

# **ENGLISH FOR PROFICIENCY IN SPEAKING AND WRITING**



## **PART I**

***МІНІСТЕРСТВО ОСВІТИ, НАУКИ, МОЛОДІ  
ТА СПОРТУ УКРАЇНИ  
ДВНЗ «УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ  
УНІВЕРСИТЕТ»  
КАФЕДРА АНГЛІЙСЬКОЇ ФІЛОЛОГІЇ***

**АНГЛІЙСЬКА ДЛЯ ВДОСКОНАЛЕННЯ  
НАВИЧОК ПИСЬМА ТА МОВЛЕННЯ**

**ЧАСТИНА І**

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Навчально-методичні матеріали *«English for Proficiency in Speaking and Writing»* призначені для здобувачів вищої освіти денної та заочної форм навчання першого (бакалаврського) та другого (магістерського) рівнів вищої освіти спеціальності «014 Середня освіта (Мова та література (англійська), 035 Філологія» факультету іноземної філології та освітньо-професійної програми «Українська мова і література. Англійська мова і література» філологічного факультету Ужгородського національного університету і мають на меті розвиток та вдосконалення вмінь та навичок усної та писемної комунікації студентів. 2 видання із змінами та доповненнями. Ужгород: УжНУ, 2023. 159 с.

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## **ПЕРЕДМОВА**

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

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

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

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## SECONDARY EDUCATION IN GREAT BRITAIN

### *Active vocabulary*

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

### *Text 1*

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

The state system has been through an important period of change in recent years. This has affected secondary schools in particular. Until the mid-sixties, pupils of secondary age went either to "grammar schools", which took the 25% who were the most academic, or to "modern schools", which took the remaining 75% after an examination at the age of 11 - actually an IQ test-called the Eleven Plus. Since 1965 this has slowly changed; over 90% of all state secondary schools are now "comprehensive".

They do not select their pupils on the basis of academic ability, but take all the children from the primary schools around them (their "catchment area") and, in theory, offer a broad range of courses to suit all types of pupils.

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

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

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

The most academic pupils who wish to stay on at school after 16 can continue their studies for a further two years in the 6th form. In some areas of the country secondary schools do not have their own 6th form; instead the town has a 6th-form college for all students between the ages 16 and 18 in the area. In the 6th form students take a course of specialized academic study leading to examinations in two or three subjects. Success in these

examinations qualifies a student for a place at university, or at a polytechnic, an institution that gives priority to professional vocational courses over academic ones.

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

### ***GLOSSARY***

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

### ***COMPREHENSION QUESTIONS***

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

- at two levels. How old are they when they take these examinations? How many subjects do they study for?
4. In the private sector of education, primary and secondary schools are known under different names. What are they?
  5. Name three different places where a youngster in the state system can study from the age of 16 to 18. Explain the differences between them.
  6. What is meant by a "catchment area"?
  7. What is meant by YTS?
  8. What percentage of children is not educated in state schools in England?
  9. What is the youngest age at which someone can leave school in England?
  10. What are the advantages and disadvantages of private schools?
  11. What is education in Britain provided by?
  12. What are the advantages and disadvantages of wearing school uniform?

## **EXERCISES**

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

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

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

1. Some children have to go to \_\_ school.
2. Jane Madison has gone to \_\_ school for a meeting.
3. Norton High is \_\_very

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

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

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

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

1. Education in Britain is compulsory for all young people between the ages of 5 and 16 and all pupils receive the same education. 2. Nowadays all families can afford to send their children to private schools. 3. Over 90% of all state secondary

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

***V. Speak on:***

- a) the main types of educational establishments in Great Britain;
- b) state schools;
- c) public schools;
- d) the General Certificate of Education;
- e) leaving school;
- f) LEA.

***VI. Explain the education system in your country to an English person, using the phrases:***

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

## Complementary texts 1

### INSIDE A COMPREHENSIVE

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

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

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

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

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

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

### ***GLOSSARY***

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

### ***EXERCISES***

#### **I. True or false?**

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

"assemble" regularly in the hall so that they can be told things of general importance.

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

- a) general organization of classes
- b) the school day
- c) extra-curricular activities

## ***III. Talking points***

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

## **PUBLIC SCHOOLS**

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

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

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

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

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

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

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

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

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

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

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

*(Polly Toynbee, Guardian.)*

### **GLOSSARY**

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

### **COMPREHENSION QUESTIONS**

1. Where and at what time of the year does the scene described in this article take place?

2. What is happening?
3. How many people are interviewed? What does each say?
4. What one aspect of private schools is the writer most interested in?
5. What do you feel personally about boarding schools?

### ***INTERPRETATION***

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

## THE CURRICULUM

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

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

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

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

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

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

## GLOSSARY

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

## COMPREHENSION QUESTIONS

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

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

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

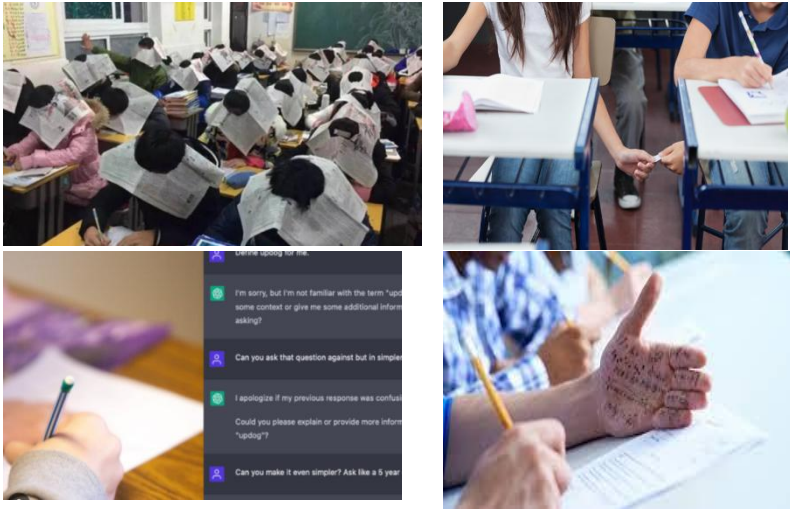
9. New subjects are appearing on the time-table, such as:

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

## Complementary texts and exercises 2

### *CHEATING*

#### *Task 1. Describe the pictures*



#### *Task2. Read the article from the “Financial Times”*

### **CHAT GPT WILL FORCE SCHOOL EXAMS OUT OF THE DARK AGES**

“Goodbye, homework”, tweeted Elon Musk after the launch of Chat GPT, a bot that writes plausible answers and even rhyming poetry. This kind of generative artificial intelligence sparks fear, loathing and awe in equal measure. But it is the world of education which is most spooked.

Since Open AI launched the Chat GPT language-generation model before Christmas, New York’s public schools have banned pupils from using it. In Australia, universities are planning a

return to supervised pen and paper examinations to evade the chat bot fakes. Teachers are rightly concerned that they won't be able to help pupils who are falling behind if they can't spot faked assignments. But one reason these bots pose such a threat is that so much of our education remains fixated on being able to elegantly regurgitate information.

In the past 20 years, search engines have revolutionised our access to knowledge. Neuroscience has transformed our understanding of how different people learn. But the way we teach and test has barely changed. My own kids sit national exams which feel horribly similar to those I took at school. They still require vast feats of memorisation but come with the new horror of "mark schemes" which must also be learnt to score points by parroting the correct "keywords".

To sit biology A-level, or history GCSE, is to see a fascinating subject reduced to a largely deadening plod through names, dates and formulas. Teachers don't call this system "drill and kill" for nothing. Biology and history are subjects that parents of dyslexic children steer their offspring away from, fearing they will struggle to recall the sheer volume of facts irrespective of how well they grasp the concepts. It was only when one of my children turned out to be dyslexic that I realised just how narrow our system had become. Rote learning still has its place, in times tables and languages for example. But while I adored learning anthologies of poetry, my ability to recite these verses says nothing about whether I am a critical thinker.

If all we are asked to do is string lists of facts together in an essay, we might as well be replaced by chat bots. That's not the limit of our human abilities, and it's not what employers want either. In Davos this week, where panels on generative AI were oversubscribed, Chief executives were talking about LQ — learnability quotient — as the new IQ. LQ is essentially a measure of adaptability, of our desire and ability to update our

skills throughout life. Employers have been saying for years that they value collaboration and curiosity. It's a world away from frantically cramming facts that are quickly forgotten as soon as the exam is over. This has a pretty dampening effect, frankly, on the joy of learning.

The speed with which generative AI is developing makes us right to be wary — not least because it can generate disinformation. Unlike a calculator, which always gives the same answer, large language models like Chat GPT are probabilistic technologies which can give different answers to the same question at different times. But this makes it all the more important that we teach kids how to use them. Rather than banning Chat GPT teachers should ask pupils to give it an assignment and critique its response.

Fans of generative AI believe it can complement human beings, not substitute for us. To make that true, we must keep up. It is intriguing that Singapore, whose schools have regularly topped the international OECD's Pisa rankings, has been reforming its education system to “spark [a] passion for continuous learning” and foster “a mindset of life-long learning”. Its teachers are being asked to put more emphasis on critical thinking and less on rote learning. Universities are broadening their entrance criteria to include aptitude, not just exam scores. Moreover the Singaporean government's list of desired outcomes at primary and secondary level includes “moral integrity”, “co-operation” and “lively curiosity” — which robots don't have.

Whenever a new technology comes along, there is a danger that we ascribe too much to it. Cheating is as old as the hills. When I was an undergraduate, I remember a friend buying essays from a former student who had been selling these same essays for seven years. No professor had spotted the deception.

In some cases the education system has even encouraged plagiarism. For more than a decade, UK universities have

required applicants to submit a 4,000 character “personal statement” of their interests and motivations. This led to a frenzy of statement-buying, parental angst and exaggerated claims about having been “fascinated by archaeology since I was five”. Last week, the personal statement was finally abolished — but on the grounds that it disadvantaged poorer applicants, not because it was a naked encouragement to lie. The statement is to be replaced by a survey which sounds as though it may be open to similar abuses.

Personal statements were at least an attempt by universities to glimpse a broader picture beyond the results of GCSEs, the exams taken at 16 (undergraduate applications are made before pupils sit their A-levels). When children stay in education until at least 18, and ageing populations need to reskill throughout life, it makes little sense to skew so much of the school system to passive regurgitation at 16. The Tony Blair Institute advocates replacing GCSEs with lower stakes assessments at 16, and creating a broader baccalaureate at 18. I agree: but I would not scrap paper-based exams, which are surely the best defence against cheating.

Exams are still our best way to gauge what children have learnt. But what we test needs to change, drastically. If it prompts a wholesale rethink, that in itself is a powerful legacy for Chat GPT.

*(Camilla Cavendish, Financial Times, January 20, 2023)*

**Task 3. Determine whether the statements are true (T), false (F), or not given (NG).**

1. Elon Musk tweeted about the launch of Chat GPT, expressing excitement about the potential end of homework.
2. Australian universities are shifting to pen and paper examinations due to concerns about chat bot fakes.

3. The author's children experience a significantly different exam format compared to the author's school days.
4. Singaporean schools have recently banned the use of generative AI like Chat GPT.
5. Employers at Davos discussed the concept of Learnability Quotient (LQ) as a new measure of adaptability.
6. The text mentions that the author agrees with banning Chat GPT in educational settings.
7. The abolition of the personal statement in UK universities was primarily due to concerns about cheating.
8. The Singaporean government's desired outcomes for primary and secondary levels include qualities such as “moral integrity”, “co-operation” and “lively curiosity”.
9. The article suggests that universities in the UK have abolished paper-based exams.
10. The author argues that exams remain the best way to assess what children have learned, but the content of exams needs to change.

***Task 4. Provide a brief summary of the author's main arguments regarding the impact of generative AI, specifically Chat GPT, on the education system.***

***Task 5. Watch the video “The English test that ruined thousands of lives” ([https://www.youtube.com/watch?v=c\\_votuj3wBsk](https://www.youtube.com/watch?v=c_votuj3wBsk)) and discuss the questions in pairs***

1. What are your thoughts on cheating in exams? Do you believe it's ever justified, or is it always wrong?
2. How do you define cheating in the context of exams? Are there different types of cheating, and if so, do you think some are more acceptable than others?

3. Have you ever witnessed someone cheating during an exam or test? If so, how did you react or handle the situation?
4. What do you think are the main reasons students resort to cheating? Is it a result of pressure, lack of preparation, or something else?
5. In your opinion, should the consequences for cheating be more severe, less severe, or stay the same? Why?
6. How can educational institutions better promote a culture of academic honesty and discourage cheating among students?
7. Do you think technology has made it easier or more tempting for students to cheat? How can schools address this issue in the age of technology?
8. What role do teachers and parents play in preventing cheating? How can they contribute to fostering a sense of responsibility and integrity in students?
9. Have you ever felt tempted to cheat during an exam? If so, what factors influenced that temptation, and how did you handle it?
10. Do you think the emphasis on grades and academic performance contributes to a higher likelihood of cheating? How can the education system balance the focus on grades with the importance of learning?
11. Should there be more emphasis on alternative forms of assessment to reduce the incentive for cheating? What might these alternatives look like?
12. How can schools create an environment where students feel comfortable seeking help and support when they're struggling academically, rather than resorting to cheating?

## ***ACTIVITY***

### **Designing a Curriculum**

*Work in a small group with three or four students.*

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

### **ASSESSMENT**

The assessment of pupils in Britain has three parts.

#### **Part A: Internal Assessment.**

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

#### **Part B: External Assessment.**

Although students are assessed internally at school, to obtain qualifications they have to take public examinations marked by

external bodies, called "Examining Boards". These exams are taken at the ages of about 16 and 18.

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

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

### **Part C: the GCSE Syllabus.**

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

### ***DISCUSSION***

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

disadvantages of continuous assessment compared with examinations? In what kinds of subjects it is most useful, in your opinion?

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

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

## THE FINE ARTS: PAINTING

### *Active vocabulary*

- ❖ The Fine Arts (drawing, painting, sculpture, design, etc.)  
pictorial/visual art
- ❖ art critic / specialist / collector / connoisseur / worker
- ❖ art gallery / museum / collection / treasures / exhibits
- ❖ to appreciate painting / talent / artistic work / style / trend
- ❖ to ignore talent / established school / technique
- ❖ to enjoy immediate/continuous success/popularity
- ❖ to acquire/develop/cultivate/possess / lack a taste for
- ❖ to be famous/well-known/celebrated/renowned /ill-famed  
for
- ❖ to capture/captivate/ arrest / strike the eye/ attention
- ❖ to paint/draw from life/memory/imagination
- ❖ to paint in the open air/in the studio/indoors/ outdoors
- ❖ to make sketches/studies in the atelier/at the location
- ❖ to take subjects from the Bible/mythology/everyday life
- ❖ to treat the subject in manner / style
- ❖ to make smth. the subject
- ❖ to describe one's native land/nature/scenery/ bouquets
- ❖ to reproduce objects/the essential/details faithfully/true to  
life
- ❖ to portray people/scenes with sympathy/understanding
- ❖ to depict scenes from everyday life
- ❖ to render with accuracy
- ❖ to convey an idea/message/air of spontaneity/mixture of  
emotions
- ❖ to paint smb. richly apparelled / in profile / in full-face /  
close-up
- ❖ to present a sitter / model in a flattering pose / attitude

- ❖ to give a decisive impetus/impulse/momentum/stimulus to
- ❖ to underline/emphasize/reinforce/heighten/ accentuate/ enhance the effect/light/ movement
- ❖ to suppress the light
- ❖ to give a scene a dramatic light; to bring into the limelight
- ❖ to appeal to one's taste / heart/mind; to have an appeal
- ❖ to arouse/evoke/cause/excite a warm/passionate/powerful response or echo in the people's heart/soul
- ❖ to strike a chord in the human heart
- ❖ to stand the test of time
- ❖ one's art is timeless
- ❖ to have an irresistible fascination/influence/impact on

## **Text 1**

### **ART AND THE ARTIST'S RESPONSIBILITY**

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

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

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

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

## **HOW TO APPRECIATE PAINTINGS**

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

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

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

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

**The Fine Arts** include painting, drawing, sculpture and architecture. The art of painting covers a variety of activities

usually distinguished by their techniques. The main ones are fresco (mural or monumental) painting, easel painting and illumination.

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

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

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

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

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

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

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

## **Text 2**

### **THE STILL LIFE**

A still life is a painting that is without people. In French a still life is called a "nature morte", a "dead nature", which is a strange name to use to describe Nature, which is by definition, "living". The term only dates from the middle of the 18th century in France, before that they were called "resting nature" or "motionless objects". The English name "still-life" is derived from the Dutch "stilleven", or "motionless life". But "still" has another meaning, "silent", and this seems more appropriate to

describe the bouquets of flowers, piles of fruits, haunches of venison and the full array of the huntsman's bag that constitute a still-life painting. Still life appeared in religious art of the 15th century, as in the "the Annunciation" by Roger van der Weyden, painted in 1435. Like all the Flemish painters, he paid much attention to the details in his paintings: the open book, the ewer on the cabinet, the oranges on the chimney place and especially the blue and white porcelain vase standing on the tiled floor.

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

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

Knowing how to paint a still-life meant, of course, knowing how to reproduce objects as faithfully as possible. It requires great talent to paint the velvety surface of a peach, the transparency of a crystal decanter or the dull shine of metal. But still life painters often wanted to do more than reproduce objects they wanted to express ideas through them. They would paint an hourglass to denote the brevity of life, or a musical instrument to

express the pleasure of it... An object therefore took on a symbolic meaning, which the spectators have to know before they can fully understand the subject of a painting. This kind of still-life was called a "vanity".

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

### **Text 3**

## **THE LANDSCAPE**

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

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

It wasn't until the 17th century that painters began to make nature the sole subject of their paintings. The Dutch were the first to acquire a taste for small landscape paintings, preferring

familiar locations to distant, unknown countries. The demand was so great that many artists specialized in the genre, painting country scenes, sandy dunes, canals, seascapes (Hobbema, Van Goyen, Van Reuysdael), views of the cities (Vermeer, Berkcheyde, Van der Heyden) or winter scenes (Avercamp).

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

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

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

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

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

#### **Text 4**

### **THE PORTRAIT**

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

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

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

Over the centuries that followed, every king, prince and

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

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

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

### **Text 5**

## **THE GENRE PAINTING**

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

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

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

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

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

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

## **Text 6**

### **AN OUTLINE OF ENGLISH PAINTING**

There was little pictorial art in England until the great minutuarists of the Tudor epoch. There were portraits on a large scale, of course, but they were in the main of foreign origin, notably Dutch. Some of the greatest foreign masters were attracted to England loaded with honours and even in some sort received into the nation by the titles of nobility conferred on

them. Holbein Antonio More, Rubens, Van Dyck were almost English painters during a longer or shorter period of their lives. Van Dyck was called Sir Anthony Van Dyck, married the daughter of a lord and died in London. He is considered to be the father of the English Portrait school. Though he trained a few English pupils, his principal imitators and successors were like himself foreigners settled in London. Thus, Van Dyck was the father of the English Portrait school and set before it an aristocratic ideal.

Not until William Hogarth (1697-1764) do we find a painter truly English. Hogarth was a printer's son, uneducated but a curious observer of men and manners who gave with his strong rough hands the decisive impetus to the national temperament. He was famous for both the engravings and oil paintings, some of them of an extreme sensitivity, others bitterly satirical. So actually Hogarth was the first great truly native painter.

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

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

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

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

## **Text 7**

### **LONDON'S ARTISTIC ATTRACTIONS**

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

Pergamum Museum in Berlin. The collection has been arranged with great care, and the layout is clear and easy to grasp.

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

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

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

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

## **Text 8**

### **THE METROPOLITAN MUSEUM OF ART**

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

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

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

*(From "The Metropolitan Museum of Art".)*

## **GLOSSARY**

- ❖ **the prime responsibility** - the most important, fundamental, chief duty
  - ❖ **to be notoriously rich in** - to be ill-famed as to abundance
  - ❖ **to ignore talent** - to take no notice of, disregard natural ability
  - ❖ **to enjoy immediate success** - to get/win instant popularity with
  - ❖ **to give a profound self-awareness** - to impact a deep understanding, knowledge, consciousness of oneself
  - ❖ **to appreciate paintings** - to judge rightly the value of, understand and enjoy, recognize the merits of the pictures/canvases
  - ❖ **to penetrate and share the vision** - to be able to see and understand well, grasp the idea or image
  - ❖ **a relish for** - a liking, fondness for
  - ❖ **a florid style** - a manner of writing/painting too rich in ornaments and colour, flowery, elaborate in nature
  - ❖ **to strike and captivate the eye** - to attract attention, capture, arrest
  - ❖ **to acquire a taste for** - to gain fondness or liking for particular art by one's own efforts at developing it
- \* \* \*
- ❖ **to date from** - to date back to, to have existed since
  - ❖ **to describe a person or thing** - to picture, to draw, mark out
  - ❖ **to constitute a still life painting** - to make up as a whole, to be the contents or components of the genre as such
  - ❖ **to originate** - to come into existence, appear, spring
  - ❖ **to treat the subject** - to consider, deal with, give care to the theme
  - ❖ **to specialize in the genre** - to give particular attention to
  - ❖ **a representative painter**-a typical, illustrious specimen of
  - ❖ **to reproduce objects faithfully** - to cause to be seen true to life

- ❖ **to express ideas** - to convey a message
- ❖ **to take on a symbolic meaning** - to acquire, get, obtain
- ❖ **to revive the genre** - to bring back to use or to an earlier state
- ❖ **to be part of the painter's panoply** - to be a constituent of a full, complete armour, a splendid array of the artist's mastery, talent
- ❖ **back-drop** - background - that part of a view or scene that serves as a setting for the chief objects, persons, etc.
- ❖ **to reflect** - to express, show the nature of, to mirror
- ❖ **to underline** - to stress, emphasize, reinforce, enhance, accentuate
- ❖ **to make smth. the sole subject of** - to make, take one and only theme
- ❖ **to be set in** - to be laid /placed / located in
- ❖ **to be reminiscent of** - to remind one of, to be suggestive of, recalling
- ❖ **to be deeply moved** - to be greatly touched, aroused, affected
- ❖ **to have an air of spontaneity** - to have an appearance, manner of impression of smth. happening on or from natural impulse
- ❖ **to open the doors to** - to admit, prepare ground for, pave the way

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- ❖ **to commission a portrait** - to place a special order, to appoint an artist to paint a portrait to
- ❖ **flourish** - to grow actively, successfully, prosper, blossom
- ❖ **to portray a person** - to make a representation or description of
- ❖ **to be advanced** - to be far on in development, more modern
- ❖ **to produce likeness** - to give, reproduce sameness, resemblance in appearance, to paint or draw a portrait
- ❖ **pose** - position, posture, attitude

- ❖ **to be appalled in** - to be dressed, esp. in fine or special clothes
- ❖ **to have one's portrait done** - to get one's portrait on a commission
- ❖ **to gain (in) popularity** - to obtain, add in recognition and admiration
- ❖ **to go into decline** - to fall into a decline,
- ❖ **to lose strength available** - able to be used, that may be obtained
- ❖ **to provide an instant gratification** - to give pleasure or satisfaction at once

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

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- ❖ **pictorial art** - visual art, represented in pictures

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

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

### *COMPREHENSION QUESTIONS*

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

10. What is the high vocation of art? What is the prime responsibility of the artist? Which is your favourite kind of art?
11. Why was it that an artist was sometimes unappreciated in his own lifetime yet highly prized by the following generations? Give examples.
12. Is it possible to learn how to appreciate paintings? The ability to appreciate a work of art is an acquired taste, isn't it? How is one to gain a better understanding of art? Should one be ashamed of one's apparent dullness in this respect?
13. How are the paintings to be viewed? Is the excellency of the artist's style on the surface and seen at the first view?
14. How do you work at developing your own artistic taste? Are you in the habit of reading the articles on art in the newspapers and magazines which devote considerable space to art?
15. What is meant under the Fine Arts?
16. What kinds of pictures are there according to the techniques and the subject-matter?
17. What is a still life / landscape / portrait / genre painting?
18. Speak on the genres and their development in art history. Which genres are most appealing to your taste?
19. What national schools of painting are usually distinguished in European art? What trends and styles can you name?
20. What is typical of realism/ impressionism/ cubism/ expressionism/ surrealism?
21. What outstanding art museums do you know? Which of them would you like to visit first and foremost and why?
22. What artistic attractions are there on display in the art museums of our capital /in our local art museum/, in the art museum of your native town?
23. What are the superb heights of British paintings? Get ready to speak on your favourite English painter.

24. Who is your favourite painter? What is he famous for?

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

### ***EXERCISES***

#### **I. Do the following tasks:**

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

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

2) *give verbs that may be used with them;*

3) *give derivatives of the following words:*

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

4) *Make up sentences illustrating each point.*

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

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

a) artistic aim, treatment of light and atmosphere, tinted drawing, rapid pencil sketches, local colouring, immediate studies from nature, to arrive at a perfect mastery of one's means;

- b) plain-air technique, exquisite sense of colour and composition, unerring draughtsmanship, riot of colours, brushwork, diffused light, visual impression, deftness of handling, attain a truthful treatment;
- c) line drawing, with infinite skill, relation of tone and colour, reticent in style, gaudy and fierce colouring, masterly execution, add a few finishing touches, finished technique, varnishing day.

#### **IV. Give synonyms**

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

#### **V. Translate into Ukrainian**

1. Art is called upon to nurture what is of the very best in human nature. Furthermore, it must instill in people confidence in the triumph of Reason, of Good over Evil. It must imbue people with noble feelings and aspirations. 2. True art elevates the mind and soul of people. 3. Live art appeals to the feelings and ideals of man. 4. Art is truthful only when the artist hopes to stir a warm response in the heart of man. 5. Life around us cries for the brush. 6. This canvas awash with light appeals to my taste. 7. The museum contains some priceless works of art. 8. Red and violet are at opposite ends of the spectrum. 9. The furnishings were chosen with impeccable taste. 10. The Tate is an art gallery in London especially known for its encouragement of modern art.

11. There's a lovely Corot in the next hall. 12. The guide promised to show a late Murillo. 14.1. Grabar's picture "March Snow" represents a peasant woman against the brilliant background of a snowed village street. The bright March sunlight, the blue shadows of the snow, the chilly early-spring air are beautifully rendered by the artist.

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

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

## **VII. Complete the following:**

1. The high vocation of art is...
2. The Fine Arts include... The art of painting covers...
3. The main techniques of painting are...
4. Easel painting includes such genres...
5. A painter can paint in...
6. A painter can paint from...
7. The prime responsibility of the artist is...
8. To acquire artistic taste...
9. The beauty of a work of art...
10. The best way to gain better understanding of art...
11. A still life is a painting...

12. Landscape painting was not always a separate genre, but...

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

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

## **RELIGIOUS PAINTING**

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

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

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

Who were these painters of the Middle Ages? They were certainly wonderful artists, but at the time a painter was not only

thought of as an artist. He was an artisan who went through a twelve-year apprenticeship to acquire the rules and techniques of his trade. Artists belonged to the same Guilds as doctors, pharmacists, and their studios resembled chemist's laboratories.

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

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

## **HISTORY AND MYTHOLOGY**

During the reign of Louis XIV, the Royal Academy of Painting decided to classify painting by subject. It used two criteria: the importance of the subject and the difficulty it presented to the artist. Out of this, there arose one style that

overshadowed all the rest: the historical painting. It was called the "grand manner". It included ancient and modern history, biblical subjects and mythology.

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

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

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

In the 17th century, historical painting was more or less abandoned in favour of genre painting. Nevertheless, it was the period in which (the Flemish painter Rubens portrayed the salient events in the life of Marie de Medici, Regent of France, in a series

of 21 paintings painted at the Luxembourg Palace between 1622 and 1625, known as "Marie de Medici's Gallery" (now in the Louvre). He created a new style known as "Baroque", after the Portuguese "barocco" signifying an irregular pearl. With its flaming colours, exuberant forms, and swirling lines, Baroque painting was the exact opposite of the calm balance of Classical painting, in which line was more important than colour.

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

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

### ***EXERCISES***

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

#### **HENRY MOORE'S YEARS OF STUDY**

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

Design". It was ...impressive. book. It opened... world of... sculpture in ... new light.

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

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

**“THE RETURN OF THE PRODIGAL SON” BY  
REMBRANDT**

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

lonely master (achieve) true monumentality and perfection. He still (believe) in human kindness and sympathy.

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

### **CHRISTOPHER WREN (1632-1723)**

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

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

### **THE IMPRESSIONIST PAINTERS**

It was ... 1867 that the academic salons rejected a painting entitled "Impression: Sun Rising" by Claude Monet (1840-1926). Before long impressionism was being applied as a term to the painting of Monet and his associates, such ... Camille Pissaro, Eduard Manet, Edgar Degas and August Renoir. These painters rejected the traditional manner... painting. Their idea consisted ...

making art free ... everything academic that had lost freshness. Their main task consisted ... rendering not the exact representation ... things, but the artist's momentary impressions ... them and ... conveying them ... all their spontaneity. They took painting ... ..the studio ... the open air to reflect the world ... its continual state ... flux, to show the world melting ... the light ... the air, light becoming the main subject... their pictures. The main device ... their painting was ... putting bits ... pure colour ... the canvas leaving it ... the eye to do the mixing, instead ... mixing it ... the palette. The result ... this was fluidity ... line, freshness ... colour and the image ... the world represented ... smiling or mysterious. People ... first were accusing the impressionists ... their mocking ... art. But the daring pioneers relentlessly criticized ... the public... the end... century had been recognized ... the leading school... European painting.

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

#### ***a)***

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

#### ***b)***

1. "Fine art is that in which the head, the hand and the heart of the man go together". (*John Ruskin*).

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

## **WHAT'S YOUR FAVOURITE COLOUR?**

When your eye receives light it sends messages to your mind. Then your mind translates these messages into colours which vary according to the wavelengths of the light. You are all aware of the strange tricks your mind can play on you. Colours become linked with memories, associations and emotions. Green begins to mean trees and leaves, red subconsciously reminds you of fire. This is why over the centuries and throughout the world colours have been given special significance, or even ascribed

magical properties. Every colour in the visible spectrum has a superstition associated with it. The great abstract artists of this country have studied the symbolism and psychological effect of colours. And recently scientists have begun to discover that colours can deeply influence our lives. Here are some meanings attributed to basic colours.

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

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

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

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

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

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

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

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

## **DO YOU KNOW THAT...**

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

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

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

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

1. Oh, what a still life! It has such an ungainly look.  
Yes, it's a bit lopsided and crude. But still...
2. Don't you find this picture wonderful?  
Oh, yes. I'm so excited and interested that any words are powerless to express my impressions.
3. Are you impressed by this portrait?  
To tell the truth, I'm puzzled...
4. A. Do you like this painting?  
B. (Indecision).  
A. You don't find it obscure, do you?  
B. (Emphatic denial).

**Situations to be developed:**

1. You talk with an artist in his studio on his understanding of art, artist's tasks in the society, his creative activities and plans.
2. Two amateur painters exchange practical advice on the pictures they are working at now.
3. You talk with a friend of yours about your favourite painters and their works, you are both very keen on art in general.
4. You discuss different trends in painting focusing your attention on the most celebrated representatives and find out your friends likes and dislikes in this respect.
5. You make an arrangement with your friend to visit a newly opened exhibition of Transcarpathian artists.
6. You tell a stranger about the Art Museum of Uzhhorod and how to get there.

7. You discuss the picture of your fellow amateur painter praising his work to the skies to encourage him (or mildly criticising his work not to discourage him).
8. You are collecting material and making notes for a report on English painters at the university Fine Arts Club. Your friend, an art student, gives you some useful hints.
9. You discuss arts history and different genres with your friend. Your friend eagerly shares his impressions of:
  - a) London art galleries;
  - b) the Metropolitan;
  - c) the Louvre.

### **Complementary texts and exercises**

#### **WILL THE REAL MONA LISA PLEASE STAND UP?**

##### **I. Pre-reading**

**Task 1. Look at the paintings and discuss the following questions.**

1. Which of the paintings is the original?
2. Which one do you prefer ?
3. What do you know about the original painting?
4. What do you know about the artist?





**Task 2. Scan the QR code and follow a link to see other contemporary variants (memes) of the famous painting:**



How do they reflect modern social trends?

**Task 3. Look at the title of the text. Try to predict the main idea of the text.**

## **II. Gist reading task for the text**

**Task 1. Read the following article through quickly to answer these questions.**

- 1 Has the “Mona Lisa” ever been stolen?
- 2 Is the painting in the Louvre the original?

**Task 2. What do these numbers refer to in the text?**

500,000; 14; 1502; 2; 1804; 1913.

## Will the Real Mona Lisa Please Stand Up?

0) \_\_\_\_\_

The paintings of renaissance scientist, inventor and musician Leonardo da Vinci have always attracted controversy. Only 14 works have ever been attributed to him and experts have questioned the authenticity of several. Not even such a famous painting as the Mona Lisa is above suspicion. It is neither signed nor dated and no record of subsequent payment to Leonardo has been found.

1) \_\_\_\_\_

The painting, believed to be a portrait of the wife of a Florentine merchant, is dated at about 1502. It has been on public display in the Louvre since 1804. Now housed in a bullet-proof glass case, it has always been surrounded by tight security. Even so, on 24 August 1911, it was stolen. Initial leads came to nothing and no clues to the thief's motives or the whereabouts of the picture materialized for fifteen months. At one point Picasso, then relatively unknown, came under suspicion, but there was no evidence to suggest that he did anything more serious than 'borrow' some neglected tribal pieces from the museum.

2) \_\_\_\_\_

In November 1913, Florentine art dealer Alfredo Geri received a letter from someone claiming they had the Mona Lisa. The author of the message was prepared to sell it back to Italy for 500,000 lire. Geri contacted the director of the Uffizi museum in Florence, who arranged a meeting with the person turned out to be an Italian carpenter, Vincenzo Peruggia, who had been commissioned by the Louvre to make the painting's protective wooden box. He had been able to steal the famous work of art because he knew the museum's routine so well. The Mona Lisa he produced was proclaimed genuine by the Uffizi and sent back to Paris. The big question was why did Peruggia wait so long before trying to sell the painting?

3) \_\_\_\_\_

One explanation is that he was an accomplice of the international criminal Marques de Valfiemo, who had copies made of the Mona Lisa while it was still in the Louvre. Once the theft was announced, Valfiemo went to America where he sold 'the original Mona Lisa' six times over to wealthy collectors for 2 million dollars. Peruggia was left with the original painting and realizing that Valfiemo was never going to contact him again, attempted to make some money by selling it. As for the American collectors, they couldn't complain for fear of revealing their involvement in the crime. Intriguingly a number of 'original Mona Lisas' have since turned up in America.

4) \_\_\_\_\_

But there is another theory. Shortly after the theft, Parisian art dealer Eduard Jonas claimed he was in possession of the original Mona Lisa. He subsequently changed his story under threat of being charged with its theft and declared it a fake. Later, however, a British conman, Jack Dean, insisted that he had helped Peruggia steal the painting, but substituted a copy for the original before Peruggia took it to Italy. Dean claimed to have sold the original to a Paris art dealer. If Dean's story is true, and the Jonas incident gives it some support, then the painting now in the Louvre, surrounded by impregnable security systems and seen by thousands of visitors a day, is a forgery.

5) \_\_\_\_\_

So, is there any way of knowing for certain? It would seem that there is. A method known as 'neutron activation analysis' has been used on a number of occasions to establish the authenticity of works of art. It involves bombarding the painting with neutrons so as to identify chemical elements in the paint. It can be used to determine exactly when a painting was produced since chemical elements in even tiny traces of paint vary according to the period of painting. If the directors of the Louvre chose to, they could put

the painting's neutrons to the test and perhaps the real Mona Lisa would at least stand up.

### **III. Main reading task for the text**

**Task 1. Read the article again and underline the most suitable heading below for each of the numbered paragraphs.**

0      Are all the da Vincis by da Vinci? /Who was Leonardo da Vinci?

1. A mysterious theft/Who was the Mona Lisa?
2. A dishonest craftsman/The Mona Lisa comes home
3. An international conspiracy/Why Valfierno had to wait
4. A successful conspiracy - a fake Mona Lisa?/The mystery solved
5. Museum directors with an interest in science/Would Mona Lisa pass a scientific test?

**Task 2. Decide if the statements (1-5) are true (T) or false (F).**

1. The Mona Lisa is the only painting whose authenticity is never questioned.
2. Picasso was suspected of having stolen the Mona Lisa.
3. Vincenzo Peruggia had been able to steal the painting because he made the painting's protective wooden box.
4. American collectors didn't complain that Marques de Valfierno sold them the copy because they were afraid of being accused as accomplices.
5. Neutron activation analysis has been used to establish the authenticity of the Mona Lisa.

**Task 3. Some phrases or sentences have been removed from the text. Match the phrases A-E to the gaps 1 -4. There is**

**one extra phrase that you do not need to use.**

The paintings of renaissance scientist, inventor and musician Leonardo da Vinci have always attracted controversy. Only 14 works have ever been attributed to him and experts have questioned the authenticity of several. Not even such a famous painting as the Mona Lisa is above suspicion. 1)

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The painting, believed to be a portrait of the wife of a Florentine merchant, is dated at about 1502. 2) \_\_\_\_\_ Now housed in a bullet-proof glass case, it has always been surrounded by tight security. Even so, on 24 August 1911, it was stolen. Initial leads came to nothing and no clues to the thief's motives or the whereabouts of the picture materialized for fifteen months. At one point Picasso, then relatively unknown, came under suspicion, 3) \_\_\_\_\_.

In November 1913, Florentine art dealer Alfredo Geri received a letter from someone claiming they had the Mona Lisa. 4) \_\_\_\_\_ Geri contacted the director of the Uffizi museum in Florence, who arranged a meeting with the person turned out to be an Italian carpenter, Vincenzo Peruggia, who had been commissioned by the Louvre to make the painting's protective wooden box. He had been able to steal the famous work of art because he knew the museum's routine so well. The Mona Lisa he produced was proclaimed genuine by the Uffizi and sent back to Paris. The big question was why did Peruggia wait so long before trying to sell the painting?

- A) It has been on public display in the Louvre since 1804.
- B) It is neither signed nor dated and no record of subsequent payment to Leonardo has been found.
- C) The author of the message was prepared to sell it back to Italy for 500,000 lire.
- D) but there was no evidence to suggest that he did anything

more serious than 'borrow' some neglected tribal pieces from the museum

#### IV. Post-reading activities

**Task 1. In the text of the lesson find the words and phrases that match the definitions below.**

- 1) the quality of being real or true;
- 2) the place where a person or thing is;
- 3) to formally choose someone to do a special piece of work, or to formally ask for a special piece of work from someone;
- 4) an illegal copy of a document, painting, etc. or the crime of making such illegal copies;
- 5) a person who helps someone else to commit a crime or to do something morally wrong;
- 6) a person who uses tricks to cheat people, esp. to get their money or possessions.

**Task 2. Match the halves of the word combinations from the text.**

1) to be above	a) a copy for the original
2) to question	b) theft
3) to attract	c) suspicion
4) charged with	d) security systems
5) declare	e) controversy
6) substitute	f) smth. fake
7) neutron activation	g) analysis
8) impregnable	h) the authenticity

**Task 3. Scan the QR code, follow a link and watch the video. Discuss the weird facts about the “Mona Lisa”.**



**Task 4. Discuss the following questions:**

- 1) Do you know of any other famous cases of forgery?
- 2) How important is it for works of art to be genuine?

**Task 5. Imagine that the Louvre has decided to hold an enquiry into the authenticity of the Mona Lisa. You are going to present evidence to the enquiry. You should find information in the text to support your case.**

Decide which of these two positions you are going to defend:

- The Mona Lisa in the Louvre is the original work and was painted by Leonardo da Vinci.
- The Mona Lisa in the Louvre was not painted by Leonardo da Vinci.

Present your case to the enquiry.

**Task 6. Write a short newspaper article entitled “Will the real Mona Lisa please stand up”.**

## WHY ARTISTS LOVE DRAWING PORTRAITS

Drawing portraits has been around since our **ancestors** painted on cave walls. The Romans loved it, the Renaissance artists adored it and even the Impressionists with their preference for Nature couldn't **resist** an interesting human face.

We really are a fascinating subject to sketch. Let's find out why sketching faces is so popular with artists.

It's not a **coincidence** that portrait drawing is part of practically every art degree and there are more books, videos and articles on the matter than you can count.

Everyone loves a good portrait. We love to draw them, look at them and wonder about the person in it.

In fact, you'll find few famous artists at any point in time that haven't attempted the occasional human face *to show off* their skills.

One reason is that we humans are biologically programmed to be drawn to faces and connect with them. It is part of our **survival** to live in small, sociable packs and be able *to read each other's facial expressions*.

Which is why it's so easy for a human face to convey certain feelings, as compared to, say a bowl of fruit or a grand cathedral. And we all like art that makes us feel something.

Another reason for the popularity of portraits is their freedom of composition. Unlike other subjects, such as architecture and landscapes you can arrange your subject in any way you like.

You can change the angle of their head, the hair, clothes, create your own lighting situation, even ask for a specific facial expression.

There is a vast number of different expressions, and thus feelings, we can convey with our lips alone. It's truly amazing how even the slightest adaption can completely *change the feel of the drawing*.

A lot of artists appreciate the **underlying** set of rules that can be followed when drawing an anatomically correct human face.

In fact, there are a lot of very simple proportion principles at work here, which can be learned relatively quickly and applied instantly in practice.

For example, the eyes are roughly in the vertical middle of the head and they are about another eye's width apart (in a full front view).

Of course, these proportions will differ a little from person to person, but *by and large* those rules are an excellent guide to follow and adapt.

Aside from this basic set of guidelines however portraits are quite **tricky** to do well. A good thing, then, that most of us artists quite enjoy the occasional challenge.

Drawing the human face, especially when you're aiming for a good likeness needs a good eye and a lot of practice. Facial proportions *are quite unforgiving* and a nose or mouth that's off by as little as a few millimetres can make the entire drawing look wrong.

### **Famous Portrait Drawings that went down in History**



*Portrait of a Woman, drawing by Vincent van Gogh*

Few people in history were better at choosing fascinating subjects and *bringing out* their **essence** in a simple sketch than Vincent van Gogh.

Most of his drawings and paintings of people are of those he met in his daily life, such as at the pub or on the street. He did not care about conventional human beauty and much preferred interest and reality.

This simple sketch is a good example for how few lines and how little shading actually is necessary to create a successful portrait. Especially the braid that seems almost interwoven with the jacket pattern is such an *eye-catcher*.



*Self-portrait with hand to forehead (1910) by Käthe Kollwitz*

Käthe Kollwitz really *had a knack for* drawing mesmerizing portraits of herself.

Even though this example shows a traditional full frontal view her hand on the forehead and the dark shading and contrast create quite a dramatic, unsettling atmosphere. Definitely neither boring nor flat.

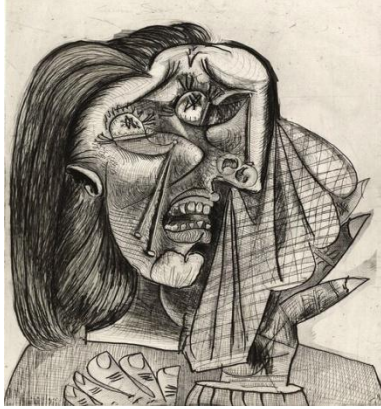


*Self-portrait "Drawing at a Window" (1648) by Rembrandt van Rijn*

Even though this **self-portrait** would have taken Rembrandt quite a while it's still more a sketch than an elaborate piece of work.

While his face is perfectly finished with intricate detail and **elaborate** shading his hands and the papers he is drawing on are almost cartooney.

The bright window creates an interesting contrast of light and dark and overall it feels like a very honest work, serene and humble even.



*Weeping Woman (1937) by Pablo Picasso*

Few portraits *have as such a deep impact* on the viewer. Picasso's weeping woman is a response to the gruesome bombing of Guernica, a Spanish town, during the Spanish civil war in 1937.

Like usual he *takes a whole lot of liberties* with proportions and perspective, but the effect could not be more **striking**.



*Head of a Girl (1483) by Leonardo da Vinci*

And, of course, we'll close with a portrait sketched by

probably the most famous and talented artist of all time, Leonardo da Vinci.

Not only is it absolutely **brehtaking** work, it's also a very interesting composition with that aesthetically pleasing view from the side. And it is a great example of a balanced 70/30 rule, with the detailed face *taking up* around 30% of the area and rough sketch or empty space the other 70%.

(adapted from [cravepainting.com](http://cravepainting.com))

**Task 1. Match the definitions with the words in bold in the text:**

- 1) attracting attention by reason of being unusual, extreme, or prominent;
- 2) a person, typically one more remote than a grandparent, from whom one is descended;
- 3) withstand the action or effect of;
- 4) a picture, photograph, or piece of writing that you make of or about yourself;
- 5) containing a lot of careful detail or many detailed parts;
- 6) requiring care and skill because difficult or awkward;
- 7) extremely exciting, beautiful, or surprising;
- 8) the basic or most important idea or quality of something;
- 9) significant as a cause or basis of something but not necessarily manifest or obvious;
- 10) a remarkable concurrence of events or circumstances without apparent causal connection;
- 11) the state or fact of continuing to live or exist, typically in spite of an accident, ordeal, or difficult circumstances.

**Task 2. Explain the meaning of the phrases in *italics*. Use them in the following sentences:**

1. I \_\_\_\_\_, I figure out where people are coming from, whether they're telling the truth or not.
2. He also \_\_\_\_\_ for languages, and eventually could speak nine.
3. She only bought that sports car to \_\_\_\_\_ and prove she could afford one.
4. The US was able to \_\_\_\_\_ because of its position as leading economic power.
5. Too much of this report is \_\_\_\_\_ with out-of-date numbers.
6. The seasoning really \_\_\_\_\_ the flavour of the meat.
7. There are a few small things that I don't like about my job, but \_\_\_\_\_ it's very enjoyable.

**Task 3. Provide the derivatives that suit the context:**

1. Humans, he argues, are amoral and what guides them is not any sense of morality but an instinct for \_\_\_\_\_ SURVIVE.
2. If it is a genuine Michelangelo \_\_\_\_\_ DRAW, it will sell for millions.
3. It cannot be entirely \_\_\_\_\_ COINCIDENCE that several of these performances went on to win the Oscar.
4. His activities coincide with a booming period of great \_\_\_\_\_ POPULAR of the theaters.
5. The pinks, yellows, golds, and reds of dusk and dawn are hallmarks of his work and make Rowell's shots \_\_\_\_\_ INSTANT recognizable.
6. His voice was like ice, and his eyes glared at them with their \_\_\_\_\_ SETTLE intensity.
7. It is a \_\_\_\_\_ PORTRAIT, with the artist depicted with closed eyes, and he initially appears asleep.

## THE OUTLINE FOR DESCRIBING A PAINTING

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

The picture belongs to the brush of... a mature/fashionable/self-taught artist... whose fame rests on ...; to be characteristic of; to be a celebrated/eminant/illustrious/renowned representative of... trend/style/school; to be a recognized master/supreme genius of; to be unrivalled/unparalleled/unequaled in; to be inspired; to be painted in oils, ... to employ different devices /means/mediums; to evolve a new method/establish a new trend; to adhere to; to have a deep social message; to be filled with a profound human content; to be imbued/pervaded with a belief in the reason/triumph of...; to reach a peak/zenith; to develop one's own style; to conform to the taste of the period; to break with the tradition; to be in advance of one's time; to expose the dark sides of life; to become famous overnight, to die forgotten and penniless.

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

To paint from nature/memory/ imagination; to draw one's subjects from everyday life; to tackle new subjects; to turn to biblical/religious/mythological/historical/hackneyed subjects or scenes taken directly from life; to portray social themes; to paint the scenery of one's native land; to keep returning to the same subjects; to be detached from life; to be the dominant motive of one's art; to concentrate on; to specialize in; to give a truthful representation of/treatment of; to portray people in historical costumes/in striking attitudes with moving sincerity/with

restraint; to depict the life/history/ struggle /scene of; to represent people/objects/places; to render space/light/mood; to convey a mixture of emotions/an atmosphere of; to interpret the personality of; to reveal the person's nature; to capture the sitter's vitality/transient expression; to treat with a dramatic force; to show with keen realistic insight; to observe with a critical eye; to contain an element of satire; to aim at exactness; to discover a new aspect/beauty; to be (im)partial to the sitter; to be in the fullest accord with; to be the picture/symbol/embodiment/incarnation of; to enjoy continuous popularity; to achieve great popularity.

### **III. Composition and drawing.**

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

(in)conspicuous; to accentuate/ suppress; to be marked by an exquisite sense of arrangement/composition in accord with the general design.

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

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

animation/motion; to produce/suggest a sense of movement; to lack technical skill/motion; to attain the desired effect of; to give one's brush a free reign; to produce/enhance/heighten the impression of; to catch a likeness/mood; to capture the inner life of the personality; to give a subtle insight into the psychology; to be astonishing in the penetration; to project the drama of the spirit on the canvas; to give a comprehensive view; to stand out; to be enveloped in; to be imbued with the aura of.

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

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

## **ECOLOGY:**

### **WILDLIFE AND NATURE PROTECTION**

#### *Active vocabulary*

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

#### **Text 1**

### **ANIMALS IN DANGER**

Many zoologists say that by the end of the XXI st century much of our wildlife will have died out. Apart from the effect of urbanisation (due to the spread of population) the two reasons

which cause this appalling state of affairs may be called Greed and Caring.

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

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

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

Moreover, these poisons enter the food we eat and consequently our own system, they find their way into the body

cycle of the pregnant mother and into her milk, offering incalculable risks to the unborn or newly born infants.

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

### ***GLOSSARY***

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

- ❖ the pattern and balance of relationships between plants, animals, people, and their environment in a particular region.  
*e.g. Herbicides used in the 1970s caused damage to the ecology that would take a hundred years to heal...*
  
- ❖ the study of the relationships between plants, animals, people, and their environment, and the balances between these relationships.  
*e.g. the most recent research in ecology.*

### ***COMPREHENSION QUESTIONS***

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

9. Why are the biologists driven to invent stronger and stronger compounds?
10. What side effects of pest control by insecticides can your name?

## ***EXERCISES***

### ***I. Revision of future tenses.***

#### ***1) Simple Future Shall/ Will do***

- a) Simple statements or future fact. *The water board will test the water tomorrow.*
- b) Opinions, assumptions, speculations, beliefs, doubts, hopes, fears about the future. *I don't think they'll spray that field till next week.*
- c) Habitual actions in the future. *Fertilising will start again in the spring.*
- d) Often with verbs of perception or emotion. *They'll be sorry they didn't investigate the side effects of that insecticide.*
- e) As the main clause of a likely condition with "if". *If they test that water, they will find it is polluted.*
- f) Assumptions about present facts. *Who is that at the door? - That'll be the dustman.*

#### ***2) Future Perfect Shall/Will have done***

- a) For an action that will have taken place by a certain time in the future. *By the end of the XXI st century much of our wildlife will have died out.*
- b) For assumptions based on known facts. *The chemical waste from the factory will have polluted that water.*

3) ***Future Continuous Shall/Will be doing***

a) For an arranged action that will be taking place at a certain time in the future. *President will be appealing on behalf of the Greenpeace on TV next Monday.*

4) **"Going to" + Infinitive**

a) Firm intention. *They are going to decontaminate the river.*

b) Extreme probability. *Dolphins are soon going to be extinct.*

**Use one of the Future Tenses**

1. I (not watch) that documentary about seals; I know it (give) me nightmares.
2. We (hold) a protest meeting about Clean Air next Friday and hope there (be) many supporters.
3. Scientists predict that by the year 2050 world population (increase) to almost double its present size.
4. If they dispose of all that chemical waste into the river, the water (not be) fit to fish in less than a week, and all the fish (die) by the end of the month.
5. If we continue to pollute the atmosphere the Earth no longer (be able) to support life.
6. How long it (be) before we realize that our grandchildren probably (never see) a tiger or gorilla except in a picture?
7. The dolphin, the sailor's friend, (be battered) to death to have its magnificent head in the wall.
8. We hope that the experiment (prove) to be worthwhile.
9. The side effects of this germicide gradually (become)

known) even if we try to conceal them.

10. If I see Professor next week I (tell) him you (give) a lecture on River Pollution next month?

**II. Fill the blank space with the most appropriate word or phrase from the given.**

- 1) The waste materials from Man's industries have now begun to poison his ...  
a) locality; b) situation; c) settlement; d) environment;  
e) establishment.
- 2) The blue whale has practically died out as so many have been ... and dragged back to land for their oil and blubber.  
a) clubbed; b) battered; c) harpooned; d) speared; e) lanced.
- 3) The ... of life is in serious danger of being broken because of Man's pollution of the Earth.  
a) net; b) thread; c) web; d) cord; e) mesh.
- 4) It seems inevitable that some species of wildlife will become ... as countries become industrialised.  
a) extinguished; b) extinct; c) extricated; d) exfoliated;  
e) exhausted.
- 5) The survival... of some wild animals is not very high as they are hunted for their skins.  
a) rate; b) degree; c) ratio; d) scale; e) extent.
- 6) There is growing opposition to the building of nuclear power stations as people realise the devastation that would result from nuclear... if there were an accident.  
a) blow-out; b) fall-out; c) drop-out; d) knock-out;  
e) work-out.
- 7) Technological research has resulted in machinery which purifies ... from factories.  
a) expulsions; b) ejections; c) emissions; d) evictions;  
e) excretions

- 8) Some of the pollutants in the ... fumes emitted from cars can cause asthma and bronchial diseases.  
a) effluent; b) exhaust; c) explosive; d) erupting;  
e) expended.
- 9) The indiscriminate use of... to control insects is having a detrimental effect on the land and atmosphere.  
a) detergents; b) fungicides; c) defoliants; d) pesticides;  
e) fertilisers
- 10) The Minemata disease in Japan was caused by people eating fish which had been... by mercury poisoning.  
a) contaminated; b) corrupted; c) desecrated; d) defiled;  
e) perverted

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

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

2. Nowadays there is a growing concern about air pollution and it is widely agreed that stronger measures of control should be taken. In the industrialised countries particularly, pollution is recognised as an increasing hazard and experts and the general public alike acknowledge that it is detrimental to health. It should

not be forgotten that the amount of air available to our planet is finite, so the main culprits of pollution - aircraft, cars and factories - must be more strictly controlled, if we do not want to damage our atmosphere beyond redemption.

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

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

- You don't care, do you? You're quite happy to ignore the suffering those poor creatures have gone through to provide you with a fur coat, a crocodile handbag -
- Really, dear, you're quite impossible! I'm pretty sure you wouldn't refuse a fur coat if someone offered you. And anyway, what about those shoes you're wearing? The leather for those must have come from some animal or other.
- They are not leather. They are plastic.

**V. Comment on the given statements and quotations. Back your opinion with facts and evidence of your own personal experience.**

1. The earth we abuse and the living things we kill will, in the end, take their revenge.

2. If atmospheric pollution continues at the present rate, in fifty years' time the air will be impossible to breathe.

3. What would you suggest as a sort of environmental education?

4. Hunting is a thrilling sport. Do you agree?

5. How effective can you be in helping to control pollution?

### ***COMPLEMENTARY TEXTS***

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

### ***COKETOWN***

It was a town of red brick or of brick that would have been red if the smoke and the ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a

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

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

The streets were hot and dusty on the summer day, and the sun was so bright that it even shone through the heavy vapour drooping over Coketown, and could not be looked at steadily. Stokers emerged from low underground doorways into factory yards, and sat on posts, and steps, and palings, wiping their swarthy faces, and contemplating coals. The whole town seemed to be frying in oil. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the

hands were soiled with it, the mills throughout their many storeys oozed and trickled it. The atmosphere of those places was like the breath of hell: and their inhabitants, wasting with heat, toiled languidly in the desert. But no temperature made the melancholy mad elephants more mad or more sane. Their wearisome heads went up and down at the same rate, in hot weather and in cold, wet weather and dry, fair weather and foul. The measured motion of their shadows on the walls, was the substitute Coketown had to show for the shadows of rustling woods; while for the summer hum of insects, it could offer all the year round, from the dawn of Monday to the night of Saturday, the whirr of shafts and wheels.

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

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

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

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

because they may accumulate to high levels in tightly sealed homes and offices.

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

**The following text from the journal “*Alternatives*” explains the idea of “ecosystem”, the term which was coined as far as 1935.**

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

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

The history of the ecosystem concept, therefore, is not only of academic interest. It is widely accepted that science contributes to our decisions about the environment, suggesting options, and providing some basis for choosing among them. It is necessary,

then, in evaluating these scientific contributions, to be aware of how they are themselves shaped by their own history, and by the concerns and priorities of society.

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

## **THE ZONE OF ALIENATION**

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

It was the worst civilian disaster in the history of nuclear energy. And history could be repeated. Two of Chernobyl's four reactors remain in use, despite ongoing safety problems. (Reactor No.2 was disabled by a fire in 1991). Cracks have appeared in the concrete sarcophagus enclosing Reactor No.4. A major leak, if it developed, could dump radioactive poisons into the Dnepr River, which supplies much of the drinking water for Kiev and other

cities downstream. Yet thousands of people continue to live and work here. Roughly 500 of them have even moved back into their old homes inside the zone. And the Ukrainian government says it can't afford to close the plant and permanently seal the sarcophagus without billions of dollars in Western aid. Would the job be worth such a price? Doctors in the region say the 1986 accident caused thousands of deaths from the lingering effects of radiation exposure. But at a conference in Minsk last month, medical researchers were shocked by the results of a health study sponsored by the European Union. The authors concluded that Chernobyl's toll has been wildly exaggerated. Although 760 children in the contaminated regions have developed thyroid cancer, the study pointed out that only three have died as a result.

## ***OUR PLANET, OUR HOME***

### ***Activating the Essential Vocabulary***

#### ***Lead-in***

- 1. Replace the words and expressions in bold in sentences 1 – 15 with one of those from the box.**

acid rain	biodegradable packaging	contaminated		
ecosystem	emissions	environmentalists	erosion	
fossil fuels	genetically modified	global warming	green belt	
greenhouse gases	organic	rain forest	recycle	unleaded gas

- 1. In some countries, building is restricted or completely banned in the area of farmland or woods and parks which surround a community.**

2. More and more companies are using **boxes, cartons, and cans which can easily be decomposed by organisms such as bacteria, or by sunlight, sea, water, etc.**, for their products.
3. The burning of some fuels creates **carbon dioxide, carbon monoxide, sulphur dioxide, and methane** which rise into the atmosphere.
4. Farmers have cleared acres of **thick wooded land in tropical regions where the precipitation is very high** to provide pasture for their cattle.
5. Planting trees and bushes can provide some protection from **the gradual wearing away of soil.**
6. We should all try to **process waste material so that it can be used again.**
7. Many shops now sell fruit and vegetables which are **cultivated naturally, without using any chemical fertilizers or pesticides.**
8. This bread is made from wheat which has been **altered at a molecular level so as to change certain characteristics which can be inherited.**
9. Most modern cars use **fuel which has been made without lead additives.**
10. **Polluted precipitation which kills trees** often falls a long distance from the source of the pollution.
11. Human activity has had a devastating effect on the **living things, both large and small**, in many parts of the world.
12. The **gases and other substances** which come from factories using oil, coal, and other **fuels which are the remains of plants and animals** can cause serious damage to the environment.
13. Don't drink that water. It's been **made dirty by something being added to it.**
14. Friends of the Earth, Greenpeace, and other **people concerned with protecting the environment** are holding an international summit in Geneva next month.

15. **The heating up of the earth's atmosphere by pollution is threatening life as we know it.**

**2. Word formation. Use the word given in capitals at the end of each line to form a word that fits in the space in the same line.**

1. Mercury was found in the ..... bay water, as a result of industrial waste. CONTAMINATE

2. The environmental group deals with the ..... of dolphins. CONSERVE

3. The polar ice caps are melting due to ..... warming. GLOBE

4. Industrial waste can be ..... to the environment. HARM

5. Do you care about buying ..... friendly products. ENVIRONMENT

6. I'm fascinated by the ..... world and I like watching documentaries showing wild animals in their habitat. NATURE

7. Most living creatures in the sea are affected by ..... POLLUTE.

8. Over three hundred people have died of ..... since the beginning of the year. STARVE

9. Large clouds of ..... gas choked out a small Kansas town, injuring dozens of its citizens. POISON

## ***II. Vocabulary in Context***

**1. Commonly confused words. Underline the two words which complete each sentence**

1. Local residents protested strongly about government plans to place a new *oil slick / landfill / rubbish dump / greenhouse* on the outskirts of the town.
2. When it was discovered that the river water had been seriously *contaminated/ spoilt / polluted / infected*, the local council banned fishing there.
3. Poisonous *gases / resources / odours / fumes* from cars and industry fill the air above most modern cities.
4. The earthquake was so strong that it caused terrible *dereliction / devastation / demolition / destruction*.
5. Luckily, most of the inhabitants were *shifted / evacuated / relocated / re-established* before the volcano erupted.
6. Many people are starting to buy *refined / organic / fertilized / natural* foods rather than those with chemical additives.
7. Plans to build a new power *station / plant / factory / works* have been cancelled.

## 2. Phrasal verbs

**a) Match each phrasal verb to do with the environment to the correct meaning.**

1. go off	a. become extinct
2. die out	b. produce heat, a smell, a gas, etc.
3. run out	c. produce and start to sell a new product
4. give off	d. stop being fresh
5. cut down	e. use all of something and not have any left
6. bring out	f. (of the weather) become better after cloud or rain

7. clear up	g. get rid of (rubbish, etc.)
8. throw away	h. cut a tree, etc., so that it falls

**b) Complete each sentence using a phrasal verb from exercise a) in the correct form.**

1. If we continue to use fossil fuels at the present rate, we will eventually \_\_\_\_\_ of oil.
2. Burger Bar is planning to \_\_\_\_\_ a new, environmentally friendly container for their fast-food.
3. You'd be surprised at how much of the rainforests is \_\_\_\_\_ every single day.
4. I threw the bananas away because I thought they had \_\_\_\_\_.
5. Trees and plants \_\_\_\_\_ oxygen, which all living things need.
6. We should be very careful what we \_\_\_\_\_ and try to recycle as much as we can.
7. There will be heavy rain showers in the morning, but it should \_\_\_\_\_ by the afternoon.
8. Unless something is done, the snow leopard will \_\_\_\_\_ within the next decade.

**3. Use the correct idiom to complete the sentences:**

- to weasel out of smth.*
- to beaver away*
- to worm (one's) way in*
- to eat like a bird*
- to monkey around*
- to wolf something down*
- to have a memory like an elephant*

*to badger*

*to crow over*

1. In most sports it's considered bad manners to \_\_\_\_\_ your opponent you've just beaten.
2. Tommy rushed in, \_\_\_\_\_ his food and ran back outside to play.
3. Jack has been trying to \_\_\_\_\_ back into my favour all week, but it's no use.
4. The children \_\_\_\_\_ their father until he agreed to take them fishing.
5. No wonder she is so slim, she \_\_\_\_\_.
6. Joan's been \_\_\_\_\_ on her project all morning.
7. Stop \_\_\_\_\_ with that equipment, you might break it.
8. Mark cannot have forgotten, he's got \_\_\_\_\_.

### *Listening and Speaking Skills Development*

#### *Listening Comprehension*

<https://www.youtube.com/watch?v=eYVsVRgiS0w>

- ✚ debris - scattered pieces of rubbish or remains;
- ✚ velocity - the speed of something in a given direction;
- ✚ grenade - a small bomb thrown by hand or launched mechanically;
- ✚ collision - an instance of one moving object or person striking violently against another;
- ✚ trigger – to cause (an event or situation) to happen or exist.
- ✚ ESA – European Space Agency.

## *After-listening activities*

### **1. For questions 1-6 choose the correct answer A - C**

1. After 60 years of space activity there are more than \_\_\_\_\_ human made objects larger than 10 centimeters orbiting around Earth.
  - a) 2 000
  - b) 18 000
  - c) 3 000
2. A one centimeter particle could strike a working satellite with a force of \_\_\_\_\_.
  - a) a bomb
  - b) an exploding grenade
  - c) an explosive device
3. Any collision would create more debris which can lead in turn to
  - a) spacecraft collisions
  - b) a cascade of further collisions
  - c) satellite activation
4. ESA are currently developing technologies to \_\_\_\_\_.
  - a) recycle debris in space
  - b) track debris in space
  - c) capture and remove debris from the orbit
5. A top-priority is \_\_\_\_\_.
  - a) to identify the target, to capture it in a secure way
  - b) to avoid creating new generations of debris
  - c) to use a robotic arm and a net in space

### **2. Comment on the following statement.**

*“Exploring space is a waste of money and will just mean we destroy another environment”*

## *Reading and Speaking Skills Development*

### *Pre-reading activity*

**1. The following words and phrases appear in the article. How do you think they will be related to the theme of the article?**

prediction          global devastation          prevent          mass  
migration      eco ideas                  survive          save the planet  
famine          epidemics

**2. Look at the statements below. Which one do you agree with more?**

✚ “Humankind will be able to solve environmental problems”.

✚ “In the end environmental pollution will destroy our planet. Enjoy life while you can”.

### **"Cheerful in the face of Armageddon"**

*The climate science maverick believes catastrophe is inevitable, carbon offsetting is a joke and ethical living a scam. So what would he do?*

*By Decca Aitkenhead, "Guardian Weekly"*

Lovelock, 88, has been dispensing predictions from his one-man laboratory in an old mill in Cornwall since the mid-1960s, the consistent accuracy of which have earned him a reputation as one of Britain's most respected independent scientists. Working alone since the age of 40, he invented a device that detected CFCs, which helped detect the growing hole in the ozone layer, and introduced the Gaia hypothesis, a revolutionary theory that the Earth is a self-regulating super-organism. Initially ridiculed by many scientists as new age nonsense, today that theory forms the basis of almost all climate science.

For decades, his advocacy of nuclear power appalled fellow environmentalists - but recently increasing numbers of them have come around to his way of thinking. His latest book, *The Revenge of Gaia*, predicts that by 2020 extreme weather will be the norm, causing global devastation; that by 2040 much of Europe will be Saharan; and parts of London will be underwater. The most recent Intergovernmental Panel on Climate Change (IPCC) report deploys less dramatic language - but its calculations aren't a million miles away from his.

He presents his thoughts with a quiet, unshakable conviction that can be unnerving. More alarming even than his apocalyptic climate predictions is his utter certainty that almost everything we're trying to do about it is wrong. On the day we meet, the Daily Mail has launched a campaign to rid Britain of plastic shopping bags. The initiative sits comfortably within the current canon of eco ideas, next to ethical consumption, carbon offsetting, recycling and so on - all of which are premised on the calculation that individual lifestyle adjustments can still save the planet. This is, Lovelock says, a deluded fantasy. Most of the things we have been told to do might make us feel better, but they won't make any difference. Global warming has passed the tipping point, and catastrophe is unstoppable.

"It's just too late for it," he says. "Perhaps if we'd gone along routes like that in 1967, it might have helped. But we don't have time. Lovelock concedes that the Mail's plastic bag campaign seems, "on the face of it, a good thing". But it transpires that this is largely a tactical response; he regards it as merely more rearrangement of Titanic deckchairs, "but I've learnt there's no point in causing a quarrel over everything". He saves his thunder for what he considers the emptiest false promise of all - renewable energy. "You're never going to get enough energy from wind to run a society such as ours," he says. "Windmills! Oh

no. No way of doing it. You can cover the whole country with the blasted things, millions of them. Waste of time."

Lovelock believes global warming is now irreversible, and that nothing can prevent large parts of the planet becoming too hot to inhabit, or sinking underwater, resulting in mass migration, famine and epidemics. Britain is going to become a lifeboat for refugees from mainland Europe, so instead of wasting our time on wind turbines we need to start planning how to survive. To Lovelock, the logic is clear. The sustainability brigade are insane to think we can save ourselves by going back to nature; our only chance of survival will come not from less technology, but more.

Nuclear power, he argues, can solve our energy problem - the bigger challenge will be food. "Maybe they'll synthesise food. I don't know. Synthesising food is not some mad visionary idea; you can buy it in Tesco's, in the form of Quorn. It's not that good, but people buy it. You can live on it." But he fears we won't invent the necessary technologies in time, and expects "about 80%" of the world's population to be wiped out by 2100. Prophets have been foretelling Armageddon since time began, he says. "But this is the real thing."

It seems an unlikely coincidence that Lovelock became convinced of the irreversibility of climate change in 2004, at the very point when the international consensus was coming round to the need for urgent action. Aren't his theories at least partly driven by a fondness for heresy?

"Not a bit! Not a bit! All I want is a quiet life! But I can't help noticing when things happen, when you go out and find something".

Interviewers often remark upon the discrepancy between Lovelock's predictions of doom, and his good humour. "Well I'm cheerful!" he says, smiling. "I'm an optimist. It's going to happen." Humanity is in a period exactly like 1938-9, he explains, when "we all knew something terrible was going to happen, but

didn't know what to do about it". But once the second world war was under way, "everyone got excited, they loved the things they could do, it was one long holiday ... so when I think of the impending crisis now, I think in those terms. A sense of purpose - that's what people want."

But then, when he talks about the Earth - or Gaia - it is in the purest scientific terms all. "There have been seven disasters since humans came on the earth, very similar to the one that's just about to happen. I think these events keep separating the wheat from the chaff. And eventually we'll have a human on the planet that really does understand it and can live with it properly. That's the source of my optimism."

What would Lovelock do now, I ask, if he were me? He smiles and says: "Enjoy life while you can. Because if you're lucky it's going to be 20 years before it hits the fan."

### *After-reading activity*

**1. Say whether these statements are true (T), false (F) or there is not enough information given (N).**

1. The Gaia hypothesis proposes that Earth is a self-regulating, complex system.
2. Lovelock's latest book, *The Revenge of Gaia*, predicts that by 2020 the Earth will face Armageddon.
3. James Lovelock believes that Global warming is preventable.
4. The maverick argues that nuclear power can solve the energy problem.
5. According to the scientist's words the impending crisis will unite people in their efforts.

**2. What do these numbers refer to in the text?**

88; 2020; 2040; 1967; 80; 2004; 20

**3. Match the words to form the collocations which appear in the text:**

1. to dispense	a) point
2. to earn smb.	b) crisis
3. self-regulating	c) a reputation
4. tipping	d) idea
5. visionary	e) predictions
6. impending	f) super-organism

**4. Choose the best explanation for each phrase from the article.**

1. ...plastic bag campaign seems, "*on the face of it*, a good thing".
  - a) on the surface;
  - b) judging from appearances alone; apparently.
2. I've learnt *there's no point in* causing a quarrel....
  - a) no purpose in doing something;
  - b) without a mark.
3. He *saves his thunder* for what he considers the emptiest false promise...
  - a) to find shelter;
  - b) to increase one's force or authority.
4. ...the world's population *to be wiped out* by 2100.
  - a) to die out, to become extinct;
  - b) to migrate.
5. ...the second world war *was under way*, "everyone got excited...
  - a) in the subway;
  - b) already started, in progress.
6. ...events keep *separating the wheat from the chaff*.

- a) to grind wheat in a mill;
  - b) to distinguish the valuable/useful things or people from the ones that are not useful.
7. ...it's going to be 20 years before it *hits the fan*."
- a) to have serious consequences;
  - b) to increase; to become taller.

## ***EARTH DAY***

### ***Lead in***

**1. Comment on the following pictures. Make use of the following words:** *desertification, habitat loss, deforestation, toxic waste, floods, veganism, producing meat, global warming, air pollution, melting of glaciers, endangered animals, etc.*



## **READING**

### **Pre-reading activities**

**Task 1. Match the words in box A with those in box B to form compound nouns**

Box A	Box B
<ul style="list-style-type: none"> <li>• acid</li> <li>• exhaust</li> <li>• ozone</li> <li>• carbon</li> <li>• toxic</li> <li>• climate</li> <li>• greenhouse</li> </ul>	<ul style="list-style-type: none"> <li>• change</li> <li>• dioxide</li> <li>• effect</li> <li>• waste</li> <li>• rain</li> <li>• fumes</li> <li>• layer</li> </ul>

**Task 2. Complete the sentences with compound nouns from the previous exercise:**

1. It is claimed that \_\_\_\_\_ from cars kill twice as many people as accidents caused by vehicles.
2. For safety reasons, \_\_\_\_\_ must be stored in sealed containers underground.
3. \_\_\_\_\_ contains harmful acid which can damage the environment and is caused by chemicals in the air.
4. Global warming is caused by the \_\_\_\_\_, the result of an increase in the amount of \_\_\_\_\_ and other gases in the Earth's atmosphere.
5. Mario Molina was awarded a Nobel Prize in 1995 for his work on the hole in the \_\_\_\_\_ above the polar icecaps.

**Task 3. Complete the sentences with the words derived from the words given in capitals:**

1. Mercury was found in the \_\_\_\_\_ bay water, as a result of industrial waste. CONTAMINATE
2. The environmental group deals with the \_\_\_\_\_ of dolphins. CONSERVE

3. The polar ice caps are melting due to \_\_\_\_\_ warming.  
GLOBE
4. Industrial waste can be \_\_\_\_\_ to the environment.  
HARM
5. Do you care about buying \_\_\_\_\_ friendly products?  
ENVIRONMENT
6. I'm fascinated by the \_\_\_\_\_ world and I like watching documentaries showing wild animals in their habitat. NATURE
7. Most living creatures in the sea are affected by \_\_\_\_\_.  
POLLUTE
8. Over three hundred people have died of \_\_\_\_\_ since the beginning of the year. STARVE
9. Large clouds of \_\_\_\_\_ gas choked out a small Kansas town, injuring dozens of its citizens. POISON

### **While reading activities**

#### **Text: BIG RISE IN GREENHOUSE GAS EMISSIONS**

According to the World Meteorological Organization (WMO), record amounts of carbon dioxide entered the atmosphere in 2013. Between 1990 and 2013, global warming due to greenhouse gases, such as CO<sub>2</sub>, rose by 34%. The Earth's temperature is now predicted to increase by two to five degrees Celsius by 2100. The WMO report also says the world's ecosystems – its oceans and forests – are no longer able to absorb all these greenhouse gases. These gases are making the world's oceans more acidic and this is happening faster than at any time in the last 300 million years. The report concludes that we are 'running out of time' to tackle climate change.

**Task 4. Read the article. Are the facts (1-5) true (T), false (F) or possibly true (P)?**

1. The level of CO<sub>2</sub> in the atmosphere increased by more than a third between 1990 and 2013.
2. The Earth's temperature will rise by at least five degrees Celsius by the end of this century.
3. The world's oceans normally absorb greenhouse gases.
4. The oceans are becoming more acidic than ever before.
5. According to the report, it is too late to stop climate change.

**Task 5. Read the comments to the post and write the correct name(s) next to each question (1-6).**

**Who:**

1. doesn't believe the report?
2. feels pessimistic about the future?
3. feels optimistic about the future?
4. thinks people can solve the problem?
5. thinks governments can solve the problem?
6. thinks business can solve the problem?

**COMMENTS**

**1. Phoenix man**

I live in Arizona where the temperature can change from 35 degrees to 23 degrees after a storm. Even if the report is right, which I doubt, I'm not going to worry about a change of two degrees.

**2. Harry B**

The problem is that we all consume too much. We can't carry on eating steak every day and driving big cars and flying to Thailand

for our holidays and expect the problem to go away. It's up to each of us to change our lifestyles.

### **3. Davina Walker**

Why can't governments around the world agree on a global energy Policy? We've reduced the amount of CO<sub>2</sub> we produce in Europe, but in other parts of the world, people are burning more coal and gas. I don't see how we can avoid environmental disaster now.

### **4. Kite surfer**

You can't blame governments. They want their citizens to be rich. The only real answer is to find a technological solution to these problems – cleaner fuels, more recycled goods, new ways of making electricity, etc. Big industry created these problems so industry can find the answers. Governments will listen to big business.

### **5. Greenio**

Business will only do something when it affects their bottom line – in other words, when change is demanded by their customers. Harry B is right. They won't stop making plastic bags and petrol-fuelled cars until we stop buying them.

## **Post – reading activities**

**Task 6. Look at the two phrasal verbs in bold from the post. Discuss what you think each one means.**

1. The report concludes that we are '**running out of** time' to tackle climate change.
2. We can't **carry on** eating steak every day and driving big cars.

**a) Match each phrasal verb to do with the environment with the definition**

1. go off	a. become extinct
2. die out	b. produce heat, a smell, a gas, etc.
3. run out of	c. take care of
4. give off	d. stop being fresh
5. cut down	e. use all of something and not have any left
6. look after	f. (of the weather) become better after cloud or rain
7. clear up	g. get rid of (rubbish, etc.)
8. end up	h. cut a tree, etc., so that it falls
9. throw away	i. finally do something or be somewhere

**b) Complete each sentence using a phrasal verb from exercise a) in the correct form.**

1. If we continue to use fossil fuels at the present rate, we will eventually \_\_\_\_\_ oil.
2. There are not many green spaces left, so it's important to \_\_\_\_\_ the few that we have.
3. You'd be surprised at how much of the rainforests is \_\_\_\_\_ every single day.
4. I threw the bananas away because I thought they had \_\_\_\_\_.
5. Trees and plants \_\_\_\_\_ oxygen, which all living things need.
6. We should be very careful what we \_\_\_\_\_ and try to recycle as much as we can.
7. There will be heavy rain showers in the morning, but it should \_\_\_\_\_ by the afternoon.
8. Unless something is done, the snow leopard will \_\_\_\_\_ within the next decade.

9. Some people say that ten per cent of the world's plastic rubbish \_\_\_\_\_ in the ocean.

**c) Complete the sentences in your own words.**

1. Global temperatures will keep increasing if we carry on .....
2. Unless we do something about global warming, .... will end up
3. People are worried that we will run out of...
4. We need to look after....

## LISTENING

### Pre-listening activity

**Task 1. Look at some arguments people make about climate change. Do you think there is any grain of truth in them?**

- Many scientists say that climate change isn't real.
- The temperature is actually cooling rather than heating up.
- Climate change is not being caused by human beings, it's just a natural temporary change in temperature.
- Climate change has more positive than negative effects.

### While listening activity

**Task 2. Complete the notes with no more than three words in each gap**




1. The percentage of scientists who believe that climate change is real is about \_\_\_\_\_.
2. To understand changes to climate, it is necessary to look at the \_\_\_\_\_ rather than the current weather.

3. It is possible that warmer weather may actually cause more \_\_\_\_\_.
4. In the past temperature changes were gradual and caused by natural factors such as solar activity and \_\_\_\_\_.
5. Industrial developments have been responsible for increased emissions of greenhouse gases, which have risen sharply, particularly since \_\_\_\_\_.
6. While carbon dioxide may help plants to grow, it also causes freak weather which destroys \_\_\_\_\_.
7. Higher temperatures may benefit people living \_\_\_\_\_ but not elsewhere.




## **SPEAKING**

### **Task 1. Should you feel eco-guilty? Take a test**

#### **SHOPPING BAGS**

-  I have a reusable shopping bag made of recyclable materials, which I always use when I'm shopping (+4 eco-points)
-  I own several reusable shopping bags, but I often forget to bring them with me (+2 eco-points)
-  I always ask for plastic bags because they're convenient. They can be recycled, can't they? (-4eco-points)

#### **WASHING TOWELS**

-  I wash my towels immediately after I use them (-5eco-points)
-  I use a towel for several days before I put it in the washing machine (+1 eco-points)
-  That reminds me I must wash my towels! (+3eco-points)

## **RUNNING WATER**

- ✚ I never leave the water running when I brush my teeth, nor before getting into the shower (+2eco-points)
- ✚ I'm allergic to cold water, so I have to leave the shower to run for a while before I get in (-2eco-points)
- ✚ I hate showers. I need a hot bath every day to relax (-3eco-points)

## **BUYING FRUIT AND VEGETABLES**

- ✚ I never buy fruit and vegetables at supermarkets. I buy organic fruit and vegetables in markets or small shops (+3eco-points)
- ✚ I buy some fruit and vegetables in a market, but the supermarket is more convenient (-2eco-points)
- ✚ I shop at the cheapest places – who cares about eco-guilt, I feel guiltier if I spend too much money on food! (-5eco-points)

## **RECYCLING**

- ✚ I throw everything in the same bin (-6eco-points)
- ✚ I sometimes recycle glass bottles, especially after a party! But that's probably all (-4eco-points)
- ✚ I recycle all my newspapers, bottles, and plastic containers (+5eco-points)

## **GETTING AROUND**

- ✚ I walk, use public transport or cycle because cars pollute the planet (+5eco-points)

- ✚ I walk, use public transport or cycle because I can't afford to buy a car (-1eco-points)
- ✚ Vroom-vroom here I come! (-5eco-points)

### **So how guilty should you feel?**

Below 0: You should feel very guilty.

0-10 points: You should feel quite guilty.

Above 10: You are too good to be true)

### **Task 2. What can you do to help? Which of the tips below...?**

**a) do you already do**

**b) are you prepared to try to do**

**c) are you not prepared to try**

1. Fly less. Use buses or trains instead where possible. If you have to fly, give money to an organization like Carbon Footprints to compensate for the CO<sub>2</sub> emissions of your flight.
2. Drive as little as possible. Use bikes, or public transport. And if you need to drive, buy a hybrid, a car which has an extra electric motor which charges up when you brake. You could also car share with a friend.
3. Use only energy-saving light bulbs.
4. Plant trees. Two or three dozen trees can absorb a whole household's emissions of CO<sub>2</sub>.
5. Don't keep your TV or other electrical appliances on standby. Switch them off completely.
6. Use the cold water wash on your washing machine, and use a dishwasher, on the economy programme, which uses less energy and water than hand-washing dishes.

7. Try to buy organic food, if possible which has been grown locally. Take your own shopping bags when you go to supermarkets.
8. Turn your heating down and wear a sweater if you're cold. If you use air conditioning, don't have it at less than 25° C.
9. Have showers not baths.
10. Support an environmental organization, for example Friends of the Earth or Greenpeace.
11. Regularly recycle paper, glass, plastic, and household waste.
12. Vote for the political party which is doing the most to combat climate change.

# THE SYSTEM OF GOVERNMENT IN GREAT BRITAIN

## Active vocabulary

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

## Text 1

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

The House of Lords like the Monarch has by now lost most of its powers and cannot significantly influence the process of decision-making in Parliament. For example, it cannot reject Bills

passed by the House of Commons. However, it can delay the passage of Bills & in some cases introduce amendments. The House of Lords is not an elective body. It is composed of hereditary and life peers and top church officials. As they are not elected by anybody they claim they are independent from public opinion. Therefore they are impartial servants whose only aim is to take care of the interests of the state. However can company directors and big landowners as most peers are be impartial?

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

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

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

## ***GLOSSARY***

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

## ***COMPREHENSION QUESTIONS***

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

## ***EXERCISES***

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

в широкому значенні слова; органи управління; що стосується монарха; в основному; формальна роль; на сьогоднішній день; вносити поправки; виборний орган;

об'єктивні службовці; єдина мета; мати більшість місць у парламенті; складатись з; мати широкі повноваження; вносити на розгляд законопроекти; вищі пости; значною мірою; прийти до влади; забезпечити неперервність.

## **II. Paraphrase the following:**

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

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

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

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

1. Great Britain is a parliamentary republic. 2. The Monarch has no actual power and plays a largely ceremonial role. 3. The House of Lords can significantly influence the process of decision-making in Parliament. 4. The House of Lords cannot reject Bills passed by the House of Commons. 5. The House of

Lords is an elective body. 6. The House of Commons seems to have most of power within Parliament. 7. The Government is formed by both the Houses. 8. In fact MPs have wide powers. 9. All major decisions are made in Parliament. 10. The Civil servants are all elected. 11. After all, he who pays the piper calls the tune.

## **Text 2**

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

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

## **Text 3**

### **THE PARTY SYSTEM**

The British democratic system depends on political parties,

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

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

## ***EXERCISES***

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

*Presenter:*

Now we're taking you over to the House of Commons for 'That's the Question', the programme in which you will hear the Prime Minister answering questions of national importance from

Members of all parties. Today we are likely to hear questions on the Sunday closure of museums, the American air base at Puddledown, and the strike of women workers at a factory in North

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

*Speaker:* Mrs. Alice Better, Member for White chapel East.

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

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

*Prime Minister:* I would remind the Right Honourable Member for White chapel East that, much as we all sympathise with the problems of pensioners in our society, the purpose of a museum is not to provide a free meeting place... (*Cries of 'Shame'.*)

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

*Prime Minister:* As far as part-time students are concerned, there are a number of other museums open on Sundays which would no doubt serve their purpose equally well. However, as I understand it the problem with the White chapel Museum and the East London Art Gallery is largely a question of staffing and this is a matter for the appropriate local authority.

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

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

*Gordon Box:* The Prime Minister will doubtless have received the petition signed by five thousand of my constituents in protest again the Government's decision to allow an American

Air Training Station to be based on the old war-time airfield at Puddledtown. This is a quiet, rural area, justly famed for its beauty and visited by thousands of tourists during the season from which the local people derive a considerable part of their income. I am astonished, not to say alarmed, at the Government's bland disregard of the wishes of the people in this matter. It would seem that in the appalling economic situation into which the present Government has so shamelessly plunged us ... (*Angry uproar among Members.*)

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

(*Cheers from Opposition.*)

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

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

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

*Harold Adams*: In the midst of her other urgent labour problems, has it entirely escaped the Prime Minister's notice that there are at this moment five hundred women packers on strike at the Pontriff Cereal Company in North Wales? This in effect means that the distribution of breakfast cereals over half the country, if not nationwide, has virtually halted. Since at the

current rate of inflation breakfast cereals are probably going to be all the majority of us will be able to afford for dinner, let alone breakfast, I should be glad to know what the Prime Minister intends to do about it. (*Laughter.*)

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

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

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

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





1. Mrs. Betters said that the closing of the museum and art gallery ...
2. Why did Mrs. Betters think that part-time students would be particularly affected?
3. What did the Prime Minister say about the purpose of a museum and what suggestions did she make for part-time students?
4. Gordon Box reminded the Prime Minister that five thousand of his constituents ...
5. Gordon Box expressed alarm because ...
6. How in Gordon Box's opinion did the Government rate the disruption of people's lives?

7. With regard to the American Air Training Station at Puddle down, the Prime Minister pointed out that...
8. What, at the time of the last Government, was the feeling of the local residents about the American Air Training Station?
9. The Prime Minister regretted that Mr. Box ...
10. What did Harold Adams say had been the immediate effect of the strike of women packers at the Pontriff Cereal Company?
11. Harold Adams felt that at the current rate of inflation ...
12. What invitation did the Prime Minister issue to Harold Adams?
13. What criticism of the Prime Minister did Harold Adams make in response to this invitation?
14. The Prime Minister did not think it right for the Government to take any immediate action about the strike because...

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

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

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

-  *The Government is unlikely to increase pensions this year, let alone child benefits.*
-  *His salary is hardly enough to meet his rent, to say nothing of his rates.*
-  *His speech will probably be very lengthy, if not boring.*
-  *I found the licensing laws very complicated, not to say almost impossible to understand.*

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

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

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

#### **Text 4**

### **THE PARLIAMENTARY PARTIES**

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

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

are middle-class or intellectuals, the traditional Labour Party support is still strongest in industrial areas.

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

## **Text 5**

### **THE MONARCHY**

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

### **Talking Point**

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

## ***COMPLEMENTARY TEXT***

### **A guide to the British political parties**

#### ***THE CONSERVATIVE PARTY***

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

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

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

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

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

*Money:* mostly donations from business people.

#### ***THE LABOUR PARTY***

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

in London and has always been looked on as the foundation of the Labour Party. The first Labour government was in 1923.

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

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

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

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

*Money:* more than half from trade unions.

### ***THE LIBERAL DEMOCRATIC PARTY***

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

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

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

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

### ***THE NATIONALIST PARTIES***

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

### ***PARTIES IN NORTHERN IRELAND***

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

#### **US: Federal Republic, Economy, and Influence**

The United States of America, commonly known as the United States or simply the US, is a federal republic made up of 50 states, a federal district (Washington, D.C.), five major territories, and various minor islands. The US is the world's third-largest country by land area and the third most populous country, with a population of over 330 million people.

# **AN INTRODUCTION TO THE AMERICAN POLITICAL SYSTEM AND ITS HISTORY**

## **Active vocabulary**

- ❖ a commitment to individual freedoms and democracy
- ❖ to address issues that affect the entire country
- ❖ to provide social welfare and support
- ❖ popular sovereignty
- ❖ to remain the supreme law of the land
- ❖ to enshrine limits to the government's power and individual rights
- ❖ a system of checks and balances
- ❖ to hold immense power
- ❖ basic eligibility requirements
- ❖ Executive privilege
- ❖ to be subject to the law
- ❖ controversial addition

The US was founded in 1776 as a group of colonies declaring independence from Great Britain. It is characterized by its diverse and multicultural society, with a long history of immigration and a commitment to individual freedoms and democracy. The US is also the world's largest economy (accounting for nearly 25% of global GDP) and a global superpower, with significant influence in international politics and diplomacy.

## **Federal System: National and State Powers**

The US government is a "federal" system, meaning power is divided between the national government and the states that comprise it.

The national government is headed by the President, who is both the head of state and the head of government, and includes the legislative branch (Congress, made up of the Senate and the House of Representatives) and the judicial branch (the Supreme Court and other federal courts).

These federal branches of government are located in Washington DC, a district which lies along the east coast of the United States and serves as the capital of the country.

The city is home to many iconic government buildings, including the White House (the official residence of the President), the Capitol Building (where Congress meets), and the Supreme Court Building (where the highest court in the land holds its sessions)

### **Federal vs. State Responsibilities**

In the United States, the federal government's role is to address issues that affect the entire country, while states have greater autonomy over issues that are more localized.

The federal government is therefore responsible for a range of issues related to national defense, foreign policy, immigration, interstate commerce, and currency regulation.

The federal government also plays a key role in administering programs that provide social welfare and support, such as Social Security, Medicare, and Medicaid. Additionally, the federal government is responsible for enforcing laws related to civil rights, environmental protection, and consumer protection, among other areas.

### **The 50 States**

The 50 states of America are political subdivisions of the country, each with their own government and constitution. Each

state has its own executive branch (governor and other officials), legislative branch (state senate and state house of representatives), and judicial branch (state courts).

States in the US have a significant amount of autonomy and are responsible for many areas of governance, including education, transportation, public safety, and social services. They can also enact their own laws and regulations, as long as they do not conflict with federal law or the US Constitution.

Some states have more influence and resources than others, depending on factors such as population, economic strength, and political power. For example, California is the most populous state and has one of the largest economies in the world.

### **From British Colonies to United States**

The original thirteen states of the United States were once individual colonies of Great Britain. They were established by British settlers in the 17th and 18th centuries and had varying degrees of autonomy prior to the American Revolution.

In 1776, following the American Revolution and independence from Britain, thirteen colonies on the continent declared their intention to found a form of government distinct from its European counterparts. This would be based solely on popular sovereignty rather than hereditary rule or divine right.

Following independence from Britain, there emerged a need to enforce economic stability and political unity among the newly formed states. In response to this need, a group of delegates from each state convened in Philadelphia in 1787 to draft a constitution that would establish a federal government and ensure the protection of individual rights.

Despite being over 200 years old, the United States Constitution remains the supreme law of the land.

## **American Political System: Foundations**

In the 18th century, the founding of the United States' Constitution was politically radical, and its emphasis on democratic ideals and institutions has long since served as a model for many other nations globally.

At the time of America's War of Independence from Britain, Europe was dominated by an "Age of Absolutism", a term used to describe a period between 1600 and the French Revolution of 1789, where monarchs and rulers sought to establish absolute authority and control over their territories, unrestrained by parliaments, feudal elites, churches, or other institutions.

Some well-known examples of absolutist monarchs include Louis XIV of France, who famously declared, "*L'état, c'est moi*" ("I am the state"), Peter the Great of Russia, and Frederick the Great of Prussia.

By 1688, Britain had moved to be governed more directly by its parliament, but the royal sovereign remained in place through what is known as a "constitutional monarchy"—a system still in place today.

### **Foundational Ideas of American Politics**

Though revolutionary at the time, America's political system was founded on centuries-old ideas about individual freedoms and liberties.

The Magna Carta of 1215 laid the groundwork for political rights in Britain, establishing the principle that everyone, including the king, was subject to the law, had the right to a fair trial, and should be protected against arbitrary imprisonment.

These ideas were further developed in the English Bill of Rights of 1689, which enshrined limits to the government's power and individual rights. This was influenced by the

Enlightenment philosophy of John Locke. Locke held that all individuals had the fundamental rights to life, liberty, and property, and that these rights could not be taken away by a government, which should rule only by consent of the people.

America's Declaration of Independence went on to adopt this philosophy as its founding principle of government. It asserted that "all men are created equal", endowed with unalienable rights including life, liberty, and pursuit of happiness.

### **Constitution: Structure and Powers**

One of the key features of the Constitution is the mandate that each branch of government should have its own separate powers and responsibilities.

The Constitution is divided into seven articles, each of which outlines a different aspect of the federal government. Article I establishes the legislative branch, which is responsible for making the laws of the United States. Article II creates the executive branch, which is responsible for enforcing the laws. Article III establishes the judicial branch, which is responsible for interpreting the laws and resolving disputes.

This is accompanied by a system of checks and balances to ensure that no one branch becomes too powerful. Each branch of government has the power to check or limit the actions of the other branches.

### **Amendments and the Living Constitution**

The American Constitution is a living document, and has been amended several times since its ratification in 1788. An amendment is a change to the original text of the Constitution that can be proposed by Congress or ratified by three-fourths of the states.

The first ten amendments, known as the Bill of Rights, were added in 1791 and guarantee certain basic rights such as freedom of speech and religion; protection against unreasonable search and seizure; due process; equal protection under law; right to bear arms; prohibition on cruel or unusual punishment.

Since then, there have been over twenty additional amendments passed which further clarify these rights or expand them to include new groups such as women in the 19th Amendment (1920), and the 13th Amendment abolishing slavery (1865).

### **Second Amendment: Origins and Controversy**

One of the most controversial additions to the Constitution is the Second Amendment of 1791. It states that “A well regulated Militia, being necessary to the security of a Free State, the right of the people to keep and bear Arms, shall not be infringed”. The purpose of the Amendment was to guarantee citizens a means of self-defense and ability to mobilize against external threats or a tyrannical government.

Some have argued, however, that it is due to this Amendment that the USA accounts for over 70 percent of mass shootings globally. Critics hold that the framers of the Constitution could not have anticipated the development of advanced weaponry such as assault rifles and high-capacity magazines, widely available to Americans due to second amendment rights.

Such a case highlights the difficulty of abiding by a document now written over two centuries ago. While it provides a strong foundation for American democracy, it cannot account for all the technological advancements and societal changes that have occurred since its inception.

## **Political Factions and Party Evolution**

The Constitution established a system of government that created opportunities for political factions to organize and advocate for their interests, and for political leaders to form coalitions to advance their agendas.

Early political factions included Federalists, who favored a strong central government, and Anti-Federalists, who supported a weaker government with greater state autonomy.

In the 19th century, various factions evolved to become the two political parties that dominate today: the Republicans and the Democrats.

The two parties have undergone significant changes over the years. During the Civil War, the Republican Party was the party of Abraham Lincoln and the Union, and the northern states, while the Democratic Party was associated with the Confederacy and the South.

In the 20th century, the two parties shifted their focus to economic issues. The Democratic Party became associated with progressive policies and government intervention in the economy, while the Republican Party became associated with conservative policies and limited government.

## **Presidential Roles and Eligibility Requirements**

The President of the United States is the head of state, head of government, and Commander-in-Chief of the armed forces.

It is the highest executive office, and holds immense power, which extends from the appointment of federal officials, legislative approval and veto, military command, international diplomacy, and judicial appointment and pardon.

There are three basic eligibility requirements to be qualified to be President or Vice President according to the United States

Constitution. The person must be at least 35 years old; they must have been born in the United States or born abroad to at least one parent who is a U.S. citizen.

## **The Presidential Powers**

The presidential powers can be summarized as follows:

**Chief Executive:** The President is responsible for the implementation of federal laws and the management of the executive branch of the government, including the appointment of cabinet members, ambassadors, and other federal officers.

**Legislative Power:** The President is responsible for approving bills passed by Congress. They also have the power to veto such bills, although Congress can override the President's veto of a bill with a two-thirds majority vote in both the House of Representatives and the Senate.

**Executive Orders:** The President of the United States has the power to issue legally binding directives, bypassing congress, that have the same force as laws..

**Military Powers:** As commander-in-chief of the US military and has the power to order military operations and deploy troops.

**Diplomatic Powers:** The President has the power to conduct foreign policy and negotiate treaties with other nations.

**Judicial Powers:** The President has the power to appoint federal judges, including Supreme Court justices, and to grant pardons and reprieves for federal crimes.

## **Controversy and Necessity of Executive Orders**

Presidential executive orders, which have the same force as laws passed by congress, are frequently controversial.

On the one hand, executive orders are essential in cases of emergency, presenting a way to quickly and directly address a

crisis. For example, 12 days following the September 11th terrorist attacks, President George W. Bush authorized the freezing of assets of individuals and organizations identified as supporters of terrorism.

However, because these orders bypass Congress, they can also be used to deliberately enact policy without bipartisan approval. As such, they are often subject to legal challenges if they are deemed unconstitutional or overly broad in scope.

For example, in 1952, President Truman attempted to seize control of steel mills during a labor dispute but his action was blocked by the Supreme Court on grounds that it exceeded his authority under Article II of the Constitution.

### **Executive Privilege**

As well as these powers of presidential office, the president also has what's known as an "executive privilege".

Executive privilege is a legal principle that allows the President of the United States, as well as other high-ranking government officials, to withhold certain information from the public or other branches of government, such as the judiciary or Congress. This can include confidential information related to national security, diplomatic negotiations, or internal decision-making processes.

While executive privilege is not explicitly mentioned in the Constitution, the confidentiality of certain information has been recognized as necessary by the Supreme Court.

This privilege is not unlimited and can be challenged if deemed to be interfering with the functioning of other branches of government or violating other laws. For example, in 1974, President Nixon invoked executive privilege during the Watergate scandal but was ultimately forced to turn over tapes and other evidence after being subpoenaed by Congress.

## **Limitations and Checks on Presidential Power**

The president's powers are not absolute; they must abide by the Constitution, laws established by Congress, and international law. Moreover, there are several codified limitations and checks on the president's powers, imposed by the legislative and judicial branches of government:

**Judicial Review:** The President is accountable to the federal courts, which have the power to interpret the Constitution and federal laws, and to declare executive actions unconstitutional or illegal.

**Congressional Oversight:** Congress has the power to investigate and oversee the actions of the executive branch, and can also pass legislation to limit the President's power.

**Impeachment:** The President can be constitutionally removed for "high crimes and misdemeanors"—a process initiated by Congress which requires a majority vote in the House of Representatives and a two-thirds vote in the Senate.

**Budgetary Constraints:** Although the President issues a proposal for the Administration's priorities for spending and revenue each year, the allocations of funds for the federal budget ultimately lies with Congress.

## **Term Limits and "Lame Duck" Presidency**

The United States Constitution limits the number of years a president can serve to 8 (constituting two 4 year "terms" of office), in order to ensure they cannot become too entrenched in power.

This can result in a period of what is known as "lame duck" presidency during the latter half of the president's second term, when they are ineligible for re-election.

Since other politicians and world leaders begin to focus on

the next election rather than working with the current president, “lame ducks” are limited in their ability to pass legislation and advance their agenda.

On the other hand, with no re-election campaign to worry about, a “lame duck” president can use their remaining time in office to focus on policies they feel are important for the country, even if they are unpopular with some segments of the population.

For example, President Obama used his final weeks in office to normalize relations with Cuba, which had been a long-standing foreign policy challenge for the United States.

### **Elections: Campaigning, Fundraising, and Voting**

Presidential elections are held every four years and involve a complex process of campaigning, fundraising, and voting.

Before competing in the general election, presidential candidates must first secure their party’s nomination with a series of primary elections and caucuses held in each state.

During this time, they will often travel across the country to meet with voters and discuss their policies, and rely heavily on television advertisements and social media outreach to potential supporters.

Financing such campaigns is a major expense, and requires extensive fundraising from individuals as well as political action committees (PACs). President Trump raised around \$800 million for his re-election bid while Joe Biden raised over \$1 billion n— both record amounts for a single candidate’s campaign.

### **Vice President: Roles and Responsibilities**

The Vice President is the second-highest official after the President, and is elected alongside the President on a joint ticket. They serve as the President’s successor in the event that

the President is unable to carry out his or her duties.

The Vice President has several other key responsibilities and functions, including:

**Presiding over the Senate:** The Vice President serves as the President of the Senate and presides over Senate sessions, but can only cast a tie-breaking vote in the event of a tie.

**Assisting the President:** The Vice President works closely with the President and provides support and advice. They may also be called upon to represent the Administration in public appearances and events.

**Other duties as assigned:** The Vice President may be assigned additional duties or special projects by the President. For example, Vice President Kamala Harris has been tasked by President Joe Biden with leading the Administration's efforts to address the root causes of migration from Central America.

## **The First Lady**

The First Lady—the spouse or partner of the president—is an unofficial position within government, largely determined by the interests and priorities of the individual holding the position.

A common area of responsibility for the First Lady has been in hosting social events at the White House, such as state dinners and receptions with foreign leaders, diplomats, and other officials, and supporting the President's policies and initiatives.

Many First Ladies have also engaged in promoting charitable causes and awareness campaigns. For example, during her time as First Lady, Michelle Obama focused on healthy eating and physical activity through her "Let's Move!" initiative.

There is also scope for the First Lady to promote the President's policies and initiatives, advocating for specific issues, such as education or healthcare, and collaborating with government agencies, non-profit organizations, and other

stakeholders to advance these goals. For example, during Bill Clinton's presidency, Hillary Clinton chaired the Task Force on National Health Care Reform.

## **Understanding Federal Bureaucracy**

The federal bureaucracy refers to the large and complex network of government agencies, departments, and offices that make up the executive branch of the U.S. government.

The bureaucracy includes a wide range of entities, including: Cabinet departments, (i.e. the Department of Homeland Security, State, and Treasury); Executive agencies, such as the Central Intelligence Agency (CIA); and regulatory agencies, responsible for enforcing specific laws and regulations.

In addition, the bureaucracy includes Independent agencies and Government corporations.

Independent agencies are not part of any cabinet department but still report to Congress, such as NASA (the National Aeronautics and Space Administration); Government corporations are quasi-public entities that provide services like postal delivery or student loan programs; they receive funding from both public sources and private investors.

## **Cabinet Departments**

Cabinet departments are the primary units of the executive branch of the United States government. There are currently 15 Cabinet departments, each headed by a secretary appointed by the President and confirmed by the Senate.

The Cabinet departments are responsible for carrying out specific functions and services for the federal government, such as foreign affairs (State Department), defense (Department of Defense), and finance (Treasury Department).

By selecting individuals who share their vision for a particular issue or department, the president can shape how policies are implemented on a day-to-day basis.

For example, Donald Trump's selection of Scott Pruitt as Administrator of the Environmental Protection Agency: Pruitt was a lobbyist and advocate for environmental deregulation.

Under his leadership, the EPA subsequently rolled back a number of regulations related to climate change, air and water pollution, and toxic chemicals. This reflected President Trump's vision of reducing regulatory burdens on businesses and promoting economic growth.

### **EOP: Supporting and Advising the President**

The Executive Office of the President (EOP) is a group of offices and agencies designed to provide the President with the support and resources needed to carry out the responsibilities of the presidency, and to ensure that the President has access to the best available advice and expertise.

The EOP was created in 1939 by President Franklin D. Roosevelt and has since grown to include dozens of offices and agencies.

Among these are The White House Office, which includes the President's senior staff and advisers, and The National Security Council, which advises the President on matters of national security and foreign policy, and The Office of the U.S. Trade Representative, which negotiates trade agreements with other countries.

Its public facing components include the Press Secretary, who briefs the media daily about the President's agenda.

<https://kinnu.xyz/kinnuverse/history/us-politics/tile-2/>

## ***COMPREHENSION QUESTIONS***

1. What percentage of global GDP does the US economy account for?
2. Where is the US federal government located?
3. What was the purpose of the 1787 convention in Philadelphia?
4. What type of governance had Britain adopted by 1688?
5. Which philosopher's ideas influenced the English Bill of Rights and American Declaration of Independence?
6. What does Article I of the Constitution establish?
7. Which party was associated with the Confederacy during the Civil War
8. What is the minimum age requirement to be eligible for the position of President or Vice President of the United States according to the Constitution?
9. What term refers to a presidential directive that has the same force as laws passed by Congress?
10. What is the legal principle that allows the President to withhold certain information?
11. How many years can a president serve according to the United States Constitution?
12. How often are presidential elections held?
13. What is the position immediately following the President?
14. What did Michelle Obama focus on during her time as First Lady?

## ***COMPLEMENTARY TEXT***

### **Inaugural Address by President Joseph R. Biden, Jr**

*January 20, 2021*

Chief Justice Roberts, Vice President Harris, Speaker Pelosi, Leader Schumer, Leader McConnell, Vice President

Pence, distinguished guests, and my fellow Americans. This is America's day. This is democracy's day. A day of history and hope. Of renewal and resolve.

Through a **crucible** for the ages, America has been tested anew and America has risen to the challenge. Today, we celebrate the triumph not of a candidate, but of a cause, the cause of democracy. The will of the people has been heard and the will of the people has been **heeded**. We have learned again that democracy is precious. Democracy is fragile. And at this hour, my friends, democracy has prevailed.

So now, on this **hallowed** ground where just days ago violence sought to shake this Capitol's very foundation, we come together as one nation, under God, indivisible, to carry out the peaceful transfer of power as we have for more than two centuries.

We look ahead in our uniquely American way — restless, bold, optimistic — and set our sights on the nation we know we can be and we must be. I thank my predecessors of both parties for their presence here. I thank them *from the bottom of my heart*.

You know the resilience of our Constitution and the strength of our nation.

As does President Carter, who I spoke to last night but who cannot be with us today, but whom we *salute for* his lifetime of service.

I have just *taken the sacred oath* each of these patriots took — an oath first sworn by George Washington.

But the American story depends not on any one of us, not on some of us, but on all of us.

On “We the People” who seek a more perfect Union. This is a great nation and we are a good people. Over the

centuries through storm and strife, in peace and in war, we have come so far. But we still have far to go.

We will press forward with speed and urgency, for we have much to do in this winter of **peril** and possibility. Much to repair. Much to restore. Much to heal. Much to build. And much to gain. Few periods in our nation's history have been more challenging or difficult than the one we're in now.

A once-in-a-century virus silently stalks the country. It's taken as many lives in one year as America lost in all of World War II. Millions of jobs have been lost. Hundreds of thousands of businesses closed.

A cry for racial justice some 400 years in the making moves us. The dream of justice for all will be deferred no longer.

A cry that can't be any more desperate or any more clear, and now arise political extremism, white supremacy, domestic terrorism that we must confront and we will defeat.

To overcome these challenges — to restore the soul and to secure the future of America — requires more than words. It requires that most elusive of things in a democracy: Unity. Unity.

In another January in Washington, on New Year's Day 1863, Abraham Lincoln signed the Emancipation Proclamation. When he *put pen to paper*, the president said, "If my name ever goes down into history it will be for this act and my whole soul is in it."

Today, on this January day, my whole soul is in this: Bringing America together. Uniting our people. And uniting our nation. I ask every American to join me in this cause. Uniting to fight the common foes we face: Anger, resentment, hatred. Extremism, lawlessness, violence. Disease, joblessness, hopelessness.

With unity we can do great things. Important things. We can right wrongs. We can put people to work in good jobs. We can teach our children in safe schools. We can overcome this deadly virus. We can reward work, rebuild the middle class and make health care secure for all. We can deliver racial justice.

We can make America, once again, the leading force for good in the world. I know speaking of unity can sound to some like a foolish fantasy. I know the forces that divide us are deep and they are real. But I also know they are not new. Our history has been a constant struggle between the American ideal that we are all created equal and the harsh, ugly reality that racism, nativism, fear and demonization have long torn us apart. The battle is **perennial**. Victory is never assured.

Through the Civil War, the Great Depression, World War, 9/11, through struggle, sacrifice, and setbacks, our “better angels” have always prevailed. In each of these moments, enough of us came together to carry all of us forward. And, we can do so now. History, faith and reason show the way, the way of unity.

We can see each other not as adversaries but as neighbors.

We can treat each other with dignity and respect. We can join forces, stop the shouting and lower the temperature.

For without unity, there is no peace, only bitterness and fury. No progress, only exhausting outrage. No nation, only a state of chaos. This is our historic moment of crisis and challenge, and unity is the path forward. And, we must meet this moment as the United States of America. If we do that, I guarantee you, we will not fail.

We have never, ever, ever failed in America when we have acted together. And so today, at this time and in this

place, let us start afresh. All of us. Let us listen to one another. Hear one another. See one another. Show respect to one another.

Politics need not be a raging fire destroying everything in its path. Every disagreement doesn't have to be a cause for total war. And, we must reject a culture in which facts themselves are manipulated and even manufactured.

My fellow Americans, we have to be different than this. America has to be better than this. And, I believe America is better than this.

Just look around. Here we stand, in the shadow of a Capitol dome that was completed amid the Civil War, when the Union itself hung in the balance. Yet we endured and we prevailed.

Here we stand looking out to the great Mall where Dr. King spoke of his dream. Here we stand, where 108 years ago at another inaugural, thousands of protesters tried to block brave women from marching for the right to vote.

Today, we mark the swearing-in of the first woman in American history elected to national office — Vice President Kamala Harris. Don't tell me things can't change.

Here we stand across the Potomac from Arlington National Cemetery, where heroes who gave the last full measure of devotion rest in eternal peace.

And here we stand, just days after a riotous mob thought they could use violence to silence the will of the people, to stop the work of our democracy, and to drive us from this sacred ground. That did not happen. It will never happen. Not today. Not tomorrow. Not ever.

To all those who supported our campaign I am ***humbled by the faith you have placed in us***. To all those who did not support us, let me say this: Hear me out as we move forward. Take a measure of me and my heart.

And if you still disagree, so be it. That's democracy. That's America. The right to dissent peaceably, within the guardrails of our republic, is perhaps our nation's greatest strength.

Yet hear me clearly: Disagreement must not lead to disunion.

And I pledge this to you: I will be a president for all Americans. I will fight as hard for those who did not support me as for those who did.

Many centuries ago, Saint Augustine, a saint of my church, wrote that a people was a multitude defined by the common objects of their love. What are the common objects we love that define us as Americans? I think I know. Opportunity. Security. Liberty. Dignity. Respect. Honor. And, yes, the truth.

Recent weeks and months have taught us a painful lesson. There is truth and there are lies. Lies told for power and for profit. And each of us has a duty and responsibility, as citizens, as Americans, and especially as leaders — leaders who have pledged to honor our Constitution and protect our nation — to defend the truth and to defeat the lies.

I understand that many Americans view the future with some fear and **trepidation**. I understand they worry about their jobs, about taking care of their families, about what comes next.

I get it.

But the answer is not to turn inward, to retreat into competing factions, distrusting those who don't look like you do, or worship the way you do, or don't get their news from the same sources you do.

We must end this uncivil war that *pits* red *against* blue, rural versus urban, conservative versus liberal. We can do this

if we open our souls instead of hardening our hearts. If we show a little tolerance and **humility**.

As my mom would say just for a moment, *stand in their shoes*. Because here's the thing about life. There's no accounting for what fate will deal you. Some days when you need a hand, there are other days when we're called *to lend a hand*.

We will need all our strength to persevere through this dark winter. We are entering what may well be the toughest and deadliest period of the virus. We must set aside the politics and finally face this pandemic as one nation.

And I promise you this. As the Bible says, weeping may endure for a night, but joy cometh in the morning.

We will get through this together. Together.

Look, folks, all my colleagues I serve with in the House and the Senate up here, we all understand the world is watching, watching all of us today.

So here's my message to those beyond our borders. America has been tested, and we've come out stronger for it. We will repair our alliances and engage with the world once again. Not to meet yesterday's challenges, but today's and tomorrow's challenges. And we'll lead, not merely by the example of our power, but by the power of our example.

We'll be a strong and trusted partner for peace, progress and security. Look, you all know, we've been through so much in this nation, and my first act as president I'd like to ask you to join me in a moment of silent prayer to remember all of those we lost this past year to the pandemic. Those 400,000 fellow Americans. Moms, dads, husbands, wives, sons, daughters, friends, neighbors and co-workers.

We'll honor them and become the people and nation we know we can and should be. So I ask you, let's say a silent

prayer for those who have lost their lives and those left behind and for our country.

Folks, this is a time of testing. We face an attack on our democracy and on truth. A raging virus, growing inequity, the sting of systemic racism, a climate in crisis. Any one is enough to challenge us in ways. The fact is we face them all at once, presenting this nation with one of the gravest responsibilities we've had. Now we're going to be tested.

Are we going to step up, all of us? It's time for boldness, for there is so much to do. And this is certain. I promise you, we will be judged, you and I, by how we resolve these cascading crises of our era. We will rise to the occasion is the question.

Will we master this rare and difficult hour? Will we *meet our obligations* and pass along a new and better world to our children? I believe we must. I'm sure you do as well. I believe we will.

And when we do, we'll write the next great chapter in the history of the United States of America, the American story, a story that might sound something like a song that means a lot to me.

It's called "American Anthem."

There's one verse that stands out, at least for me, and it goes like this.

"The work and prayers of century have brought us to this day. What shall be our legacy, what will our children say. Let me know in my heart when my days are through. America, America, I gave my best to you. Let's add, let's us add our own work and prayers to the unfolding story of our great nation. If we do this, then when our days were through, our children and our children's children will say of us, they gave their best. They did their duty. They healed a broken land."

My fellow Americans, I close today where I began, with a sacred oath. Before God and all of you I give you my word. I will always level with you. I will defend the Constitution. I will defend our democracy. I will defend America. I will give my all in your service thinking not of power, but of possibilities. Not of personal interest, but of the public good.

And together, we shall write an American story of hope, not fear. Of unity, not division. Of light, not darkness. An American story of decency and dignity. Of love and of healing. Of greatness and of goodness.

May this be the story that guides us. The story that inspires us.

The story that tells ages yet to come that we answered the call of history. We met the moment. That democracy and hope, truth and justice, did not die on our watch but thrived. That our America secured liberty at home and stood once again as a **beacon** to the world. That is what we owe our forebears, one another, and generations to follow.

So, with purpose and resolve we turn to the tasks of our time. Sustained by faith. Driven by conviction. And, devoted to one another and to this country we love with all our hearts.

May God bless America and may God protect our troops. Thank you, America.

(The White House, <https://www.whitehouse.gov/briefing-room/speeches-remarks/2021/01/20/inaugural-address-by-president-joseph-r-biden-jr/> )

**Task 1.** Match the words in **bold** with the following definitions:

- a) to pay attention to, listen to, or take notice of something;
- b) a visible or audible signal designed to attract attention or guide individuals, especially in navigation or as a warning;

- c) a container made of a substance that can withstand very high temperatures, typically used for melting or purifying metals;
- d) enduring, consistent, or recurring over a long period;
- e) a quality or characteristic of being modest, unpretentious, and having a low view of one's own importance;
- f) a feeling of fear, apprehension, or anxiety about something that may happen;
- g) to honor as holy, consecrate, or set apart as sacred;
- h) a state of serious and immediate danger or risk of harm.

**Task 2.** Provide synonyms for the underlined words.

**Task 3.** Explain the *italicized* phrases in your own words.

**Task 4.** Summarize the inauguration speech.

**Task 5.** Find stylistic means and devices used in J. Biden's inauguration speech.

**Task 6.** Choose a historical event mentioned in the speech (e.g., Civil War, Emancipation Proclamation), conduct research on its significance and write a 200-word essay.

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