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**Язык гуманитарных наук
и искусств**

Лексические аспекты

**The Language
of Humanities and Arts**

Lexical Aspects

Учебное пособие

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Цель данного пособия – познакомить студентов с английскими терминами гуманитарных наук и искусств, дать наглядное представление об особенностях использования терминов в речи, а также развить навыки перевода текстов специального дискурса с учетом их лексических особенностей.

Для практической работы по переводу и анализу текстов студентами, обучающимися по направлениям «Лингвистика», «Искусства и гуманитарные науки».

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Предисловие

Данное пособие предназначено для студентов, которые осваивают английский язык на уровнях Upper-Intermediate (B2) и Advanced (C1). Материалы пособия могут быть использованы для практических занятий по английскому языку, практике перевода, терминоведению, переводу текстов различных сфер и др. Пособие может применяться как для аудиторной работы, так и для самостоятельной работы студентов с последующей проверкой упражнений и заданий в аудитории.

Приоритетной задачей пособия является представление терминологии, используемой в процессе тематически обусловленной коммуникации и формирование у студентов представления о лексических особенностях текстов соответствующих сфер.

Пособие построено по тематическому принципу и состоит из 10 разделов: «Образование», «Психология», «Право», «Журналистика», «Туризм», «Музыка», «Живопись», «Театр», «Кинематограф» и «Литература». Каждый из них содержит глоссарий с дефинициями (терминологический минимум), систему лексических упражнений, текст по теме для перевода с английского языка на русский язык и текст для перевода с русского языка на английский язык, перечень устных и письменных творческих и коммуникативных заданий, список рекомендуемых терминологических словарей, которые могут быть использованы при переводе специальных текстов соответствующей тематики.

В глоссарий включены наиболее часто употребляемые, ключевые слова в алфавитном порядке с определениями из аутентичных словарей. Дефиниции слов в глоссариях и упражнениях представлены преимущественно в соответствии с их толкованием в словаре *Macmillan English Dictionary for Advanced Learners* (2006), но в ряде случаев использован словарь *Descriptionary* Марка МакКатчеона (2010) и другие аутентичные источники, представленные в списке литературы. Составитель оставляет за собой право вносить незначительные изменения в формулировки определений, не нарушающие их смысла.

Пособие содержит упражнения и задания, в процессе выполнения которых студенты расширяют словарный запас, повышают уровень знания английского языка в соответствующей области, усваивают основные термины представленных сфер, приобретают навыки перевода специальных текстов, совершенствуют коммуникативные навыки, а также обогащают фоновые знания и развивают эрудицию.

Упражнения нацелены на ознакомление с одно- и двухсловными терминами, относящимися к соответствующей теме, и закрепление данных единиц языка, что необходимо для их активного использования в продуктивных видах речевой деятельности. Так, практические задания на составление словосочетания из слов, данных в двух колонках, содержат наиболее употребляемые терминологические сочетания по теме раздела. Упражнения на соотнесение слов и их дефиниций ориентированы на проверку знания значений слов и развитие умений давать определения лексических единиц на изучаемом языке. Упражнения на заполнение пропусков словами, представленными в глоссариях, имеют целью развитие навыков правильного употребления слов в соответствующем контексте. Пособие также содержит упражнения на расшифровку наиболее часто употребляемых аббревиатур по соответствующей теме. Их знание и умение корректно подобрать русский эквивалент является неотъемлемым навыком компетентного переводчика. Упражнения на заполнение пропусков предлогами имеют целью развитие навыков синтаксического оформления фразы в соответствующем тематически обусловленном контексте.

Пособие содержит задания на актуализацию фоновых знаний. Они представляют собой решение кроссвордов, отнесение лексических единиц к тематическим категориям и т.д.

При подборе текстового материала составитель следовал принципам оригинальности и жанрового разнообразия. Тексты заимствованы из аутентичных источников. Текстовый материал представлен фрагментами из разнообразных книг и буклетов. После каждого текста указан источник. В конце пособия содержится полный список источников текстового материала.

Работа с текстом предполагает его предварительное прочтение, анализ основных трудностей, в частности лексических, выполнение перевода в письменном или печатном виде с использованием печатных и / или электронных лексикографических источников. Составление аннотаций текстов и их пересказы (или пересказы основного содержания текстов) являются важнейшим этапом использования активной тематической лексики для формирования и развития умений устной монологической речи. В процессе обучения рекомендуется использовать задания на данные виды деятельности. На страницах 94-95, приведен алгоритм работы с текстом.

Блок “Assignments” содержит устные и письменные творческие и коммуникативные задания в каждом разделе. Устные творческие задания предполагают подготовку презентаций Microsoft PowerPoint (12-15 слайдов), рассчитанных на 5-7 минут, а также устных эссе на 3-4 минуты. Задания на составление письменных эссе нацелены на развитие умений грамотной письменной речи. При выполнении заданий необходимо применять языковые, в частности лексические средства, представленные в пособии.

В каждый из разделов включен Список рекомендуемых терминологических словарей по теме. Он содержит преимущественно двуязычные переводные словари, но в некоторых случаях представлены толковые англоязычные и русскоязычные лексикографические источники.

При составлении пособия были использованы источники как отечественной, так и, преимущественно, аутентичной учебной литературы, которые указаны в Списке литературы.

Foreword

This manual is compiled for students learning language and linguistics professionally, who are mastering English at the Upper-Intermediate (B2) and Advanced (C1) levels. The materials of this manual may be used at the practical classes on the English Language, Translation Practice, Terminological Studies, Translation of Texts for Special Purposes, etc. The manual may be applied for both work in class and students' autonomous work with further checking exercises and tasks in class.

The manual is thematically organized and consists of 10 units: "Education", "Psychology", "Law", "Journalism", "Tourism", "Music", "Painting", "Theatre", "Cinematography" and "Literature". Each of them comprises a glossary with definitions (terminological minimum), a system of lexical exercises, a text to translate from English into Russian, a text to translate from Russian into English, a list of oral and written creative and communicative assignments, a list of recommended terminological dictionaries, which may be used while translating special texts of the corresponding sphere.

The main aim of this manual is introducing the terminology used in the process of thematic communication and formation of students' knowledge about the lexical features of texts of corresponding subject fields.

The glossaries include widely used key words listed alphabetically with definitions borrowed from authentic monolingual dictionaries. The words in glossaries and exercises are defined mainly in correspondence with their explanations in the *Macmillan English Dictionary for Advanced Learners* (2006), but in some cases other authentic resources are used, for example *Descriptionary* by Marc McCutcheon (2010). The author (compiler) of this manual reserves the right to adapt the wording of definitions, which doesn't modify their sense.

The manual includes exercises and tasks which contribute to the students' knowledge of English vocabulary. Students get an opportunity to increase their active vocabulary in the corresponding sphere, to learn basic terms used in the represented fields of knowledge and activity, to obtain

skills of special texts translation, to improve their communicative skills, and also to enrich their background knowledge and develop erudition.

The exercises are aimed at the introduction of one-word and two-word terms which are connected with the corresponding topic and putting them into practical use, which is necessary for their application in oral and written speech. The practical tasks to match words in the left-hand column with those in the right to make phrases include widely used multiword terms in accordance with the topic of the unit. The tasks to match words with their definitions are oriented towards checking students' knowledge of the words' meaning and developing skills in defining lexical units in the studied language. The exercises on completing sentences with words from glossaries are aimed at the development of skills of correct use of words in corresponding contexts. The manual also includes exercises on expanding abbreviations widely used in special discourse. Knowledge of these language units and the ability to properly translate them into Russian is a necessary skill of a qualified translator or interpreter. The exercises on completing sentences with proper prepositions are meant for developing skills of syntactic organisation of phrases in the thematic context.

The manual also includes the tasks for application of background knowledge: doing word puzzles, categorizing, etc.

Texts for translation were chosen by the compiler according to the principles of authenticity and genre variety. Texts for translation are borrowed from authentic resources. Those are various books and booklets. Source references are given after the texts. At the end of the manual there is a complete list of all textual materials resources.

Work with the text presupposes skimming, analyzing the main difficulties, lexical ones in particular, doing translation in writing or electronically using dictionaries, including online ones. Making up summaries of texts and retelling them (or retelling the gist of texts) is an important stage of using the active vocabulary for the formation and development of speaking skills. It is recommended to use the assignments of this type in the course of teaching and learning special languages and translation. The algorithm of working with texts is provided on pages 94-95.

The “Assignments” block contains oral and written creative and communicative tasks in each unit. Oral creative tasks involve making up Microsoft PowerPoint presentations of 12-15 slides to speak for 5-7 minutes, as well as oral essays for 3-4 minutes. Tasks to write essays are aimed at developing writing skills. When doing tasks, it is necessary to use linguistic means, in particular lexical ones, presented in the manual.

Each unit contains a list of recommended terminological dictionaries on the topic. It includes mainly bilingual translation dictionaries, but in some cases monolingual English and Russian lexicographic sources are presented.

Both Russian and authentic reference sources were used in compiling this manual. However, the authentic ones dominated. The list of references is provided.

UNIT 1 EDUCATION

Glossary

assessment	<i>discovering, judging, or forming an opinion on learners' ability, achievement, proficiency or progress either formally or informally.</i>
checklist	<i>a list of things that a learner or teacher needs to focus on or consider.</i>
curriculum	<i>the subjects that students study at a particular school or college.</i>
flipchart	<i>a pad of large sheets of paper in a frame standing in the classroom, which teachers use for writing on and presenting information to the class.</i>
fresher Br E / freshman Am E	<i>a student in their first year at university.</i>
grade	1) <i>a letter or number that shows the quality of a student's work; 2) one of the levels of school in the US that lasts one year.</i>
graduate	1) <i>Am E someone who has finished their studies at high school, college or university; 2) someone who has a degree from a university.</i>
handout	<i>a piece of paper with information on it that is given to everyone in a group, especially a class of students.</i>
high school	1) <i>in the UK, a school for children between the ages of 11 and 18: secondary school; 2) in the US, a school for children between the ages of 14 and 18.</i>
lecture	<i>a talk to a group of people about a particular subject, especially at a college or university.</i>
lecturer	1) <i>someone who gives a lecture; 2) Br E teacher at a university or college.</i>
MA	<i>Master of Arts: an advanced degree in a subject such as languages or history from a university.</i>
MSc	<i>Master of Science: an advanced degree in a subject such as physics or biology from a university.</i>

major	Mainly Am E a student's main subject at college or university; a) someone who is studying a particular subject as their main subject.
postgraduate	1) Br E someone who is studying after receiving a first university degree Am E graduate ; 2) Am E someone who is studying after receiving an advanced degree, such as an MA or a PhD.
proficiency	a high degree of ability or skill in something.
scholar	1) someone who studies a particular subject and knows a lot about it, especially a subject that is not scientific; 2) someone who is given a scholarship to study at a particular school or university.
scholarship	1) an amount of money that an organization gives to someone so that they can study at a particular school or university; 2) serious formal study, and the knowledge that you get from it.
secondary school	a school for children between the ages of 11 and 16 or 18
semester	one of the two periods of about 18 weeks that the school year is divided into in some countries, for example the US.
seminar	a class at a college or university in which a small group of students discuss a subject with a teacher.
sophomore	Am E a student in the second year of a US college or high school.
syllabus	a list of the main subjects in a course of study.
term	one of the periods of time the year is divided into for students.
tutorial	a lesson in which a small group of students discuss a subject with a tutor, especially at a university or college.
undergraduate	a student who is studying for a first degree at a college or university.
worksheet	a piece of paper with exercises on it, used for helping you to learn something.
workshop	an occasion when a group of people meet to learn about a particular subject, especially by taking part in discussions or activities.

1.1. Match the words in the left-hand column with those in the right to make terminological phrases. Find their Russian equivalents.

- | | |
|----------------|-----------------|
| 1) visual | a) material |
| 2) extension | b) assessment |
| 3) cognitive | c) presentation |
| 4) situational | d) fit |
| 5) continuous | e) aid |
| 6) syllabus | f) task |
| 7) authentic | g) processes |

1.2. Match the types of tests and their aims.

- Achievement test** a) *is marked without using the examiner's opinion, e.g. true/false answers, multiple-choice questions.*
- Diagnostic test** b) *is used to see how good learners are at using the target language.*
- Objective test** c) *is used during a course in order to assess the learning up to a particular point in the course.*
- Placement test** d) *is used to see how well learners have learned the language and skills taught in class.*
- Proficiency test** e) *is marked using the examiner's opinion about the quality of the answer, e.g. marking written stories, compositions, interviews, conversations, story-telling.*
- Progress test** f) *is used at the end of a course; the focus is on the mark or grade given and feedback is not usually provided.*
- Subjective test** g) *is used to identify problems that learners have with language or skills.*
- Summative test** h) *is often used at the beginning of a course in a language school in order to identify a learner's level of language and find the best class for them.*

1.3. *What do these abbreviations stand for? Translate the terms into Russian.*

HOTS, LOTS, ICT, IWB, L1/L2, OHP, OHT, PPP, TBL, TPR, TTT, STT, BICS, CALP, TOEFL, IELTS, FCE, CAE, CPE, TKT, TKT CLIL, TKT YL, CELTA, DELTA, ESOL

1.4. *Insert appropriate prepositions.*

1. I am sure that Sociolinguistics is _____ the curriculum.
2. This topic is studied _____ the eighth grade.
3. They are graduates _____ Princeton University.
4. Candidates should be graduates _____ physics.
5. Yesterday she gave two lectures _____ linguistics.
6. She demonstrated proficiency _____ French before being accepted on the courses.
7. He won a scholarship _____ Cambridge.
8. This theory is always _____ the syllabus.
9. Last week they had a very interesting tutorial _____ web design.
10. He passed an exam _____ Stylistics yesterday.

1.5. *Think of one word only which can be used appropriately in all four sentences.*

1. What _____ are they in now?
2. We did these exercises in _____.
3. He's got an English _____ this afternoon.
4. She graduated in the _____ of 1998.
5. I go to my music _____ on Fridays.

TEXT 1A

Approach, method, procedure, technique

In order to be able to discuss different methods, we need to know what we are talking about. There is a difference, for example, between a prescription which tells us exactly how to teach (what procedures, etc. to use) and a set of theoretical ideas which are used to justify the use of those procedures. What, then, are the terms we can use to discuss these differences?

Approach People use the term *approach* to refer to theories about the nature of language and language learning. These provide the reasons for doing things in the classroom and the reasons for the way they are done.

An approach describes how language is used and how its constituent parts interlock – it offers a model of language competence. An approach also describes how people acquire their knowledge of the language and makes statements about the conditions which will promote successful language learning.

Method A method is the practical classroom realization of an approach. The originators of a method have arrived at decisions which will bring the approach they believe in to life. Methods include various procedures and techniques (see below) as part of their standard fare.

When methods have fixed procedures, informed by a clearly articulated approach, they are easy to describe. However, if a method takes procedures and techniques from a wide range of sources (some of which are used in other methods or are informed by other beliefs), it is more difficult to continue describing it as a ‘method’. We will return to this discussion when we discuss post-method realities in 4.8.2.

Procedure A procedure is an ordered sequence of techniques. For example, a popular dictation procedure starts when the students are put in small groups. Each group then sends one representative to the front of the class to read (and remember) the first line of a poem which has been placed on a desk there. These representatives then go back to their respective groups and dictate that line. Each group then sends a second student up to read the second line. The procedure continues until one group has written the whole poem (see Example 9 in Chapter 20).

A procedure is a sequence which can be described in terms such as *First you do this, then you do that ...*. Smaller than a method, it is bigger than a technique.

Technique A common technique when using video or film material is called silent viewing (see 19.4.1). This is where the teacher plays a video with no sound so that the students can try to guess what the people in the video are saying. Silent viewing is a single activity rather than a sequence, and as such is a technique rather than a whole procedure.

Likewise the finger technique (see 13.2) is used by some teachers; they hold up their hands and allocate a word to each of their five fingers, e.g. *He is not playing tennis*, and then by bringing the *is* and the *not* fingers together, show how the verb is contracted into *isn't*. Another technique is to tell all the students in a group to murmur a new word or phrase to themselves for a few seconds just to get their tongues round it before asking them to say it out loud.

The use and mis-use of these terms can make discussions of comparative methodology somewhat confusing. Some educators, for example, have new insights and claim a new approach as a result. Others claim the status of method for a technique or procedure. Some methods start as procedures and techniques, which seem to work and for which an approach is then developed. Some approaches have to go in search of procedures and techniques with which to form a method. Some methods are explicit about the approach they exemplify and the procedures they employ; others are not.

What the interested teacher needs to do when confronted with a new method, for example, is to see if and/or how it incorporates theories of language and learning. What procedures does it incorporate? Are they appropriate and effective for the classroom situation that teacher works with? In the case of techniques and activities, two questions seem worth asking: *Are they satisfying for both students and teachers?* And *Do they actually achieve what they set out to achieve?*

Popular methodology includes ideas at all the various levels we have discussed, and it is these methods, procedures and approaches which influence the current state of English language teaching.

From *The Practice of English Language Teaching*
(by J. Harmer, 5th ed., 2015)

ТЕХТ 1В

Технология формирования грамматических навыков

Обучение грамматике ведется в двух основных направлениях: морфологическом (формы глагола, существительное и другие части речи, в том числе служебные) и синтаксическом (порядок слов, типы предложений и т. д.).

Технология знакомства с новыми грамматическими единицами выглядит следующим образом:

1. Аудирование (презентация). Предпочтительной является презентация в ситуативной форме. Это заставляет учащихся сразу обратить внимание на коммуникативную функцию грамматической структуры (когда и зачем она употребляется, какие мысли можно выразить с ее помощью). Таким образом, учащийся осознает цель предстоящей деятельности, включается в процесс коммуникации.

Существует несколько вариантов презентации грамматической структуры:

- *аудитивное* предъявление в речевых ситуациях общения;
- *визуальное* (через различные тексты);
- *аудиовизуальное* (с помощью кинофрагмента).

2. Объяснение. Объяснение необходимо только в рамках эксплицитного подхода. Объяснение можно провести:

- через правило-инструкцию;
- через словесное объяснение;
- через самостоятельное выведение правила.

3. Фонетическая отработка. В данной технологии фонетическую отработку уместнее проводить через использование *имитативных (по возможности условно-речевых) упражнений*. К сожалению, часто учителя неоправданно упускают из вида именно этот этап, предлагая сразу после объяснения составить предложения с использованием новой структуры. Большинство учащихся испытывают при этом серьезные трудности, так как у них еще не сформирован речемоторный образ, а им необходимо одновременно думать о содержании высказывания и его форме.

4. Организация тренировки. На этом этапе учащимся предлагается выполнить ТУ + УРУ (см. тему 13).

5. Организация практики. Комбинируя УРУ + РУ, мы предлагаем учащимся использовать изученную структуру в собственной речевой деятельности. В качестве замечания нужно сказать о том, что речевую деятельность («выход в речь») не следует воспринимать однобоко только как говорение. Она представлена разными видами (слушание, чтение,

письмо), о чем мы и поговорим в следующих лекциях. Пример использования технологии формирования грамматических навыков можно найти в прил. 4. Таким образом, комплексное формирование навыков обеспечивает эффективное овладение речевыми умениями, которое мы рассмотрим далее.

*Из электронного учебного пособия
«Методика обучения иностранным языкам: теория и практика»
(авт. С.Н. Татарницева, 2021)*

Assignments

1. Compare and contrast knowledge gained from experience with knowledge gained from books.
2. Express your opinion about the influence of the Internet and computer on the way we study and work.
3. Share your opinion and experience concerning how universities encourage students to develop their talents in the arts.
4. Give your opinion about different forms of studying: a traditional classroom, working in small groups, using up-to-date technologies, using a library, doing research / project work, etc.
5. Should schools ask students to evaluate their teachers? Use specific reasons and examples to support your answer.
6. Do you think practical life skills such as car driving, cooking, psychological trainings, first aid, etc. should be developed at school?
7. Analyse the advantages and disadvantages of secondary and higher education in our country.

Recommended Dictionaries

1. Габдрахманова Р. Г. Словарь педагогических терминов: [учебное пособие] / Р.Г. Габдрахманова. – Казань: [Школа], 2013. – 327 с.
2. The Greenwood Dictionary of Education / ed. by J.W. Collins III and N.P. O'Brien. – 2nd ed. – Santa Barbara, California: Greenwood, 2011. – 581 p.
3. The Learner's English-Russian Dictionary of Education: About 2000 entries with explanations = Англо-русский учебно-педагогический словарь: 2000 терминов с толкованиями / Н.В. Федорова, В.П. Лапчинская. – М.: ООО «ИЗДАТ-ШКОЛА», 1998. – 160 с.

UNIT 2 PSYCHOLOGY

Glossary

ambition	<i>1) something that you very much want to do, usually something that is difficult to achieve; 2) the feeling that you want very much to become successful, rich, famous, etc.</i>
character	<i>1) the qualities that make up one's personality; 2) someone's reputation, especially when this shows how honest and reliable they are; 3) a person of a particular type; 4) good personal qualities, especially the qualities of being brave and determined when doing something difficult.</i>
choleric	<i>formal becoming angry very easily.</i>
complex	<i>an emotional problem caused by unreasonable fears and worries.</i>
consciousness	<i>1) the state of being awake and able to hear, see and think; 2) the knowledge or understanding that something exists or is important; 3) someone's mind and thoughts; 3a) the beliefs, opinions, and feelings of a group of people.</i>
depression	<i>a feeling of being extremely unhappy.</i>
encouragement	<i>words or actions that give someone confidence or hope.</i>
extrovert	<i>someone who is very confident, lively and likes social situations.</i>
inspiration	<i>a sudden feeling of enthusiasm or a new idea that helps you to do or create something.</i>
introvert	<i>someone who tends to concentrate on their own thoughts and feelings rather than communicating with other people.</i>
intellect	<i>the ability to think in an intelligent way and to understand difficult or complicated ideas and subjects.</i>
intuition	<i>an ability to know or understand something through your feelings, rather than by considering facts or evidence.</i>
maturity	<i>the qualities and behaviour that you would expect of a sensible adult.</i>
mind	<i>1) the part of you that thinks, knows, remembers, and feels things; 2) your intelligence and ability to understand things.</i>
mindset	<i>a way of thinking about things.</i>
motivation	<i>1) a feeling of enthusiasm or interest that makes you determined</i>

	<i>to do something; 2) a reason for doing something.</i>
nerves pl	<i>a worried feeling that makes you afraid that you will not be able to do something well.</i>
obsession	<i>an emotional state in which someone or something is so important to you that you are always thinking about them, in a way that seems extreme to other people.</i>
outlook	<i>1) an idea about what a situation will be like in the future; 2) your general attitude to things.</i>
perception	<i>1) a particular way of understanding or thinking about something; 2) the ability to notice something by seeing, hearing, smelling, etc.; 3) the ability to understand and make good judgments about something.</i>
personality	<i>the part of a person that makes them behave in a particular way in social situations, for example in a friendly or unfriendly way, or in a confident or shy way.</i>
phlegmatic	<i>able to be calm in a dangerous or frightening situation.</i>
preconception	<i>an idea or opinion about something that you form before you have a lot of information about it or experience of it.</i>
prejudice	<i>an unreasonable opinion or feeling, especially the feeling of not liking a particular group of people.</i>
privacy	<i>the freedom to do things without other people watching you or knowing what you are doing.</i>
sanguine	<i>formal confident and hopeful about what might happen, especially in a difficult situation.</i>
sense	<i>1) a strong feeling or belief about yourself; 2) one of the natural abilities that most people have to see, hear, smell, taste, and feel things; 3) a good reason or a useful purpose.</i>
subconscious	<i>relating to thoughts or feelings that you have but do not think about, or do not realize you have.</i>
temper	<i>1) a tendency to get angry very quickly; 2) a particular emotional state or mood.</i>
temperament	<i>someone's basic character, for example their tendency to be happy, angry, etc.</i>
will	<i>someone's determination to do what is necessary to achieve what they want.</i>

Astrological Signs

Signs of the Zodiac	Date of birth	Someone who is believed to be influenced by the sign
Aries (<i>Fire</i>), represented by a ram (=male sheep)	21 March – 20 April	an Aries
Taurus (<i>Earth</i>), represented by a bull (=male cow)	21 April – 21 May	a Taurus or a Taurean
Gemini (<i>Air</i>), represented by twins	22 May – 21 June	a Gemini
Cancer (<i>Water</i>), represented by a crab (=sea animal with a hard shell)	22 June – 22 July	a Cancer or a Cancerian
Leo (<i>Fire</i>), represented by a lion	23 July – 22 August	a Leo
Virgo (<i>Earth</i>), represented by a young woman	23 August – 22 September	a Virgo
Libra (<i>Air</i>), represented by a pair of scales	23 September – 22 October	a Libra or a Libran
Scorpio (<i>Water</i>), represented by a scorpion	23 October – 21 November	a Scorpio or a Scorpion
Sagittarius (<i>Fire</i>), represented by an animal that is half horse and half human	22 November – 21 December	a Sagittarius
Capricorn (<i>Earth</i>), represented by a goat	22 December – 19 January	a Capricorn
Aquarius (<i>Air</i>), represented by a person pouring water	20 January – 19 February	an Aquarius
Pisces (<i>Water</i>), represented by two fish	20 February – 20 March	a Pisces

2.1. Match the words in the left-hand column with those in the right to make terminological phrases. Find their Russian equivalents.

- | | |
|------------------|---------------|
| 1) psychological | a) mechanism |
| 2) thinking | b) conflict |
| 3) inferiority | c) barrier |
| 4) social | d) processes |
| 5) intrapersonal | e) style |
| 6) coping | f) thinking |
| 7) leadership | g) stereotype |
| 8) creative | h) complex |

2.2. Match the adjectives describing people with the definitions, translate them and make up your own sentences with the adjectives.

- | | |
|-------------------|--|
| 1) apathetic | a) extremely worried about something unimportant in a way that does not seem reasonable to other people. |
| 2) determined | b) asking a lot of questions about things, especially things that people do not want to talk about or keen to learn about a lot of different things. |
| 3) even-tempered | c) able to notice or understand things quickly and easily. |
| 4) inquisitive | d) kind and showing that you consider that what other people want or need is important. |
| 5) neurotic | e) not at all interested in or enthusiastic about anything, and not willing to make any effort to change things. |
| 6) obstinate | f) fighting to remove a government or leader by force. |
| 7) open-minded | g) determined to achieve something you want. |
| 8) perceptive | h) not willing to let anything prevent you from doing what you have decided to do. |
| 9) rebellious | i) willing to consider new ideas. |
| 10) strong-minded | j) mentally strong and able to deal with problems without becoming very upset. |
| 11) thoughtful | k) not often angry or upset. |
| 12) well-adjusted | l) not willing to be reasonable and change your plans, ideas, or behaviour. |

2.3. Complete the sentences with a single word in each space.

1. If you keep telling her she's clumsy, you'll give her a c_____.
2. As a result of the accident, he fell into a coma and never regained c_____.
3. She suffered a lot from d_____ after the death of her husband.
4. After years of tedious work, a flash of i_____ provided a major breakthrough.
5. Archaeologists often use their i_____ to decide where to dig.
6. The company will have to change its whole m_____ if it is to survive.
7. After this failure he lost her m_____ and never tried to do it again.
8. She asked for a drink to calm her n_____.
9. The public's p_____ of her is slowly changing.
10. You need a good s_____ of balance to skate well.
11. He had an iron w_____ and started a new business after going bankrupt.

TEXT 2A

APPROACHES TO THE INVESTIGATION OF TRUST

Psychosocial Theory

Erikson's (1963) Psychosocial Theory is regarded as one of the origins of contemporary psychology. This theory is the most commonly cited account of trust in introductory and developmental psychology texts. The theory posits that development is composed of a sequence of eight stages of psychosocial development. Each stage entails a conflict that can be resolved in a psychologically healthy or unhealthy fashion. The resolution at one stage affects the capacity of the individual to resolve subsequent stages in the sequence. The first is the "Trust vs Mistrust" stage, which occurs from birth to 18 months of age. According to Erikson (1963), during that period trust is an emotion that comprises an infant's experiential state of confidence that he/she is valued and his/her needs will be met. If the infant encounters that warmth/nurturance from his/her caregiver then he/she attains a basic trust. By contrast, if the infant encounters a lack of warmth / rejection then he/she attains a basic mistrust. The infant who attains basic trust is able to delay gratification and exert control over his or her bodily functions (e.g., bowels).

According to this theory the emotion of trust during infancy profoundly affects the course of development.

Attachment Theory

Bowlby (1980) and others such as Ainsworth (e.g., Ainsworth,1989) have advanced Attachment Theory. According to this theory, infants form different qualities of attachment as a result of the nature of the nurturance and sensitivity of their care provider – primarily their mother. As a product of the interactions and the quality of attachment, a child constructs an Internal Working Model (IWM) that represents his or her care provider, self, and the relationship between them. The IWM establishes a cognitive-affective framework that affects later psychosocial functioning.

Trust has been conceptualized in the attachment theory and research in two ways. First, trust has been viewed as the infant using the care provider as a secure base that is an integral part of the quality of attachment (Waters & Deane, 1985). Second, it has been proposed that securely as opposed to insecurely attached children develop an IWM that includes social expectations characterized by a sense of trust in others and positive thoughts regarding the intentions of other people’s behaviour (Cohn, 1990). From my perspective, attachment style is a complex and multidimensional construct and it would be misguided to regard trust as synonymous with attachment.

Piagetian Theory

Piaget (1965) examined children’s evaluations of lying, among other behaviours, as evidence for moral development. He proposed that young children (7 years and under) demonstrate moral realism (moral objectivity) and thus fail to take into consideration the intentions guiding communication. The young children viewed mistakes that caused harm as a lie and reprehensible – even though the consequences of the lie were unintended. By contrast, older children showed subjective morality by giving considerable weight to the intentions guiding the communication and regarded incorrect communication as a lie when intended to deceive others. Contrary to Piaget’s formulations, contemporary research shows that young children do consider intentions in determining lying. The research does

show, though, that children's utilization of intentions in determining lying increase in complexity with development (Peterson, Peterson, & Seeto, 1983). Older children and adults regard lying as detrimental to trust in social relationships.

From *The Psychology of Everything*
(Routledge: Taylor & Francis Group)

ТЕХТ 2В

Характеристики основных типов темперамента

Сангвинический темперамент отличается довольно высокой нервно-психической активностью, разнообразием и богатством мимики и движений, эмоциональностью, впечатлительностью и подвижностью. Вместе с тем, эмоциональные переживания сангвиника, как правило, неглубоки, а его подвижность приводит к отсутствию должной сосредоточенности, к поспешности, а иногда и поверхностности.

Для *холерического* темперамента характерен высокий уровень нервно-психической активности, резкость и стремительность движений, а также сила, импульсивность и яркая выраженность эмоциональных переживаний. Недостаточная эмоциональная и двигательная уравновешенность может выливаться при отсутствии надлежащего воспитания в несдержанность, вспыльчивость, неспособность к самоконтролю при эмоциогенных обстоятельствах.

Темперамент *флегматика* характеризуется обычно сравнительно низким уровнем реактивности поведения и трудностью переключений, медлительностью и спокойствием действий, мимики, речи, ровностью и постоянством чувств и настроений. В случае отрицательных воспитывающих влияний у флегматика могут развиваться такие черты, как вялость, бедность и слабость эмоций, склонность к выполнению лишь привычных действий.

Меланхолический темперамент связывается обычно с такими характеристиками поведения, как малый уровень нервно-психической

активности, сдержанность и приглушенность моторики и речи, глубина и устойчивость чувств при слабом внешнем их выражении. На почве этих особенностей при недостатке соответствующих воспитательных воздействий могут развиваться повышенная до болезненности эмоциональная ранимость, замкнутость и отчужденность.

Из учебного пособия *Общая психология*
(авт. Е.И. Горбачева, 2005)

Assignments

1. Make up a description of your astrological sign.
2. Make up a report about any psychological problem (lack of self-confidence, generation gap, Internet addiction).
3. Give your ideas about possible ways of beating stress.

Recommended Terminological Dictionaries

1. Англо-русский словарь-минимум психологических терминов с указателем русских эквивалентов = English-Russian basic dictionary of psychological terms supplemented with index of Russian equivalents / Сост. В.В. Лучков, В.Р. Рокитянский. – М.: Путь, 1993. – 80с.
2. Залевский Г.В. Краткий русско-англо-немецкий словарь по психологии = Concise Russian-English-German Dictionary of Psychology: (с указанием английских и немецких терминов): около 3500 терминов / Г.В. Залевский, Е.И. Залевская, В.Г. Залевский. – М.: Академия, 2004. – 223 с.
3. Никошкова Е.В. Англо-русский словарь по психологии = English-Russian Dictionary of Psychology: ок. 20000 терминов / Е.В. Никошкова. – 3-е изд., стер. – М.: РУССО, 2003. – 351 с.

UNIT 3

LAW

Glossary

abolition	<i>the official end to a law, system, practice, etc.</i>
arson	<i>the illegal use of fire to destroy a house, building, or property.</i>
assault	<i>a physical attack on someone, or the crime of physically attacking someone.</i>
bail	<i>money that is given to a court when someone is allowed to stay out of prison until their trial.</i>
blackmail	<i>1) the crime of making someone give you money or do what you want by threatening to tell people embarrassing information about them; 2) the use of threats to persuade a person or government to do what you want.</i>
bribery	<i>the crime of giving money or presents to someone so that they will help you by doing something dishonest or illegal.</i>
burglary	<i>the crime of entering a building illegally in order to steal things.</i>
case	<i>a legal matter that will be decided in a court.</i>
cell	<i>a small room where a prisoner is kept.</i>
court	<i>a place where trials take place and legal cases are decided, especially in front of a judge and a jury or a magistrate.</i>
crime	<i>an illegal activity or action.</i>
custody	<i>1) the legal right to look after a child; 2) a situation in which someone is kept in prison until they go to court for trial; 3) the protection or care of someone or something.</i>
drink-driving	<i>Br E driving after you have drunk too much alcohol. Am E drunk driving.</i>
felony	<i>mainly Am E legal a serious crime such as murder or robbery.</i>
firearm	<i>formal a gun, especially a small gun that you hold in one hand.</i>
forgery	<i>1) the crime of making copies of valuable documents or works of art in order to make money by selling them; 2) a document, painting, work of art, etc. that is a copy of an original, and has</i>

	<i>been illegally represented as the original.</i>
fraud	<i>the crime of obtaining money from someone by tricking them.</i>
gang	<i>a group of criminals working together.</i>
hijacking	<i>an occasion when someone illegally takes control of a vehicle, especially a plane, using violence or threats.</i>
hostage	<i>a person who is the prisoner of someone who threatens to kill them if they do not get what they want.</i>
innocence	<i>the state of not being guilty of a crime.</i>
jail	<i>a place where people are put after they have been arrested or where people go as punishment for a crime.</i>
judge	<i>someone whose job is to make decisions in a court of law.</i>
jurisprudence	<i>formal 1) the system of laws that exists in a particular place or that affects a particular area of activity; 2) the study of law.</i>
jury	<i>a group of people, usually 12, who judge a court case.</i>
joyriding	<i>informal the crime of stealing a car and driving it for pleasure, usually in a dangerous way.</i>
lawyer	<i>someone whose profession is to provide people with legal advice and services.</i>
legislation	<i>a law or set of laws.</i>
magistrate	<i>a judge in a court for minor crimes.</i>
mugging	<i>an attack on someone in a public place in order to steal their money, jewellery, or other possessions.</i>
murder	<i>the crime of killing someone deliberately.</i>
offender	<i>someone who has committed a crime.</i>
pardon	<i>an official decision to forgive someone for committing a crime and to free them from prison; a) a document showing that this decision has been made.</i>
parole	<i>permission for a prisoner to leave prison before the official time if they promise to obey particular rules; a) the period during which a prisoner who is free must continue to obey particular rules.</i>
perjury	<i>the crime of lying when you give evidence in a court of law.</i>
pickpocketing	<i>the crime of stealing money and other things from people's pockets and bags, especially in crowded places.</i>
poaching	<i>the illegal catching or killing an animal, bird, or fish.</i>

prison	<i>an institution where people are kept as punishment for committing a crime.</i>
probation	<i>a system by which someone who has committed a crime is not sent to prison, but has to agree not to break the law again and to let a probation officer check their behaviour for a specific period of time.</i>
prosecution	<i>the process or act of accusing someone of a crime and asking a court of law to judge them.</i>
ransom	<i>the amount of money someone wants to be paid before they will let a person they are keeping prisoner go free.</i>
robbery	<i>the crime of taking money or property illegally, often by using threats or violence.</i>
sentence	<i>a punishment given by a judge, usually involving a period of time that a person must spend in prison.</i>
shoplifting	<i>the crime of stealing things from a shop.</i>
smuggling	<i>the practice of secretly and illegally taking goods or people into or out of a country, especially as a way of earning money.</i>
solicitor	<i>in the UK, a lawyer who gives legal advice, writes legal contracts, and represents people in the lower courts of law.</i>
speeding	<i>the offence of driving faster than the speed that is allowed in an area.</i>
theft	<i>the crime of stealing.</i>
trafficking	<i>the business of buying and selling things as drugs and weapons illegally.</i>
trespass	<i>the crime of entering a place without the owner's permission.</i>
trial	<i>the process of examining a case in a court of law and deciding whether someone is guilty or innocent.</i>
victim	<i>someone who has been harmed, injured, or killed as the result of a crime.</i>
violation	<i>an action that is in opposition to a law, agreement, principle, etc.</i>
warrant	<i>a document written by a judge that gives the police permission to do something, for example to arrest someone or to search a house.</i>
witness	<i>someone who sees a crime, accident, or other event happen.</i>

3.1. Match the words in the left-hand column with those in the right to make terminological phrases. Find their Russian equivalents.

- | | |
|--------------|----------------|
| 1) crime | a) delinquency |
| 2) probation | b) disorder |
| 3) life | c) punishment |
| 4) public | d) scene |
| 5) juvenile | e) officer |
| 6) capital | f) code |
| 7) parole | g) sentence |
| 8) penal | h) system |

3.2. Complete the table below with the correct form of the words.

Crime	Person (Criminal)	Verb
arson	arsonist	to commit arson
burglary	burglar	to burgle
drink-driving
forgery
fraud
hijacking
joyriding
mugging
pickpocketing
poaching
shoplifting
smuggling
speeding
theft
trafficking

3.3. Tick the words which describe an illegal activity.

forgery.....	jurisprudence	warrant.....
bail.....	trafficking.....	legislation.....
innocence.....	cell.....	perjury.....
mugging.....	hijacking.....	arson.....
kidnapping.....	bribery.....	robbery.....

3.4. Complete the words in the sentences.

1. Suspects can be kept in police c_____ for up to 48 hours.
2. Police investigated a complex f_____ involving several bogus contractors.
3. Seven people held h_____ for 14 hours have been freed.
4. I am sure that this new evidence would prove their i_____.
5. Under current l_____, only businesses with fewer than 100 employees are eligible for aid.
6. A friend of mine was stopped for s_____, but they let him off with a caution.
7. The number of bank r_____ in our area has increased.
8. The police consider the gang are responsible for the f_____ of hundreds of certificates.
9. He was charged with the t_____ of company funds.
10. The court issued a w_____ for his arrest.

3.5. Write the following terms in the appropriate columns. Explain their meanings and translate them.

Arson, assault, blackmail, bribery, burglary, forgery, fraud, kidnapping, money laundering, murder, perjury, rape, robbery.

Crimes against people

.....
.....
.....

Other crimes

.....
.....
.....

3.6. Find the words used to denote:

- a) two crimes that involve damage to property;
- b) four crimes that involve people and can happen on the street;
- c) three crimes that involve technical expertise on computers or other machines;
- d) three crimes that involve money that could be committed by a company;
- e) one crime that involves theft but not usually in a street.

TEXT 3A

**Protocol No. 6
to the Convention
for the Protection of Human Rights
and Fundamental Freedoms
concerning the Abolition
of the Death Penalty
Strasbourg, 28.IV.1983**

THE MEMBER STATES OF THE COUNCIL OF EUROPE, signatory to this Protocol to the Convention for the Protection of Human Rights and Fundamental Freedoms, signed at Rome on 4 November 1950 (hereinafter referred to as "the Convention"),

Considering that the evolution that has occurred in several member States of the Council of Europe expresses a general tendency in favour of abolition of the death penalty;

Have agreed as follows:

ARTICLE 1

Abolition of the death penalty

The death penalty shall be abolished. No one shall be condemned to such penalty or executed.

ARTICLE 2

Death penalty in time of war

A State may make provision in its law for the death penalty in respect of acts committed in time of war or of imminent threat of war; such penalty shall be applied only in the instances laid down in the law and in accordance with its provisions. The State shall communicate to the Secretary General of the Council of Europe the relevant provisions of that law.

ARTICLE 3

Prohibition of derogations

No derogation from the provisions of this Protocol shall be made under Article 15 of the Convention.

ARTICLE 4

Prohibition of reservations

No reservation may be made under Article 57 of the Convention in respect of the provisions of this Protocol.

ARTICLE 5

Territorial application

1. Any State may at the time of signature or when depositing its instrument of ratification, acceptance or approval, specify the territory or territories to which this Protocol shall apply.

2. Any State may at any later date, by a declaration addressed to the Secretary General of the Council of Europe, extend the application of this Protocol to any other territory specified in the declaration. In respect of such territory the Protocol shall enter into force on the first day of the month following the date of receipt of such declaration by the Secretary General.

3. Any declaration made under the two preceding paragraphs may, in respect of any territory specified in such declaration, be withdrawn by a notification addressed to the Secretary General. The withdrawal shall become effective on the first day of the month following the date of receipt of such notification by the Secretary General.

ARTICLE 6

Relationship to the Convention

As between the States Parties the provisions of Articles 1 to 5 of this Protocol shall be regarded as additional Articles to the Convention and all the provisions of the Convention shall apply accordingly.

ARTICLE 7

Signature and ratification

The Protocol shall be open for signature by the member States of the Council of Europe, signatories to the Convention. It shall be subject to ratification, acceptance or approval. A member State of the Council of Europe may not ratify, accept or approve this Protocol unless it has, simultaneously or previously, ratified the Convention. Instruments of ratification, acceptance or approval shall be deposited with the Secretary General of the Council of Europe.

ARTICLE 8

Entry into force

1. This Protocol shall enter into force on the first day of the month following the date on which five member States of the Council of Europe have

expressed their consent to be bound by the Protocol in accordance with the provisions of Article 7.

2. In respect of any member State which subsequently expresses its consent to be bound by it, the Protocol shall enter into force on the first day of the month following the date of the deposit of the instrument of ratification, acceptance or approval.

ARTICLE 9

Depositary functions

The Secretary General of the Council of Europe shall notify the member States of the Council of:

- (a) any signature;
- (b) the deposit of any instrument of ratification, acceptance or approval;
- (c) any date of entry into force of this Protocol in accordance with Articles 5 and 8;
- (d) any other act, notification or communication relating to this Protocol.

In witness whereof the undersigned, being duly authorised thereto, have signed this Protocol.

DONE AT STRASBOURG, this 28th day of April 1983, in English and in French, both texts being equally authentic, in a single copy which shall be deposited in the archives of the Council of Europe. The Secretary General of the Council of Europe shall transmit certified copies to each member State of the Council of Europe.

From *“European Convention on Human Rights”*,
available at: http://www.echr.coe.int/Documents/convention_ENg.pdf

ТЕХТ 3В

Путин подписал закон о лишении свободы за дезертирство

Путин подписал закон о лишении свободы на срок до десяти лет за дезертирство

МОСКВА, 24 сен – РИА Новости. Президент России Владимир Путин подписал закон о поправках в Уголовный кодекс, предусматривающих наказание в виде лишения свободы на срок до 10 лет за дезертирство или неявку военнослужащих на службу по призыву.

Соответствующий документ опубликован на официальном интернет-портале правовой информации.

Самовольное оставление части или места службы, а также неявка в срок без уважительных причин на службу продолжительностью свыше одного месяца, совершенные военнослужащим, проходящим военную службу по призыву или по контракту, в период мобилизации или военного положения, в военное время либо в условиях вооруженного конфликта или ведения боевых действий, будут караться лишением свободы на срок от пяти до десяти лет.

Граждане, пребывающие в запасе, во время прохождения ими военных сборов будут нести ту же уголовную ответственность, что установлена для военнослужащих, проходящих военную службу по контракту, указывается в поправках.

При этом отмечается, что военнослужащий может быть освобожден от уголовной ответственности за неявку на службу или дезертирство, если "самовольное оставление части или места службы, а равно неявка в срок без уважительных причин на службу явились следствием стечения тяжелых обстоятельств".

<https://ria.ru/20220924/dezertirstvo-1819175841.html?ysclid=lh6pcfx9y239758483>

Assignments

1. Express your opinion about capital punishment. Analyse arguments for and against.
2. Which crimes are most often in the news of our country? Give examples and comment on them.
3. Describe any famous robbery: what happened, why it became famous and whether those responsible were ever caught.

Recommended Terminological Dictionaries

1. Англо-русский юридический словарь с транскрипцией = English-Russian Law Dictionary with Pronunciations / Ассоц. "Юридический центр"; Под общ. ред. И.В. Мироновой. – 2-е изд., испр. и доп. – СПб.: Юрид. центр Пресс, 2004. – 695 с.
2. Андрианов С.Н. Англо-русский юридический словарь = English-Russian Law Dictionary: Ок. 50000 терминов / С.Н. Андрианов, А.С. Берсон, А.С. Никифоров – 3-е изд., испр. – М.: Руссо, 2005. – 509 с.
3. Борисенко И.И. Новый русско-английский юридический словарь = New Russian-English Law Dictionary: ок. 23000 терминов / И.И. Борисенко. – М.: Руссо, 2002. – 642 с.
4. Колонтаевская И.Ф. Англо-русский криминально-юридический словарь = English-Russian Criminal-Juridical Dictionary / И.Ф. Колонтаевская. – М.: ЭКМОС, 2000. – 191 с.
5. Началов А.В. Налоговый словарь / А.В. Началов. – М.: Статус-Кво 97: Налог-Инфо, 2004. – 399 с.
6. Пивовар А.Г. Большой англо-русский юридический словарь: Более 50000 сл. и выражений / А.Г. Пивовар. – М.: Экзамен, 2003. – 863 с.
7. Факов В.Я. Страхование: англо-русский и русско-английский словарь / В.Я. Факов. – М.: Международные отношения, 2007. – 252 с.

UNIT 4

JOURNALISM

Glossary

agony aunt / uncle	Br E <i>a woman or a man whose job is to give advice about personal problems in a newspaper or magazine by answering readers' letters.</i> Am E advice columnist
agony column	Br E <i>part of a magazine or newspaper where someone gives advice to readers by answering letters about their problems.</i> Am E advice column
article	<i>a piece of writing about a particular subject that is published in a newspaper or magazine.</i>
back copy	<i>a back issue of a newspaper or magazine.</i>
broadsheet	Br E <i>a newspaper printed on large sheets of paper mostly containing serious news.</i>
chronicle	<i>a record of events that happened in the past, in the order in which they happened.</i>
cliché	<i>a phrase or idea that is boring because people use it a lot and it is no longer original.</i>
circulation	<i>the number of copies of a newspaper or magazine sold each day, week, etc.</i>
the classified ads	<i>small advertisements in a newspaper or magazine, often placed by private individuals rather than by companies.</i>
column	<i>a regular newspaper or magazine article on a particular subject, or by a particular journalist.</i>
columnist	<i>a journalist who writes a regular series of articles for a particular newspaper or magazine.</i>
comic / comic book	<i>a magazine for children that contains stories told in a series of drawings.</i>
commercial	<i>an advertisement on television or radio.</i>
copy	<i>a single newspaper, book, CD, piece of software that is one of many that are all exactly the same.</i>
coverage	<i>news about something on television or radio or in the newspapers.</i>
cutting	Br E <i>an article cut out of a newspaper.</i>
defamation	<i>the offence of writing or saying something bad about</i>

someone that is not true and makes people have a bad opinion of them.

editor

1) someone whose job is to be in charge of a newspaper or magazine; **1a)** someone whose job is to be in charge of a particular section of a newspaper, magazine, or news organization.

editorial

a newspaper article in which the editor gives their opinion on an issue in the news. SYN **leader, leading article**

essay

a short piece of writing on a particular subject that is published in a book, magazine, or newspaper.

feature

a newspaper or magazine articles that concentrates on a particular subject.

glossy magazine

a magazine printed on shiny paper, containing a lot of bright fashionable pictures but not much serious information. Br E informal **glossy**

the gutter press

newspapers that contain a lot of shocking stories about crime, sex, and famous people. This word shows that you do not approve of these newspapers.

headline

the title of a newspaper story that is printed in large letters. **1) the headlines** the most important stories in the news. **2) make/hit/grab the headlines** to become famous by being reported in the news.

issue

a magazine that is published at a particular time.

journal

1) a magazine containing articles relating to a particular profession; **2)** a newspaper. This word is used as part of the name of a newspaper: **the Wall Street Journal**.

journalese

a style of writing that is used mainly by journalists and not by other people.

journalist

someone whose job is to report the news for a newspaper, magazine, radio programme, or television programme. SYN **reporter**

lead

the most important story on the front page of a newspaper, or the first piece of news on a news broadcast.

libel

the illegal act of writing things about someone that are not true.

magazine	<i>1) a large thin book with paper cover, containing reports, photographs, stories, etc., especially published once a month or once a week; 2) a television or radio programme made up of various reports, news stories, etc.</i>
mass media	<i>newspapers, television, radio, etc. that communicate news and information to large numbers of people.</i>
newspaper	<i>a set of large printed sheets of folded paper containing news, articles, and other information, usually published every day.</i>
obituary	<i>a report in a newspaper that announces someone's death and gives a short description of their life and achievements.</i>
the press	<i>newspapers and news magazines.</i>
press agent	<i>someone whose job is to give news and photographs of a particular person or organization to newspaper, television, or radio companies.</i>
press box	<i>an enclosed area for journalists where they can watch an event and report on it.</i>
press corps	<i>all the journalists in a particular place or at a particular event.</i>
press cutting	<i>Br E an article or picture cut from a newspaper.</i>
press gallery	<i>an area for journalists in a parliament or a court of law.</i>
press office	<i>a department of a government or other organization that is responsible for dealing with journalists.</i>
press pack	<i>1) a collection of information and advertising material that a company prepares about itself and sends to journalists or customers; 2) a group of journalists that follow a famous person or report on an important event.</i>
report	<i>an article or broadcast that gives information about something that is happening in the news.</i>
review	<i>an article in which someone gives their opinion of a play, book, art exhibition, etc.</i>
scoop	<i>informal an exciting or important news story that one news organization publishes or broadcasts before anyone else.</i>
supplement	<i>a separate part of a newspaper or magazine.</i>
tabloid	<i>a newspaper with fairly small pages mostly containing stories about famous people and not much serious news.</i>

4.1. Match the words in the left-hand column with those in the right to make phrases. Find their Russian equivalents.

- | | |
|----------------|---------------|
| 1) colour | a) reports |
| 2) feature | b) ads |
| 3) press | c) newspaper |
| 4) sports | d) article |
| 5) sound | e) release |
| 6) the letters | f) inches |
| 7) small | g) news |
| 8) column | h) press |
| 9) quality | i) bite |
| 10) business | j) supplement |
| 11) gutter | k) page |

4.2. Match the terms with their definitions and find their Russian equivalents.

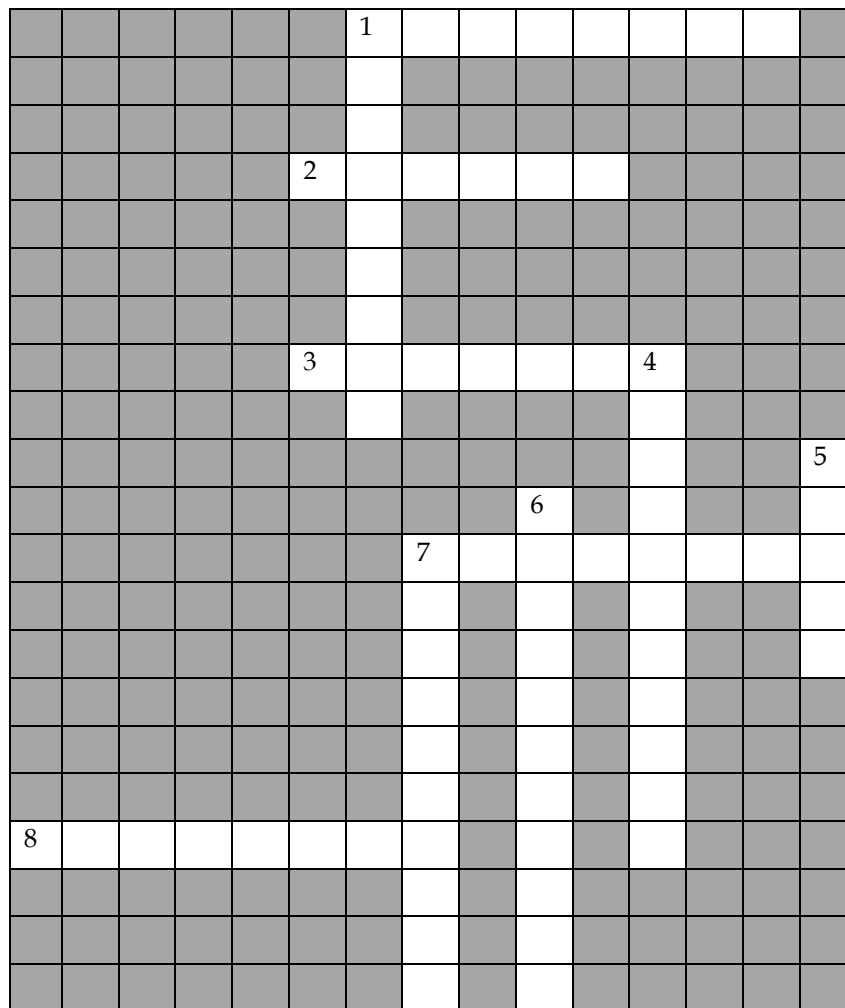
- | | |
|---------------------|---|
| 1) commentary | a) <i>the activity of reporting the news for a newspaper, magazine, radio programme, or television programme.</i> |
| 2) interview | b) <i>someone whose job is to give official information from a particular organization to journalists.</i> |
| 3) journalism | c) <i>an official statement or report that an organization gives to journalists, for example about a new product or an important achievement.</i> |
| 4) press conference | d) <i>the group or number of people who read a particular newspaper, book, or magazine.</i> |
| 5) press release | e) <i>a spoken description of an event or sports competition that is given as the event is happening, especially on radio or television.</i> |
| 6) press secretary | f) <i>an official meeting where someone makes a formal statement about a particular issue or event to journalists and answers their questions about it.</i> |
| 7) readership | g) <i>a meeting in which someone asks another person, especially a famous person, questions about themselves, their work, or their ideas, in order to publish or broadcast the information.</i> |

4.3. Match the synonyms.

- | | |
|-----------------------------|----------------------------|
| 1) agony aunt / agony uncle | a) reporter |
| 2) editorial | b) advice column |
| 3) agony column | c) advertisement |
| 4) journalist | d) advice columnist |
| 5) commercial | e) leader, leading article |

4.4. Using the clues below, fill in the spaces of the crossword puzzle. The answer to each clue starts in the box with the same number as the clue. If the clue is under **Across**, write the letters from left to right. If the clue is under **Down**, write the letters down the column. Place one letter in each box. For two-word answers, write both words without a space between them.

Journalism Crossword



Across

1. _____ pyramid is a style of writing in which the most important information is in the first paragraphs.
2. _____ journalism is a style of writing that uses large headlines, many illustrations, and simple words to sell more newspapers.
3. The _____ to the Editor section of newspapers features the opinions of readers.
7. Joseph _____ began a movement to raise the professionalism of journalism.
8. A _____ writes the news.

Down

1. To gather news by asking people questions.
4. An old law that allowed jailing anyone who criticized the U.S. government in print. (2 words)
5. The _____ Amendment guarantees freedom of the press in the U.S. Constitution.
6. _____ weeklies focus on local news, opinion pieces, and entertainment.
7. The term for low-cost newspapers sold in New York in the 1800s. (2 words)

By Marsha Ford from "English Teaching Forum", Number 4, 2006.

TEXT 4A

Looking Ahead

Good writing makes for good reading. Media writers make their writing interesting and effortless reading by using everyday words in short sentences and by including quotations and dialogue, incidents and anecdotes. They give their stories life by showing the human dimension of the event and conviction by fully documenting the event. Good writing depends on accurate observation. No story can be better than the facts that support it.

The Ingredients

When he was a young journalist struggling to make a name for himself during the rough-and tumble days of New York tabloid journalism, Jim Bishop was taken aside by a famous columnist and given some advice.

“If you want to write,” Mark Hellinger told him, “you are going to have to learn to pound out terse sentences composed of small words.”

Bishop took the advice and applied it to all he wrote. He became a successful reporter and then a syndicated columnist and the author of such books as *The Day Lincoln Died* and *A Day in the Life of President Kennedy*. In his work, Bishop wrote short sentences and he used the language of daily life.

Successful writers have mastered the ingredients of good writing. They are:

1. **Simple sentences.** Writers follow the advice of the great Russian short story writer, Isaac Babel: “Not more than one idea and one image to a sentence.”

2. **Simple words.** Media writers reach out to their readers by using everyday language. The fewer big words, the better. George Orwell put it simply: “Never use a long word where a short one will do.” The words must also be apt for the situation.

3. **Conviction.** The point of the piece must be so well-documented the reader or viewer comes away convinced the writer has caught the event accurately and thoroughly.

4. **Natural style.** The manner of telling about the event should be appropriate to it; the event and its description should have a close fit.

Writers have at their command a battery of writing techniques they can set off to dazzle their readers. First, there is the language itself with its astonishingly rich array of colorful and vibrant verbs and nouns. Second, there are the fiction writer’s narrative techniques and use of dialogue and incident.

Sometimes writers perceive clever and dazzling writing as an end itself instead of as a means to an end. The end of writing, its purpose, is to tell us something useful about the world we live in. Colorful writing should not be used to camouflage inadequate fact gathering and observation. It should not be used to give certainty to what can only be conjecture. It should not be used to trivialize and oversimplify the serious and complex.

From *Basic media writing*
(by M. Mencher, 1999)

ТЕХТ 4В

Методические рекомендации по созданию информационных интернет-текстов

Для интернет-текстов характерны свои особенности, например: правильно строить заголовок необходимо из слов, имеющих прямое значение, несущих основную смысловую нагрузку.

Для привлечения внимания заголовок должен быть броским, эффектным, четко структурированным, небольшим по объему, не более 10 слов. Подзаголовок не повторяет заголовок, но расширяет его смысл, объем – одно предложение; вопросительные и восклицательные знаки, как правило, в заголовках не используются.

От качества заголовка и подзаголовка зависит, будет ли посетитель знакомиться с материалом.

Имеет свои особенности и лексика интернет-текста. *Во-первых*, это большое количество слов, свойственных разговорной речи. *Во-вторых*, значительное количество заимствований, в основном из английского языка; *в-третьих*, широкий диапазон терминов, в том числе технических.

При использовании заимствований, терминов, аббревиатур даются пояснения или в тексте, или внизу страницы.

Ключевые слова в тексте выделяются разными способами, чтобы при просмотре материала было понятно, о чем идет речь, так как Интернет рассчитан на массового читателя.

Не включаются в текст слова-связки: «как известно», «напомним, что», «как уже было сказано». Это лишние словосочетания, они не несут никакой смысловой нагрузки и загружают текст.

Характерная особенность морфологии интернет-текста – активное употребление собственных имен существительных, множественного числа имен существительных; используются глаголы совершенного и несовершенного вида в прошедшем времени. Глаголы в повелительном наклонении вместо 2-го лица множественного числа употребляются в переносном значении в форме 1-го лица множественного числа (так называемое инклюзивное значение).

На уровне синтаксиса язык Интернета испытывает сильное влияние разговорной речи. Это могут быть в большом количестве простые, неполные, эллиптические, парцелированные, вопросительные и восклицательные предложения. Сложные предложения чередуются с простыми.

Сплошной текст необходимо разбивать на абзацы, состоящие из нескольких предложений. Один абзац отделяется от другого пустой строкой. Очень важно, чтобы в каждом абзаце содержалась одна законченная мысль, это упрощает понимание текста.

Как правило, в интернет-тексте содержатся гиперссылки для более углубленного знакомства с освещаемой темой.

Из учебника «*Универсальная журналистика*»
(под ред. Л.П. Шестеркиной, 2016)

Assignments

Make a report on one of the following topics:

- 1) Publicist (media) style.
- 2) The history of English newspapers.
- 3) Newspaper style.
- 4) Brief news items.
- 5) The headline.
- 6) The editorial.
- 7) Advertisements and announcements.
- 8) Translation of newspapers.
- 9) Media writing.
- 10) Mistakes in media writing.

Recommended Terminological Dictionaries

1. Землянова Л.М. Коммуникативистика и средства информации: Англо-русский толковый словарь концепций и терминов / Л.М. Землянова. – М.: Изд-во Моск. ун-та, 2004. – 416 с. – (21 век: информация и общество).
2. Курьянов Е.И. Англо-русский словарь по средствам массовой информации (с толкованиями): около 12000 терминов / Е.И. Курьянов. – М.: Московская международная школа переводчиков, 1993. – 320 с.

UNIT 5 TOURISM

Glossary

all-inclusive	<i>including everyone or everything, especially all the costs, charges, and services that make up the total price of something.</i>
baggage	<i>mainly Am E the suitcases, bags, etc. in which you carry your possessions when you travel. Br E usually luggage</i>
berth	<i>a bed on a train or ship.</i>
cabin	<i>1) a private room on a ship for a passenger or one of the people working on a ship; 2) the part of a plane where the passengers seat.</i>
charter	<i>the process of hiring a boat, plane or bus, especially for use by a group of people; a) a boat or a bus that is available for hire.</i>
check-in	<i>1) the place you go to when you arrive at an airport or hotel; 2) the process you go through when you arrive at an airport.</i>
cruise	<i>a journey on a ship for pleasure, especially one that involves visiting a series of places.</i>
cruiser	<i>a motor boat used for sailing in for pleasure that is big enough to live on.</i>
deck	<i>1) the outside top part of a ship that you can walk on; 2) one of the levels on a ship or bus.</i>
departure	<i>an occasion when someone leaves a place, for example to go on a journey; the time when a plane, bus, or train leaves; a plane, bus, or train that leaves a place.</i>
duty-free	<i>a system of buying or selling goods at a cheaper price than usual in particular places such as airports, because there is no tax to pay on them.</i>
excursion	<i>a short visit to an interesting place arranged by a tourist organization, often as part of a holiday.</i>
flight	<i>a journey through air or space in a vehicle such as a plane.</i>
guide	<i>1) a book about a city, country, or area; 2) someone whose job is to look after a group of people who are visiting a place and give them information about it.</i>

guidebook	<i>a book for tourists that provides information about a place.</i>
hiking	<i>the activity of walking for long distances in the countryside.</i>
journey	<i>an occasion when you travel from one place to another, especially when there is a long distance between the places.</i>
liner	<i>a large passenger ship, especially one used for cruises or long-distance travel.</i>
lobby	<i>mainly Am E the area just inside the entrance to a hotel, theatre, or other large building.</i>
motel	<i>a hotel for people who are travelling by car.</i>
plaza	1) <i>a large open area with a hard surface in a city or town;</i> 2) <i>mainly Am E an area in a city where there are several shops and businesses.</i>
reception	<i>the part of a large building such as a hotel or office where there is someone whose job is to welcome visitors, deal with questions, etc.</i>
resort	<i>a place that many people go to for a holiday.</i>
return	<i>a ticket that takes you to a place and back again.</i>
route	<i>a way that buses, trains, ships, or planes travel regularly and the roads or paths that you use when you go from one place to another.</i>
safari	<i>a journey, especially to Africa, in order to watch, take pictures of, or hunt wild animals.</i>
sightseeing	<i>the activity of travelling around a place to see the interesting things in it.</i>
single	1) <i>a room or bed for one person;</i> 2) <i>a ticket used for travelling to a place, but not for returning from it.</i>
stopover	<i>a stop during a journey, especially during a flight.</i>
transit	1) <i>the activity or process of moving something or someone from one place to another;</i> 2) <i>Am E a system of buses, trains, etc. that people use to travel around a particular city or area.</i>
trip	<i>an occasion when you go somewhere and come back again.</i>
visa	<i>an official document or mark in your passport that allows you to enter or leave a country for a specific purpose or period of time.</i>
voyage	<i>a long journey, especially by boat or into space.</i>

5.1. Match the words in the left-hand column with those in the right to form phrases referring to tourism. Find their Russian equivalents.

- | | |
|----------------|--------------|
| 1) flight | a) lounge |
| 2) passport | b) terminal |
| 3) continental | c) agency |
| 4) airport | d) service |
| 5) departure | e) control |
| 6) package | f) tourism |
| 7) travel | g) attendant |
| 8) standard | h) holiday |
| 9) room | i) breakfast |
| 10) domestic | j) room |

5.2. What do these abbreviations stand for? Translate the terms into Russian.

SGL, DBL, TRPL, EXB, APR, AO, RO, B&B, DP, FB, FP, HB, MV, PV, SV, SSV, OW, GMT, IATA, WATA, WTO.

5.3. Put appropriate prepositions where necessary.

1. The group from Hungary arrived _____ Rome yesterday.
2. The tourists are planning to arrive _____ the hotel in the evening.
3. After this long cruise they were happy to arrive _____ home.
4. The guide will arrive _____ the airport at 7 o'clock.
5. She's looking forward _____ her holidays in France.
6. The guests objected _____ paying that much for this hotel room.
7. They decided to go _____ the countryside for this weekend because they like hiking.
8. The excursion was very interesting, but they had to walk _____ the rain.
9. Fortunately, I had enough money to afford _____ this expensive trip.
10. Have you ever been _____ Vienna?
11. We haven't been at the seaside _____ a very long time.
12. Their safari starts _____ three days.

13. She insisted _____ inviting an interpreter to accompany her during this tour.
14. We visited this exhibition _____ Friday afternoon.
15. There are 120 passengers _____ board.
16. Unfortunately, their suitcases were damaged _____ transit.
17. They met _____ the check-in.
18. The next departure _____ Verona will be at 10.00.
19. There is a tour guide _____ every coach.
20. She makes the journey _____ Budapest twice a year.
21. They decided to take an alternative route _____ the city centre.
22. They have already returned from their business trip _____ Ireland.

TEXT 5A

SPANISH RIDING SCHOOL

GUIDED TOURS

TAKE A LOOK BEHIND THE SCENES
OF THE SPANISH RIDING SCHOOL

IN AN EXCLUSIVE TOUR of the Spanish Riding School you will visit the unique baroque Winter Riding School, the Summer Riding School with the world's largest oval horse walker and the stables of the Lipizzan stallions, which have been housed in the Stallburg (one of Vienna's most prominent Renaissance building) for more than 450 years.

You will see the various locations that make up the special charm of our historic institution and you will learn about our history, equestrian traditions and about our stars - the Lipizzan stallions!

ARCHITECTURAL TOURS

FROM THE STABLES TO THE ATTIC FLOORS
OF THE BAROQUE WINTER RIDING SCHOOL

LEARN ABOUT the baroque roof structure of the Winter Riding School. The climb up of 170 stairs is worth it! After visiting the Stallburg, we will guide you through the baroque Winter Riding School all the way up to

its monumental, impressive roof structure, which is made up of 2,000 individual parts.

In addition to the exciting design and the unique atmosphere of this truss, you can expect a fantastic rooftop view of Vienna's historic buildings.

THE SPANISH RIDING SCHOOL CAFÉ

INDULGE IN SOME OLD TRADITIONS

THE SPANISH RIDING SCHOOL CAFÉ is a hidden gem, right in the centre of Vienna. At the entrance to the Visitor Centre – directly under the dome in Hofburg Palace – the abundant greenery in the three-lined courtyard of the so-called Summer Riding School invites visitors to stop and enjoy a bite to eat.

THE SOUVENIR SHOP

KEEPSAKES FROM AN UNFORGETTABLE VISIT

TREASURE THE MEMORY of a magical day filled with many breathtaking moments at the Spanish Riding School and visit our souvenir shop in Vienna or our online shop at www.srs.at. You will find wonderful souvenirs and gifts from the world of the Lipizzans. Discover extravagant jewellery and fashion, adorable toys and stationery, culinary delights from Austria, interesting books and DVDs.

From the booklet *SPANISH RIDING SCHOOL*

www.srs.at/en

ТЕХТ 5В

Как провести время в Татарстане?

Охота и рыбалка

Природные богатства и удивительные пейзажи Татарстана делают его излюбленным местом для рыболовов и охотников. Местные реки изобилуют различными видами рыб: щукой, окунем, язем, лещом, плотвой, налимом, подлещиком, красноперкой, судаком, а в лесах водятся медведи, кабаны, лоси, лисицы, волки, зайцы, фазаны и другая дичь.

Хорошим дополнением к активному отдыху на свежем воздухе станет комфортабельная инфраструктура многочисленных баз отдыха, где вы сможете разместиться в уютных и фешенебельных домах, сварить уху из свежепойманной рыбы, попариться в традиционной баньке на дровах, насладиться чистым воздухом и красотами нашего края, тем самым получив заряд неиссякаемой энергии и массу приятных впечатлений.

Гастрономический туризм

Говоря о кулинарных пристрастиях, мы рекомендуем гостям нашей республики обратить особое внимание на блюда национальной татарской кухни. Конечно, для того чтобы распробовать их по-настоящему, желательно попасть на деревенскую свадьбу, но немало вкусного можно отведать и в местных кафе и ресторанах. Те, кому очень понравится татарская еда, смогут поучаствовать в мастер-классе по приготовлению основных национальных яств – треугольников «эчпочмак» или супа с лапшой «токмач» – и увезти кулинарные секреты к себе домой.

Горнолыжный спорт и гольф

Татарстан является отличной альтернативой дорогостоящему заграничному горнолыжному отдыху. Всего в 35 км от Казани расположен горнолыжный комплекс европейского уровня – «Казань». Сюда съезжаются с разных уголков России, так как здесь созданы все условия для активного отдыха. Трассы с кресельными подъемниками очень хорошо подготовлены, отлично освещены и тщательно промаркированы. Для удобства гостей работают кафе и рестораны, комфортабельные коттеджи и гостиничные номера, предлагаются услуги оздоровительного комплекса.

www.ski-kazan.ru

Рядом с горнолыжными склонами расположен клуб «Гольф-Казань». Ландшафт этого места позволяет создать прекрасные условия для игры в гольф. Клуб включает в себя 27 лунок разной категории сложности. А для тех, кто впервые решил поиграть в гольф, будут организованы специальные курсы для начинающих.

www.golfkazan.ru

Отдых с детьми

Маленьких путешественников в Татарстане ждет увлекательный калейдоскоп из развлечений. Отправиться в познавательное путешествие в мир фауны и подружиться с братьями нашими меньшими можно в контактном зоопарке, посмотреть на экзотических рыб и других представителей водного мира – в недавно открывшемся океанариуме. В городе Набережные Челны круглый год работает дельфинариум, в котором проходят яркие представления с участием дельфинов и морских котиков.

Всего в 15 км от Казани расположен самый настоящий вокзал Детской железной дороги. Под чутким присмотром взрослых малыши могут попробовать себя в роли машинистов, проводников и диспетчеров. С недавнего времени в Казани заработал детский город профессий «КидСпейс», где дети могут почувствовать себя взрослыми и более того приобрести полезные навыки. Юные астрономы и их родители могут понаблюдать за Вселенной через вековые телескопы в обсерватории им. В.П. Энгельгардта.

Из буклета Наследие Татарстана

(Татарстан, Казань и многое другое. Туристические поезда)

Assignments

1. Make a report about tourist attractions in your city/town.
2. Make a presentation on some place you have travelled to.
3. Give your ideas about how you would organize your dream holidays.

Recommended Terminological Dictionaries

1. Даниленко О.В. Англо-русский словарь туристских терминов / О.В. Даниленко. – Омск: ООО «Полиснаб», 2010. – 210 с.
2. Ермолович Д.И. Русско-английский словарь для гидов-переводчиков и экскурсоводов / Д.И. Ермолович. – М.: ООО «Издательство Астрель»: ООО «Издательство АСТ»: ООО «Трензиткнига», 2003. – 384 с.

UNIT 6

MUSIC

Glossary

accent	<i>emphasis on a particular note or chord.</i>
anthem	<i>1) the official song of a particular country or organization that people sing on special occasions; 2) a song that is important to a particular group of people; 3) a song that is sung during a Christian religious service by a choir only.</i>
backing	<i>music that is played or sung to add to the main singer's voice.</i>
bar	<i>one of the sections in a line of music.</i>
baton	<i>the stick used by the conductor to direct a symphony orchestra's timing, phrasing, volume, and so forth.</i>
beat	<i>the main pattern of sounds in a piece of music, or the strongest sounds in this pattern; a) a single regular sound or a series of regular sounds, especially of two things hitting together; b) a unit of measurement for a piece of music.</i>
choir	<i>a group of singers who perform together, for example in a church or school.</i>
chord	<i>two or more musical notes played together.</i>
chorus	<i>1) the part of a song that does not change and is repeated several times; 1a) a piece of music that is sung by a large group of people; 2) a large group of people who sing together; 2a) a group of singers and dancers who perform together in a show but who are not the main performers.</i>
conductor	<i>someone who directs the musicians of an orchestra or other musical group.</i>
ensemble	<i>a group of musicians, dancers, or actors who perform together.</i>
fugue	<i>a piece of classical music that repeats a simple tune and develops it into complicated pattern using different instruments or voices.</i>
interval	<i>a difference in pitch between two musical notes.</i>
key	<i>a set of musical notes that are based on one particular note.</i>
lullaby	<i>a relaxing song that helps a young child go to sleep.</i>
melody	<i>a tune or song, especially a simple one; a) the main tune in a piece of music with several parts that are sung or played together.</i>

motif	<i>an arrangement of notes that is repeated regularly in a piece of music.</i>
musicology	<i>the academic study of music and its history.</i>
nocturne	<i>a short piece of music written in a slow or sad style, especially one for the piano.</i>
note	<i>an individual sound of music.</i>
octave	<i>a series of eight musical notes in a musical scale; a) the lowest and highest notes of a musical scale played together.</i>
orchestra	<i>a large group of musicians using many different instruments to play mostly classical music.</i>
pitch	<i>the high or low quality of a sound.</i>
rhythm	<i>1) a regular pattern of sounds or movements; 2) a regular pattern of sounds in music that you can show by moving, hitting your hands together, or hitting a drum or other surface; 2a) the ability to recognize or produce a regular pattern of sounds in music.</i>
scale	<i>a series of musical notes in a fixed order from the lowest to the highest or the highest to the lowest.</i>
serenade	<i>a song or piece of music that is usually performed by a man outside the house of the woman he loves.</i>
sonata	<i>a piece of classical music for one instrument, usually the piano, or for one instrument and a piano.</i>
string	<i>one of several long pieces of nylon, wire or another substance stretched across a musical instrument, and used for producing sounds.</i>
strings	<i>plural the stringed instruments in an orchestra, or the people who play them.</i>
symphony	<i>a long piece of classical music played by a symphony orchestra.</i>
tempo	<i>the speed at which music is played or sung.</i>
timbre	<i>the quality of sound that a particular voice or musical instrument has.</i>
time	<i>the speed at which a piece of music is played, measured as the number of beats in each bar.</i>
tune	<i>informal a song or piece of music.</i>
valve	<i>the part of some musical instruments that opens and closes to change the sound of the note.</i>

6.1. Write these terms denoting musical instruments in the appropriate columns.

Balalaika, bass drum, bongos, cello, double bass, flute, gong, guitar, harp, harpsichord, oboe, piano, synthesizer, triangle, trombone, trumpet, viola, violin, xylophone.

Keyboard instruments	Percussion instruments	Stringed instruments	Wind instruments
.....
.....
.....

6.2. Match the words in the left-hand column with those in the right to form phrases. Find their Russian equivalents.

- | | |
|---------------|----------------|
| 1) grand | a) horn |
| 2) musical | b) singles |
| 3) electric | c) records |
| 4) French | d) singer |
| 5) folk | e) patterns |
| 6) phonograph | f) metal |
| 7) hit | g) opera |
| 8) lead | h) band |
| 9) heavy | i) bass guitar |
| 10) big | j) music |

6.3. Complete the table with the terms denoting voice types.

baritone, bass, contralto, mezzo soprano, soprano, tenor.

	Male voices	Female voices
<i>Highest range</i>
<i>Midrange</i>
<i>Lowest range</i>

6.4. Match the music idioms with their definitions and find their Russian equivalents.

- | | |
|--|---|
| 1) play second fiddle | a) <i>to do what someone tells you to do.</i> |
| 2) call the tune | b) <i>to complain a lot about sth in an annoying and unnecessary way.</i> |
| 3) change your tune / sing a different tune | c) <i>to be less important or less powerful than someone else.</i> |
| 4) dance to sb's tune | d) <i>all the things that are related to what you are talking about.</i> |
| 5) for a song | e) <i>something someone says that you are very pleased to hear.</i> |
| 6) make a song and dance about sth | f) <i>to change your opinion or attitude.</i> |
| 7) music to your ears | g) <i>at a very cheap price.</i> |
| 8) and all that jazz | h) <i>to be in control of something.</i> |

6.5. Start the sentences with one of the following musical terms.

duet, nonet, octet, quartet, quintet, septet, sextet, solo, trio

- _____ is a piece of music or a part of a piece of music that is performed by one person.
- _____ is a performance by two musicians.
- _____ is a group of three musicians who play together or piece of music for three musicians to play.
- _____ is an ensemble of four musicians or a composition written for four musicians.
- _____ is an ensemble of five musicians or a composition written for five musicians.
- _____ is an ensemble of six musicians or a composition written for six musicians.
- _____ is an ensemble of seven musicians or a composition written for seven musicians.
- _____ is a group of eight musicians or singers who perform together or a piece of music written for a group of eight musicians or singers.
- _____ is an ensemble of nine musicians or a composition written for nine musicians.

6.6. Complete the table below with the correct form of the words.

Musical instrument	Musician
cello
.....	drummer
flute
.....	guitarist
piano
.....	saxophonist
violin

6.7. Write the following terms in the appropriate columns. Explain their meanings and translate them.

Band, blues, choir, drum, composer, conductor, country, flute, folk, jazz, hip hop, musician, orchestra, pop, rock, singer, soul, trumpet, violin

Music genres	Musical instruments	People
.....
.....
.....

TEXT 6A

A Television Commercial

‘I want to be ... a musician.’ Those are the opening words in a television commercial for Prudential pension plans which was being broadcast in late 1922. It begins with a young man sitting back in a chair, a dreamy, wistful expression on his face, listening to music on headphones. He is absorbed in the music; he taps his foot and bobs his head in time to it. And yet he is not completely taken up with it, for he is also thinking about what and who he wants to be (the words we hear aren’t being spoken out loud by anyone, they are in the young man’s head – something which the musical context makes seem natural, for when you listen to music you seem to leave the world of people and things, and enter one of thought and feeling. Or at least, that is *one* of the many experiences that music has to offer.)

Later in the commercial the young man appears as a musician. There is one episode where he is playing with his band, backed by two attractive girls. Everything is lurex and sequins; this is glamour, this is the real thing, this is what being a musician is all about ... But the sequence is no more than a fantasy (you can tell this because, unlike the rest of the commercial, it is shot in black and white), and the picture dissolves into a scene in a shopping mall – Whitley’s shopping centre in Bayswater, to be precise. The young man is still there, but his electronic keyboard has turned into a piano – and the pretty girls have turned into old women. One asks ‘Do you know “I want to be Bobby’s girl”?’ ‘Oh, no,’ mutters our hero, now fully back in reality, as he settles down to play the woman’s request.

You could think of television commercials as a massive experiment into musical meaning. Advertisers use music to communicate meanings that would take too long to put into words, or that would carry no conviction to them. The Prudential commercial uses music as a powerful symbol for aspiration, self-fulfilment, the desire to ‘be what you want to be’, as the voice-over says. More than that, it uses a particular sort of music – rock music – to target a particular segment of society, the twenty- or maybe thirty-somethings. (The commercial is advertising pension plans that you can take with you from one job to another, and obviously they are of interest to people near the beginning of their careers. It is basically saying that you will probably try a number of jobs before you find the right one, and you need a pension plan that you can take with you from one job to another.) But there is something unusual about the way it does this. For while you *see* rock music – the young man tapping his foot as he listens to his Walkman, the band – you don’t *hear* it. Instead, you hear music in a watered-down version of what is sometimes called the ‘common-practice’ style, the style of Western European art music from the eighteenth to the early twentieth century: the music that record shops file under ‘Classical’, and that books on music traditionally refer to simply as ‘music’, as if there were no other kind.

From the book *Music: A Very Short Introduction*
(by N. Cook, 2000)

ТЕХТ 6В

Музыка Возрождения

Эпоха Возрождения (Ренессанса) является временем расцвета всех видов искусств и обращения их деятелей к античным традициям и формам. Существенные изменения происходят и в музыкальной культуре, которую теперь представляют несколько новых влиятельных творческих школ и непосредственно связанные с ними выдающиеся композиторы: Франческо Ландини (XIV век), Гийом Дюфаи и Иоханнес Окегем (XV век), Жоскен Дебре (XVI век) и др.

Ренессанс имеет неравномерные историко-хронологические границы в разных странах Европы. В Италии он наступает в XIV веке, в Нидерландах начинается в XV столетии, а во Франции, Германии и Англии его признаки наиболее отчетливо проявляются в XVI веке. Вместе с тем развитие связей между различными творческими школами, обмен опытом между музыкантами, переезжавшими из страны в страну, работавшими в разных капеллах, становится знаменем времени и позволяет говорить о тенденциях, общих для всей эпохи.

Художественная культура Ренессанса – это личностное начало с опорой на науку. Необычайно сложное мастерство полифонистов XV–XVI веков, их виртуозная техника уживались вместе с ярким искусством бытовых танцев, изысканностью светских жанров. Все большее выражение в произведениях получает лирико-драматизм. Кроме того, в них ярче проявляется личность автора, творческая индивидуальность художника (это характерно не только для музыкального искусства), что позволяет говорить о гуманизации как о ведущем принципе ренессансного искусства. В то же время церковная музыка, представленная такими крупными жанрами, как месса и мотет, в известной мере продолжает «готическую» линию в искусстве Возрождения, направленную, прежде всего, на воссоздание уже существующего канона и через это на прославление Божественного.

К XV веку складывается так называемая полифония «строгого письма», правила (нормы голосоведения, формообразования и др.)

которой были зафиксированы в теоретических трактатах того времени и являлись непреложным законом создания церковной музыки. Композиторы сочиняли свои мессы, используя в качестве основного тематизма заимствованные мелодии (григорианский хорал и другие канонические источники, а также народно-бытовую музыку) – так называемые *cantus firmus*, придавая при этом огромное значение технике полифонического письма, сложному, порой изощренному контрапункту. В то же время шел непрерывный процесс обновления и преодоления сложившихся норм, в связи с чем постепенно все большее значение получают светские жанры.

Итак, как мы видим, период Ренессанса – сложный период в истории развития музыкального искусства, поэтому представляется разумным рассмотреть его более подробно, уделяя при этом должное внимание отдельным личностям.

Из книги «Популярная история музыки»
(автор-сост. Е.Г. Горбачева, 2002)

Assignments

1. Make a report about one of the music styles (classical, chamber music, pop, heavy metal, blues, jazz, soul, folk, country and western).
2. Give your ideas about how music affects our life.
3. Write an essay titled “The Power of Music”.

Recommended Terminological Dictionaries

1. Крунтяева Т.С. Словарь иностранных музыкальных терминов / Т.С. Крунтяева, Н.В. Молокова, А.М. Ступель. – 5-е изд. – Л.: Музыка, 1985. – 143 с.
2. Лысова Ж.А. Англо-русский и русско-английский музыкальный словарь / Ж.А. Лысова. – СПб.: Лань, 1999. – 288 с.

UNIT 7

PAINTING

Glossary

background	<i>the part of a picture or pattern that is behind the main people or things in it.</i>
brush	<i>an object used for painting.</i>
brushstroke	<i>a mark left on a surface by the movement of a brush.</i>
brushwork	<i>the way an artist creates effects using a brush.</i>
caricature	<i>a drawing of someone that strongly emphasizes their main features, especially in order to make them seem funny.</i>
canvas	<i>the heavy fabric or linen on which oil paintings are painted after it is primed.</i>
charcoal	<i>a black substance made from burnt wood which is used for drawing.</i>
chiaroscuro	<i>the way that light and dark areas create a pattern, especially in drawings and paintings.</i>
cityscape	<i>the way that a city looks, or a particular view of a city.</i>
easel	<i>a frame used for supporting the paper or board that you are painting or drawing on.</i>
exhibition	<i>a public show where art or other interesting things are put so that people can go and look at them.</i>
foreground	<i>the front part of a scene or picture.</i>
fresco	<i>a picture that is painted onto wet plaster on a wall, for example in church.</i>
gouache	<i>a painting made with paints mixed with water and a type of glue; a) a style of painting using these paints, or the paints used.</i>
graffiti	<i>words or pictures drawn on walls in public places.</i>
ground	<i>a colour used as a background or first layer on a painting, drawing, etc.</i>
hue	<i>a colour or gradation of a colour.</i>
landscape	<i>a drawing or painting of natural scenery.</i>
masterpiece	<i>an excellent painting, book, piece of music, etc., or the best work of art that a particular artist, writer, musician, etc. has ever produced.</i>

mural	<i>a large painting done on a wall.</i>
nude	<i>a painting or other work of art showing someone who is not wearing clothes.</i>
palette	1) <i>a board that an artist uses for mixing paints on;</i> 2) <i>the particular set of colours that an artist uses.</i>
pastel	1) <i>a pale soft colour;</i> 2) <i>stick of colour used for making drawings;</i> 2a) <i>a drawing made using pastels.</i>
pigment	<i>a natural substance that gives colour to something such as paint, skin, or hair.</i>
portrait	<i>a painting, drawing, or photograph of someone, especially of their face only.</i>
portraiture	<i>the art of making portraits of people.</i>
shade	1) <i>a slightly dark area where the light from the sun does not reach because it is blocked by something;</i> 2) <i>a particular form of a colour.</i>
silhouette	<i>an image or drawing showing only the shape of something.</i>
sitter	<i>someone who sits or stands in a particular position while an artist paints or photographs them.</i>
sketch	<i>a drawing made quickly that does not have many details.</i>
stencil	<i>a piece of card or plastic with a shape or letters cut out of it.</i>
still life	<i>a type of art that represents objects rather than people, animals, or the countryside.</i>
stroke	<i>a single short line or mark made with a pen or brush.</i>
studio	<i>a room in which an artist such as a painter or sculpture works.</i>
tempera	<i>a method of painting in which colour is mixed with egg or another thick liquid.</i>
tinge	<i>a small amount of a colour.</i>
tint	<i>a small amount of a particular colour.</i>
tone	<i>a colour, or a particular shade (=type) of a colour.</i>
watercolour / watercolours	<i>a type of paint that is mixed with water for painting pictures; a)</i> <i>a painting that is done with watercolour paints.</i>

7.1. Match the words in the left-hand column with those in the right to form phrases. Find their Russian equivalents.

- | | |
|---------------|------------|
| 1) primary | a) art |
| 2) shade | b) brush |
| 3) abstract | c) realism |
| 4) commercial | d) sketch |
| 5) magic | e) colours |
| 6) acrylic | f) artist |
| 7) palette | g) effects |
| 8) thumbnail | h) knife |

7.2. Start the sentences with one of the following terms denoting art styles and movements.

academic, cubism, expressionism, fauvism, impressionism, op art, pointillism, primitive, realism, rococo, surrealism

- 1) _____ is a French art style of the 1700s, characterized by elaborate, florid, and delicate ornamentation, especially in architecture.
- 2) _____ is a French art style originating in the 1870s and characterized by discontinuous brush strokes, vague outlines, and the use of bright colours and light effects, as in the works of Claude Monet.
- 3) _____ is an early 20th-century art movement that emphasized the expression of emotion through distorted forms.
- 4) _____ is an art style characterized by the realistic depictions of people, places, or things without abstraction or distortion.
- 5) _____ is an art style characterized by subjects of a dreamy, fantastic, or irrational nature.
- 6) _____ is a style of painting characterized by the creation of an image through the use of painted dots and short strokes, as developed by Georges Seurat in the late 19th century.
- 7) _____ is a style of art originating in Paris in the early 20th century and characterized by the reduction of natural forms into geometric patterns.

- 8) _____ is an art style uninfluenced by historical or contemporary forms.
- 9) _____ is a style of art popular in the 1960s and characterized by repeating abstract patterns that create optical illusions.
- 10) _____ is any style of art based on traditional standards.
- 11) _____ is an art movement characterized by the use of colourful expressionist forms.

7.3. Write the following terms in the appropriate columns. Explain their meanings and translate them.

Abozzo, alla prima, art nouveau, à trois crayons, avant-garde, bottega, en camaieu, crayon, chiaroscuro, ébauche, écorché, fresco, gouache, grisaille, impasto, Renaissance, sfumato, tempera, tondo, trompe l'oeil, veduta.

French borrowings	Italian borrowings
.....
.....
.....

7.4. Find the words used to denote:

- a) seven chromatic colours;
- b) three achromatic colours;
- c) three cool colours;
- d) three warm colours;
- e) one neutral colour;
- f) three primary colours;
- g) three secondary colours.

7.5. Find antonyms of the following terms.

chromatic colours, warm colours, primary colours, monochrome, background, bird's-eye view, symmetry, objective art.

TEXT 7A

Ocean Waves

I don't live near the ocean, and maybe you don't either. However, I highly recommend this study, even if you don't want to paint seascapes. This study contains many great instructional techniques that will, no doubt, help you in other areas of your painting. Please don't shy away from this one. It's a bit challenging, but the end result can be outstanding, and the satisfaction of knowing you did it will really build your confidence. Let's get to work.

1. Create Basic Sketch

Take your no. 2 soft vine charcoal and roughly sketch the main components of the seascape. You don't need great accuracy.

2. Paint Sky

Create a very creamy mixture of white + a touch of Cadmium Orange and Cadmium Red Light. Paint the entire sky area with a hake brush. While it's still wet, start at the top and add touches of Ultramarine Blue, Burnt Sienna (to turn it gray) and a touch of Dioxazine Purple (optional). Blend the colors downward, using large "X" strokes. Be careful not to blend too far down, or you will lose the nice, soft, peachy horizon. This is where the "three P's" apply: don't piddle, play or putter.

3. Underpaint Water

For the water, create a creamy, dark bluish green mixture from one part Ultramarine Blue + one-fourth part Hooker's Green + a touch of Dioxazine Purple. Begin applying the color with a no. 6 bristle using short, choppy, horizontal strokes. You want this to be very choppy, so don't be afraid to apply the paint fairly thickly, and remember to leave brushstrokes. Notice that at the horizon, the water is a little bit lighter. To achieve this look, add touches of white to the dark underpainting color as you recede into the background. This establishes gradual value changes from the darker foreground to the lighter background.

4. Highlight Water: Phase 1

This is where the challenge begins. First, take the dark mixture you used in step 3 and add white to lighten the value by about three shades. Make this mixture so creamy it is almost soupy. Load a small amount on the end of the bristles of a no. 4 flat sable. While holding the bristles horizontally to the canvas, begin making short, irregular horizontal strokes, creating interesting pockets of negative space.

The challenge is to create good eye flow based on how you arrange the pockets of negative space. If you aren't careful, all the pockets of negative space will end up the same size and shape. Remember, this is moving water, so there will be very little symmetry in the shapes that the water creates.

5. Underpaint rocks

With a no. 6 bristle, pick up a little Burnt Sienna, a little Ultramarine Blue and a touch of Dioxazine Purple. Mottle these colors together on the canvas, filling all of the area where the rocks are. You can add touches of white to these mottled colors to make a few subtle value changes. It's OK to see lots of brushstrokes and to apply the paint thickly.

6. Highlight Water: Phase 2

Create a mixture of white with a slight touch of Ultramarine Blue to create a light bluish tint. Thin it to a very creamy consistency. Load a no. 4 round sable and highlight the ripples of the water. These are really the ridges on the edges of the negative space you created in step 4. This is also a good time to highlight the area on top of and around the main wave in the center.

7. Add Splashes Behind Rocks

To add the splashes behind the rocks, mix white + a touch of Ultramarine Blue (basically the same mixture you used in step 6). With a no. 4 bristle, scrub this color behind the rocks. It's extremely important that you scrub this on in such a way to create very irregular shapes on the outer edges of the splashes. Be sure the edges are very soft and blended into the background. Usually when you apply an application like this and scrub it

out, it will dry a little darker than you want, so don't be afraid to repeat this step a couple times to get it as bright as it needs to be.

8. Highlight Rocks

Mix white + a slight touch of Cadmium Orange and Cadmium Yellow Light. Dull this slightly by adding a small touch of Ultramarine Blue (this is called graying a color). Load a small amount on your no. 4 or no. 6 bristle. Keep in mind that the light is coming from the left side. Begin highlighting the rocks using short, choppy, vertical strokes that follow the contour of the rock formations. As usual, be careful not to cover up too much of the underpainting and not to clog up all the pockets of negative space. If you do, the rocks will lose their three-dimensional forms.

9. Add Final Highlights

Add water to pure white paint until it is very creamy, almost souplike. Load a toothbrush and spatter the areas around the splashes to suggest mist. This is the same technique we use for creating pebbles and snow (see pages 31, 37 and 103). Be careful not to overspatter the painting. Take pure white with your no. 4 bristle and smudge in the suggestion of splashes against the front of the rocks where the waves have crashed into them.

Now, it is simply a matter of rehighlighting every area you feel needs more light.

From *"Landscape Painting Secrets"*
(by J. Yarnell, 2008)

ТЕХТ 7В

«Девушка с жемчужной сережкой»

Около 1665

«Голландский сфинкс» – так Яна Вермеера назвал журналист Вильям Бюргер. Под этим псевдонимом скрывался французский революционер Теофиль Торе. После государственного переворота 1851 года он, спасаясь от преследования со стороны Наполеона III, перебрался в Голландию, где увлекся искусствоведением. Внимание Бюргера привлекли старые картины, подписанные то ВМ, то ЯМер, или

Явер-Мер. Вскоре дотошный Бюргер нашел ряд других прекрасных полотен, принадлежавших кисти этого незнакомца, и выяснил, что их автором был живший в Делфте Ян Вермеер. В своих статьях Бюргер сравнивал его картины с шедеврами Рембрандта и Халса, и Европа приняла его точку зрения. Так в конце XIX века к Вермееру пришла посмертная слава. Импрессионисты, обращая внимание на игру света на его полотнах, считали «волшебника из Делфта» своим предтечей.

О жизни Вермеера известно не слишком много. Будущий художник родился в 1632 году в семье ткача, перебравшегося в 1615 году из Амстердама в Делфт. В 1653 году Ян уже был состоявшимся мастером – в тот год его приняли в гильдию художников Святого Луки. Сделать карьеру модного живописца ему помогла удачная женитьба на аристократке и богачке Катарине Болнс. Теща Вермеера, Мария Тинс, практично оценила таланты зятя. Она стала, выражаясь современным языком, его арт-менеджером. Вермеер занял почетную должность декана гильдии Святого Луки.

За свою жизнь Ян Вермеер написал всего лишь чуть более 30 картин. Большинство из них имеют очень скромные размеры и живописуют самые обыденные моменты из жизни голландских бюргеров. Несмотря на это, Вермеер считается одним из величайших живописцев золотого века голландского искусства. В характерной для всех «малых голландцев» манере этот мастер тщательно и любовно выписывал на своих полотнах все богатство предметного мира, не пренебрегая самыми мелкими деталями. Он тонко чувствовал, как освещение преобразует интерьер, как вибрация света и воздуха, богатая игра цветов и оттенков одухотворяет людей и предметы. Они предстают перед нами, будто живые. Маленькие шедевры Вермеера рождают в душе каждого из нас ощущение теплоты и уюта, они никого не оставляют равнодушными.

Любимым персонажем художника была женщина, занятая домашними делами. Изображаемые Вермеером дамы читают, музицируют, разбирают письма или беседуют с кавалерами. Такие картины, утверждавшие семейные ценности голландцев, прекрасно

расходились среди представителей высших кругов Амстердама и стоили огромных денег.

Все картины Вермеера, ввиду малого их числа, имеют огромную популярность. Однако одна из них все же стоит особняком, ведь ценители искусства окрестили ее не иначе как «голландской Моной Лизой»! Первоначально картина была известна под названием «Девушка в тюрбане», а позднее искусствоведы нарекли ее «Девушкой с жемчужной сережкой». Под этим именем картина и вошла в историю искусства.

На полотне изображена девушка в восточном тюрбане, с крупной ярко бликующей сережкой из жемчуга, которая подчеркивает неповторимое очарование ее образа. Художнику удалось уловить мимолетный момент, когда девушка поворачивает голову в сторону зрителя к кому-то, кого она только что заметила. Ее рот слегка приоткрыт, как будто на нем застыло слово, которое вот-вот слетит с губ. Голова слегка наклонена, что придает образу оттенок мечтательности, рассеянности мыслей.

Картина выполнена в традиционном для голландской живописи жанре *tronie* (переводится как «голова», «лицо»), представляющим собой поясной или поплечный портрет. Изображались, как правило, неизвестные модели в экзотических одеждах или с необычными выражениями лица. Имя девушки с картины Вермеера по закону жанра осталось неизвестным. Большинство исследователей склоняются к тому, что мастер изобразил свою дочь Марию. В год создания картины ей было 13 лет, на этот возраст выглядит и модель художника. Есть предположение, что героиней полотна могла быть дочь покровителя Вермеера, мецената Рюйвена, ровесница Марии. По третьей версии, перед нами служанка-любовница Вермеера. Этот вариант меньше остальных похож на правду, ведь достоверно известно, что художник был счастлив в браке. Его жена была красавицей и нередко позировала мастеру для его полотен. Она родила ему 15 детей, а эта внушительная цифра говорит сама за себя. С 1902 года картина находится в коллекции музея Маурицхейс в Гааге. В 1937 году была обнаружена еще одна очень похожая картина, которую поспешили приписать кисти Вермеера.

Однако позднее выяснилось, что это блестяще выполненная подделка, автор которой – копиист Тео ван Вейнгарден, друг нашумевшего фальсификатора Хана ван Меегерена, прославившегося подделками многих картин Вермеера. В 1999 году американская писательница Трейси Шевалье написала роман «Девушка с жемчужной сережкой», который является фантазией на тему истории создания одноименного полотна Вермеера в контексте биографии и семейной жизни художника. В 2003 году по роману был снят фильм, получивший три премии «Оскар» и множество других международных кинопремий.

Из книги *«Самые знаменитые шедевры»*

(авт. И.И. Мосин, 2022)

Assignments

1. Make a presentation on any art style or movement (characteristics, history, artists).
2. Make a presentation devoted to a famous artist (biography and creative works).

Recommended Terminological Dictionaries

1. Азаров А.А. Англо-русский энциклопедический словарь искусств и художественных ремёсел. The English-Russian Encyclopedic Dictionary of the Arts and Artistic Crafts [Электронный ресурс]: В 2 т. / А.А. Азаров. – 3-е изд., стер. – Том 1. – М.: ФЛИНТА, 2019. – 648 с.
2. Азаров А.А. Англо-русский энциклопедический словарь искусств и художественных ремёсел. The English-Russian Encyclopedic Dictionary of the Arts and Artistic Crafts [Электронный ресурс]: В 2 т. / А.А. Азаров. – 3-е изд., стер. – Том 2. – М.: ФЛИНТА, 2019. – 656 с.
3. Токмина Е.А. Англо-русский и русско-английский словарь искусств / Е.А. Токмина. – М.: Флинта: Наука, 2005 (Киров: ОАО Дом печати – Вятка). – 351 с.

UNIT 8

THEATRE

Glossary

act	<i>one of the parts that a play, opera or ballet is divided into.</i>
aisle	<i>a passage between rows of seats, for example in a church, theatre, or plane.</i>
applause	<i>the sound made by people applauding a performance, speech, etc.</i>
apron / apron stage	<i>the part of a theatre stage that sticks out towards the audience.</i>
auditorium	<i>the part of a theatre, cinema, etc. where the audience sits.</i>
balcony	<i>an upper floor in a theatre or cinema that sticks out over the main floor.</i>
ballet	<i>a type of dancing used for telling a story, with complicated movements that need great skill and a lot of training.</i>
box	<i>a small enclosed space with seats in a theatre, separate from where the rest of the audience is sitting.</i>
cast	<i>all the performers in a film, play, etc.</i>
costume	<i>clothes that performers wear in a play, film, etc.</i>
company	<i>a group of actors, singers, or dancers who perform together.</i>
curtain	<i>a very large piece of cloth that is pulled up or to the side on a theatre stage when a performance starts.</i>
foyer	<i>a large open space close to the entrance inside a building, hotel, or theatre.</i>
gallery	<i>the highest level of a theatre, cinema, etc. where the least expensive seats are.</i>
interpretation	<i>a way of performing a piece of music, a part in a play, etc. that shows how you understand it and feel about it.</i>
matinee	<i>an afternoon performance of a play or a film.</i>
melodrama	<i>a story, play or film in which the characters behave in an extreme emotional way, with the bad characters being very bad, the good characters being very good.</i>
mise-en-scène	<i>the way that furniture and other objects are arranged on a theatre stage.</i>
musical	<i>a play or film in which there are a lot of songs.</i>

opera	<i>a type of play performed by singers and an orchestra.</i>
operetta	<i>a musical entertainment that is like an opera but shorter and with a less serious story.</i>
performance	<i>the act of performing a play, dance, or other form of entertainment.</i>
program	<i>a brochure describing the show and its performers, given or sold to audience members.</i>
prologue	<i>the beginning of a play, film or television programme that introduces the story.</i>
prompter	<i>someone whose job is to remind actors what to say when they forget their words.</i>
puppet	<i>a small model of a person or animal that you can move by pulling wires or strings, or by putting your hand inside it.</i>
rehearsal	<i>an occasion when you practice for the performance of a play, concert, opera, etc.</i>
repertoire	<i>all the songs, pieces of music, etc. that a performer knows and is able to perform.</i>
row	<i>a line of seats in a theatre or cinema.</i>
scene	<i>a part of a play, book, film, etc. in which events happen in the same place or period of time.</i>
scenery	<i>the furniture and painted background on a theatre stage.</i>
script	<i>the written words of a play, film, television programme, speech, etc.</i>
stage	<i>1) the part of a theatre where the actors or musicians perform; 2a) the theatre, rather than films, books or other forms of art; 2b) the stage life as a performer, especially the profession of acting.</i>
stalls	<i>Br E the seats in front of the stage on the lowest level of a theatre, cinema, etc.</i>
tragedy	<i>a play in which people suffer or die, especially one in which the main character dies at the end.</i>
tragicomedy	<i>a play, story, or situation that is both sad and humorous.</i>
vaudeville	<i>mainly Am E a type of popular entertainment of the late 19th and early 20th centuries.</i>

8.1. Match the words in the left-hand column with those in the right to form phrases. Find their Russian equivalents.

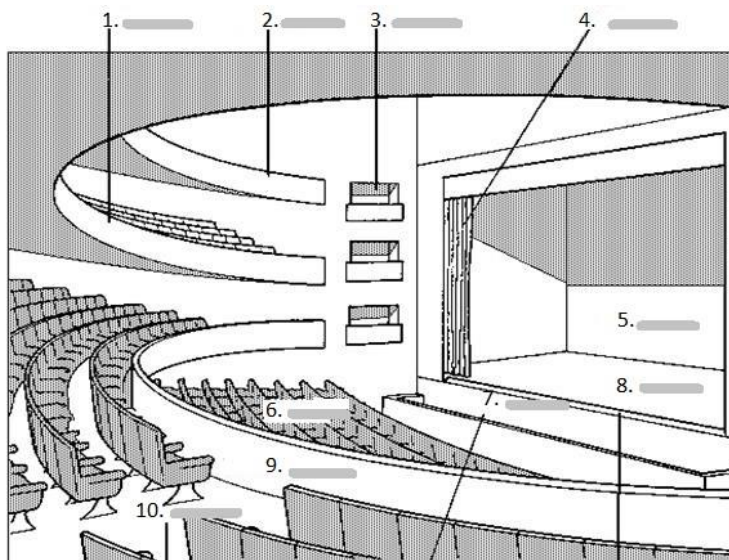
- | | |
|--------------|----------|
| 1) audience | a) light |
| 2) backing | b) seat |
| 3) bad | c) pit |
| 4) blind | d) box |
| 5) opening | e) party |
| 6) orchestra | f) dress |
| 7) royal | g) night |
| 8) theatre | h) laugh |

8.2. Write the following terms in the appropriate columns. Explain their meanings and translate them.

Actor, director, dresser, audience dress, comedy, drama, farce, melodrama, mime, musical, opening night, producer, prompter, rehearsal, theatre party, tragedy, tragicomedy, vaudeville.

Theatre genres	Occasions and events	People
.....
.....
.....

8.3. Label the parts of the theatre in the picture below choosing the following words: aisle, balcony, box, circle, curtain, footlight, gallery, orchestra pit, stage, stalls



TEXT 8A

Types and forms of theatres (*fragment*)

Theatre has been around since people first gathered together to listen to someone else tell a story. Friends and family shared the responsibilities of audience and player, trading roles back and forth as long as someone had a story to share. Modern theatre may be more formal, with trained actors providing the story and sophisticated theatre-goers supplying the reactions, but the idea of sharing energy between a live actor and a live audience remains just as it ever was. The biggest difference is in the building where theatre happens.

Theatre buildings evolved from the open-air amphitheatres of the Greeks and Romans to the incredible array of forms we see today. Though some forms work better for particular types of performance, there is no ideal shape of a theatre. A theatre may house drama, classical or popular music, opera, musicals, ballet, modern or folkloric dance, cabaret, circus, or any activity where a performing artist communicates with a living audience. How could any one kind of building work for all these different types of performing art?

There is no ideal size of a theatre. The scale of a theatre depends on the size of the staging required by the type of performance and the number of audience to be accommodated, with each variable influencing the other as they change. No one-size-fits-all formula works with that kind of nuance.

A theatre is not simply a space for looking at or listening to a performance. A successful theatre for live performance supports the emotional exchange between the performer and the audience, and between members of the audience. All that said, we've outlined the typical theatre forms for different performance types.

From the booklet "*Types and forms of theatres*"
(Theatre Project Consultants, <http://theatreprojects.com/>)

ТЕХТ 8В

Эдуардо де Филиппо
(1900–1984)

“В театре я забывал обо всем, и мое сердце билось каждый вечер, когда я выходил на сцену. Серьезно заниматься театром – значит отдать ему жизнь.”

Это были последние произнесенные со сцены слова актера, режиссера, драматурга Эдуардо де Филиппо. Его жизнь в театре – это более сотни сыгранных ролей, это десятки поставленных спектаклей, это многолетняя любовь зрителей и безоговорочное признание коллег, это 55 пьес, навсегда вписавших его имя в историю мировой драматургии и ставших его разговором с людьми о них самих, разговором сквозь смех и слезы, сквозь время и расстояния. Его комедии – это целый мир: театральный и будничный, поэтический и реальный; это сюжеты, продиктованные самой жизнью; это рассказы о человеческих судьбах, о людях – счастливых и несчастных, честных и мошенниках, отчаявшихся и несдающихся, жаждущих счастья и никак не находящих его...

“Я пишу для всех, бедных, богатых, рабочих, служащих, красивых, некрасивых, плохих, хороших, эгоистов... Для всех!.. Я счастлив сознавать, что каждый зритель уносит с собой что-то важное – то, что пригодится ему в жизни”.

Мировую известность Эдуардо де Филиппо принесла написанная в 1946 году пьеса “Филумена Мартурано”. Ее премьера в Неаполе и в Риме имела ошеломляющий успех, публика неистовствовала, газеты выходили с восторженными рецензиями, на овациях занавес поднимался тридцать три раза. За кулисы приходили люди, и каждый рассказывал свою жизнь, свою историю, в чем-то похожую на историю Филумены. Пьесу перевели и поставили почти во всех странах земного шара, экранизировали признанные мастера кинематографа, она и по сей день не сходит с театральных подмостков, снова и снова вовлекая человека в зрительном зале в разговор о простых, но неизменных ценностях человеческого бытия: любви, преданности, счастье.

Из программы спектакля «Брак по-итальянски»

Казанского академического русского Большого театра имени В.И. Качалова

Assignments

1. Make a presentation of a theatre (Opera and Ballet Theatre, drama theatre, puppet theatre).
2. Speak about your visit to the theatre (what kind of theatre it was; what kind of play you watched; your impressions of the actors' play, plot and set of the play).

Recommended Terminological Dictionaries

1. Перель Э. Англо-русский и русско-английский театральный словарь / Э. Перель. – М.: Филоматис, 2005. – 440 с.
2. Русско-английский и англо-русский словарь театральных терминов / Сост. И.В. Ступников. – СПб.: Изд-во Европ. Дома, 1995. – 127 с.

UNIT 9

CINEMATOGRAPHY

Glossary

adaptation	<i>a book or play that has been made into a film, TV programme, etc.</i>
billing	<i>the way in which a performer or an event is advertised, especially the importance that is given to them.</i>
biopic	<i>a film based on the events of someone's life.</i>
blockbuster	<i>mainly journalism something that is very successful, especially a film, show, or novel.</i>
cameraman	<i>someone who operates a camera for making films or television programmes.</i>
cartoon	<i>a film or TV programme, especially for children, that is made by photographing a series of drawings so that people and things in them seem to move.</i>
cinematology	<i>the study of films.</i>
credits	<i>a list of the people involved in making a film or television programme that is shown at the end or beginning of it.</i>
docudrama	<i>a television programme or film based on events that really happened.</i>
documentary	<i>a film or television programme that deals with real people and events.</i>
dresser	<i>someone whose job is to look after an actor's clothes and help them to dress for a play.</i>
epic	<i>a long book or film about famous and exciting people and events from the past.</i>
extra	<i>someone who has a very small part in a film, for example as a member of a crowd.</i>
farce	<i>a play or film in which people get involved in silly or unlikely situations which are intended to make you laugh.</i>
flashback	<i>a part of a book, film or play that tells you what happened during an earlier time.</i>
horror	<i>books and films that are intended to frighten people.</i>

prequel	<i>a book or film about events that happened before the events in another book or film that was written or made earlier.</i>
print	<i>one of several copies of a film, for use in cinemas.</i>
production	<i>a film, play, television or radio programme, CD, etc., especially when you are talking about the way it is created and performed.</i>
prop	<i>a piece of furniture or small object used in a play or film.</i>
romance	<i>a book or film about a romantic relationship.</i>
score	<i>the music written for a film, play, etc.</i>
serial	<i>a story that is broadcast or published in a series of separate parts.</i>
series	<i>a set of television or radio programmes that are all about a particular subject, person or group of people.</i>
set	<i>the scenery and furniture used in a film, play or television programme to make the stage look like a particular place.</i>
sitcom	<i>a television or radio series about a particular group of characters who deal with situations in a humorous way.</i>
screening	<i>an occasion when a film is shown or a television programme is broadcast.</i>
screenplay	<i>a story someone writes for a film.</i>
screenwriter	<i>someone whose job is to write stories for films.</i>
soundtrack	<i>the music that is played during a film or television programme, or a CD of this music.</i>
stand-in	<i>someone who takes the place of the main actor in a particular scene of a film, especially a dangerous scene.</i>
still	<i>a photograph taken from one of the scenes in a film or video.</i>
thriller	<i>a book, play or film that tells an exciting story, especially about something dangerous like a crime.</i>
western	<i>a film about the western United States in the 1800s, usually with cowboys.</i>

9.1. Match the words in the left-hand column with those in the right to form phrases. Find their Russian equivalents.

- | | |
|--------------|-----------|
| 1) action | a) show |
| 2) costume | b) actor |
| 3) detective | c) opera |
| 4) sketch | d) crew |
| 5) soap | e) drama |
| 6) cameo | f) track |
| 7) character | g) film |
| 8) camera | h) role |
| 9) effects | i) series |

9.2. Match the terms naming people involved in cinematography with the definitions.

- | | |
|-----------------------|---|
| 1) art director | a) one who is in charge of the creation, sizing, and authenticity of costumes. |
| 2) casting director | b) a producer who handles only the business and legal matters on the making of a film. |
| 3) costume supervisor | c) one who cuts, splices, and determines the final arrangement or length of scenes in a film. |
| 4) dresser | d) the designer in charge of sets, costumes, or both. |
| 5) producer | e) a person who teaches actors how to speak a foreign language or with an accent. |
| 6) executive producer | f) the person in charge of auditioning and hiring actors. |
| 7) production manager | g) the person who secures financing, purchases the script, hires artists and technicians, and oversees a film's production. |
| 8) dialogue coach | h) one who assists the actors with their costumes. |
| 9) editor | i) a budget supervisor in charge of purchase orders and the hiring of crew. |

9.3. Translate the adjectives for describing films. Classify them into positive and negative. Use them in the sentences of your own.

Atrocious, awesome, brilliant, chilling, clichéd, creepy, dull, electrifying, fabulous, far-fetched, fast-paced, feeble, gripping, hackneyed, harrowing, horrific, impenetrable, mediocre, memorable, moving, nail-biting, overrated, poignant, predictable, sensational, sentimental, shallow, spine-tingling, tedious, touching, unconvincing, unforgettable, weak, wooden.

TEXT 9A

SILENT MOVIES

Some film makers also started to experiment with fiction production, and so began the dawn of the golden era of the silent movies, with comedies being a special favourite with the audiences. These *silent comedies* as they famously came to be known, featured comedians such as Charlie Chaplin (1889–1977), Stan Laurel (1890–1965) and Oliver Hardy (1892–1957) and Buster Keaton (1895–1966). Although the films themselves were silent, more often than not their slapstick style of comedy was enhanced by a live piano accompaniment of mood music that would complement the story being told on the screen.

One of the pioneering film-makers actually went one step further with this mood music by introducing it whilst filming on location. Reflecting on some of his experiences, in an interview he gave to the BBC programme *Yesterday's Witness* (1969), British teacher turned film-maker, George Pearson (1875–1973), told how he and his crew would, with great difficulty, take a piano on location in order to help the artists give a more 'creative' performance. In the grand tradition of film making, nothing got in their way, and even mountains did not stop them getting that piano there.

The desire of film makers to shoot works of fiction saw them also recording plays being performed in theatres. They would place their camera within the audience, simply pointing at the stage, and it would not move from that position throughout the performance. Their camera simply

recorded the performance as though it were a member of the audience and as such was photographing it from a detached and impersonal point of view.

However film makers soon discovered that if they removed the audience, they could direct the performance themselves and importantly break the action into separate shots and sequences. By moving the camera from its fixed position in the auditorium and onto the stage itself, they could now photograph the action from the best possible angle and change the shot size so that they could move the audience's point of view closer into or further away from the action taking place on the stage. We now had long shots, wide shots and close-ups. But the most important point was that the film makers were firmly in control and now had a *director* who could take control of what the audience was seeing.

What was developing was the technique that we now take for granted and call single camera production or simply film production, the definition of which is 'making one camera look like it is doing the job of several cameras working simultaneously'.

From *Understanding Cinematography*
(by B. Hall, 2015)

ТЕХТ 9В

Российско-китайское кинематографическое сотрудничество: в ожидании перемен

В годы «культурной революции» в Китае (1966–1976 гг.) и в течение почти 20 лет после нее в сотрудничестве наших двух стран в области кинематографа возникла продолжительная пауза. Контакты между кинематографистами начали постепенно восстанавливаться в первой половине 1990-х годов, когда и Россия, и Китай отказались от идеологических компонентов в выстраивании международной и двусторонней политики. Российско-китайские двусторонние политические и иные отношения и контакты приобрели стратегическую направленность, а экономическое взаимодействие стало развиваться по восходящей.

Интерес к китайскому кино в России стали проявлять еще в 20-х годах прошлого столетия. Как писал российский историк китайского кинематографа С.А. Торопцев, этот интерес возник как часть общего внимания к Китаю, где в начале 1920-х годов развернулось активное революционное движение, была создана Коммунистическая партия Китая. Но в тот далекий период дело ограничивалось отдельными публикациями о развитии китайского кино, либо о появлении интересных, с точки зрения авторов таких статей, художественных фильмов.

Известный советский кинодокументалист и оператор Роман Кармен в 1938 году снял фильм «Китай в борьбе», в 1942 году он продолжил эту тему лентой «В Китае». В 1941 году Кармен издал в виде книги записки о работе в Поднебесной. Они содержали некоторые сведения о китайском кинематографе.

Сергей Юткевич после завершения работы над фильмом «Пржевальский» (1951) также ознакомил российских специалистов с китайским кино. Потом последовали годы учебы десятков и сотен китайцев в советских кинематографических институтах, где они осваивали актерское мастерство, учились режиссерскому и операторскому искусству. В 1950-х годах была создана хорошая основа для взаимодействия кинематографистов двух соседних стран, а советские специалисты приняли участие в формировании творческой и материальной базы развития китайского кинематографа.

Даже не в лучшие для двусторонних отношений годы «культурной революции» в российских кинематографических кругах сохранялся интерес к китайской теме. Это проявилось, например, в таком знаменитом фильме, как «Офицеры» (1971) режиссера Владимира Рогова, который вставил в знаменитую киноленту эпизоды об участии советских добровольцев в антияпонской борьбе китайского народа, а один из главных героев в исполнении Василия Ланового даже заговорил на китайском языке. В более поздний период этой же теме, а также теме разгрома японской Квантунской группировки и освобождения Северо-Восточного Китая был посвящен двухсерийный советский эпик «Через Гоби и Хинган» (1981) режиссера Василия Ордынского.

Советские кинофильмы появились в Китае в 30-х годах прошлого века. В первой половине 1950-х годов они составляли самую большую по количеству часть зарубежных художественных картин, идущих в кинотеатрах страны. В этот же «золотой», как принято считать, период советско-китайских отношений очень большое количество китайских игровых и мультипликационных лент демонстрировалось в Советском Союзе.

Поэтому вполне логичен и объясним интерес к России, документальному и художественному кино о России, который не иссякал в китайской кинематографической среде.

Из книги «*Китайский кинематограф нового тысячелетия*»
(авт. А.С. Исаев, 2016)

Assignments

1. Write a film review (setting of the film, plot summary, your opinion of different elements, recommendation). Choose any film you prefer.
2. Make a presentation about a famous actor (biography, career, roles).

Recommended Terminological Dictionaries

1. Сахаров А.А. Англо-русский словарь по фотографии и кинематографии / А.А. Сахаров; под. ред. проф. Е.А. Голдовского. – М.: Физматгиз, Главная редакция иностранных научно-технических словарей, 1960. – 396 с.
2. Швечков О.К. Англо-русский словарь терминов кино и телевидения = English-Russian glossary of cinema and TV: более 4000 терминов / О.К. Швечков. – М.: Изд-во 625, 2008. – 138 с.

UNIT 10

LITERATURE

Glossary

allegory	<i>a story, play, poem, or picture in which the events and characters are used as symbols in order to express a moral, religious, or political idea.</i>
anthology	<i>a book containing poems, stories, or songs written by different people.</i>
ballad	<i>a long poem that tells a story.</i>
blurb	<i>information printed on the outside of something, especially something for sale such as a book, to describe it or make it attractive to buy.</i>
character	<i>a person in a book, play, film, etc.</i>
chronicle	<i>a record of events that happened in the past, in the order in which they happened.</i>
climax	<i>the most exciting or important moment in a story, event, or situation, usually near the end.</i>
copyright	<i>the legal right to have control over the work of a writer, artist, musician, etc.</i>
couplet	<i>two lines of poetry that are next to each other.</i>
elegy	<i>a poem or other piece of writing expressing sadness, usually about someone's death.</i>
epic	<i>a long poem that tells a story about ancient people and gods.</i>
epigraph	<i>a short piece of writing put at the beginning of a book or on a building or statue.</i>
epilogue	<i>an extra comment or piece of information added at the end of a novel, long poem, or other piece of writing.</i>
fable	<i>a traditional story, usually about animals, that teaches a moral lesson.</i>
fiction	<i>books and stories about imaginary events and people.</i>
genre	<i>a particular style used in cinema, writing, or art, which can be recognized by certain features.</i>
folklore	<i>traditional stories, sayings, and beliefs from a particular region or community.</i>

hero	<i>the main male character of a book, film, or play, who usually has good qualities.</i>
heroine	<i>the main female character of a book, film, or play, or a good female character.</i>
legend	<i>an old story about famous people and events in the past.</i>
lullaby	<i>a relaxing song that helps a young child go to sleep.</i>
lyric	1) [often plural] <i>the words of a song; 2)</i> <i>a short poem that expresses feelings in a direct way, like a song.</i>
memoirs	<i>an account of someone's experiences written by that person, especially the experiences of someone who has taken part in important political or military events.</i>
motif	<i>an idea, subject, or pattern that is frequently repeated in a piece of literature, art, etc.</i>
myth	<i>an ancient traditional story about gods, heroes, and magic.</i>
narration	<i>the process of telling a story.</i>
narrative	<i>a story or an account of something that has happened; a)</i> <i>the process, methods or skills involved in telling a story.</i>
novel	<i>a long written story about imaginary or partly imaginary characters and events.</i>
passage	<i>a short section of a book, article, poem, or piece of music, considered on its own.</i>
plot	<i>a series of related events that make up the main story in a book, film, etc.</i>
playwright	<i>someone who writes plays, especially as their job.</i>
prologue	<i>a piece of writing at the start of a book that introduces the story.</i>
protagonist	<i>the main character in a play, film, book, or story.</i>
rhyme	<i>a short poem, often for children, that has lines ending in the same sound.</i>
sonnet	<i>a type of poem with 14 lines and regular rhymes.</i>
tale	<i>a story about imaginary events or people.</i>
theme	<i>the main subject of something such as a book, speech, art exhibition, or discussion.</i>
verse	<i>a group of words or sentences that form one section of a poem or song.</i>
villain	<i>the main bad character in a story, play, film, etc.</i>

10.1. Match the words in the left-hand column with those in the right to form phrases. Find their Russian equivalents.

- | | |
|-----------------|--------------|
| 1) short | a) tale |
| 2) main | b) novel |
| 3) first-person | c) verse |
| 4) fairy | d) fiction |
| 5) epic | e) story |
| 6) blank | f) narrative |
| 7) detective | g) character |
| 8) science | h) poetry |

10.2. Find seven pairs of synonyms in the following list of terms.

Author, bard, bookshop, chapter, dramatist, edition, editor, extract, fiction, library, novel, page, passage, playwright, poet, poetry, poems, prose, proverb, saying, section, story, title, volume, writer.

10.3. Match the idioms with their definitions and find their Russian equivalents.

- | | |
|---------------------------------|---|
| 1) by the book | a) something that you accept has completely ended |
| 2) a closed book | b) to guess something that is not expressed directly |
| 3) an open book | c) to be able to understand easily what someone is thinking or feeling |
| 4) read sb like a book | d) correctly, following all the rules or systems for doing something in a strict way |
| 5) the oldest trick in the book | e) to accept that something is true without needing any more information or proof |
| 6) read between the lines | f) something or someone that is easy to find out about or understand, because nothing is kept secret |
| 7) take sth as read | g) a dishonest method of doing something that you know about because it has been used many times before |

10.4. Match the novels to the genres.

- | | |
|--|--------------------------|
| 1) <i>The Hunchback of Notre Dame</i> by Victor Hugo | a) Detective novel |
| 2) <i>A Farewell to Arms</i> by Ernest Hemingway | b) Adventure novel |
| 3) <i>The Collector</i> by John Fowles | c) War novel |
| 4) <i>Death on the Nile</i> by Agathe Christie | d) Science fiction novel |
| 5) <i>The Time Machine</i> by Herbert George Wells | e) Historical novel |
| 6) <i>Treasure Island</i> by Robert Louis Stevenson | f) Thriller novel |

10.5. Here are three blurbs. The authors' names are missed. Guess who could be the authors of these books.

A An outstanding English writer of the 20th century is known to Russian readers as a successful novelist and short story writer.

His first novel "Liza of Lambeth" appeared in 1897. During World War I (*the author's name*), a doctor by profession, enlisted with a Red Cross Ambulance Unit. Later he was transferred to the Intelligence Service. At the outbreak of World War II he was assigned to special work at the British Ministry of Information in Paris. During the Nazi occupation he managed to reach England, leaving behind him all his belongings and many of his unfinished manuscripts.

(*The author's name*) travelled a lot, gaining experience for his works. He spent long periods in the USA, the South Seas, China.

(*The author's name*)'s keen and observant eye, subtle irony and brilliant style made his books extremely popular all over the world.

B (*The author's name*) thrilled the world as a great master of detective story. The author's first detective novel "The Mysterious Affair at Styles" was written in 1915 and published in 1920. (*The author's name*)'s mysteries remain consistent in their appeal to readers, but it is possible to notice some changes in the manner and style from 1920 to the present day. The mystery story becomes more mature and so do the readers.

(*The author's name*) expressed a keen interest in science fiction and spiritualism, but she avoided both science fiction and fantasy as main themes. Her talents, analytical and wryly humorous were most aptly used in the detective story.

C (*The author's name*) (1856–1900) was born in Dublin in the family of a famous Irish surgeon and a poetess. He received a very good education at Trinity College in Dublin and Oxford University. In 1881 (*the author's name*) visited America where he lectured on art.

In 1881 (*the author's name*) published his "Poems". The fairy-tales "The Happy Prince and Other Tales" appeared in 1888. They were followed by another volume of tales (1891), his only novel "The Picture of Dorian Gray" (1891) and several essays in criticism.

(*The author's name*) won his fame as a dramatist. The most significant of his comedies are "Lady Windermere's Fan" (1892); "A Woman of No Importance" (1893); "An Ideal Husband" (1895); "The Importance of Being Earnest" (1895); "Salome" (1893).

In 1895 he was sentenced to two years imprisonment for violating the moral laws. After his release from prison he went to France. He died in Paris under the name of Sebastian Melmont.

TEXT 10A
Charles Dickens

The bubble of reputation that floats above writers seems to be more volatile above novelists and dramatists than above poets. Lord Lytton, Harrison Ainsworth, Benjamin Disraeli and George Meredith are hardly read today. Trollope thought George Eliot's novels impossibly intellectual, but she has lately had a popular as well as her long-standing critical success. Trollope's own popularity has recently been accompanied by a developing critical reputation.

The 19th-century novel itself achieved full respectability only with George Eliot. Newman, in *Loss and Gain* (1848), had used it to explore religious issues. Cardinal Manning said 'I see that Newman has stooped to writing novels.' Some Anglicans thought that Newman had thus 'sunk lower than Dickens'. Fiction was to be consciously raised to the status of art by Henry James. Yet the master of the early Victorian novel, Charles Dickens (1812-70), had no interest in the theory of fiction. The success of his early books owed much to the immediate popular appeal of their comedy and pathos, and their attacks on notorious public abuses. For Trollope in *The Warden* (1855), Dickens was still 'Mr Popular Sentiment'. First impressions are not easily dislodged: Dickens so entertained everybody that it was a century before he was taken seriously. Academics have since remedied this.

Dickens's novels came out originally not in book form but in parts in illustrated monthly magazines – the 19th-century equivalent of a television series. They were read aloud in families, and Dickens gave semi-dramatic readings by gaslight to large audiences. The novels were staged, and are often adapted to film and musical performance. There had been crazes before – Richardson in the 18th century, Scott and Byron in the 1810s and 1820s – but Dickens's public was much larger. His success in popular media continues, both with readers and with audiences, usually in forms different from those of their first incarnation – as has happened to Shakespeare. Dickens's mother, when she and her husband were released from the Marshalsea prison, wanted Charles to stay on at the blacking factory. The trauma, retold in *David Copperfield*, toughened Dickens. He early learned Mr Micawber's lesson:

'Annual income twenty pounds, annual expenditure nineteen six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery. The blossom is blighted, the leaf is withered, the god of day goes down upon the dreary scene, and – and in short you are forever flooded. As I am!'

From A History of English Literature
(by M. Alexander, 2000)

ТЕХТ 10В

ИЗУЧЕНИЕ РУССКОЙ ЛИТЕРАТУРЫ В ЗАПАДНОЙ ЕВРОПЕ ПОСЛЕ ВТОРОЙ МИРОВОЙ ВОЙНЫ

Литературоведение Западной Европы после Второй мировой войны взяло курс на обобщение накопившегося за более чем вековой период опыта изучения русской литературы. Изменение общественно-политической ситуации в мире привело к тому, что внутри национальных школ изучения русской литературы произошли существенные перемены. Появились страны социалистического лагеря с идеологией, во многом зависящей от политики СССР. Оригинальным явлением стало литературоведение ГДР. Отношение к нему во многом двоякое. С одной стороны, обращает на себя внимание полная зависимость в оценке и выборе художественного материала от литературоведения СССР, с другой – огромная популяризаторская функция, позволившая западному читателю ознакомиться с переводами русской литературы на немецкий язык в более полном объеме, что, в свою очередь, усиливало интерес исследователей ФРГ к нашей литературе и, таким образом, способствовало более пристальному ее изучению.

Особенно больших успехов литературоведение ГДР достигло при исследовании трех периодов: древнерусской литературы – прежде всего литературы Киевской Руси; русской литературы эпохи Просвещения; русской литературы второй половины XIX в.

В результате кропотливого труда А. и Х. Грасхофов впервые на немецком языке появились русские былины, полное собрание «Повести временных лет». Среди исследовательских работ заслуживают внимания публикации Р. Бройера «О немецко-русских литературных связях в

средние века в области героической эпики» и Г. Штурма «Изображение человека в древнерусской и немецкой литературах».

Важную роль в развитии русистики в Европе сыграл выход в 1965 г. «Истории русской классической литературы», ставшей основным справочным материалом по этому периоду, а также в 1973 г. книги К. Штедке «Изучение русского реализма XIX века».

В ФРГ публикации обобщающего характера появились значительно позднее – в 1980-е гг. («Русская драма» Б. Зелинского, 1986; «Русская поэзия» К. Зеемана, 1982, «Русская повесть» Б. Зелинского, 1982).

В 1950–1960-е гг. европейское литературоведение в целом занимало исключительно малопривлекательную позицию, следуя в русле американской советологии. Современная русская литература исключалась из общего потока всемирного развития литературы, а социалистический реализм выводился за рамки художественного метода.

Начиная с 1970-х гг. ситуация меняется, критика выдвигает как главную задачу не критиковать, не разоблачать, не полемизировать, а просто «восполнять дефицит информации» о современной русской литературе.

В подходе к изучению современной русской литературы у западноевропейского исследователя можно выделить следующие характерные черты:

- противопоставление современной литературы русской классике, Серебряному веку и литературе 1920-х гг.;

- рассмотрение социалистического реализма как перерождающегося в «бытовой», а в случае сатирических произведений – в критический.

Базой, на которой развивается современная русистика в Европе, становятся специализированные журналы, продолжающие представлять различные авторитетные органы по изучению русской литературы. Во Франции это ежегодник Института Славяноведения в Париже «Revue des études slaves», журнал «Revue de littérature comparée», где печатаются статьи о русско-французских литературных

связях, библиография по вопросам международных связей от библиографического центра ЮНЕСКО. Отдельные статьи о русско-французских литературных связях появляются в журнале «Le monde russe», а также в «Cahiers du monde russe».

В Германии крупнейшим центром восточноевропейских исследований является Мюнхен, где публикуется «Anzeiger der slavische Philologie»; в Штутгарте выходит общественно-политический и научный журнал «Osteuropa», в Вене – «Zeitschrift für slavische Philologie», а в Берлине – «Zeitschrift für Slawistik».

Из учебного пособия
«Русская литература в западноевропейских исследованиях»
(авт. В.В. Сорокина, 2017)

Assignments

1. Write about 200 words describing a book you have read recently. Include information about its author, plot, characters and share your impressions.
2. Make up a presentation on creative works of a famous writer.

Recommended Terminological Dictionaries

1. Литературная энциклопедия терминов и понятий / под ред. А.Н. Николюкина. Институт науч. информации по общественным наукам РАН. – М: НПК «Интелвак», 2003. – 1600 с.
2. Поэтика: словарь актуальных терминов и понятий / [гл. науч. ред. Н.Д. Тамарченко]. – М.: Издательство Кулагиной; Intrada, 2008. – 358 с.
3. Abrams M.H. A Glossary of Literary Terms / M.H. Abrams. – 9th ed. – Wadsworth Cengage Learning, 2009. – 393 p.
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5. Childs P. The Routledge Dictionary of Literary Terms / P. Childs, R. Fowler. – 3rd edition. – Routledge, 2006. – 272 p.
6. Cuddon J.A. Dictionary of Literary Terms and Literary Theory / J.A. Cuddon; revised by C.E. Preston, Penguin Group. – Penguin Books Ltd, 1999. – 1026 p.
7. Quinn E. A Dictionary of Literary and Thematic Terms / E. Quinn. – 2nd ed. – New York: Facts on File, Inc. An imprint of Infobase Publishing, 2006. – 480 p.

Recommendations on Reading, Translating and Giving the Summary of the Text

1. Read the text.
2. Identify different types of a) terminological units; b) grammatical forms and structures.
3. Review the possible ways of solving each particular problem involved.
4. Translate the text. Approximate timing is 90 minutes.
5. Check your translation.
6. While checking the translation in class correct obvious errors and discuss doubtful cases with your lecturer or fellow-students.
7. Make a summary of the text, following the instructions.

Summary is a representation of the contents of a complete work in brief. It is expected to be about a fourth or a fifth of the original text in length. It should consist of the introduction, the main part (3-4 paragraphs) and the conclusion. The introduction will include the title of the text, the date and place of publication, the information about the author.

In order to make a good clear summary of a text you have to go through the following stages:

- a. Make a list of all the points you find important.
- b. Think about how you can paraphrase and modify topic sentences. This will help you to reproduce the contents of the text in your own words.
- c. Use the following expressions in your summary:
 - *The author introduces, defines, describes, dwells / touches upon, states, maintains, argues, explains, mentions, analyses, comments on, enumerates, points out, criticizes, exposes, accuses, blames, praises, ridicules, sympathizes / disagrees / is concerned with, reviews, passes on to, goes on to say that, highlights, examines,*

suggests, addresses the issue of, draws attention to, emphasizes, underlines, questions the idea...

- *The text covers, looks at, deals with, shows, reveals, assumes, includes, gives an account / detailed analysis / idea / description / definition of, opens with, focuses / concentrates / lays emphasis / elaborates on...*
- *In conclusion the author says that, the author concludes with, the author comes to / draws the conclusion that, the text ends with; all in all, the author says that...*

The summary is supposed to be clearly structured. The key points and main ideas of the text are expected to be linked with phrases such as *for example, for instance, in contrast, on the contrary, however, nevertheless, while, on the one hand, on the other hand, etc.*

LIST OF TEXTUAL MATERIALS RESOURCES

1. Горбачева Е.И. Общая психология: Учебное пособие для студентов заочного отделения / Е.И. Горбачева, Е.Ю. Савин, А.Е. Фомин, Е.А. Богомолова, К.А. Моисеев. – Калуга: КГПУ им К.Э. Циолковского, 2005. – 249 с.
2. Исаев А.С. Китайский кинематограф нового тысячелетия / А.С. Исаев. – М.: ИДВ РАН, 2016. – 274 с.
3. Кристи А. Смерть на Ниле. Роман. На англ. яз. / А. Кристи. – М.: Издательство «Менеджер», 2004. – 288 с.
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11. Универсальная журналистика: Учебник для вузов / Под ред. Л.П. Шестеркиной. – М.: Издательство «Аспект Пресс», 2016. – 480 с.
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14. European Convention on Human Rights. – URL: http://www.echr.coe.int/Documents/convention_ENg.pdf, accessed 30.04.2023.
15. Hall B. Understanding Cinematography / B. Hall. – Ramsbury, Marlborough Wiltshire: The Crowood Press, 2015. – 144 p.
16. Harmer J. The Practice of English Language Teaching / J. Harmer. – 5th ed. – Pearson Education Limited, 2015. – 446 p.
17. Mencher M. Basic media writing / M. Mencher. – 6th ed. – Boston: McGraw – Hill College, 1999. – 512 p.
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Booklets

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22. Эдуардо де Филиппо. Брак по-итальянски: Комедия в двух действиях. – Казанский академический русский Большой театр имени В.И. Качалова. (Программа спектакля).
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