for the night.

St. Paul's Cathedral

The current Cathedral — the fourth to occupy this site — was designed by the court architect Sir Christopher Wren and built between 1675 and 1710 after its predecessor was destroyed in the Great Fire of London.

In the crypt are effigies and fragments of stone that pre-date the Cathedral, relics of a medieval world. From Wren's original vision, Jean Tijou's beautiful wrought iron gates of 1700 still separate the quire from the ambulatory; children still test the acoustics in the Whispering Gallery; and the 1695 organ which Mendelssohn once played is still in use.

The funerals of Lord Nelson, the Duke of Wellington and Sir Winston Churchill have taken place here and the wedding of Charles, Prince of Wales, to Lady Diana Spencer.

Today, St Paul's is still a busy, working church where millions come to worship.

Trafalgar Square and Nelson's Column

Trafalgar Square was built to commemorate Admiral Nelson on his victory in the Battle of Trafalgar (1805).

The present architecture of the square, completed in 1845, is by Sir Charles Barry.

The square is the site of ***Nelson's Column***, which has four giant lions at its base. The square also boasts two water fountains. At the corners of the square are four plinths, of which three of them hold statues of George IV,

Henry Havelock, and Sir Charles James Napier. The fourth plinth has temporary exhibitions.

The square is now a popular site for political demonstrations.

It was also very popular for feeding the pigeons, but Mayor of London Ken Livingston decided to get rid of the feeders and the pigeons in 2000, thus destroying a great tourist attraction. There are still a few pigeons left, but it is now against the law to feed them!!

The pigeons have been replaced with a cafe — now that's just what London needed — something different and original!!!

Piccadilly Circus and Eros

Piccadilly Circus is a famous traffic intersection and public space of London's West End, which is a busy meeting point.

The "circus" refers to circular open space at a street junction.

It is now well known for its video display and neon signs mounted on the corner building on the northern side.

At the south-western side of the Circus, moved from its original position in the centre, stands the Shaftesbury Monument memorial fountain, erected in 1893 to commemorate the philanthropic works of Lord Shaftesbury. It is topped by Alfred Gilbert's winged nude statue, Eros (sometimes known as The Angel of Christian Charity). It is popularly known as Eros after the mythical Greek God of Love, although he is intended to be Eros' twin Anteros.

Roads off Piccadilly Circus include Shaftesbury Ave (famous for its theatres); the Haymarket, Coventry Street (which leads to Leicester Square), Glasshouse Street, Regent Street and Piccadilly.

Shakespeare's Globe Theatre

The original Globe Theatre was built in 1599 by the playing company to which William Shakespeare belonged, and destroyed by fire in 1613. It was rebuilt in 1614, closed in 1642, and demolished in 1644. A modern reconstruction of the original Globe, named "Shakespeare's Globe Theatre", opened in 1997.

Founded by the pioneering American actor/director Sam Wanamaker, Shakespeare's Globe is a unique international resource dedicated to the exploration of Shakespeare's work, and the playhouse for which he wrote, through the connected means of education and performance.

Open all year round, Shakespeare's Globe Exhibition is the world's largest exhibition devoted to Shakespeare and the London in which he

lived and worked. Housed in the vast UnderGlobe beneath the theatre, the exhibition explores the remarkable story of Sam Wanamaker's struggle to rebuild the Globe and brings Shakespeare's world to life using a range of interactive displays and live demonstrations.

There is a Tour of the Theatre beginning every 15—30 minutes during opening hours. There is no need for individuals to book.

Plays are performed at the Theatre May to October.

Text 2

NEW YORK — TOP SIGHTS

Statue of Liberty

The Statue of Liberty, officially called 'Liberty Enlightening the World', was inaugurated in 1886 by President Glover Cleveland, and has come to represent not only the City of New York, but the nation of America itself.

A gift of friendship from the French nation to mark the USA's 100th centenary, it was sculpted in Paris by Frederic Auguste Bartholdi over two decades. The people of America at first reacted unfavourably to the statue being erected in New York Harbour, seeing the exercise as a waste of money. However, ever since its unveiling it has won the heart of the nation, and is New York city's most loved monument.

The Statue of Liberty is made of a framework of 125 tons of steel, on which is hung a sheeting of 31 tons of pure copper, with the flame coated in gold leaf. The statue is 111 ft from head to toe, it helps to grasp the statues' colossal dimensions, by knowing that the right arm is 42ft long, and the nose is 4 ft long.

The statue is often referred to as 'Lady Liberty'. The female figure proudly holds up the torch of freedom. The book in her left arm represents knowledge, and shows the date of the United States Declaration of Independence, 4 Jul, 1776 in roman numerals. The statue stands on Liberty Island, formerly known as Bedloe's Island, on an irregular eleven star shaped pedestal, the pedestal walls were originally part of Fort Wood, an old military base.

Before 9/11 visitors use to be able to climb up to the crown of the State of Liberty for views over the harbour, it is now only possible to climb the pedestal that the statue sits upon. The pedestal contains a small

museum that tells the story of the statue, and contains artifacts such as the statues' 'original torch'.

Empire State Building

The 102-story Empire State Building is the tallest building in New York City, standing at 443 meters (1,454 feet). From its observatory-deck on the 86th floor can be seen some of the best panoramic views of the city. Opened in 1931, the observation deck has been visited by over 110 million visitors, and receives 3.5 million visitors each year.

The building was designed by Shreve, Lamb & Harmon Associates, and despite its incredible height, was built in just 1 year and 45 days, with construction beginning on 17 Mar 1930 and the building officially opened on 1 May 1931. During construction the building rose at an average rate of 4 S stories per week. The Empire State Building cost \$24,718,000 or \$40,948,900 if you include the land it stands on.

The Empire State Building was planned as a financial investment at a time when the city was experiencing a real estate boom. However, the building was constructed during America's great depression and when the building opened there were few tenants willing to occupy, and the building was soon named by New Yorker's as the "Empty State Building".

What saved the building from bankruptcy was the popularity of its observation deck, which riased \$2million revenue from visitors in its first year. The observation deck still remains popular with tourists, and is one of the cities 'must do' attractions for first time visitors.

There is also a 102nd floor observatory, closed to the public since 1999 it finally re-opened in Nov 2005. Tickets to visit this observatory cannot be purchased in advance, but only on the day at the Empire State Building.

For those who still wish to see more of the New York Skyline, there is a motion simulator attraction located on the 2nd floor, called NY Skyride which presents a 25 minute simulated aerial tour over New York City.

The Empire State Building has appeared in many movies, the most iconic being the 1933 King Kong movie, in which the giant ape falls to his death from the top of the building.

Times Square is the heart of the city that never sleeps, being a hive of activity day and night, where tourists find themselves drawn to the nerve centre of the theatre district by the many neon lights and video screens, which New Yorker's have christened 'The Great White Way'.

The Square's many neon signs are no accident, the city imposes zoning ordinances requiring building owners to display illuminated signs. So much revenue is created by neon advertisements that some of the buildings in and around Time Square are empty. Their commercial value is equated not by tenants, but by advertising revenue!

Times Square is also the place where New Yorker's gather on new Year's Eve to celebrate. About a million revelers converge to watch the crystal ball descend from the flagpole atop One Times Square, a tradition that began back in 1907. With the balls descent the crowds cheer, and the square glows with the lights of the Great White Way competing for attention with the many fireworks.

Times Square is not really a square, but an elongated cross, where seventh Avenue and Broadway intersect. The square is nearly always a heaving mass of pedestrians and traffic, creating a lively, but far from relaxing, atmosphere.

Time Square was originally named Longacre Square until 1904 when the New York Times newspaper built its offices there, at what is now known as One Times Square. Soon theatres and hotels began to open, and Times Square quickly became New York City's main entertainment district.

Following the stock market crash of 1929, Times Square became a seedy part of the City, with burlesque shows, adult cinema, prostitution, gambling and drug dealing establishing themselves in the district. However, since the 1990's the city has cleaned up the area, making Times Square a family friendly place.

Central Park (2.5 miles long and 0.5 miles wide) is a 844 acre green oasis within the heart of Manhattan, positioned in the island's geographical centre. From tree lined promanades to graceful lakes, Central Park is popular with New Yorkers and tourists alike, and is the most visited city park in the USA, with an estimated 25 million visitors annually.

The park is a popular place to stroll, especially along its Mall which is flanked by Elm trees and statues of famous literary figures such as William Shakespeare, Robert Burns and Walter Scott. The park's 13 acre Great Lawn, popular for picnics, offers great views of the city's skyline.

Though offering many peaceful spots, the park also buzzes with activities throughout the year: rollerblading or ice skating — depending on season, horse riding, jogging, boating, etc, it is also popular for outdoor

pursuits, such as tennis, especially baseball in the summer, and American football and soccer in the winter.

The many attractions within the park include Central Park Zoo, Children's Zoo, a carousal ride, the richly ornate Bethesda Terrace, the Belvedere Castle 'folly' offering panoramic views of the park, Strawberry Fields - a memorial to John Lennon.

The park was designed by landscape architect Frederick Law Olmsted and architect Calvert Vaux, and took almost twenty years to complete. First opened in the the winter of 1859, the park was not officially completed until 1873. During the park's landscaping, 166 tons of gunpowder was used to blast through rock, 500,000 cubic feet of topsoil was carted in from New Jersey, and other 270,000 trees and shrubs were planted.

It is easy to become disorientated in Central Park, so on your first visit we recommend you make your way to the Dairy, which is now the Park's visitors centre, and collect a park map and enquire what activities are taking place, such as free guided tours.

The Chrysler Building is one of the most easily recognisable landmarks of the Manhattan skyline, its graceful stainless steel tiered spire glitters in the sunlight and glows when illuminated at night.

This art deco skyscraper was commissioned by automobile magnate Walter P. Chrysler and designed by architect William Van Alen. Standing at 318.9 m (1,046 ft) it was the tallest building in the world when it was completed in May 1930, only to be dwarfed the following year when the Empire State Building was finished in May 1931.

Chrysler wanted a building that reflected the success of his automobile industry, and the buildings distinctive architecture is based on Chrysler automobiles. The corners of the building on the 31st floor are decorated with replicas of the 1929 Chrysler radiator caps, and stainless steel gargoyles, modelled on the 1929 Chrysler Plymouth automobile's hood ornaments, protrude from corners of the 61st floor, even its art deco spire resembles a car radiator grill.

The buildings art deco lobby, originally designed as a show room for Chrysler cars, is open to the public and is well worth a visit. The walls of the lobby are decorated with marble and granite slabs, trimmed by chrome, with its vast ceiling depicting transportation scenes from the 1920's, painted by the artist Edward Trumball.

Brooklyn Bridge connects the boroughs of Manhattan and Brooklyn and its elevated central walkway offers dramatic vistas of the city skyline seen through the bridge's many strands of suspension cable, especially when walked as the sun is about to set.

The bridge can be crossed from any direction, but the most vivid views of the city's skyline are best seen by starting the walk at Brooklyn and making one's way across to Manhattan.

Brooklyn Bridge was an engineering marvel of the 19th century, built between 1870 and 1883, it was the world's first steel-wire suspension bridge, and was the world's longest suspension bridge for 20 years, stretching 5,989 feet (1825 m).

The bridge claimed the lives of approximately 27 workers including the life of John Augustus Roebling, the bridge's engineer. In 1869 while taking measurements for the piers and deciding where the bridge should be constructed, Roebling's foot was injured by an arriving ferry that crushed it against a pylon. Despite his foot being amputated, he died of tetanus shortly afterwards.

Work on the bridge was continued by Roebling's son, Washington, but he was paralysed by caisson disease (the bends) while working in compressed air in caissons laid underneath the river to allow labourers to work on the bridge's foundations.

In an extraordinary turn of events, Washington's wife, Emily Warren Roebling took over the construction, learning engineering from her husband and communicating his wishes to the site's foremen. When the bridge was officially opened, Emily Warren Roebling was the first individual to cross it.

The United Nations was founded in 1945 with 51 members with the purpose of preventing the devastation that had afflicted the world during WWII. It's ambitious goals are to preserve world peace, and to aid the economic and social well being of nations around the globe.

The UN has been the site of major events in world history such as the adoption of the Universal Declaration of Human Rights in 1948.

The United Nations Head Quarters is international territory, with its own security force, fire department and postal administration.

Guided Tours explain the work of the United Nations and its related organizations, while taking visitors to some of the main Council Chambers and the General Assembly Hall. The tour also features art and other objects of interest donated by Member States.

Works of art on display within the UN include the Russian donated statue 'Swords Into Plowshares', the Chinese Ivory carving depicting the the Chengtu-Kunming railway, Stained glass window by French artist Marc Chagall, The Foucault Pendulum, The peace and liberty mural by Norwegian artis Per Krohg, and many more.

The UN headquarters were built in New York City after John D. Rockefeller Jr. donated the 18 acre of land in Dec 1946, which he purchased for \$8.5million. The construction of the \$65 million dollars headquarters was designed by an international team of 11 design consultants, led by the American architect Wallace K. Harrison.

The UN Headquarter's complex consists of four main buildings: General Assembly building, Conference building, Secretariat building and the Dag Hammarskjold Library.

The Flatiron Building was the first skyscraper built in Manhattan, and when completed in 1902 was one of the world's tallest buildings. Originally called the Fuller building, after George A. Fuller who financed its construction, it soon became known as the Flatiron Building because of its elongated triangular shape.

The building was constructed by Chicago architect Daniel Burnham, who resolved the difficulty of building on a triangular piece of land by simply building a triangular building. The Flatiron Building was one of the first to be constructed around a steel skeleton, the basic structure of all the world's skyscrapers. The steel frame allows the building to taper to a mere 6ft (2m) corner at 23rd Street.

It's shape caused such alarm among some New Yorker's when the building was first erected that it became known as 'Burnham's folly', and bets were taken as to how far the rubble would spread when the building inevitably fell over, as many predicted it would.

Burnham covered the outside of the building in a facade of limestone and glazed terra-cotta based on Italian Renaissance designs. As a consequence, the Flatiron Building may now be a drawf amongst Manhattan's giant skyscrapers, but it is still one of its most decorative.

The neo-gothic **Woolworth building** was commissioned by the self-made millionaire Frank W Woolworth to be the headquarters of his economic empire, built upon the success of his hundreds of discount stores where everything cost just 5 ot 10 cents.

Such was Woolworth's financial success that he was able to commission architect Cass Gilbert to build him the tallest building in Manhattan, at a cost of \$13.5 million, which Woolworth was able to pay in cash.

The building was constructed between 1910—1913, and when opened by president Woodrow Wilson in May 1913 was the world's tallest building, standing at 792 feet (241 m). A record the building held until the construction of the Chrysler Building in 1930.

At the opening ceremony the Reverend S. Parkes Cadman, referred to the building as the 'Cathedral of Commerce', and considering the building's ecclesiastical inspired architecture, it is easy to figure why. The building has a limestone-colored, glazed terra-cotta panel facade, and its tower features gothic pinnacles and canopies, and is adorned with gargoyles of bats. Gilbert designed the building with wide corner columns (piers) unobstructed by ledges which pull the eyes attention upwards.

The building's highly ornate lobby features a marble interior, with colourful byzantine mosaics and frescos on its vaulted ceiling. Unfortunately, in an unwelcoming move by the buildings current owners, the lobby has been closed to the public thus denying the opportunity to admire architect Cass Gilbert's remarkable achievement.

Grand Central Terminal opened in 1913, but is still referred to by most as Grand Central Station — the original train station that was demolished to make way for the present building.

The terminal is New York's Beaux Arts masterpiece and is an ingenious design for a major train terminal. The collaborative work of two architectural firms, 'Warren & Wetmore' and 'Reed & Stem', they separated pedestrian and train traffic by placing the platforms and tracks beneath the stations main concourse.

The station's huge concourse has a marble floor, dominated by two grand staircases at either end. At its center stands a brass and onyx clock which sits on top of the information booth, used as a popular meeting point by New Yorkers. The concourse is flooded with light from three arch windows on either side, and has large gold-plated chandeliers along both sides. The spacious effect is completed by a blue vaulted ceiling, with pinpoints of lights that mark out the signs of the zodiac.

Below the main concourse is the station's dining concourse which also has many charming features and is worth a visit even if you do not intend to eat there. The dining concourse has some unusual seating arrangements,

there are rows of seats in narrow alcoves that create the illusion one is eating in a train carriage, and armchairs arranged in a circle around small plazas. The popular Grand Central Oyster bar is a beautiful place to dine, with low ribbed vaulted ceiling covered in yellow Guastavino tiles.

UNIT III

Text 1

MUSEUMS

As I've been to London, I'd like to tell about the most interesting museums and galleries I've visited there. The British Museum is one of the world's greatest treasure-stores. The museum has two departments: The Museum of Mankind and The National History Museum. The Museum of Mankind includes the vast collection of antiquities, ancient works of art in stone, bronze and gold, and collections, illustrating Western Asiatic Civilizations. The NHM contains 5 principal collections on the history of plants, minerals and the animal kingdom. A series of new permanent exhibitions have been opened in the museum, among them "Dinosaurs and their living relatives". The National Gallery is one of the greatest museums of art in the world. It is noted for the balance of its collections in all the important art schools and almost all old masters are represented there. It houses one of the most important Italian collections outside Italy. It is also famous for its Dutch collection, particularly for paintings of Rembrandt. The next door is the National Portrait Gallery. It's the Britain's leading art gallery of portraits of famous people of British history. It is noted for representing various kinds of portraits — from traditional old paintings to photographs. The famous Tate Gallery contains the unique collection of British paintings from the 16th century till the present day. Turner and Blake are particularly well represented in the collection.

There are a number of museums in London which are neither art museums nor galleries. Nevertheless they attract tourists from different parts of Britain and from all over the world. You are sure to know about the Madam Tussauds museum that contains hundreds of wax figures. As for our town, it is a must for every tourist to visit Arkhangelsk Museum of

Fine Arts. There you can see collections of drawings and paintings of different artists, collection of unique icons painted by Russian masters. Other places to visit are our outdoors museums, they are: Chumbarovo-Luchinsky Street and architecture museum in Malye Karely. The latter is well known throughout the world. I have visited many museums and galleries in my life. I was in all our town museums, museums in Moscow and St. Petersburg. But one I remember most — is the Madam Tussauds museum of London.

Text 2

10 REASONS TO VISIT A MUSEUM

Museums make you feel good

Times are tight in this economic climate, and it's often easy to use a museum admission price as an excuse to stay at home. However, a recent study conducted by Harris Interactive finds that people are happier when they spend money on experiences rather than material purchases. According to Leaf Van Boven, an Assistant Professor of Psychology at CU-Boulder, experiences are shown to create more happiness than material goods because they provide positive personal reinterpretations over time. That is, as we revisit the memory of our trip to the museum, we have a tendency to psychologically weed out any negative memories (should there be any). Experiences, such as visiting a museum, can also become a meaningful part of one's identity and contribute to successful social relationships in a manner that material items cannot. So consider foregoing an outing for items that you may not need; going to the museum will make you happier in the long run.

Museums make you smarter

There is no doubt that a primary role of museums is to engage and educate the community. Museum exhibits inspire interest in an area of study, item, time period, or an idea—but there's more going on in museums in regard to education than one might think. Schools rely heavily on museums to enhance their curriculum. The New York Museum Education Act, for example, aims to create a partnership between schools and cultural institutions to prepare students for the 21st century. Galleries

are becoming classrooms, and not just for kids. Even the museums themselves have interesting histories to inspire and educate visitors. It becomes nearly impossible to exit a museum without having gained any information or insight during your visit.

Museums provide an effective way of learning

Museums are examples of informal learning environments, which means they are devoted primarily to informal education — a lifelong process whereby individuals acquire attitudes, values, skills and knowledge from daily experience and the educative influences and resources in his or her environment. Even outside of museums, informal learning plays a pivotal role in how we take in the world around us. In fact, The U.S. Department of Labor estimates 70% or more of work-related learning occurs outside formal training. A single visit to a museum can expose visitors to in-depth information on a subject, and the nature of the museum environment is one in which you can spend as much or as little time as you like exploring exhibits. The environment allows you to form your own unique experiences and take away information that interests you. Despite the success that museums have already had in educating visitors, there continue to be ongoing discussions among institutions in regard to increasing museums' ability to connect through informal learning.

Museums are community centers

Museums are a lot more than collections of artifacts; they allow you to meet with neighbors, discuss thoughts and opinions, and become an active part of the community. There are yoga classes at MoMA and Rock Band Summer Camps at the Experience Music Project. The Henry Ford Museum is holding a barbeque, the Los Angeles County Museum of Art conducts art chats, and the Chicago Botanic Garden holds a Farmers Market, book signings, and an annual wine festival. Something is going on everywhere—just pull up the web page of a local museum and see what they have to offer!

Museums inspire

Museums provide inspiration through personal connections with visitors, and not only on-site and through physical community outreach efforts; some even manage to connect through their social networks. These kinds of

personal memories created at museums do not expire. Please check out this lovely video on the personal impact of museums, created by the Greater Philadelphia Cultural Alliance & the American Association of Museums.

Museums help bring change and development to communities

Research has uncovered that creating community involvement is more about location than the activity at hand, and this kind of location-based learning (like the kind utilized in museums) is a trigger for change and development within the community. As museums are functioning more and more like community centers in providing access to current research and new ideas, they've become hot-spots for civic engagement. In museums, even (in some cases, especially) children are actively asked to take part in their communities. The promotion of education and the cultivation of conversation that are taking place in museums across the nation shapes and strengthens our neighborhoods.

Museums are a great way to spend time with friends and family

Museums provide a great excuse to spend time with friends and family in a positive way. Personal connections can be made with museums and also with family members during visits. A day at the museum often translates to a day spent with loved ones as fathers and mothers transform into tour guides, and the environment provides a shared learning experience. Want to take a date to a museum? Here's how to do it.

A museum may be your next community partner or business endeavour

It takes a lot of employees to help run America's approximately 17,500 museums and it takes countless businesses and community partners to keep them functioning. Museums need everything from printing services, to video surveillance, to dino-glue- and they are inextricably woven into the web of American government and businesses. If you are not a direct business provider for a museum, you can get some great PR and possibly borrow an artifact or two for a big meeting if you are willing to contribute a monetary gift to a museum. Alternatively, you can follow the lead of these entrepreneurs who are creating their own museums. Or, at the very least, business men and entrepreneurs can trace the development of the National Museum of Entrepreneurship in Denver, and perhaps pay them a visit within the next few years.

Museums are free... sometimes

Several museums nationwide offer free admission during specified hours or days of the week. Visit the website of your favorite museum to see if they feature something like this. Several museums offer free events as well. The Skirball Cultural Center in Los Angeles offers free fun-filled Sunset Concerts on Thursday nights in the summertime, and Pacific Science Center in Seattle boasts a terrific (and completely free) science cafe, which takes place on the first Tuesday of each month. Bank of America's program, Museums on Us allows cardholders free admission to 54 museums on the first weekend of each month, and folks living in California, New York or Seattle can check out this website for a list of free museum events in the area.

Also, take a look at museum membership rates. Often, a membership pays itself off in as few as three annual visits to the museum. Often museum memberships come with a few free passes for guests and subscriptions to relevant publications. Museums such as the Natural History Museum of Los Angeles County even offer increased opportunity for community engagement with museum membership, highlighting a haunted house, museum scavenger hunts, and other educational activities-along with free annual admission.

There is a museum close to you

According to the American Association of Museums, museums average approximately 865 million visits per year or 2.3 million visits per day. That's a lot of museum visits! It doesn't hurt that there are museums in every state. To find one near you, try AAM's Museum Directory. By conducting a search on the Internet, you may find some rather unusual and interesting museums worth checking out. From the Museum of Wooden Nickles in San Antonio, to the Asphalt Museum in Rohnert Park, California, there is certainly something for everyone.

Text 3

When people travel to new places, they often choose the local museums as a must-see place. Sometimes the museums are even more attractive than the most famous places of interest. This phenomenon can be easily explained if the function of museums is taken into account. As we know, museums can help us understand the history, the customs and the most representative arts and crafts of a place.

Different places have different history. And the most convenient way to understand the history is to visit the local museum. Last year when I traveled to Xian, an ancient city of China, I went to the history museum to explore the course of the city's development. With the background knowledge provided by the museum, I found that it was much easier for me to understand the city. So the museum can take away barriers between the tourists and the city and help the tourists to be familiar with the city's history.

To a tourist, the most interesting aspect of a new place is usually its customs, which can be demonstrated by the local museum. The Beijing Custom Museum vividly shows the real life, the traditions and customs of typical Beijingers. A visitor can satisfy his curiosity by learning about the origin and characteristics of the quart-yard — the traditional residential building style of Beijing. Thus, with the help of museums, tourists can have a deeper understanding of local life and their customs.

Every place has its own representative arts and crafts. Tourists can have the access to a wonderful show of these arts and crafts in the local museums. For example, in the town of Jing-De-Zhen, which is famous for its pottery-making, tourists can be excited by the beautiful pottery products and the complicated making process exhibited in the pottery museum. It will be a pity if a tourist misses the wonderful show of the local arts and crafts in the museum.

To cut a long story short, museums serve as a bridge between tourists and the place they visit. That is why people are so eager to visit museums when they travel to new places.

UNIT IV

Text 1

THEATRE RULES

Dress Code

In all ages a visit to the theatre was a festive occasion. Women donned their best evening attire and for their menfolk black tie was de rigueur. Nowadays no one demands a strict dress code of visitors to the Bolshoi Theatre. In the mad hassle of Moscow life, a visit to the theatre comes, more often than not, at the end of the working day which rules out

changing for the theatre. And, therefore, you will get away with a quite democratic dress form. You should not, however, take things to extremes: a man in shorts will not be allowed into the auditorium and women, in our view should keep to a decent dress style, bearing in mind that they may well be sitting next to people in full evening dress.

Theatre rules

Security

When planning your visit to the Bolshoi Theatre you may rest assured we take your security very seriously. The closed circuit video cameras in and around the Theatre, the presence of security staff in the Theatre's public spaces, the metal-detector search procedure at the Theatre entrances obligatory for all members of public and Theatre staff alike — are just the visible part of special measures guaranteeing your safety.

Your contribution to House security

Do not take any objects with you into the Theatre which may cause harm to, or inconvenience in any way, your fellow members of the audience. Remember that the reconstruction of the Main Stage lasted six years and thousands of people devoted to it their talents, labor and patience. If you are carrying on your person any sharp instruments, knives etc., you will not be admitted to any of the Theatre's public spaces.

The Theatre and your children

At the age of FIVE your children have the right to attend Bolshoi Theatre MATINÉE performances, but they must have a ticket of their own. From the age of TEN, children can attend EVENING performances but, naturally, only if they are in possession of a ticket.

Coats and hats!

Your outdoor clothing and any bulky parcels must be left in the cloakrooms. At the New Stage there is just one cloakroom in the entrance vestibule on the ground-floor. At the Main Stage there are five cloakrooms. One serves members of the audience from the stalls, amphitheatre, the lower boxes, dress circle and first circle (is located in the new lobby on the first underground floor). The second, third and fourth circles have their own cloakrooms. The underground concert hall too has its own cloakroom.

The rule of the third bell

No admittance to auditorium after curtain up. Having heard the third bell, you are to hurry to take your seat.

Taking pictures and filming

Photography and the use of videos and tape recorders are forbidden in all parts of the theatre.

Bunch of flowers

Flowers are not allowed in the auditorium. You can ask one of the box keepers on the ground floor to pass your bunch of flowers to any actor you like.

To return your ticket

The Management reserves the right to change the performance. In this case, tickets may be returned to theatre box offices before curtain up.

Access for the Disabled

The Bolshoi Theatre Main Stage has been equipped with facilities for the disabled so that they can enjoy performances with maximum comfort. Lifts and ramps make it possible for them to reach any level of the Theatre building and ensure them easy access to the auditorium. There are specially equipped toilets for the disabled on all levels of the building.

Text 2

THE BEST THEATRES AND PLAYHOUSES IN BRITAIN

As a place which is brimming with history, culture and art, it's no surprise that there are many theatres and playhouses to visit in Britain. With hundreds to choose from to see all manner of productions, plays and performances, here are 10 of the most iconic, historic and must-see theatres in Britain.

Shakespeare's Globe, London

London is often considered the heart of British theatre, with much of the city's theatre legacy being down to one man; William Shakespeare. It's no surprise then that on a list of top 10 British theatres, Shakespeare's Globe gets a mention. This reconstruction of the iconic Globe Theatre commemorates all of Shakespeare's works and is a must see for any Shakespeare fanatics. A replica of the original theatre built in 1599, Shakespeare's Globe has become an iconic London landmark, as it embodies London's theatrical past and Shakespeare's earliest works.

Liverpool Empire Theatre

A focal point in this culture-rich city is the Liverpool Empire Theatre. Opened in 1925, the theatre has the largest two-tier auditorium in Britain, but what really sets this theatre apart is its impressive repertoire of past performers; The Beatles, Frank Sinatra and Laurel and Hardy have all performed in this iconic theatre. Today the theatre stages all manner of productions from plays to operas, but if you do pay a visit, be sure to watch out for the resident ghosts who are frequently spotted backstage.

The Royal Shakespeare Theatre, Stratford-upon-Avon

This Grade II listed building in the town where Shakespeare was born and buried is a dedication to the celebrated British playwright and poet. Situated near the site of the original Shakespeare Memorial Theatre, this theatre opened in 1926 and is owned and managed by the Royal Shakespeare Company (RSC). Watch a play or venture up the tower for a spectacular view of Shakespeare's hometown. Or perhaps visit the Swan Theatre; a nearby theatre also belonging to the RSC, which hosts many of Shakespeare's plays.

Theatre Royal, Newcastle

The world of theatre is a superstitious one, with many strange events happening in playhouses around Britain over the years. Theatre Royal, the Grade I listed building in Newcastle upon Tyne, is certainly no exception, as in 1899 it saw a huge fire destroy its interior after a performance of the notorious 'bad luck' play Macbeth. As with most of Britain's theatres, Theatre Royal is also home to a resident ghost; allegedly a nineteenth century female ghost known as 'the grey lady' haunts the theatre's stage.

London Palladium

Located off London's famous Oxford Street, the London Palladium is perhaps the most famous theatre in the capital, if not the world. Recognized for being the venue for the famous Royal Variety Performances, the theatre opened its doors in 1910 and over the years has seen countless famous faces perform on its celebrated stage; names such as Harry Houdini in the 1920s, Frank Sinatra in the 1940s and Liza Minnelli in the 1980s. The Palladium is known for its longstanding performances of Joseph and the Amazing Technicolor Dream coat, Fiddler on the Roof and Oliver. With its grand exterior and many original

features, the Grade II building serves as a traditional theatre experience for those visiting London.

Wales Millennium Centre

This art centre in the Welsh capital is locally known as ‘the Armadillo’ and homes eight arts organisations, including the national orchestra and opera, dance, theatre and literature companies. The Centre has been featured in many British television series and has even been the setting for a world record attempt at gathering the most people with the surname ‘Jones’! This award-winning venue offers theatres, galleries, restaurants, bars, shops and even behind the scenes tours.

Theatre Royal, London

Not only is this theatre on Drury Lane the oldest theatre in London, it is also the oldest running theatre in the world. This West end theatre in Covent Garden dates back to 1663 and was erected after the English dramatist Thomas Killigrew received a patent to do so from King Charles II. This famous theatre has had a varied and turbulent history; from being visited by Samuel Pepys to seeing a murder of an actor in the green room.

St. Martin’s Theatre, London

This theatre is most famous for showcasing the world’s longest running play since 1974; Agatha Christie’s *Mousetrap* has clocked up more than 24,000 performances and is still enjoyed by people from around the world today since the production started in 1952. Designed as a companion theatre to the New Ambassadors, St Martin’s was completed in 1916. Since then it has seen many a famous face perform on its stage and holds a world record for holding the aforementioned longest running play.

The Theatre Royal Haymarket, London

Known originally as The Little Theatre in the Hay, The Theatre Royal Haymarket was designed and constructed in 1720 and is now considered one of the most cherished theatres in London’s West End. It is the third-oldest London playhouse still in use but the theatre had a rocky beginning, with its creator John Potter striving to keep his little theatre going. All of this changed when a French Duke visited with a group of French actors and provided the theatre with its first production. The theatre has come a long way since then, and it is now a thriving home for the arts loved by all in the theatre world.

The Minack Theatre, Cornwall

Perhaps not the most conventional theatre, but equally famous, is the Minack open-air theatre near Land's End. The theatre presents dramas, musicals and operas between May and September, with acting groups coming from around the world to perform in this Roman amphitheatre-like auditorium. With views across Cornwall's beautiful Porthcurno Bay, this rustic outdoor theatre is a must see for anyone seeking a theatre experience like no other — just bring a picnic and a blanket!

Text 3

THEATRE

There are more than 13 theatres in our city. They show dramas, tragedies, and comedies. To tell you the truth I'm a great theatre lover. I try to see the most interesting performances in our greatest theatres like Alexandrinsky theatre. As a rule I go to the evening performances (usually they begin at 7 p.m.) It is rather difficult for me to book the tickets beforehand because the performances are very famous. Sometimes we come to the theatre and see the sign "House full", but there are many people standing near and asking for the extra-tickets. I usually go there with my friends or parents. So we leave our coats in the cloak-room and buy a programme to know who is in the cast. We are shown our seats. Usually we take places in the stalls, but also people like to watch the performance from the boxes, balconies and pits. After the 3rd ring the light goes down and the curtain drops.

Last time I was in the theatre on the play, wrote by Maugham. It was named "Theatre". It was first night. But all performed so realistically, so true to life. All the play, the acting, the staging were beyond any description. The audience in times couldn't tear their eyes away from the stage. All the actors had wonderful dresses and the scenery was out of ordinary. The spectators were deeply impressed by the play and the cast. I have never seen the audience applaud so much before. Many people couldn't help throwing flowers on the stage. It was a play I would remember for a long time. In the beginning of the story she was a young inexperienced actress. She worried before the performance: her heart was beating, hands were crowing, but when she came into the stage, her voice

became firm. (“But now, after having passed through the ordeal so many times, she had acquired certain nonchalance”). Years passed and we see Julia: she is 46. But she still has lovely figure, long legs, wasp waist, and rich low voice. She went through the trial of love, passion, devotion and work. It seems to me, that the author sympathizes to her, because she managed with each difficult situation. She became the “cold” actress. She knows that she was the best, what she had to do to stay the best. In my opinion she learned to live as she likes and at the same time she made everybody happy. Julia was a crack jack, so she didn’t let the emotions take over her. She lived the life of her hero, but also the actress always remembered her teacher’s words: “Don’t be natural, only seem natural”.

The leading female role was played by a young actress. And I would like to describe her. At first I would like to tell so words about her appearance. She had a lovely figure, everyone admitted that, she was fairly tall for a women, she had long legs. It was a pity that she had never had a chance to play Rosaline. She always wanted to play Shakespeare, but even her Beatrice hadn’t been loved by the critics. It was so because of her low, rich voice, perfect for long passages and emotional roles, but not for the blank verse. Julia was very proud of her beauty, even when she was 46. Some people can say Julia was a “cold” actress, but I can’t agree with them. She could make the audience be completely carried away by her speech and articulation. In bygone years she was intolerably nervous by the first night, but having passed through the ordeals so many times she had acquired certain nonchalance. After the play, if she was satisfied by her work, Julia pleased, exited and happy went to her dressing-room. In life Julia was a businesslike and not only in life, but in her job, family and even love. She loved her husband until she needed him; maybe she was artificial in her feeling. After all she was very talented actress and this role wasn’t easy for playing.

Her attitude to people I can share on several parts: people, whom she loves, people, whom she hates, people, who adore her. For people whom she loves she could do everything (she thinks a lot about her child and she make everything to make him happy), others were like a power to her self-importance, those whom she hates she could vilify. Julia was the best actress, so she didn’t let anybody to attempt on her place. Shakespeare told: “The world is the theatre and we are the actors.” I think I can agree with his words. During all our life we play different roles — we are children at home, pupils at school and customers in the shop. Life gives us

a great variety of scenery and situations. For all our life we depend on people, surrounded us, happenings, time, and place where we are now, just like an actor depends on the director, and script. But I need to add that our life can't be fully called the theatre because I think life is much more interesting, dangerous and unexpected.

Many people believe that it's much more convenient to watch a performance on TV at home, because you don't have to bother about the tickets, a baby-sitter and transport and so on. As for me I think that it is dull and boring to death. The main part of the theatre and theatrical performance are the atmosphere of a play, scenery and halls. If you see it on TV you only see the movement, just like bad film and you only waste your time. The other thing is cinema. The films are specially made to attract public by scenery, beauty of animation and special effects. As for me-I go to the theatre to see the emotions, to the cinema to see well-made beautiful movement and switch on the TV-set to see news.

UNIT V

Text 1

MAIN FILM GENRES

DESCRIPTIONS OF MAIN FILM GENRES

written by Tim Dirks, Thomas Schatz

What makes Hollywood so much better than anything else in the world is not only the quality of certain directors, but also the **vitality** and, in certain sense, the excellence of a tradition. Hollywood's **superiority** is only incidentally technical; it lies much more in what one might call the American cinematic genius, something which should be analysed, then defined, by a sociological approach to its production. The American cinema has been able, in an extraordinary competent way, to show American society just as it wanted to see itself. In a limited sense, any film genre is the original creation of an individual writer or director, but the nature and range of that originality are determined by the conventions and expectations involved in the genre filming process. Thus, any critical

analysis of that originality must be based firmly on an understanding of both the genre and the production system in which any individual genre film is generated.

Action Film

Action films usually include high energy, ***big-budget*** physical ***stunts*** and ***chases***, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), ***non-stop motion***, ***spectacular rhythm*** and pacing, and ***adventurous***, often two-dimensional “good-guy” heroes (or recently, heroines) battling “bad guys” → all designed for pure audience escapism. Includes the James Bond “fantasy” spy/espionage series, martial arts films, and so-called “***blaxploitation***” films. A major sub-genre is the disaster film.

Adventure Film

Adventure films are usually exciting stories, with new experiences or exotic ***locales***, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, and historical spectacles (similar to the epics film genre), searches or expeditions for lost continents, “jungle” and “desert” epics, treasure hunts, disaster films, or searches for the unknown.

Comedy Film

Comedies are ***light-hearted*** plots ***consistently*** and ***deliberately*** designed ***to amuse and provoke laughter*** (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including ***slapstick***, ***screwball***, ***spoofs*** and ***parodies***, romantic comedies, black comedy (dark satirical comedy), and more.

Musical (Dance) Film

Musical (dance) films are cinematic forms that emphasize full-scale ***scores*** or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.

The movie musical is among our culture's most widely loved yet least understood or appreciated popular terms. This unprecedented — and peculiarly American — genre emerged during the late 1920s and early 30s from its roots in *vaudeville*, music hall, and theatre, and reached a remarkable level of artistic and cultural expression by the 1940s. What we now term “musical comedy” actually developed *concurrently*, and with considerable cross-fertilization, in popular theater and the commercial cinema. Most of the genre's initial *impetus* came from New York City's heavy musical and theatrical orientation.

“Music is important for the new leisure — whether you listen, play and sing, or even compose, music offers a delightful and creative pastime and is a source of inner poise and strength”. (*Walter Damrosh*)

Horror Film

Horror films are designed *to frighten and to invoke our hidden worst fears*, often in a terrifying, shocking *finale*, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today's *CGI* monsters and deranged humans. They are often combined with science fiction when the *menace* or monster is related to a corruption of technology, or when Earth is *threatened* by *aliens*. The fantasy and **supernatural** film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: **slasher**, **teen terror**, serial killers, satanic, Dracula, Frankenstein, etc.

War (AntiWar) Film

War films acknowledge the horror and *heartbreak* of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.

Epic/Historical Film

Epics include costume dramas, historical dramas, war films, *medieval romps*, or “period pictures” that often cover a large **expanse of time** set against a vast, *panoramic backdrop*. Epics often share elements of the

elaborate adventure films genre. Epics take an historical or imagined event, *mythic*, legendary, or heroic figure, and add an *extravagant setting* and *lavish costumes*, accompanied by *grandeur* and *spectacle*, *dramatic scope*, high production values, and a *sweeping musical score*. Epics are often a more spectacular, lavish version of a biopic film. Some “*sword and sandal*” films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.

Crime & Gangster Film

Crime (gangster) films are developed around the *sinister actions* of criminals or mobsters, particularly bankrobbers, underworld figures, or *ruthless hoodlums* who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as *film noir* or detective-mystery films — because of underlying similarities between these cinematic forms. This category includes a description of various “serial killer” films.

The gangster genre has had a peculiar history. The narrative formula seemed to spring from nowhere in the early 1930s, when its conventions were isolated and refined in a series of immensely popular films. The three most successful were “Little Caesar” (produced by Warner Brothers and directed by Mervyn LeRoy in 1930), “The Public Enemy” (produced by Howard Hughes and directed by Howard Hawks in 1932).

The mythology of the classic gangster film, like that of the Western, concerns the transformation of nature into culture under the auspices of modern civilization. The nature / culture opposition which plays so obvious and important role in the Western is equally vital but considerably less obvious in the gangster genre. Nature in the gangster film is *conspicuous* primarily in its absence — or rather in the ways it is repressed in the “social animal” who is the genre’s focal character.

The gangster’s milieu is the modern city, generally seen at night, with its enclosing walls of concrete and shadow, its rain-soaked streets, and its careening black automobiles. The gangster’s setting, like that of the Western, is one of the contested space where forces of social order and anarchy are locked in an epic and unending struggle.

“The purpose of this film is to depict an environment, rather than glorify the criminal”.

Film noir, as the style was dubbed by French critics, so dominated in late 40s and early 50s films — principally those shot in black and white

and involving the issue of urban order — that it came to identify both the narrative-cinematic style of those films as also the historical period during which they were produced. Generally speaking, film noir (“black film”) refers to two interrelated aspects: visually, these films were darker and compositionally more abstract than most Hollywood films; thematically, they were considerably more pessimistic and *brutal* in their presentation of contemporary American life than even the gangster films of the early 1930s had been. Film noir was itself a system of visual and thematic conventions which were not associated with any specific genre or story formula, but rather with a distinctive cinematic style and a particular historical period.

Science Fiction Film

Sci-fi films are often *quasi-scientific*, visionary and imaginative — complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy *villains*, futuristic technology, unknown and unknowable forces, and extraordinary monsters (“things or creatures from space”), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films, or they share some similarities with action / adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily *overlaps* with horror films, particularly when technology or alien life forms become malevolent, as in the “Atomic Age” of sci-fi films in the 1950s.

Drama Film

Dramas are serious, plot-driven presentations, *portraying* realistic characters, settings, life situations, and stories involving *intense character development* and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film genre, with many subsets. See also the melodramas, epics (historical dramas), or romantic genres. Dramatic biographical films (or “biopics”) are a major sub-genre, as are “adult” films (with mature subject content).

In the strictest definition of the term, “melodrama” refers to those narrative forms which combine music (melos) with drama. Hollywood’s use of background music to provide a formal aural dimension and an emotional punctuation to its dramas extends back even into the “silent” era. Live musical accompaniment (usually organ or piano) was standard

from the earliest days of theatrical projection. As the Hollywood cinema and its narrative forms developed, though, and borrowed from pulp fiction, radio serials, romantic ballads, and other forms of popular romantic fiction, the term “romantic melodrama” assumed a mere specialized meaning. Generally speaking, “melodrama” was applied to popular romances that depicted a virtuous individual (usually a woman) or couple (usually lovers) victimized by repressive and inequitable social circumstances, particularly those involving marriage, occupation, and the nuclear family.

It was in the mid 1950s that the Hollywood melodrama emerged as the kind of cinema that Sirk, Minnelli, Nicholas Ray, and other filmmakers could exploit successfully. Perhaps the most interesting aspect in the evolution of the genre is that its classical and mannerist periods are essentially *indistinguishable* from each other. Because of a variety of industry-based factors, as well as external cultural phenomena, the melodrama reached its equilibrium at the same time that certain filmmakers were beginning to subvert and counter the superficial prosocial thematics and *clichéd* romantic narratives that had previously identified the genre.

No other genre films, not even the “anti-Western” of the same period, projected so complex and paradoxical a view of America, at once celebrating and severely questioning the basic values and attitudes of the mass audience.

Movie melodrama survived in the 1960s, but the formal and ideological effects of the New Hollywood and the Kennedy Administration’s New Frontier affected the genre’s development. By the 60s, the melodrama had been *co-opted* by commercial television, not only in the “daytime drama” series (i.e. soap operas) but also in prime time domestic drama.

The nuclear, middle-class family, the clearest representation of America’s patriarchal and bourgeois order, was undergoing its own transformation and became the focus of Hollywood’s 50s melodrama

World War II and the “Korean Conflict” had sent men into the service and overseas and moved women out of the home and into the work force. By the mid-1950s, men had returned to increasingly alienating, bureaucratic jobs and women were caught between the labor market and the need to return home to raise families. Greater mobility, suburbanization, and improving educational opportunities uprooted

families and put a strain on their nuclear coherence, which made age-old “generation gap” a more immediate and pressing issue than it had ever been before. Among the dominant intellectual fashions of the postwar era were Freudian psychology and existential philosophy. Each stressed the alienation of the individual due to the inability of familial and societal institutions to fulfill his or her particular needs.

“I am not an American; indeed I came to this folklore of American melodrama from a world crazily removed from it. But I was always fascinated with the kind of picture which is called melodrama. Melodrama in the American sense is rather the archetype of a kind of cinema which connects with drama”. (*Douglas Sirk*)

Western

Westerns are the major defining genre of the American film industry — a ***eulogy*** to the early days of the expansive American frontier. American Indians have had a strange relationship with the movie business. They have featured in westerns for a long time, and have even played themselves working as ***extras***. Yet few films until recently have shown their side of the story. In westerns until the 1950s Indians were little more than one of the ***hazards*** facing the brave white pioneers and explorers who moved across the continent. This was the West portrayed in the films, and it even reflected the attitudes of their directors and stars. In 1971 the most famous western star of all time, John Wayne, said this in an interview: “I don’t feel we did wrong in taking this great country away from them (the Indians)... There were great numbers of people who needed new land, and the Indians were selfishly trying to keep it to themselves.” But attitudes did change. From the 1950s, westerns were more pro-Indian. There was a fashion for films showing whites joining native American tribes. Films began to show the Indian way of life more accurately, and in the 60s people began to see their culture less as something alien, and more as a good and desirable alternative to the modern way of life. But the lead Indian figures in all these films were always played by white actors. It wasn’t until 1970, with *Little Big Man*, that a true native American played a lead Indian role. The film also starred Dustin Hoffman. The Indian actor, Chief Dan George, was nominated for an Oscar — although he didn’t get it. Westerns went out of fashion then for a while. But last year’s “*Dances With Wolves*” made films about Indians popular again. All of the Indian parts in *Dances With Wolves* were played by real Indians,

including the rising native American star Rodney A Grant, who played “Wind In His Hair”. In the film the Sioux speak in their own language, Lakota, which is translated in subtitles. Westerns are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

The Western is without question the richest and most enduring genre of Hollywood’s **repertoire**. Its concise heroic story and elemental visual appeal render it the most flexible of narrative formulas, and its life span has been as long and varied as Hollywood’s own. In fact, the Western genre and the American cinema evolved concurrently, generating the basic framework for Hollywood’s studio production system.

Text 2

VIVIEN LEIGH

Born in India to a British stockbroker and his Irish wife, Vivien Leigh first appeared on stage in convent-school amateur theatricals. Completing her education in England, France, Italy, and Germany, she studied acting at the Royal Academy of Dramatic Art; not a particularly impressive pupil, Leigh continued her training with private tutors. In 1932, she briefly interrupted her pursuit of a theatrical career to marry London barrister Herbert Leigh Holman.

Leigh made her professional stage bow three years later in *The Sash*, which never made it to London’s West End; still, her bewitching performance caught the eye of producer Sydney Carroll, who cast Leigh in her first London play, *The Mask of Virtue*. She alternated between stage and film work, usually in flighty, kittenish roles, until being introduced to Shakespeare at *The Old Vic*. It was there that she met Laurence Olivier, appearing with him on-stage as Ophelia in *Hamlet* and Titania in *A Midsummer Night’s Dream*, and later together onscreen in 1937’s *Fire Over England*. It was this picture which brought Leigh to the attention of American producer David O. Selznick, who brought his well-publicized search for the “perfect” Scarlett O’Hara to a sudden conclusion when he cast Leigh as the resourceful Southern belle in 1939’s *Gone With*

the Wind. The role won Leigh her first Oscar, after which she kept her screen appearances to a minimum, preferring to devote her time to Olivier, who would become her second husband in 1940.

Refusing to submit to the Hollywood publicity machine, Leigh and Olivier all but disappeared from view for months at a time. The stage would also forever remain foremost in her heart, and there were often gaps of two to three years between Leigh's films. One of her rare movie appearances during the '50s was as Blanche DuBois in *A Streetcar Named Desire* (1951), a performance for which she received a second Oscar. In her private life, however, Leigh began developing severe emotional and health problems that would eventually damage her marriage to Olivier (whom she divorced in 1960) and seriously impede her ability to perform on-stage or before the camera. Despite her struggles with manic depression, she managed to turn in first-rate performances in such films as *The Roman Spring of Mrs. Stone* (1961) and *Ship of Fools* (1965), and maintained a busy theatrical schedule, including a 1963 musical version of *Tovarich* and a 1966 Broadway appearance opposite John Gielgud in *Ivanov*. Leigh was preparing to star in the London production of Edward Albee's *A Delicate Balance* when she was found dead from tuberculosis in her London apartment in 1967. In tribute to the actress, the lights in London's theater district were blacked out for an hour.

UNIT VI

Text 1

LONDON 2012

The 2012 Summer Olympics, officially the Games of the XXX Olympiad, and also more generally known as London 2012, was a major international multi-sport event, celebrated in the tradition of the Olympic Games, as governed by the International Olympic Committee (IOC), that took place in London, United Kingdom, from 27 July to 12 August 2012. The first event, the group stages in women's football, began two days earlier, on 25 July. More than 10,000 athletes from 204 National Olympic Committees (NOCs) participated.

Following a bid headed by former Olympic champion Sebastian Coe and then-Mayor of London Ken Livingstone, London was selected as the host city on 6 July 2005 during the 117th IOC Session in Singapore, defeating bids from Moscow, New York City, Madrid and Paris. London was the first city to officially host the modern Olympic Games three times, having previously done so in 1908 and in 1948.

Construction in preparation for the Games involved considerable redevelopment, particularly themed towards sustainability. The main focus was a new 200-hectare (490-acre) Olympic Park, constructed on a former industrial site at Stratford, East London. The Games also made use of venues which were already in place before the bid.

The Games received widespread acclaim for their organisation, with the volunteers, the British military, and public enthusiasm praised particularly highly. During the Games, Michael Phelps became the most decorated Olympic athlete of all time, winning his 22nd medal. Great Britain achieved its highest tally of gold medals since 1908, finishing third in the medal table. Saudi Arabia, Qatar and Brunei entered female athletes for the first time, meaning every currently eligible country has sent a female competitor to at least one Olympic Games. With women's boxing included, the Games became the first at which every sport had female competitors.

The opening ceremony of the 2012 Summer Olympics was held on 27 July and called "Isles of Wonder". Oscar-winning director Danny Boyle was its artistic director, with the music directors being the electronic music duo Rick Smith and Karl Hyde of Underworld.

The Games were officially opened by Queen Elizabeth II, accompanied by Prince Philip, Duke of Edinburgh. It was the second Games the Queen had opened personally, the first being the 1976 Summer Olympics in Montreal. All successive Olympics held in Canada or Australia have been opened by their respective governors-general.

A short comic film starring Daniel Craig as secret agent James Bond and the Queen as herself was screened during the ceremony.

Live musical performers included Frank Turner, Mike Oldfield, London Symphony Orchestra (accompanied by Rowan Atkinson), Dizzee Rascal, Arctic Monkeys and Sir Paul McCartney, who performed the song "Hey Jude" at the end of the ceremony.

The official BARB ratings give the opening ceremony a rating of 24.24 million viewers, the highest audience for any British television broadcast since 1996.

Text 2

SPORT TOURISM

During the twentieth century, sports tourism has greatly increased in popularity and the economical benefit it provides to a regional economy has elevated the interests in political elites to obtain such spectacles. Sports tourism has many positive aspects to society. The chief beneficiaries are: monetary advantages, infrastructure improvements and development of sports programs. These beneficiaries are primarily due to the affect of sports tourism and the positive aspects they bring into society.

Sport tourism has greatly increased the economical capacity of regional economies. Depending on the size of the sporting spectacle, regional economies can receive large amount of monetary up into the millions. As many politicians describe, sports tourism are “money grabbers.” The influx of monetary is great and such political elites become entangled in the growing interests of obtaining sporting activities. Take for example, The Masters. A prestigious golf tournament held once year in which the winner does not receive any money for winning the tournament but receives the coveted Green Jacket. This four-day tournament held in the United States brings in approximately \$25—30 million in revenue. The amount of tourism produced by the Masters is astounding as hotels itself need to triple their work force.

One must not forget the amount of tourism and monetary that produced through the World Cup of Soccer and the Olympic games. These two events are huge moneymakers. The World Cup of Soccer was a huge attraction as thousands of tourists settled in the United States: “For the 1994 World Cup, 490 elimination games were held, each attracting thousands of spectators”.

The Olympics are also big moneymakers. Thus the reason why many political elites try to obtain this type of sporting spectacle, due to the amount of revenue that can be generated. Since the inception in 1896, the Olympics have grown in “leaps and bounds”. Considered to be a world-class program, the Olympics are able to attract a wide variety of tourist regardless which country is hosting the event. In 1992 summer games in Barcelona, thousands attended events, many of which came from out of state: “In 1992 Summer Olympics in Barcelona attracted 420.000 spectators, many of whom traveled hundreds of thousands of miles at considerable costs”

The misconception is that in order to gain an economical advantage from a sporting event, it has to be extravagant. This is not the case as illustrated by the Grand Prix of Adelaide in South Australia. This Grand Prix of racing attracted approximately 32,000 spectators but yet still pulled in a substantial amount of revenue while simultaneously showing its city to many foreign visitors: “the city’s confidence in hosting the event achieved economic as well as social benefits”.

The positive aspects of sports tourism are boundless. Increase in monetary and increase in tourism are the relative and first effects of sporting spectacles. “Sport tourism is not confined to exotic or remote regions, nor limited to highly prestigious events.” It does not matter how big or small a sporting spectacle is, there are many tourists that will flock to a region to witness the live event.

Infrastructure improvements are another positive aspect of sport tourism industry. Both sport and tourism cannot exist without a proper infrastructure and thus it is pivotal for any hosting city of a major sporting event to upgrade and build a proper and adequate infrastructure: “Sport tourism takes place in the infrastructure of sport and tourism”. As illustrated, sporting events not only brings in an abundance amount of revenue and tourists, but upgrades and the building of new facilities are also undertaken. In order create smooth transitions for tourists and athletes to different destinations, upgrades in transportation and the building of new networks are developed in order to keep the tourism industry healthy: “The expansion of tourism has led to the improvement of transportation”. This not only creates an easier transition for the citizens in this region, it also provides many jobs. Going back to the Olympic example, one of the major attributes that need to be addressed before the Olympics are awarded to certain cities is how are the facilities to be used after the Games are over. Many cities stipulate that their facilities will be used for housing the homeless after the Olympics are finished, thus to some degree eliminating poverty. In the case of Atlanta in the 1996 Olympics, projects of revitalizing the infrastructure took on a priority of its own. Improvements in airports enlargement, increasing the number of quality hotels, creating conference and congress facilities were many of the major task undertaken in order to improve infrastructure: “The city’s long term development plan were as follows: building and improving the cities airports, hotels and creating conference and sports facilities while integrating the entire package.” Not only are these changes made for

Olympics preparation, changes are also intended for the future prospects: “Such significant improvements to the infrastructure can bring positive benefits to the host community that last well into the future and strengthen a region’s economy”. Having erected sporting facilities for extravagant events such as the Olympics, future-sporting spectacles can be drawn to these facilities. In the case of Montreal during the 1976 summer Olympics. The erection of Olympic Stadium led to the development of the Montreal Expos baseball franchise thus adding more monetary to Montreal’s regional economy during the baseball season. The same example can be drawn towards Nagano Japan, as they were the host of the 1998 Winter Olympics. They’re Ice Palace used for figure skating events during the Olympics was the host of the 2002 World Figure Skating Championship this past year, thus adding to an economical advantage for future events when facilities and infrastructure is built.

Improvements in infrastructure provide a foundation for future sport spectacles in cities. Having a superb transportation is integral as well as proper sports venues. These factors pull tourists to certain cities and thus bring in large amounts of revenue and in some cases encourage investment among businesses: “Sports facilities may encourage investment in other business enterprise.”

Aside from the economics of sport tourism, one gratifying factor about sport tourism is it helps in the development of sports for the young generation. The development of sport facilities allows the younger generation to participate and develop skills which may not have been possible if such venues were not constructed. Many children participate in activities in venues that were constructed for major sporting spectacles: “The United State cater to 11 million school children ever year during summer camp programs”.

In Europe for example, soccer facilities play an integral part in sport development among children. Soccer is a major sport in European society as almost every European country participates in high-level competition. Soccer clubs are encouraged to be welcoming to sport development not only to children to but tourists as well. Sports clubs in Europe are offered specialized facilities to help teach and instruct those who take part in sports development programs: “Local sport clubs are permitted free use of sports facilities provided they offer free lesson”.

Sport development also allows those who wish to take up a career in sports to get special coaching. Coaching is available to those who are

willing to pay extra amounts of dollars in developing their sport skills. Thus facilities and venues are used to propel the younger generation in attempting to ascertain their goals in becoming an athlete. In the case of tennis in the United States, specialized coaching is taught by former tennis greats. Sports development is derived from those who have experienced the thrill of achieving and thus use existing venues towards development: "Each day included extensive coaching sessions from one or more former tennis stars".

Sport tourism is not only positive to a specific region, there are also negatives aspects. One of the major drawbacks towards sport tourism is that it decreases the natural environment. The ecosystem is a wonderful system of species; wetland and forest provide a region with natural beauty. This is all at risk when society accepts sport tourism as a norm. As sports venues and transportation systems are being built, natural wildernesses are being decreased at significant numbers. The threat to biodiversity and thus the increase in greenhouse gases has been a negative thorn towards sport tourism: "The threat of sport tourism can be summarized as a threat to biodiversity and an increase in the greenhouse effect".

Another negative aspect of sport tourism is that it does not always create revenue; in fact it can create a huge deficit. A primary example of this can be illustrated through the Montreal Summer Olympics in 1976. The Montreal Olympics is one of the worst managed Olympics in history with an economical deficit that is expected to be eliminated in 2010. Therefore, the Olympics in certain situation can lead to negative tourism. Instead of building new infrastructure, it will be paying off its Olympic debt as in the case of Montreal.

Sport tourism as illustrated has many positive aspects. Even though the negative aspects cannot be ignored, its risks are minimal. The positive aspects to a regional economy are too great to be ignored and therefore plans for a sport tourism industry are undertaken. Increase in tourism and tourism activities within a region that achieve a sport tourism industry leads to an inevitable amount of increased monetary. Thus, the economical factors, improvements in infrastructure and the development of sports programs are a major determining factor when political elites pursue sporting spectacle.

SCRIPTS

UNIT I

Track 1

Checking in

R E C E P T I O N I S T. Good evening, ma'am. How can I help you?

A L L I E. Good evening. I have a reservation. My name's Alison Gray. I'm here for the MTC conference.

R E C E P T I O N I S T. Just a moment. Ah, here it is. Ms Gray. For six nights?

A L L I E. That's right.

R E C E P T I O N I S T. OK, Ms Gray. Here's your key. You're in room 419 on the fourth floor.

A L L I E. Thank you. What time's breakfast?

R E C E P T I O N I S T. From seven to nine, in the Pavilion Restaurant on the sixth floor.

A L L I E. Thanks. Where's the lift?

R E C E P T I O N I S T. The elevators are over there.

A L L I E. Thanks.

R E C E P T I O N I S T. Do you need any help with your bags?

A L L I E. Yes, please.

Track 2

Calling Reception

1) — Hello, reception. How can I help you?

— Hello. This is room 419. I have a problem with air-conditioning. It isn't working, and it's very hot in my room.

— I'm sorry, ma'am. I'll send someone up to look at it right now.

— Thank you.

2) — Room service. Can I help you?

— Hello. This is room 419. Can I have a tuna sandwich, please?

— Whole wheat or white bread?

— Whole wheat, please.

— With or without mayo?

— Without.

— With French fries or salad?

- Salad, please.
- Anything to drink?
- Yes, a Diet Coke.
- With ice and lemon?
- Just ice.
- It'll be there in five minutes, ma'am.
- Thank you.

T r a c k 3

Checking out

R E C E P T I O N I S T. Good afternoon. How can I help you?

A L L I E. Hi. I'm leaving tomorrow morning very early. Could you prepare my bill so I can pay this evening?

R E C E P T I O N I S T. Of course.

A L L I E. And could you order me a cab?

R E C E P T I O N I S T. For what time?

A L L I E. My flight's at 9.15, so I have to be at the airport at 7.15.

R E C E P T I O N I S T. Then you'll need a cab at six o'clock. I'll order one for you.

A L L I E. Thanks. Oh, and has there been a phone call for me?

R E C E P T I O N I S T. Oh yes. There's a message for you. Can you call this number in New York?

A L L I E. Right. Thanks.

R E C E P T I O N I S T. You're welcome.

T r a c k 4

1. I was in a taxi in Greece, in Athens, I to do some shopping and the taxi driver started chatting to me. He asked me where I was from. When I said I was English, he started getting really aggressive. He said that he didn't like the English and that all English people were football hooligans. He went on and on — he just wouldn't stop. I got really annoyed. I mean I thought, "Why do I have to listen to all of I". So I asked him to stop the taxi and let me get out. Luckily, he stopped and I got out — and of course. I didn't pay him anything.

2. This happened to me recently when I was travelling around France on business. I was really tired because I'd been working and travelling all day. Anyway, when I got to the hotel in Toulouse — it was the evening —

I checked in and the receptionist gave me the key to my room. So I went up to my room and opened the door, but it was a complete mess! The bed wasn't made, there were dirty towels on the floor and the bathroom was filthy. I went downstairs and told the receptionist and he said that I would have to wait for half an hour while they prepared the room. But I was exhausted and needed to rest, so I told him to give me another room straightaway. Luckily he did.

3. This happened to me last week. I went to a restaurant in London with my family to celebrate my dad's birthday. Anyway, my dad ordered ravioli and when his dish arrived he saw that it had a long, black hair in it. So he asked the waitress to take it back and bring him another one. She brought him another plate of ravioli and it was fine, and we finished our meal. But when my dad asked for the bill, he saw that they had charged us for the ravioli. He didn't think that was right. He thought the ravioli should be free because he had found a hair in it. So he asked the waitress to take it off the bill. She went away and spoke to the manager, and he came and apologized and he took the ravioli off the bill.

UNIT II

Track 1

Radio programme

I N T E R V I E W E R. What advice would you give to someone visiting London for the first time?

S E B A S T I A N. It's often said that London is a city of villages, for example, Hampstead, even Chelsea, were all villages in the past; so take some time to get to know the village you are staying in before you start to explore the famous sights.

I N T E R V I E W E R. What's the one thing you would say someone visiting London should do or see?

S E B A S T I A N. Outdoors: walk up Parliament Hill — you get far and away the best view over the city. Indoors: the British Museum. When you see what the people of ancient times were capable of, it makes you feel humble about the achievements of our own age.

I N T E R V I E W E R. And what's the best place to have your photo taken?

S E B A S T I A N. I've always liked the classic view of the Houses of Parliament either from Westminster Bridge or from the other side of the river.

I N T E R V I E W E R. What's your favourite landmark?

S E B A S T I A N. St Paul's Cathedral. It is so hidden-away that when you catch your first sight of it, it's always a thrill. You just turn a corner and suddenly there it is.

I N T E R V I E W E R. What's the best place to watch the sunset?

S E B A S T I A N. Well, the views from the bridges are always spectacular. I imagine the London Eye, by Waterloo Bridge, would be a good spot, but I'm ashamed to say I have never been on it. And on a summer evening I like the roof garden of The Trafalgar Hotel just off Trafalgar Square — you can watch the city lights come on as the sun sets.

I N T E R V I E W E R. What's the best place to be at dawn?

S E B A S T I A N. In the summer, almost anywhere. I love the city when it's completely deserted in the early morning light. One of my favourite places to be at that time is the all-night bagel shop on Brick Lane. I love queuing on the pavement outside for a salmon and cream cheese bagel in the early morning, because then it means I must have been out all night doing something fun or interesting. But in winter the best place to be at dawn is in bed — definitely!

I N T E R V I E W E R. What would be a good thing to do on a scorching hot day?

S E B A S T I A N. Getting a boat on the Serpentine or in Battersea Park is one of my favourite things, and another of my favourite places, the London Aquarium, is somewhere where you can escape from the heat into a world of water and air conditioning.

I N T E R V I E W E R. What's a good thing to do which is absolutely free?

S E B A S T I A N. Walking in the parks. London's parks deserve their fame. I love walking in Hyde Park. It always reminds me of my childhood — I have memories of feeding the squirrels there.

I N T E R V I E W E R. What do you think is the most romantic place in London?

S E B A S T I A N. In Kensington, Knightsbridge, and Chelsea, residential squares have enclosed gardens. They're magical places at any time of day, like secret gardens, but at night you can often hear nightingales singing — they're the only birds that sing at night. It's very romantic.

Track 2

People talking about their favourite cities

What's your favourite city?

I N T E R V I E W E R. What's your favourite city?

T H E R E S A. I would have said Prague actually, but I've recently been to Stockholm a couple of times and I loved it. Stockholm is fantastic. It's built on 14 islands, lots of water, which I love, lots of interesting museums, Stockholm's lovely.

I N T E R V I E W E R. Which city would you most like to visit?

T H E R E S A. I went to Cape Town earlier on this year and we were only there for five days and there was so much that I didn't see that I would love to go back to Cape Town and see Robben Island and some of the apartheid museums and learn more about Nelson Mandela.

I N T E R V I E W E R. What's your favourite city?

A N N E. Probably Delhi, because of the difference in culture and the monuments that are there and the people, and looking at the cultural differences of how we live and how they live. And I just find everyone so nice and so friendly.

I N T E R V I E W E R. Which city would you most like to visit?

A N N E. I would most like to visit Barcelona because I've heard the shopping's very good.

I N T E R V I E W E R. What's your favourite city?

A G N E. It would be New York. I like the hustle and bustle and the 'busyness' and just the overall feeling of being in that city — it's just really nice, it just makes you feel really alive all the time, lots and lots of things to do and it just goes on, it just doesn't stop.

I N T E R V I E W E R. Which city would you most like to visit?

A G N E. I'd like to go to Sydney, see what that's like.

I N T E R V I E W E R. What's your favourite big city?

M A T A N D R A. My favourite big city. I risk sounding partial but it would have to be my home town, it would have to be Rome. I think it's, you know, a lot of the reasons are... no need to explain. But I think it's very happening, more than people think and it's the right compromise between a laid-back lifestyle and a, you know, the positive aspects of living in a metropolis.

I N T E R V I E W E R. Which city would you most like to visit?

M A T A N D R A. Either Casablanca or a place like that. I'm just fascinated with that part of the world.

I N T E R V I E W E R. What's your favourite city?

H A R L E Y. Em. London. Because it's got all the shops. So I can come here and go shopping.

I N T E R V I E W E R. Which city would you most like to visit?

H A R L E Y. Any, really, any, I'd like to go to Australia, anywhere hot, anywhere with shops. Anywhere.

UNIT V

T r a c k 1

I N T E R V I E W E R. Trevor White is a Canadian actor. Can you tell us a bit about the kind of acting you do?

T R E V O R. There isn't much I don't do, I guess, as far as acting goes. There's theatre, obviously, film work, television work, sometimes commercials and even voice-over work, which is for radio or for television or even sometimes animated shows where you lend your voice to those as well. So, I've rarely said 'no' to an acting job.

I N T E R V I E W E R. Did you always want to be an actor?

T R E V O R. Well, it's something that I always loved to do, act, as a kid in high school, in school plays, and in my spare time, just playing around with friends. You know, acting and improvising and that kind of thing. But I don't think I ever believed that I could ... or ever took it seriously to act as a profession for the rest of my life. So I went in to university and took economics as a more practical thing to do, but I didn't really enjoy it, I guess and ultimately, after university, I started taking some acting classes and really enjoyed that. And then started doing student films and fringe theatre and unpaid work just to get experience in acting and loved it and then started doing it more seriously and got an agent and started getting proper acting jobs and that was about 13 years ago.

I N T E R V I E W E R. What's the most difficult thing about preparing for a new role?

T R E V O R. It really depends. When you do a play for example, you have three, four, sometimes even six weeks to rehearse with the other people and the director and the props and everything, so you have a long

time to learn your lines, to as it were find the character. The memorization is the most like real work, that can be difficult, you know, just memorizing lots of lines. In film and television you don't have the benefit of rehearsal. You just show up and you're expected to know all your lines and then you do it a few times and that's it. So you have to be very disciplined and get all that ready in advance.

I N T E R V I E W E R. How do you learn your lines?

T R E V O R. I have a Dictaphone actually, which I just record the other people's lines, obviously in my voice, I don't do strange character voices because that would be weird, and, you know I just say their line, I stop it, I say my line, I play the next lines, so you just basically record all the other lines in any given scene and play it back and just work through it slowly. It's amazing the difference it makes when the writing is good and it makes sense. It's much easier to memorize. But if sometimes you audition for a bad science fiction TV show or a horror movie or something, you often have a much harder time memorizing poorly written lines, because they're just bad. But of course it's your job so you do it.

T r a c k 2

People talking about acting

I N T E R V I E W E R. Have you ever acted?

B E N. I was in a music video once, and that's about as **far** as I've gone. But I mean, I'm a musician so I kind of appear on stage quite a lot.

I N T E R V I E W E R. How does it make you feel?

B E N. I suppose nervous at first but then you settle in and within a couple of minutes and before you know it you kind of lose any awareness of kind of any external factors or anything like that. And you're not aware of anything else outside of this kind of bubble that you've kind of managed to transport yourself into.

I N T E R V I E W E R. Have you ever acted?

L O U I S E. Yes, I was in the Royal Shakespeare Company up in my area and did a few plays and a few musicals and I'm a specialist make-up artist, so I kind of work with actors, doing all their make-up, zombies and that.

I N T E R V I E W E R. What do you like about it?

L O U I S E. The buzz of it, being able to be someone else in front of people — just being someone else is good.

I N T E R V I E W E R. Have you ever acted?

M I K E. Yes, I have, I'm studying acting now. I'm a student studying theatre and music. Er, I've been in a few things, when I was little, when I was a little boy and I was, I've been in a few shows around London, things like that. But I plan to go further.

I N T E R V I E W E R. How does it make you feel?

M I K E. I love it. I think it's really great. Because you don't have to be yourself for once. You're onstage and you can just be whoever your character is meant to be. And you can just sort of get taken away into this other world and you can get really into it. That's what I really like about acting.

I N T E R V I E W E R. Have you ever acted?

C H E R R Y. I'm in like a drama youth group so a couple of plays I've been in, things like Bugsy Malone and the Wizard of Oz. A modernized one and stuff.

I N T E R V I E W E R. How does it make you feel?

C H E R R Y. Yeah, it is nerve-wracking just as you're about to go on, but apart from that, once you're on it's fine.

I N T E R V I E W E R. Have you ever acted?

R A Y. Possibly not since I was at school.

I N T E R V I E W E R. How did it make you feel?

R A Y. Very nervous beforehand, very apprehensive beforehand and then quite excited when it all went well, yes.

T r a c k 3 (part 1)

I N T E R V I E W E R. So how did you get involved in the film, Dagmara?

D A G M A R A. Well, as you probably know, a lot of the film "Schindler's List" was shot in Krakow, in Poland, which is where I live. And before the actual shooting of the film started, the film company had an office in Krakow and I got a job there translating documents and parts of the script — things like that — I was a university student at the time.

I N T E R V I E W E R. But how did you get the job as Spielberg's interpreter in the film?

D A G M A R A. It's a funny story. I didn't think I would ever get to meet Spielberg or any of the actors. But then, just before the shooting started, there was a big party in one of the hotels in Krakow and I was invited. At first, I wasn't going to go — I was tired after working all day, and I didn't think I had anything suitable to wear. But in the end,

I borrowed a jacket from a friend and I went. But when I arrived at the party, the producer — who was Polish — came up to me and said, “Dagmara, you’re going to interpret for Steven Spielberg. You have to translate his opening speech, because the girl who was going to do it couldn’t come”.

I N T E R V I E W E R. How did you feel about that?

D A G M A R A. I couldn’t believe it! I was just a student — I had no experience of interpreting — and now I was going to have to speak in front of hundreds of people. I was nervous so I drank a couple glasses of champagne to give myself courage. But when I started speaking, I was 50 nervous that I confused the dates of the Second World War — but luckily I managed to get to the end without making any more mistakes. And afterwards, during the party, Spielberg came up to speak to me to say thank you — he was really nice to me and said he was impressed by the way I had interpreted. And then he said, “I’d like you to be my interpreter for the whole film”. I couldn’t believe it. I had to pinch myself to believe that this was happening to me.

T r a c k 4 (part 2)

I N T E R V I E W E R. So what exactly did you have to do?

D A G M A R A. I had to go to the film set every day. A car came every day to pick me up from my house -I felt really important! And then what I had to do was to translate Spielberg’s instructions to the Polish actors, as well as the extras. I had to make them understand what he wanted. It was really exciting — sometimes I felt as if I was a director myself.

I N T E R V I E W E R. Was it a difficult job?

D A G M A R A. Sometimes it was really difficult. The worst thing was when we kept having to shoot a scene again and again because Spielberg thought it wasn’t exactly right. Some scenes were repeated as many as 16 times — and then sometimes I would think that maybe it was my fault — that I hadn’t translated properly what he wanted, so I’d get really nervous. I remember one scene where we just couldn’t get it right and Spielberg started shouting at me because he was stressed. But in the end we got it right and then he apologized, and I cried a little, because I was also very stressed — and after that it was all right again.

I N T E R V I E W E R. So, was Spielberg difficult to work with?

D A G M A R A. Not at all. I mean he was very demanding — I had to do my best every day -but he was really nice to me. I felt he treated me

like a daughter. For instance, he was always making sure that I wasn't cold -it was freezing on the set most of the time — and he would make sure I had a warm coat and gloves and things. It was hard work but it was fascinating -an amazing experience.

I N T E R V I E W E R. What did you think of the finished film?

D A G M A R A. I believe that “Schindler’s List” is truly a great movie, a masterpiece. I think the actors were brilliant, — especially Liam Neeson and Ben Kingsley — and I love the way it was shot in black and white, with colour in just one scene. But, as you can imagine, I can't be very objective about it — I mean, I lived through nearly every scene. And when I watch it — and I've seen it a lot of times — I always remember exactly where I was at that moment. I can't help thinking, “Oh there I am, hiding under the bed, or standing behind that door”.

UNIT VI

T r a c k 1

Referee's interview

I N T E R V I E W E R. What was the most exciting match you refereed?

J U A N A N T O N I O. It's difficult to choose one match as the most exciting. I remember some of the Real Madrid-Barcelona matches, for example the first one I ever refereed. The atmosphere was incredible in the stadium. But really it's impossible to pick just one — there have been so many.

I N T E R V I E W E R. Who was the best player you ever saw?

J U A N A N T O N I O. During my career there have been many great players, like Johan Cruyff and Diego Maradona. It's very difficult to say who was the best but there's one player who stands out for me, not just for being a great footballer but also for being a great human being and that was the Brazilian international Mauro Silva, who used to play here in Spain, for Deportivo La Coruna.

I N T E R V I E W E R. What was the worst experience you ever had as a referee?

J U A N A N T O N I O. The worst? Well, that was something that happened very early in my career. I was only 16 and I was refereeing

a match in a town in Spain and the home team lost. After the match, I was attacked and injured by the players of the home team and by the spectators. After all these years I can still remember a mother, who had a little baby in her arms, who was trying to hit me. She was so angry with me that she nearly dropped her baby. That was my worst moment, and it nearly made me stop being a referee.

I N T E R V I E W E R. Do you think that there's more cheating in football than in the past?

J U A N A N T O N I O. Yes, I think so.

I N T E R V I E W E R. Why?

J U A N A N T O N I O. I think it's because there's so much money in football today that it has become much more important to win. Also football is much faster than it used to be so it's more difficult for referees to detect cheating.

I N T E R V I E W E R. How do footballers cheat?

J U A N A N T O N I O. Oh, there are many ways, but for me the worst thing in football today is what we call 'simulation'. Simulation is when players pretend to have been fouled when they haven't been. For example, sometimes a player falls over in the penalty area when, in fact, nobody has touched him and this can result in the referee giving a penalty when it wasn't a penalty. In my opinion, when a player does this he's cheating not only the referee, not only the players of the other team, but also the spectators, because spectators pay money to see a fair contest.

I N T E R V I E W E R. What's the most difficult thing about being a referee?

J U A N A N T O N I O. Ah, the most difficult thing is to make the right decisions during a match. It's difficult because you have to make decisions when everything's happening so quickly -football today is very fast. Also important decisions often depend on the referee's *interpretation* of the rules. Things aren't black and white. And of course making decisions would be much easier if players didn't cheat

I N T E R V I E W E R. So, in your opinion, fair play doesn't exist any more.

J U A N A N T O N I O. Not at all. I think fair play does exist — the players who cheat are still the exceptions.

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