

English for Students of the Department of Ukrainian Philology and Journalism

Кам'янець-Подільський

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Укладачі: **А.В. Уманець, А.А. Крук, О.О. Попадинець, А.О. Трофименко**

Відповідальний редактор: **А.В. Уманець**, кандидат філологічних наук, доцент, професор кафедри іноземних мов, завідувач кафедри іноземних мов Кам'янець-Подільського національного університету імені Івана Огієнка.

Рецензенти: **О.Я. Ковальчук**, кандидат філологічних наук, доцент кафедри соціально-гуманітарних дисциплін факультету № 3 (м. Івано-Франківськ) Національної академії внутрішніх справ;

І. І. Гуменюк, кандидат філологічних наук, викладач кафедри соціально-гуманітарних дисциплін Подільського державного аграрно-технічного університету;

О.М. Литвинюк, кандидат філологічних наук, старший викладач кафедри англійської мови Кам'янець-Подільського національного університету імені Івана Огієнка.

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Книга написана з урахуванням інноваційних технологій та сучасних тенденцій навчання іноземних мов, що сприяють розвитку інтелектуального та творчого зростання студентів, містить змістове наповнення, високо систематизовану інформаційну ємкість стосовно вивчення тем курсу, ефективну систему вправ, спрямованих на забезпечення ефективного формування рецептивних і продуктивних видів мовленнєвої діяльності. Матеріал посібника має тринадцять розділів основного курсу, Extracurricular Work (Позааудиторна робота), що містить Texts and Tasks for Self-Study Work (Тексти та завдання для самостійної роботи) та Reading (Читання).

Навчальний посібник “English for Students of the Department of Ukrainian Philology and Journalism” рекомендований студентам, магістрантам, аспірантам і викладачам факультету української філології та журналістики.

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ПЕРЕДНЄ СЛОВО

Навчальний посібник з англійської мови “English for Students of the Department of Ukrainian Philology and Journalism” рекомендований студентам факультету української філології та журналістики. Посібник укладено з урахуванням сучасних методик викладання, новітніх технологій навчання англійської мови та використання оригінальних англомовних джерел, що допоможе швидко і адекватно реагувати на зміни в освіті. Актуальність посібника зумовлюється тим, що він спрямований на розвиток здібностей вирішення завдань, пов’язаних із майбутнім фахом, і представлення їх результатів засобами іноземної мови, тобто формування іншомовної професійної комунікативної компетентності. Навчальний матеріал посібника пронизаний предметним змістом, що сприятиме розвитку у студентів предметної компетентності засобами іноземної мови, навчальний процес із неї інтегруватиметься в навчання фахових дисциплін, а та іншомовна комунікативна компетентність, яку студенти розвиватимуть у себе, відразу формуватиметься як професійна.

Окрім тринадцяти розділів основного курсу матеріал посібника містить Extracurricular Work (Позааудиторна робота), а саме Texts and Tasks for Self-Study Work (Тексти та завдання для самостійної роботи) та Reading (Читання). Книга містить навчальний матеріал для розвитку комунікативних навичок професійного спілкування та диференційованого читання. Організація матеріалу, тематичне наповнення та професійне спрямування навчального посібника мають на меті засвоєння, розвиток і вдосконалення мовленнєвих умінь та мовних знань в рамках теорії та ситуативного контексту.

Бажаємо успіхів!

CONTENTS

UNIT 1. The Ukrainian language	5
UNIT 2. Ukrainian dialects	12
UNIT 3. Modern Ukrainian literature	21
UNIT 4. Taras Shevchenko and the Ukrainian romanticism	28
UNIT 5. Ivan Kotliarevsky and the origins of modern Ukrainian literature	36
UNIT 6. Linguistics	43
UNIT 7. Stylistics	52
UNIT 8. The short story	57
UNIT 9. What is public relations?	63
UNIT 10. Journalism as a career	71
UNIT 11. Kinds of newspapers	82
UNIT 12. What is news?	91
UNIT 13. Mass media	97
Extracurricular work	105
Texts and tasks for self-study work	106
Reading	178
Literature to recommend	239

Unit 1

The Ukrainian Language



The Ukrainian Language

The Ukrainian Language is the second most widely spoken language of 12 surviving members of the Slavic group of the large Indo-European language family. It is the official state language of Ukraine. Written Ukrainian uses the Cyrillic alphabet. The language shares some vocabulary with the languages of the neighboring Slavic nations, most notably with Polish, Slovak in the West and Belarusian, Russian in the North and the East.

Phonetic, grammatical, and lexical characteristics of the Ukrainian language are already become apparent in literature from the XII century. The evolution of the language can be traced from

the early texts, such as the Gospel of Kamianiets-Strumilov (1411), written in Old Ukrainian, or the Peresopnytsky Gospel (1556-1561), where a more developed, lively language was used (Middle Ukrainian), to modern Ukrainian, first used in literature by Ivan Kotliarevsky in the 1700s.

Due to historical conditions it was difficult for the Ukrainian language to develop. Ukraine was under Lithuania; later under Poland, Austria-Hungary and, most recently, under Russia – for over 300 years. Language and culture were stifled; the population little by little denationalized.

Modern Ukrainian has many inflections to show singular and plural, tense, gender, case. The Ukrainian language has some letters which look and sound very much like English or Latin letters: “i”, “e”, “o”, “m”, “n”, “k”. Some of Ukrainian letters are derived from Greek.

Basic characteristics of Ukrainian are simplicity of form, flexibility, openness of vocabulary. There are many words in our language that have been borrowed from other languages.

The status of the Ukrainian language on Ukrainian territories was defined, except during Ukraine’s brief period of independence, by foreign powers. As a rule, the role of the Ukrainian language was restricted. In the former USSR, for example, there was no special legislation on language; Russian was the only language of government. Ukraine’s constitution of 1937 guaranteed the use of Ukrainian in the schools. In fact, Russian continued to be the only language of instruction the Ukrainian population.

Now that Ukraine is independent, Ukrainian language, traditions, and culture are being revived. Ukrainian is the official state language; it is being studied and is the subject of academic research.

Key-Words

Cyrillic alphabet [sɪ'ɪlɪk 'ælfəbɪt] кирилиця (давньо-слов'янська абетка)

inflection [ɪn'flɛkʃən] флексія, зміна форми слова

singular ['sɪŋɡjʊlə] слово в однині, одинина

plural ['plʊərəl] слово в множині, множина

tense [tɛns] час

gender ['dʒɛndə] рід; (masculine feminine, neuter) чоловічий, жіночий, середній рід

grammatical gender [grə'mætɪkəl 'dʒɛndə] граматичний рід

case [keɪs] відмінок

flexibility [,flɛksɪ'bɪlɪti] флексія

be borrowed from ['bɔːrəd frɒm] бути запозиченим

Comprehension Check

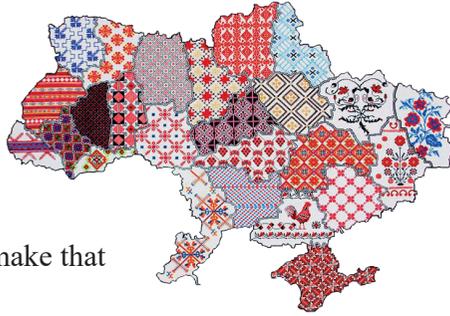
I. Check your understanding.

1. How is the Ukrainian language classified?
2. How can we trace the evolution of the Ukrainian language?
3. Why was it difficult for the Ukrainian language to develop?
4. What is the situation with the Ukrainian language in Ukraine nowadays?

II. Correct the statements using the facts from the text:

1. Over 100 million people in the world speak Ukrainian.
2. Ukrainian belongs to the Celtic group of language.
3. The Ukrainian language has never been forbidden.
4. Ukrainian is spoken outside Ukraine.
5. Ukrainian has no letters which look and sound like English letters.
6. Books have always been published in Ukrainian.
7. The role of the Ukrainian started growing after World War II.

III. Choose the right answer:



1. I never ... a chance of improving my Ukrainian.

- a) avoid b) lose
c) miss d) waste

2. Will you ... me how to make that sound?

- a) learn b) practice c) show d) train

3. We were the ... students in the class who could speak Ukrainian.

- a) alone b) one c) only d) single

4. Your pronunciation would improve if you ... with a tape recorder.

- a) exercised b) practiced c) repeated d) trained

5. David asked for ... lessons at home as he thought he would learn Ukrainian more quickly that way.

- a) particular b) peculiar c) personal d) private

6. If you want to learn a new language you must ... classes regularly.

- a) assist b) attend c) follow d) present

7. Would you ... to me studying Ukrainian privately?

- a) allow b) agree c) approve d) permit

8. They are learning Ukrainian, but they haven't ... much progress.

- a) done b) got c) made d) performed

9. Don't ... to correct me if I make a mistake.

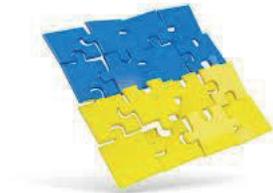
- a) hesitate b) mind c) pause d) stop

10. Some people think it is ... to use long and little-known words.

- a) clever b) intentional c) sensitive d) skilled

IV. Complete the following sentences:

1. The Ukrainian language belongs to
2. The Ukrainian language is spoken by
3. In 1863 the printing of books, textbooks, theatrical performances in the Ukrainian language was
4. Ukraine was under
5. Written Ukrainian uses
6. There are many words in our language that
7. Most of the schools and institutes are taught in



V. Crossword:

1. _ _ _ _ L _ _ _ _
2. _ _ _ _ _ E
3. _ A _ _ _ _ _
4. _ _ _ _ _ R _
5. _ _ N _ _ _ _ _
6. _ L _ _ _ _ _
7. _ _ _ _ _ A _ _ _ _ _
8. _ _ _ _ _ N _ _ _
9. _ _ _ _ _ G
10. _ _ _ _ _ U _ _ _ _ _
11. A _ _ _ _ _ _ _ _
12. _ _ _ _ _ G _ _ _
13. _ _ _ _ _ E _ _ _ _ _
14. _ _ _ _ _ S

1. a variety of a language, spoken in one part of a country, different in some words or pronunciation from other forms of the same language;
2. a language; “Ukrainian is her mother ...” ;
3. telling someone who’s done something stupid that he’s “absolutely brilliant”;
4. “Look before you leap” or “A friend in need is a friend indeed”;
5. “wealthy” is a ... of “rich”;
6. expression used so commonly that it has lost much of its expressive force;
7. the accent of British English which has become the standard for teaching and learning is known as Received P... ;
8. “pretty” is an ... of “ugly”;
9. informal language used among friends but not suitable for good writing or formal occasions;
10. all the words known to a particular person;
11. a particular way of speaking, usually connected with a country, area, or class;
12. language that is hard to understand, especially because it is full of special words known only to members of a certain group e.g. linguists or schoolboys;
13. a group of words that form a statement, command, exclamation, or question, beginning with a capital letter and ending with one of the marks (? ! . ,);
14. phrases which mean something different from the meaning of their separate words e.g. “make up my mind”.

Unit 2

Ukrainian Dialects



Ukrainian Dialects

The Ukrainian language, like every other great European language, is not uniform. Because of the great extent of the Ukrainian territory and the great population, favorable conditions have always been present for the formation of dialects and idioms (a dialect is a territorial, professional or social variant of a standard literary language). Ukrainian is represented basically by a set of dialects, some of which differ significantly from the others. Generally, however, dialectical divisions in Ukrainian are not as strong as they are, for example, in British English or German. Standard Ukrainian is a superstructure built on this dialectal foundation. It is the only form of Ukrainian taught in school used in literature. The standard language is based mainly on the Poltava-Kyiv dialects of the southeastern group.

In Ukraine there are 3 major dialectal groups according to territory (Northern dialect, South-Eastern dialect, South-Western dialect). The northern dialectal group is subdivided into the following dialects: the east Polisian, the central Polisian, the west Polisian, and the Pidlachian dialects. The southern group of dialects is divided into two subgroups: the more uniform southeastern dialects and the southwestern dialects, which are highly differentiated. The differences among these dialects lie in the preservation of a number of archaisms in the phonetic and word-inflection patterns of the final three dialects, and in a number of phonetic and morphological innovations in the others. The development of various lexical and phraseological peculiarities in the Carpathian dialects was influenced by the conditions of mountain life, by ancient tribal differences, and by various foreign-language admixtures.

Historically, Ukrainian linguistic territory covered two groups of dialects: the northern and the southern. Their boundaries underwent considerable changes as a result of various migrations of the population: there were periodic waves of migration of the steppe inhabitants to the northwest in their flight from the nomadic Pecheneg, Cuman, and Tatar tribes and their subsequent resettlement in the southeast; smaller movements of colonization took place in Podlachia, in the Carpathian Mountains, in Transcarpathia.

After the Ukrainian literary language stabilized in the 19th century, the use of dialects came to characterize primarily the peasantry. But in the course of the 20th century, with the influence of the church, education, the press, and radio, elements of the literary language began, and continued increasingly, to penetrate even the language of the peasants. This process is the most rapid in the areas of phonetics and morphology, slower in syntax and vocabulary; geographically, it is more rapid in suburban and industrial regions, especially among those groups of speakers who most frequently

spend time outside the village. The opposite influence – of dialects on the standard language – which was substantial as late as the 19th century, has become since the 1930s-1940s, insignificant.

In recent times there have been attempts to categorize some of the Ukrainian dialects into separate languages. This has been happening primarily in the Carpathian regions of Ukraine, but also with the speakers of the Polisian dialect, the Kuban dialect and Rusyn. The debates as to independence of these dialects-languages have promoted inflamed discussions.

In any case, if you speak at least a little classical Ukrainian, you will be understood in any part of the country. Belarusian language with 84% of common vocabulary will serve you well, Polish and Slovak with 70% and 68% correspondingly as well.

Key-Words

dialect	[ˈdaɪələkt]	діалект
distinct	[dɪsˈtɪŋkt]	окреми́й, розбі́рливий, ви́разний
mixture	[ˈmɪksʃə]	су́міш
transitional	[trænˈsɪʒənəl]	промі́жний, пере́хідний
distinguish	[dɪsˈtɪŋɡwɪʃ]	розрі́зняти, розпі́знавати
archaism	[ˈɑːkeɪzəm]	архаї́зм
admixture	[ədˈmɪksʃə]	домі́шка, змі́шування
phonetic	[fəʊˈnetɪk]	фонетичний
morphological	[ˌmɔːfəˈlɒdʒɪkəl]	морфологі́чний
influence	[ˈɪnfluəns]	вплив
homeland	[ˈhəʊmlænd]	батьківщина
adjacent	[əˈdʒeɪsənt]	сумі́жний, сусідній
borrow from	[ˈbɒrəʊ frɒm]	займа́ти, запозичи́ти
similar to	[ˈsɪmɪlə tuː]	поді́бний, схо́жий
differ from	[ˈdɪfə frɒm]	розрі́зняти, відрі́знитися

Comprehension Check

I. Check your understanding.

1. What does the word “dialect” mean?
2. How many major dialectical groups are there in Ukraine?
What are they?
3. What are the main differences between dialectical groups?
4. Why have the boundaries of dialectal groups undergone considerable changes?
5. What was the impetus for penetration of literary language elements to the language of the peasants?

II. Are these sentences true (T) or false (F)? Correct any false statements.

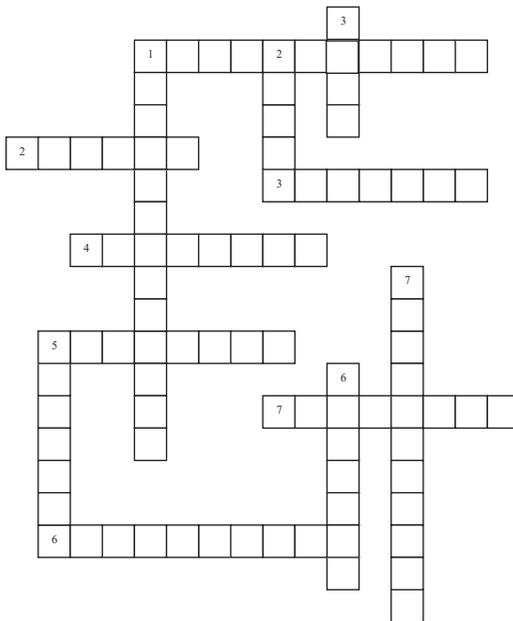
T F

1. The Ukrainian language, like every other great European language, was imbued by a set of dialects and idioms.
2. A dialect is not territorial, just professional and social variant of a standard literary language.
3. There are 3 major dialectical groups in Ukraine: Southern dialect, Eastern dialect and Western dialect.
4. The differences among these dialects lie in the preservation of a number of archaisms in the phonetic and word-inflection patterns and in a number of phonetic and morphological innovations.
5. The development of various lexical and phraseological peculiarities in the Polissian dialects was influenced by the conditions of mountain life, by ancient tribal differences, and by various foreign-language admixtures.
6. The boundaries of dialectal groups underwent considerable changes as a result of various migrations of the population.

7. After the Ukrainian literary language stabilized in the 19th century, the use of dialects came to characterize primarily the groups of speakers who most frequently spend time outside the village. □ □

8. If you speak at least a little Carpathian dialect, you will be understood in any part of the country. □ □

III. Read the clues and put the words in the puzzle.



Across:

1. The particular way in which words and phrases are arranged when saying or writing something.
2. A way of pronouncing the words of a language that shows which country, area or social class a person comes from.

3. The form of a language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language.
4. A very old word or phrase that is no longer used.
5. A set of words expressing a statement, a question or an order, usually containing a subject and a verb.
6. The forms of words, studied as a branch of linguistics.
7. The system of communication in speech and writing that is used by people of a particular country or area.

Down:

1. The way in which a language or a particular word or sound is pronounced.
2. Something that you can hear.
3. A single unit of language which means something and can be spoken or written.
4. A word or expression that has the same or nearly the same meaning as another in the same language.
5. A word that means the opposite of another word.
6. The scientific study of language or of particular languages.

IV. Read the text. In groups, make a vox pop on the questions below.

1. *What do you mean by "dialect"?*
2. *What is an accent?*
3. *Why do people in different areas speak differently?*
4. *Where do accents come from, how do they change and/or survive over time and why do we have them?*
5. *Should the public use the dialects in their speech?*
6. *What is your attitude to language varieties?*

All languages change over time and vary according to place and social setting. The way we speak is influenced by many factors – the roots of our elders, our social and educational background, our working environment, our friends and our own sense of identity. As we move across the country we experience the changing landscape and architecture. At the same time, we notice a gradual change in the sounds we hear – the accents and dialects that immediately conjure up a sense of the place to which they belong. The terms accent and dialect are often used interchangeably, although in strict linguistic terms they refer to different aspects of language variation.

A dialect is a specific variety of English that differs from other varieties in three specific ways: lexis (vocabulary), grammar (structure) and phonology (pronunciation or accent). English dialects may be different from each other, but all speakers within the English-speaking world can still generally understand them. A speaker from Newcastle-upon-Tyne, for instance, might pepper his speech with localised vocabulary, such as gan for “to go” or clarts for “mud”. He may often use regional grammatical constructions, such as the past tense constructions I’ve went and I’ve drank or the reflexive pronouns mysel, yoursel, hissel etc. In addition, he probably uses a range of local pronunciations. For all these reasons he could be described as a Geordie dialect speaker.

Accent, on the other hand, refers only to differences in the sound patterns of a specific dialect. A speaker from Newcastle-upon-Tyne who generally uses mainstream vocabulary and grammar, but whose pronunciation has an unmistakable hint of Tyneside, should properly be described as having a Geordie accent. In other words, dialect is the umbrella term for a variety of linguistic features, one of which is accent. True dialect speakers are relatively rare, but despite popular belief we all speak with an accent.

For many years, certain English dialects have been viewed more positively than others. Many of us make assumptions based on the

way people speak – judging certain dialects or accents as too posh, harsh, aggressive, unfriendly, ‘unintelligent’ or ‘common’. Unfortunately, many individuals have suffered as a result of this irrational prejudice. No one dialect is better at communicating meaning than another. The fact some dialects and accents are seen to be more prestigious than others is more a reflection of judgments based on social, rather than linguistic, criteria. We live in an increasingly homogeneous society and so the vocabulary, structure and sounds that define the speech of a particular region, should be and indeed are for many speakers, a source of great pride and an important expression of cultural identity.

Unit 3

Modern Ukrainian Literature



Modern Ukrainian Literature

The 20th century began with Renaissance in literature. Many literary groups and organizations were formed; new, young writers' works were published; fresh magazines appeared. Some prominent names from this period: M. Kulish, M. Khvylyovy, M. Zerov and others. By the 1930s the great terror began, with its purges, show trials, and repressions. Most of the writers were either killed or driven to suicide. It is estimated that over 250 writers perished during this period! Those who survived were forced to write on themes suitable for line of the Communist Party. Despite the violent death of so many writers, Ukrainian literature gave the world many well-known names. A group of writers from 1960s (The Siztiers) revitalized Ukrainian literature.

The whole multitude of prominent writers came in Ukrainian literature now. Currently, the Ukrainian literature is reinventing itself due to the declaration of independence and lifting of the censorship that took place in the Soviet Union. Most contemporary mainstream literary works in the Ukrainian literature lie within the postmodernism dimension.

Yuri Andrukhovych, Serhiy Zhadan, Oksana Zabuzhko, Oleksandr Irvanets, Izdryk, Maria Matios, Ihor Pavlyuk are the top contemporary published writers to date.

Yuri Andrukhovych is an Ivano-Frankivsk-born Ukrainian prose writer, poet, and essayist. To date, the writer has published five novels, two volumes of essays, four poetry collections, and a cycle of short stories, as well as literary translations from English, German, Polish, and Russian.

Serhiy Zhadan is a Ukrainian poet, novelist, and essayist. Born in Eastern Ukrainian Starobilsk, Zhadan taught Ukrainian and world literature in early 2000s. In 2008 his novel “Anarchy” made it to the short list of the National Bestseller Prize. Critics receive Zhadan’s works as an outstanding mix of individual style and modern literary tendencies. His prose is sometimes referred to as “poetic”, while his free verse is called “prosaic”.

Oksana Zabuzhko is a contemporary Ukrainian poet, writer and essayist. Born in Western Ukraine, Zabuzhko, who holds a doctorate degree in aesthetics, taught Ukrainian literature at the Harvard University and the University of Pittsburgh in 1994. Her controversial bestselling novel “Field Work in Ukrainian Sex” was translated in eight languages. The book focuses on the issues of self-identification, post-colonialism, and feminism. Her book “Let My People Go” won the Best Ukrainian documentary book award in 2006, her work “The Museum of Abandoned Secrets” – Best Ukrainian Book 2010.

The Ukrainian writer Maria Matios is the winner of the “Book of the Year 2004” and of the Taras Shevchenko National Award in 2005 (for her novel “Sweet Dariusia”). The author of 12 volumes of poetry and prose is considered to be the most productive modern Ukrainian writer. Her most widely known works include: “Sweet Dariusia” (2003-2005), “Nation” (2002-2003) and “The Short Life” (2001). Matios bases her books on her family history that has been

preserved by the family through the centuries and goes back to 1790.

Ihor Pavlyuk is a Ukrainian writer and research worker who won the People's Taras Shevchenko Prize, the Hryhorii Skovoroda prize, the International Nikolai Gogol literary prize "Triumph". One of his most outstanding works is the novel "Forbidden Bloom" (2007).

Key-Words

writer [ˈraɪtə]	письменник, автор	
magazine [ˌmæɡəˈziːn]	журнал, періодичне видання	
theme [θiːm]	тема, предмет	
essayist [ˈeseɪst]	есеїст	
novel [ˈnɒv(ə)l]	роман	
literary translation [ˈlɪt(ə)rəri trænzˈleɪʃ(ə)n]	літературний переклад	
poetic [pəʊˈetɪk]	поетичний	
contemporary [kənˈtemp(ə)rəri]	сучасник, одночасний, сучасний	
aesthetics [iːsˈθetɪks]	естетика	
bestseller [ˌbestˈselə]	бестселлер	
documentary [ˌdɒkjʊˈment(ə)rɪ]	документальний	
literary [ˈlɪt(ə)rəri]	літературний	

Comprehension Check

I. Check your understanding.

1. What literary movements were characteristic to Ukrainian literature of this period?
2. Who was the winner of the "Book of Year 2004"?

3. What outstanding writers of independent Ukraine can you name?

4. Who were the most prominent authors of the 1960s?

III. Complete the following sentences:

1. The 20th century began

2. By the 1930s the great
terror

3. Most of the writers were
either

4. Despite the violent death of
so many writers

5. Currently, the Ukrainian
literature is

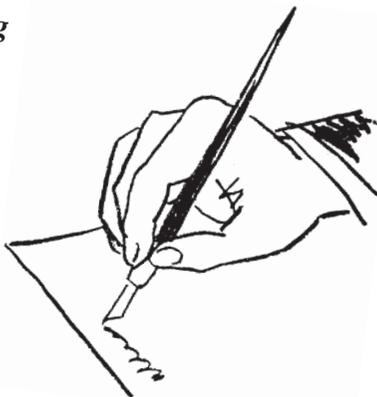
6. Zhadan taught Ukrainian

7. Critics receive Zhadan's works

8. Her controversial bestselling novel

9. The Ukrainian writer Maria Matios is

10. Ihor Pavlyuk is a Ukrainian writer



IV. Match each word in the left-hand column with the best meaning in the right-hand column. Place the letter of the best definition in the space provided:

_____ 1) ballad

a) story in prose, long enough to fill one or more volumes, about either imaginary or historical people;

_____ 2) biography

b) piece of creative writing in verse form, especially one expressing deep feeling or noble through in beautiful

_____ 3) novel

_____ 4) drama

_____ 5) poem

_____ 6) fairy tale

_____ 7) poetry

_____ 8) story

_____ 9) rhyme

_____ 10) novelette

language, composed with the desire to communicate an experience;

c) simple song or poem, especially one that tells an old story;

d) the art of a poet; poems;

e) tale about fairies of imaginary origin;

f) branch of literature dealing with the lives of persons;

g) play for the theatre, radio or TV;

h) verse for small children

characterized by sameless of sound of the ending of two or more words at the ends of lines of verse;

i) short novel (story in prose);

j) account of past or imaginary events.

V. Share your opinions:

1) “Tell me what you read and will tell you what you are” (W. Goethe).

2) “What’s the use of a book,” thought Alice, “without pictures or conversations?” (L. Carroll).

3) “Reading is the best learning” (A. Pushkin).

4) “Books are a great thing as long as you know how to use them” (A. Block).



VI. The following words are related to prose, poetry or drama. Put them into correct column. Some words can go in more than one column:

Nursery rhyme, plot, chapter, critic, director, backstage, best-seller, script, review, character, leading role, novelist, blockbuster, verse, fairytale, setting, whodunnit, rehearsal, science fiction, hard back, performance, thriller, playwright, autobiography, act, full hose, paperback.

<i>Poetry</i>	<i>Prose</i>	<i>Drama</i>

Unit 4

**Taras Shevchenko and the
Ukrainian Romanticism**



Taras Shevchenko and the Ukrainian Romanticism

In the 1830s the city of Kharkiv became the center of Ukrainian Romanticism. In western Ukrainian Romanticism was represented by the “Ruthenian Triad”. In the 1840s these two outlying areas were bridged by the development of Romanticism in Kiev; the Romantic movement reached its peak there and found its highest expression in the Brotherhood of Saint Cyril and Methodius.

Romanticism is an artistic and ideological movement in literature, art, and music and a world view which arose toward the end of the 18th century in Germany, England, and France. In the beginning of the 19th century it spread to Russia, Poland, and Austria, and in the mid-19th century it encompassed other countries of Europe as well as North and South America. Romanticism, which appeared after the French Revolution in an environment of growing absolutism at the turn of the 19th century, was a reaction against the rationalism of the Enlightenment and the stilted forms, schemata, and canons of classicism and, at times, sentimentalism.

Paramount features of romanticism were idealism, a belief in the natural goodness of the individual person, and, hence, the cult of feeling as opposed to reason; a predilection for the more ‘primitive’ expressions of human creativity as being closer to the fundamental goodness of the person and, hence, an enthusiasm for folk art, poetry, and songs; a belief in the perfectibility of the individual person and, hence, a predilection for change and the espousal of ‘striving’ as a mode of behavior; and a search for historical consciousness and an intensified learning of history (historicism), coupled at times with an escape from surrounding reality into an idealized past or future or into a world of fantasy. The Romantic world view fostered its own style and gave rise to specific genres of literature: ballads, lyrical songs, romances, and historical novels and dramas.

Taras Hryhorovych Shevchenko, 19th century Ukrainian romantic national poet, is widely accredited with having first demonstrated that the Ukrainian language deserves literary attention and in turn rekindling a latent Ukrainian national spirit. His first importance to Ukraine is clear: his works for the first time proved the intellectual maturity of the Ukrainian language and culture. Although the Russian Empire would ban the study and even the use of Ukrainian at times, history had already spoken: Ukraine has articulated itself.



Born a serf, Shevchenko was freed in 1838 while a student at St. Petersburg Academy of Art. His first collections of poems, entitled “Kobzar”, expressed the historicism and the interests of the Ukrainian Romantics, but his poetry soon moved away from nostalgia for Cossack life to a more somber portrayal of Ukrainian history, particularly in the long poem “The Haidamaks”. When the secret Brotherhood of saints Cyril and Methodius was suppressed in 1847, Shevchenko was punished by exile and compulsory military service for writing the poems “The Dream”, “The Caucasus”, and “The Epistle”, which satirized the oppression of Ukraine by Russia and prophesied a revolution

Shevchenko’s literary oeuvre consists of one mid-sized collection of poetry (“Kobzar”); the drama “Nazar Stodolia” and two play fragments; nine novellas, a diary, and an autobiography written in Russian; four articles; and over 250 letters. Already during his first period of literary activity, he wrote highly sophisticated poetic works. He adapted the style and versification of Ukrainian folk songs to produce remarkably original poems with a complex and shifting metric structure, assonance and internal rhyme, masterfully applied caesuras and enjambments, and sophisticated alliterations grafted onto a 4 + 4 + 6 syllable unit derived from the kolomyika song structure. He also abandoned use of the regular strophe. Innovations can also be found in Shevchenko's use of epithets, similes, metaphors, symbols, and personifications. A man of his time, his worldview was influenced by Romanticism. But Shevchenko managed to find his own manner of poetic expression, which encompassed themes and ideas germane to Ukraine and his personal vision of its past and future.

The significance of Shevchenko and his oeuvre has given rise to thousands of multifaceted biographical, bibliographic, literary, textological, linguistic, lexicographic, psychological, pedagogical, religious, philosophical, political, sociological, and art-historical

studies. Of prime importance to all of them have been Shevchenko's poetic and artistic works.

Key-Words

romanticism [rə(v)'mæntɪsɪz(ə)m] романтизм (літ. напрям)
idealism [aɪ'diəlɪz(ə)m] ідеалізм
folk art [fəʊk ɑ:t] народне мистецтво
historism ['hɪst(ə)rɪz(ə)m] історизм
fantasy ['fæntəsi] фантазія, ілюзія
ballad ['bæləd] балада
lyrical song ['lɪrɪk(ə)l sɒŋ] лірична пісня
romance [rə(v)'mæns] лицарський роман, роман, романтика,
музичний романс
historical novel [hɪ'stɔrɪk(ə)l 'nɒv(ə)l] історичний роман
artistic [ɑ:'tɪstɪk] художній
bard [bɑ:d] поет.: бард, співець
assonance ['æsnəns] співзвуччя, співзвучність, асонанс
alliteration [ə'lɪtə'reɪʃ(ə)n] алітерація
epithet ['epɪθet] епітет
metaphor ['metəfə] метафора
personification [pə,sɒnɪfɪ'keɪʃ(ə)n] уособлення

Comprehension Check

I. Check your understanding.

1. What is the period of Romanticism noted for?
2. What did Taras Shevchenko reflect in his Kobzar?
3. What city became the centre of Ukrainian Romanticism?
4. What authors represented Romanticism?
5. What can you say about Taras Shevchenko?

II. Define the following words using the dictionary:

romance _____

metaphor _____

epithet _____

ballad _____

novel _____

III. Read the text about Kobzars:

Kobzar is the “kobzar player” or “minstrel”. They are wandering folk bards who performed a large repertoire of epic historical, religious, and folk songs while playing a kobza or bandura. Kobzars first emerged in Kyiv Rus’ and were popular by the 15th century. They were esteemed by the Cossacks. Whom they frequently accompanied on various campaigns against Turks, Tartars, and Poles. The epic songs they performed served to raise the morale of the Cossack army in times of war, and some kobzars were even beheaded by the Poles for performing Dumas that incited popular revolts. Hnat Honcharenko was one of the most famous kobzars. Blind from childhood, he learned to play the kobza at 20-22 and wandered throughout the Kharkiv region, singing and playing Dumas, psalms, and humorous songs in the traditional manner and teaching other kobzars.

Choose the correct ending:

1. Kobzars were wandering singers
2. Kobzars frequently accompanied the Cossacks
3. Their songs served
4. Hnat Honcharenko
5. His Dumas were recorded
 - a) to raise the morale of the Cossack army.
 - b) wandered throughout the Kharkiv region.
 - c) who performed epic songs.
 - d) on various campaigns.

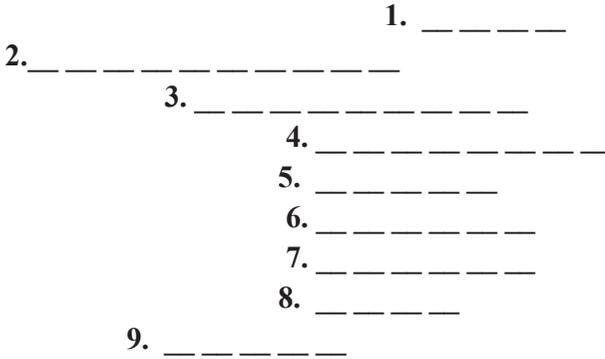
V. How do you know Taras Shevchenko's biography:

1. Where was T. Shevchenko born
 - a) in Kyiv
 - b) in the village Kyrulivka
 - c) in the village of Moryntsi
2. Shevchenko was purchased from serfdom in
 - a) 1837
 - b) 1841
 - c) 1838
3. T. Shevchenko's tomb is
 - a) On the Monastic Mount in Kaniv
 - b) On the Holosiivskyi cemetery in Kyiv
 - c) On the Smolenskyi cemetery in St. Petersburg
4. Taras Shevchenko's "Kobzar" is a collection of
 - a) prose
 - b) poetry
 - c) poems and stories
5. T. Shevchenko was arrested for
 - a) writing the poem "Son"
 - b) taking part in the Brotherhood of Saints Cyril and Methodius
 - c) writing the poem "Caucasus"
6. The first collection of works appeared in
 - a) 1840
 - b) 1847
 - c) 1861
7. T. Shevchenko was purchased from serfdom by
 - a) Karl Briullov, Vasily Zhukovsky
 - b) A. Mokrytsyi, Ye. Hrebinka
 - c) M. Chernyshevskyi, M. Dobroliubov

8. The first collection of poetry was named

- a) Prychyna
- b) Kobzar
- c) Poetries

VI. Complete the puzzle and find a kind of a book:



- 1. The story of a book, film or play.
- 2. The people in a book, film or play.
- 3. A book about a person's life.
- 4. Someone who writes books about imaginary people and events.
- 5. Books with the same style or topic are in the same literary
- 6. Walk around a shop looking at things, but not planning to buy them.
- 7. The writer of a book, article, play, etc.
- 8. Have you got a ... of that book you were talking about?
- 9. Look quickly through the pages of a book, newspaper or magazine.

Unit 5

**Ivan Kotliarevsky and the
Origins of Modern Ukrainian
Literature**



Ivan Kotliarevsky and the Origins of Modern Ukrainian Literature

During the “Cossack period” of Ukrainian literature, which lasted until the end of the 18th century, most Ukrainian literary works were written in the bookish language, which in the 18th century came under the strong influence of the Russian language. While the bookish language was used for works written in the “high-style” according to Western classicism, vernacular literature began to be used for transposing the high and serious works of antiquity into the “low” language of the common people. Many verse-travesties have survived from the 18th century by such authors as Ivan Nekrashevych or Opanas Lobysevych.

The “father” of the vernacular literature was I. Kotliarevskyi (1798-1842). He is the author whose burlesque-travesty of Vergil’s “Aeneid” was the first work written wholly in the Ukrainian



language; it distinguished him as the father of modern Ukrainian literature. The “Eneida” (1798) transmutes Aeneas and the Trojans into Cossacks that were roving in every land in the period after the suppression of the Zaporiz’ka Sich in 1775. The work brings together valuable materials not only from the vernacular but also from various distinctive idioms; e.g., those of seminarians, wanderers and thieves. Kotliarevskyi’s broad satire of the mores of

the social estates during these two distinct ages, combined with the in-vogue use of ethnographic detail and with racy, colorful, colloquial Ukrainian, ensured his work’s great popularity among his contemporaries. It spawned several imitations (by P. Hulak-Artemovsky, K. Dumytrashko, P. Biletsky-Nosenko, and others) and began the process by which the Ukrainian vernacular acquired the status of a literary language, thereby supplanting the use of older, bookish linguistic forms.

P. Hulak-Artemovsky also attempted to use Ukrainian outside of travesty or burlesque by translating classical Greek poetry into Ukrainian. H. Kvitka-Osnovianenko, the initiator of the Ukrainian short story, was more successful in his attempt to write «serious»

works in the vernacular. As classicism gave way to romanticism its rigid laws were abandoned. At Kharkiv University young scholars imbued with the spirit of romanticism formed a group and developed new genres by translating and imitating works from other literatures. Among the most prominent members of the Harkiv group was Levko Borovykovsky, whose contribution to the development of poetic vocabulary made him a precursor of Taras Shevchenko. Most of the authors of the period also wrote in Russian; some did so exclusively: the famous Nikolai Gogol is a prime example.

Key-Words

bookish language [ˈbʊkɪʃ ˈlæŋɡwɪdʒ] літературна мова

vernacular [vəˈnækjʊlə] написаний рідною мовою

classicism [ˈklæsɪsɪz(ə)m] класицизм (літ. напрям)

verse [vɜːs] строфа, вірш; in verse – у віршах

travesty [ˈtrævɪstɪ] пародія

burlesque [bɜːˈlesk] бурлеск, пародія

short story [ˌʃɔːtˈstoːrɪ] оповідання, новела

poem [ˈpəʊɪm] поема, вірш

play [ˈpleɪ] п'єса, драма

drama [ˈdrɑːmə] драма

idiom [ˈɪdɪəm] ідіома

Comprehension Check

I. Check your understanding.

1. What is I. Kotliarevskyi known for?
2. Who were I. Kotliarevskyi's followers?
3. What literary trend followed classicism?
4. What is the period of romanticism noted for?
5. Who played the most important part in the national revival?

II. Define the following words using the dictionary:

1. *classicism* _____
2. *travesty* _____
3. *burlesque* _____
4. *short story* _____
5. *poem* _____

III. Find the words that doesn't belong to the group.

ancient, primitive, age-old, archaic

literature, language, information, writings
poetry, lyrics, rhyme, prose
masterpiece, writing, classic, jewel

epoch, era, period, century
playwright, poet, dramatist, dramaturgist
noted, famous, well-known, significant
satire, humor, irony, parody
humor, comedy, fun, satire

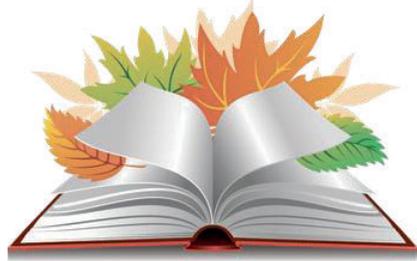


IV. Complete the following sentences:

1. While the bookish language was
2. The “father” of the vernacular literature was
3. The most important follower of I. Kotliarevsky in the genre of travesty was
4. The “Eneyida” transmutes Aeneas
5. The most important follower of I. Kotliarevsky in the genre of travesty
6. At Kharkiv University young scholars

V. There are 5 sections which are normally included in a traditional literary plot. Match them to their definitions:

- a) exposition
- b) rising action
- c) climax
- d) falling action
- e) resolution

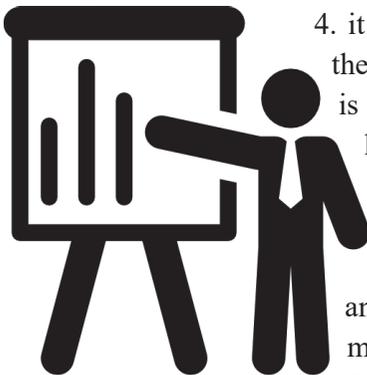


1. a final confrontation

between the protagonist and antagonist, where one or the other decisively wins. This phase is the story of that confrontation, of what leads up to it, of why it happens the way it happens, what it means, and what its long-term consequences are.

2. the moment in a play, novel, short story, or narrative poem at which the crisis comes to its point of greatest intensity and is resolved. It is also the peak of emotional response from a reader or spectator, and it usually represents the turning point in the action.

3. it is the second phase. It starts with the death of the characters or a conflict. Generally, in this phase the protagonist understands his or her goal and begins to work toward it.



4. it is the sequence of events that follow the climax and end in the resolution. This is in contrast to the rising action which leads up to the plot's climax.

5. this part introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are.

VI. Sort the words into the corresponding columns. Mind that one and the same word can go into different columns:

A message, a page, a fairy-tale, an editor, a bookmark a best-seller, a reader, a bookworm, a character, a cover, a title, a plot, a narrator, a critic, an author, a writer, a chapter, an editor, prose, a printer, a publisher, science-fiction, contents, an autobiography, a romance, a narrator, hardcover, a binding, a thriller, illustrations.

	People who produce a book	
	People you can meet in a book	
	People who appraise a book	
	Things you can find in a book	
	Events and ideas of a story	
	Kinds of a books	
	Things you use while reading books.	

Unit 6

Linguistics



Linguistics

Part I

Linguistics is the scientific study of human language. Linguistics can be broadly broken into three categories or subfields of study: language form, language meaning, and language in context. One subfield of linguistics is the study of language structure, or grammar. This focuses on the system of rules followed by the users of a language. It includes the study of morphology (the formation and composition of words), syntax (the formation and composition of phrases and sentences from these words), and phonology (sound systems). Phonetics is a related branch of linguistics concerned with the actual properties of speech sounds and nonspeech sounds, and how they are produced and perceived.

The study of language meaning is concerned with how languages employ logical structures and real-world references to convey, process, and assign meaning, as well as to manage and resolve ambiguity. This category includes the study of semantics (how meaning is inferred from words and concepts) and pragmatics (how meaning is inferred from context).

Linguistics also looks at the broader context in which language is influenced by social, cultural, historical and political factors. This includes the study of evolutionary linguistics, which investigates into questions related to the origins and growth of languages; historical linguistics, which explores language change; sociolinguistics, which looks at the relation between linguistic variation and social structures; psycholinguistics, which explores the representation and function of language in the mind; neurolinguistics, which looks at language processing in the brain; language acquisition, on how children or adults acquire language; and discourse analysis, which involves the structure of texts and conversations.

Linguistics additionally draws on and informs work from such diverse fields as acoustics, anthropology, biology, computer science, human anatomy, informatics, neuroscience, philosophy, psychology, sociology, and speech-language pathology.

Key-Words

subfield ['sʌbfɪ:ld] підрозділ, дочірна царина
related [rɪ'leɪtɪd] споріднений
speech/nonspeech sounds [saʊndz] мовні/немовні звуки
perceive [pə'si:v] розуміти, опановувати, відчувати
assign [ə'saɪn] призначати, встановлювати, приписувати
resolve [rɪ'zɒlv] вирішувати, розв'язувати
ambiguity [ˌæmbɪ'ɡju(:)ɪti] неясність, двозначність
infer [ɪn'fɜ:] виводити, робити висновок, припускати

acquisition [,ækwɪ'zɪʃ(ə)n] надбання
intersect [,ɪntə(:)'sɛkt] перехрещуватися
literary theorist ['lɪtərəri 'θiərist] теоретик літератури
acoustics [ə'ku:stɪks] акустика
neuroscience ['njʊərəʊ ,saɪəns] неврологія
shift [ʃɪft] пересуватися, змінятися
attest [ə'test] офіційно засвідчити, зареєструвати

Comprehension Check

I. Check your understanding.

- 1) What are the subfields of linguistics?
- 2) What is descriptive linguistics? Do you think it is still important?
- 3) What is grammar?
- 4) Which areas does grammar consist of?
- 5) Why is phonetics called a related branch of linguistics?
- 6) What is the study of language meaning concerned with?
- 7) Why is it important to resolve ambiguity from the linguistic point of view?
- 8) Is linguistics a broad or a narrow science? Why?
- 9) What does evolutionary linguistic study?
- 10) Which linguistic subject studies language change?

II. Respond to the following statements. Correct the false ones. Give motivation.

- 1) Sociolinguistics explores language change.
- 2) Psycholinguistics explores the representation and function of language in the mind.
- 3) Neurolinguistics concentrates on how children or adults acquire language.
- 4) There is a number of other intellectual disciplines which are relevant to language and intersect with it.

- 5) Semiotics is the study of non-language signs.
- 6) The use of language in literature is studied by literary theorists.
- 7) Linguistics doesn't draw information from any non-related fields of knowledge.
- 8) Some linguistic studies are closely connected with informatics and philosophy.

III. Match a term in A with a phrase in B

A	B
a) communication	1. The knowledge of a language represented by the mental grammar which accounts for speakers' linguistic creativity. For the most part, linguistic competence is unconscious knowledge.
b) linguistic theory	2. The use of linguistic competence in the production and comprehension of language; behavior as distinguished from knowledge..
c) definite	3. The principles which characterize all human languages, the discovery of which is the goal of modern linguistics.
d) linguistic performance	4. A system for conveying information. Language is a linguistic system of communication; there are also nonlinguistic systems of human communication as well as systems used by other species.
e) linguistic competence	4. A system for conveying information. Language is a linguistic system of communication; there are also nonlinguistic systems of human communication as well as systems used by other species.

Linguistics

Part 2

One major debate in linguistics concerns how language should be defined and understood. One prominent group of linguists use the term “language” primarily to refer to a hypothesised, innate module in the human brain that allows people to undertake linguistic behaviour. This “Universal grammar” is considered to guide children when they learn languages and to constrain what sentences are considered grammatical in any language. Proponents of this view, which is predominant in those schools of linguistics that are based on the generative theory of Noam Chomsky, do not necessarily consider that language evolved for communication in particular. They consider instead that it has more to do with the process of structuring human thought (see also formal grammar).

Another group of linguists, by contrast, use the term "language" to refer to a communication system that developed to support cooperative activity and extend cooperative networks. Such functional theories of grammar view language as a tool that emerged and is adapted to the communicative needs of its users, and the role of cultural evolutionary processes are often emphasised over that of biological evolution.

While some theories on linguistics focus on the different varieties that language produces, among different sections of society, others focus on the universal properties that are common to all given languages at one given time on the planet. The theory of variation therefore would elaborate on the different usages of popular languages like French and English across the globe, as well as its smaller dialects and regional permutations within their national boundaries.

Hence, this process in the creation of dialects and varieties of languages as globally popular as English and French, as well as others like Spanish, for instance, is one that is rooted in the

changing evolution and growth of each language. These varying factors are studied in order to understand the different usages and dialects that a language develops over time.

I. Give Ukrainian equivalents of the following vocabulary units:

Innate module, to constrain, proponent, to structure a thought, communication system, to extend cooperative networks, to emerge, to emphasize, to focus on Universal properties, regional permutation, to undergo.



II. Check your understanding.

- 1) What does one of the main debates in linguistics refer to?
- 2) How do scholars define “universal grammar”?
- 3) Who is the founder of generative theory? What do you know about him?
- 4) How does the functional theory of grammar view the development of language?
- 5) Which evolutionary process is more important for the development of language: cultural or biological?
- 6) What is the main interest of the theory of variation in language?
- 7) What is a “pidgin language”?
- 8) Which stage of a language development is called “a creole”?
- 9) Why is it important to study the varying factors in language usage?



III. Match a term in A with a phrase in B:

A	B
a) descriptive grammar	1. the branch of linguistics that deals with how languages change, what kinds of changes occur, and why they occur.
b) computational linguistics	2. a linguist's description or model of the mental grammar, the units, structures and rules of speakers of a particular language. The attempt to state what speakers unconsciously know about their language.
c) grammar	3. the system of language, including its phonology, morphology, syntax, semantics, and lexicon. The linguistic knowledge of a speaker of a language.
d) comparative linguistics	4. a subfield of linguistics and computer science that is concerned with computer processing of human language.
e) psycholinguistics	5. linguistic units composed of several sentences.
f) historical linguistics	6. the branch of linguistics concerned with linguistic performance, language acquisition, and speech production and comprehension.
g) discourse	7. the branch of linguistics that deals with language change by comparing related languages.

IV. True / False exercise: Circle T (for true) or F (for false) for each statement below.

1. When we study syntax, it means we're studying one of the principal levels of linguistics. **T F**

2. We won't have to talk about linguistics if we choose phonology as our major. **T F**

3. The branches of linguistics can be described like the metaphor of a tree. **T F**

4. Another description of linguistics branches can be the hub of a wheel with the individual spokes radiating out. **T F**

5. The number of branches of linguistics hasn't increased in recent years. **T F**

Unit 7

Stylistics



Stylistics

Stylistics is concerned with using the methodology of linguistics to study the concept of “style” in language. Every time we use language we necessarily adopt a style of some sorts: we make a selection from a range of syntactic and lexical possibilities according to the purpose of the communication. The study of style has traditionally been the preserve of literary criticism, but since the rise of linguistics there has been a more systematic attempt to provide a “linguistic” foundation for literary effects, as well as a concern to broaden the scope of enquiry to include non-literary texts: recipes, car manuals, sermons, and so forth.

In many respects stylistics is a twentieth-century development of the classical study of rhetoric. The interest really began with the publication in 1909 because of a work on French stylistics by the linguist Bally, a pupil of Ferdinand de Saussure. Other European linguists were gradually attracted to the subject, and in the ensuing decades its influence spread.

There are various sub-branches of stylistics, reflecting the diversity of approaches which exist within the field itself. General stylistics is used as a cover term to refer to the analyses of nonliterary varieties of language. The main focus of such studies is with establishing principles which can account for the choices made by individuals and social groups in their use of language. The problem for linguists is to establish a principled framework which can cope with the almost infinite acts of communication which occur between individuals, or groups. One of the most influential models has been that of Roman Jakobson, the Swedish linguist, presented at a conference at Indiana University in 1958. Despite the brevity of Jakobson's paper, most discussions of the factors affecting style have taken his model, which seeks to match six general functions of language to their corresponding situational partners. The idea underlying this model is that all language is oriented in some way towards one or more features of the communicative situation. Language which is oriented towards the situational context, for example, is likely to be referential in nature (a discussion of the weather will contain lots of references to the elements), whilst language directed at the addressee, is likely to be cognitive, i.e. persuasive, interrogative, or directive. The other functions can be paired as below:

Phatic language (greetings, leave-takings, and so on) – oriented towards the contact or channel of communication.

Comprehension Check

I. Check your understanding.

1. Language is the most effective way for communicating. Discuss. Do you agree with the idea?

2. In conversation one sometimes doesn't understand much or misunderstand what the addresser means. What do you think are the reasons?

II. The answers to some questions are given as follows. Write down the question.

- | | |
|---------------------------|-------------------------|
| 1. 1909 | 5. Referential language |
| 2. Bally | 6. Cognitive language |
| 3. Roman Jakobson | 7. Emotive language. |
| 4. Six general functions. | |

III. Match a term in A with a phrase in B:

A	B
a) description	1. a play for the theatre, radio or television.
b) dramatis personae	2. a light or amusing play or film, usually with a happy ending.
c) comedy	3. a writer of play.
d) tragedy	4. saying in words what sb/sth is like.
e) scene	5. a sequence of continuous action in a play
f) drama	6. a serious play with a sad ending.
g) dramatist	7. a work written to be performed by actors.
h) play	8. all the characters in a play .

Unit 8

The Short Story

highest, the audience is anxious to know what will happen, and the story could develop any of several ways. The climax is the turning point; after the climax, the story comes to an end. A writer tells the plot to the readers in two ways – through the action, dialog, and interaction of the characters or through narrative, telling the story. A good writer is more likely to use action and dialog to develop the story than to tell the story.

However, in some modern stories, the reader might wonder what the outcome is because the final result often is left to the reader.

The end of a story is determined by several considerations: whether or not it is probable and whether it is successful in presenting and dealing with the topic. Some people insist that a good story must teach the reader something; others are satisfied to be entertained.

The second element in a short story is the characterization – the way that the people in the story are presented. They may be described directly or explained to the reader in terms of the dialog, action, and interactions. Some characters in stories are very well-developed; these are said to be “round” characters. Others are “flat” because they are not developed by the writer. These flat characters serve as background people for the main character or characters. The third part of the story is the theme or topic. This is the purpose that the writer had in beginning to write the story. It is the general statement about life that is the base of the story. The theme is the reason why the story is successful: it presents a part of life and human nature that is capable of being explained in a situation. The reader who is trying to figure out what the theme is should look at the characters and the plot; the problems that these people face are like the problems that ordinary living people will face in everyday life.

Another important aspect of a short story is the point of view. In some stories, the author tells us about the characters. The viewpoint of a character can make a story very interesting because the reader is involved with a personality, not only with a plot.

Key-Words

clash of ideas [aɪ'diəz] зіткнення ідей

short story [ʃɔ:t 'stɔ:ri] коротке оповідання, розповідь

plot [plɒt] фабула, сюжет

make up a story – придумати, скласти історію

climax ['klaɪmæks] кульмінаційний момент

conflict ['kɒnflɪkt] конфлікт, зіткнення, суперечність

character ['kærɪktə] герой, персонаж, образ, діюча особа,
роль

narrative ['nærətɪv] оповідання, повість, виклад (фактів,
подій)

outcome ['aʊtkʌm] результат, наслідок

consideration [kən,sɪdə'reɪʃən] обговорення, міркування,
важливість, значущість

characterization [ˌkærɪktəraɪ'zeɪʃən] характеристика, опис
характеру, мистецтво створення характерів

“round” [raʊnd] character – суперечливий персонаж

to figure out ['fɪgər aʊt] визначати

viewpoint ['vju:pɔɪnt] of a character – точка зору персонажа

Comprehension Check

I. Check your understanding.

1. What does the content of a story include?
2. What's conflict?

3. When does the climax come to a story?
4. Do readers always know what the outcome is? Why or why not?
5. What's characterization?
6. What kinds of characters do you know?
7. How does the theme play role in a short story?
8. What are some common themes in the literature of your country?
9. What kinds of characters are used?

The kind of books we should read:

1. Reading for pleasure
 - Short stories
 - Jokes
 - Novels
2. Reading for improving knowledge
 - Academic books.
 - Non-fiction books such as historical, biological, psychological etc.

II. Write a paragraph of about 100 words based on the information given above.

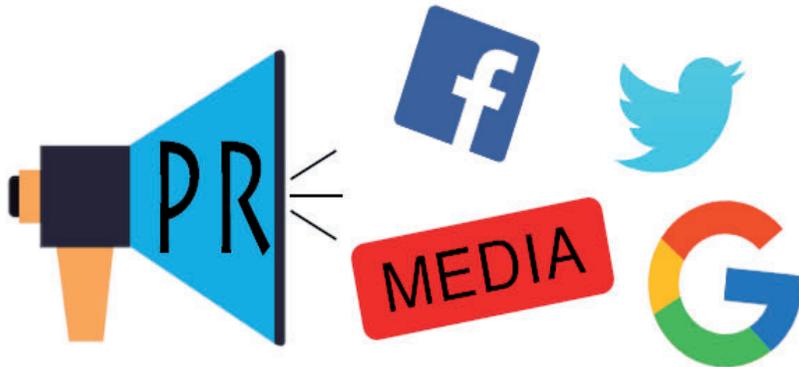
III. Match a term in A with a phrases in B:

A	B
a. essay	1. a collection of poems or pieces of writing on the same subject or by the same writer.
b. authorship	2. a piece of writing, usually short, on any subjects.
c. pseudonym	3. a type of literature describing imaginary events and people, not real ones.

d. manuscript	4. a plan or an outline of the events in play or novel.
e. plot	5. a person in a novel, play.
f. author	6. the identity of the write of a book.
g. character	7. the writer of a book, play.
h. fiction	8. a document, piece of music, etc that is written by hand, not printed.
i. authology	9. a person's name that is not her or his real name, esp one used by an author, pseudonym.

Unit 9

What Is Public Relations?



What Is Public Relations?

Before trying to explain what public relations is, it may first be helpful to differentiate it from other concepts. There are, for example, several similarities between advertising and public relations. Both are attempts at persuasion and both involve using the mass media. Public relations, however, is a management function; advertising is a marketing function. Second, advertising uses the mass media and machine-assisted communication settings; it does not involve interpersonal communications. A third difference is seen in the fact that advertising is normally sponsored. Public relations messages appear as features, news stories, or editorials, and the space or time involved is not paid for. In many instances, advertising, particularly corporate advertising, is used to help further the public relations program.

Another concept that is sometimes confused with public relations is publicity, the placing of stories in the mass media. Publicity is a tool in the public relations process but it is not equivalent to PR. For example, it is perfectly possible for a firm to have extensive publicity and bad public relations. Further, publicity is primarily one-way communication; public relations is two way.

Having examined what public relations is not, we now turn to look at what it is. The term public relations has many interpretations and meanings. One PR veteran has compiled 500 different ones ranging from the concise, "PR is doing good and getting credit for it," to the onehundred-word definition in the Encyclopedia Britannica. Most of the leading textbooks on PR usually lead off with a chapter that attempts to define exactly what public relations is or isn't. Rather than catalog these many definitions, it seems more useful to define PR by examining what PR people do.

First, almost everyone in the PR industry would agree that public relations involves working with public opinion. On the one hand, PR professionals attempt to influence public opinion in a way that is positive to the organization. For example, in the Perrier episode, the company wanted to persuade consumers that it was doing everything it could to protect their safety. In short, the public relations effort was designed to restore a favorable public opinion. On the other hand, it is also the function of the PR department to gather information from the public and interpret that information for top management as it relates to management decisions. Again, referring back to the Perrier case, the company commissioned several surveys during the crisis to find out how the public viewed the product in the wake of the problems. Strategic management decisions were made with the results of these surveys in mind.

Second, public relations is concerned with communication. Most people are interested in what an organization is doing to meet their concerns and interests. It is the function of the public relations professional to explain the organization's actions to various publics involved with the organization. Public relations communications is two-way communication. The PR professional also pays close attention to the thoughts and feelings of the organization's publics. Some experts refer to public relations as a two-way conduit between an organization and its publics.

Note that the word "publics" in the preceding section is plural. This is because the organization typically deals with many different publics in its day-to-day operations. Several PR scholars divide these groups into internal and external publics. Internal publics include employees, managers, labor unions, and stockholders. External publics consist of consumers, government, dealers, suppliers, members of the community, and the mass media. Public relations serves as the link for all these various publics.

Third, public relations is a management function. It is designed to help a company set its goals and adapt to a changing environment. Public relations practitioners regularly counsel top management. Inherent in the specification of public relations is a planned activity. It is organized and directed toward specific goals and objectives.

Of course, public relations involves much more than just the three functions mentioned above. Perhaps it would be easier, for our purposes, to summarize them in the following definition approved by the World Assembly of Public Relations: Public relations is the art and social science of analyzing trends, predicting their consequences, counseling organization leaders and implementing planned programs of action which serve both the organization's and the public's interest.

Key-Words

commission [kə'mɪʃ(ə)n] призначати

equivalent [ɪ'kwɪv(ə)l(ə)nt] рівноаважний

external public [ɪk'stə:n(ə)l] зовнішній

internal public [ɪn'tə:n(ə)l] внутрішній

interpersonal communication [ɪntə'pɜ:s(ə)n(ə)l]

міжособистісне спілкування

one-way communication – односторонній зв'язок

restore [rɪ'stɔ:] повертати

compile [kəm'praɪl] складати, компілювати
conduit ['kɒndʒuɪt] канал, засіб передачі комунікації
confuse with [kən'fju:z] бентежити, плутати
counsel ['kaʊns(ə)l] радити, рекомендувати
implement ['ɪmplɪment] виконувати, здійснювати
inherent [ɪn'hɪərə(ə)nt] властивий, невід'ємний
persuasion [pə'sweɪz(ə)n] переконання, переконливий
аргумент
survey ['sɜ:veɪ] дослідження, огляд
stockholder ['stɒk'həʊldə] акціонер, власник акцій
supplier [sə'plaɪə] постачальник

Comprehension Check

I. Check your understanding.

1. In what way is PR similar to advertising?
2. What are the main differences between them?
3. What is publicity? Why is it often confused with PR?
4. Why do you think it is difficult to define PR?
5. What do PR people do? What are the functions of PR departments?
6. What does the author mean by the word – publics?!
7. Name the main groups of publics.
8. What does the management function of PR include?

II. Give English equivalents to the following:

Збирати інформацію, плутати з чимось, спонсоровати, двостороння комунікація, вплинути на суспільну думку, у світлі проблеми, збирати інформацію, приділяти пильну увагу, профсоюзи, передбачати наслідки, пристосовуватися до умов, які змінюються, виконувати заплановані програми, відновлювати сприятливу суспільну думку.

III. Give synonyms to the following words and use them in your own sentences:

To respond –
to gain –
to counsel –
to appear –
community –
employee –
goal –
achievement –

IV. Finish the sentences

1) There are several similarities between advertising and public relations:

2) Another concept sometimes confused with public relations is publicity, that is

3) Almost everyone in the PR industry would agree that public relations involves

4) Several PR scholars divide these groups into internal and external publics which include

5) Public relations is

V. Complete the sentences using the words:

a strike, appear, persuade, aware, scattered, support, career, planned, access, issued, role

1. Early pre-historic drawings, and later, hieroglyphics and ancient manuscripts were all used to

2. By the 17th Century, newspapers began to ... and ordinary people gained greater ... to information and ideas.

3. In the United States many early public relations practices were developed in ... of railroads.

4. However there is evidence of the practices ... through history.

5. The early patriots were ... that public opinion would play an important ... in the war with England and ... their activities accordingly.

6. When confronted with a ... in the coal industry, Lee ... a Declaration of Principles.

7. Lee went on to have a successful ... counseling people such as John D. Rockefeller, Jr.

VI. Read this article from Newsweek about sexual discrimination on Wall Street and complete the definitions below it, using the correct forms of the key words. (The Great White Way usually refers to Broadway but here it refers to the conservative attitudes of some white males working on Wall Street).

Taking on the Great White Way

...Wall Street businesses have traditionally lagged behind other industries in hiring women and minority executives. Salomon has just five women managing directors compared with 150 men. Kidder has four, compared with 111. At most firms, grievances are settled quietly in arbitration hearings in arrangements sometimes dubbed 'golden muzzles'. That's why few cases get public attention. Take the case of Kristine Utley, a former Goldman Sachs sales associate who collected a settlement after charging that her work environment was 'hostile' and 'sexist'. To bolster her point, she submitted memos she said she discovered that heralded the arrival of new female employees with nude pinups. Neither she nor Goldman can comment on the settlement ...

grievance
settlement

hearing
golden muzzle

arbitrate

Complaints about discrimination and other injustices at work are called An employee may take or bring their grievance to a tribunal, which during its ... (sessions), ... in the case (listens to the arguments of both sides) and proposes a ... : an agreement that both employer and employee accept. Sometimes the settlement, especially in the US, includes a condition called a that prevents both sides from commenting on it. (A muzzle is usually something you put on a dog to prevent it from barking or biting). Compare this expression with 'golden handshake'.

Unit 10

Journalism as a Career



Journalism as a Career

Part I

What sort of people are journalists? What qualities and qualifications do they possess?

If you accept the picture so often given on the movie or television screen, newspapermen are hard-bitten, rude, hat-wearing, shouting people who unravel crime mysteries, call their editor “Chief”, and seem to have unlimited expenses. Beware of that picture.

The Concise Oxford Dictionary describes a journalist as “one whose business is to edit or write for a public journal”. That’s all.

Journalism is a hard life. It can be exciting, but it can be sometimes boring. It can be frustrating, too. It can be demanding and so make it difficult or impossible for you to do a lot of things that other people do in their spare time. It can separate you from your family for a great amount of your time; some journalists see their school-going children only at weekends. It can cut you off from a good deal of social life with your friends, and it can make it almost impossible for you to know when you will be free and what time you will have to call your own.

Despite this, those who are journalists can imagine few ways of life that are more rewarding, despite the drawbacks and frustrations of their profession. Most sub-editors, particularly night sub-editors, lead a hard life, shut off from personal contact with the outside world; but many of them have been reporters and have known the thrill of meeting important people and of writing a good story – the excitement of being a journalist.

To be a good journalist you must have a great deal of curiosity. You must like people and be interested in what they do, you must be able to get on easy and friendly terms with men and women of all sorts, however much they may differ from each other or from you. Journalism is no place for the shy person who finds it difficult to talk to strangers. He must be able to write, not necessarily at the standard of great writers, but in a simple and lucid fashion and, above all, quickly, and in short sentences which convey concisely what is meant.

A reporter is responsible to his chief of staff. He is told to refer matters which involve decisions to the chief of staff. But the chief of staff is not with him when he is reporting the proceedings of Parliament or some meeting, not with him when he is interviewing an important person; not with him when he is reporting an event involving loss of life, a bushfire or a flood. There the reporter is on his own, with nobody to turn to for advice. There he has to make his

own decisions and shoulder responsibility. A good journalist is not easily rebuffed. He must have a good deal self-reliance and push and energy and initiative.

If you think you can measure up to these standards try to take up journalism as a career.

Key-Words

journalism [ˈdʒɜːn(ə)lɪz(ə)m] журналістика
editor [ˈeditə] завідуючий відділом (*журнала, газети*)
drawback [ˈdrɔːbæk] перешкода, завада, вада
demand [dɪˈmɑːnd] вимагати
frustrate [frʌˈstreɪt] розладнувати, порушувати
reward [rɪˈwɔːd] нагороджувати, винагороджувати
chief of staff [tʃiːfəvˈstɑːf] головний керівник
sub-editor [sʌb editə] помічник редактора, редактор відділу
(газети, журналу)
self-reliance [ˌselfrɪˈlaɪəns] впевненість у собі, у своїх силах
initiative [ɪˈnɪʃətɪv] ініціатива, ініціативний

Comprehension Check

I. Check your understanding.

1. How are journalists sometimes shown on the movie or television screen?
2. How does the Concise Oxford Dictionary define the word “journalist”?
3. Why does the author think that journalism is a hard life?
4. How does the author describe the way journalists should be able to write?
5. Who is the reporter responsible to?
6. Why is it so important for a reporter to be able to make his own decisions?

II. List the drawbacks, frustrations and rewards of journalism:

drawbacks	frustrations	rewards

III. Match the meaning with the correct word:

- | | |
|-----------------|---|
| 1. dependable | devoted to some purpose |
| 2. ordinary | to be relied upon |
| 3. sincere | faithful to obligations, trustworthy |
| 4. broad | normal, usual, average |
| 5. enthusiastic | motivated by standards of perfection and excellence |
| 6. curious | wide, large across |
| 7. dependent | showing delicate feelings or judgement |
| 8. idealistic | genuine, not pretended |
| 9. dedicated | full of enthusiasm |
| 10. responsible | eager to learn, to know |
| 11. sensitive | relying on another for what is necessary or desirable, one who depends on another for support or aid. |

IV. Practise adjectives which are used to describe a person.

What do we mean when we say the following:

1. Mr. Smith is a dependable person.
2. Michael is a sincere friend.
3. That writer has a broad mind.
4. This teacher is an enthusiastic one.
5. That journalist is a curious person.
6. This specialist is very dependent.
7. John is an idealistic fellow.
8. My friend is a dedicated scientist.

Journalism as a Career

Part II

What makes a good journalist? Many things. Even journalists will disagree on the order of importance of the qualities that go to make a good journalist. But they are all agreed that paramount in



the make-up of a journalist is a deep and genuine interest in people – good people, bad people (who often make good news!), famous people, humble people, rich people, poor people, old people, young people, Black people, White people – people of every type – everywhere.

A person who has not this interest in other people will never make a good journalist. So if you are not very interested in other people and think that most people are a bit of a nuisance and you prefer not to have anything more to do with them than is necessary, journalism is not for you.

Hand in hand with this interest in people, should go the qualities of sympathy (so that you can see the other side of an issue even if you disagree with the person who holds it), open-mindedness (so that you do not make a hasty ill-informed judgement) and an inquiring mind (so that you can really get to the bottom of the thing you are asking about). Last, but certainly not least, the journalist needs to have humility. That does not mean that he goes around like a Sunday school teacher! But it does mean that the man who thinks he is a pretty clever chap and does not mind the world knowing about it, will never make a good journalist. The journalist – certainly the reporter – spends most of his day talking or listening to other people, and none of us is very fond of the man who is a show-off,

who thinks he knows it all. So these are the basic qualities for a journalist, but the required qualifications are very different things.

Let us look at the qualifications a journalist needs. Obviously he must be well enough educated to be able to write fairly clearly in whatever language it is he-hopes to work in. The best journalists write simple, plain, direct English, generally preferring short words to long ones.

What about the rest of the educational qualifications for a journalist? Often it is the pupil who was fairly good at five or six subjects, and not brilliant at just one, who makes the best journalist. These sort of people seem rather better balanced, as it were for the sort of life a journalist leads – often with a nose in half a dozen things in one day – than the specialist, who was so interested in, say, biology, that he never took much interest in history, geography, literature and other subjects.

But of course, nobody can say exactly what the best qualifications for a career in journalism are. They will vary enormously, according to the individual. There are plenty of highly successful journalists who were generally at the bottom of the class when they were at school, while many a man with a university degree has failed to make any mark in journalism.

Key-Words

journalist [ˈdʒɜːn(ə)lɪst] журналіст

open-mindedness [ˌɒpənˈmaɪndɪdnɪs] неупередженість,
сприйнятливість

judgement [ˈdʒʌdʒmənt] розсудливість, покарання, присуд,
думка, кара

quality [ˈkwɒlɪti] якість

inquire [ɪnˈkwaɪə] поцікавитися, довідатися, питати,
з'ясувати

humility [hju:'mɪlɪtɪ] смиренність, смирення, приниження, покірність

reporter [rɪ'pɔ:tə] репортер, кореспондент, оглядач, журналіст

be able to write fairly clearly in whatever language it is he hopes to write in – вміти писати досить чітко, будь-якою мовою

educational [ˌedʒv'keɪʃ(ə)nəl] навчальний, педагогічний, освітній, просвітницький

qualification [ˌkwɒlɪfɪ'keɪʃ(ə)n] приділення, визначення, застереження, кваліфікація

career [kə'riə] кар'єра

many a man – багато хто, багато які (книжковий стиль)

make a mark in journalism – досягнути успіху в журналістиці

I. Check your understanding.

1. What quality is the most important on the make-up of a future journalists?
2. Why is it necessary for a future journalist to have sympathy for other people?
3. How should a journalist write?
4. Is it good if a journalist uses very long sentences? Why?
5. What kind of life does a journalist usually lead?
6. What kind of conclusion does the author come to?

II. Choose one of the alternatives and give reasons for your choice.

1. Why do you think a future journalist should be interested in people?
 - a) to be able to understand their lives better
 - b) to be able to make his article more understandable
 - c) to be able to make his articles more interesting

d) to be able to get more information from people

e) to be able to do his work better professionally

2. Why do you think a journalist should be sympathetic towards people?

a) to understand people's needs and hopes better

b) to help people in every possible way

c) to see the other sides of the issue he is writing about

d) to avoid hasty ill-informed judgments

e) to understand other people's feelings or viewpoints

3. Who do you think may be considered the best qualified person to take up journalism as a career? The man who

a) has graduated from the University

b) is brilliant at many subjects

c) is a keen reader of books and newspapers

d) has a wide knowledge of international events

e) has a good educational background

f) can behave appropriately under different circumstances

4. Why do you think a journalist must have an inquiring mind?

a) to get as much information as possible

b) to find all the details about the event he is reporting

c) to be able to understand people and their qualities better

d) to be able to present the event from an unusual viewpoint

e) to be able to see the background of the event he is analyzing

b) Sum up the information in a) and answer these questions:

1. Do you agree that journalists write for people and about people?

2. Is it difficult or easy for a humble person to attract people's attention to what he says or does?

3. How can a humble person get people interested in what he says or does?

III. Practise asking questions. Imagine that you are an editor-in-chief and are interviewing an applicant for a job on your newspaper. Work in pairs:

Ask him:

- a) whether he has had any experience in journalism
- b) what newspaper he has worked for
- c) what his mark in English was at school
- d) why he has decided to take up journalism as a career
- e) what subjects he was interested in at school
- f) whether he can speak any foreign languages
- g) whether he can type
- h) whether he is good at short-hand writing
- i) what newspaper he finds most interesting
- j) whether he has ever had any experience in conducting interviews

IV. Fill in the gaps with the appropriate preposition:

1. To be a good journalist you must like people and be interested ... what they do, you must be able to get ... easy and friendly terms ... men and women ... all sorts, however they may differ ... each other or ... you.

2. You will need to be able to demonstrate an ability to work ... pressure to meet deadlines.

3. One of the editors' sums ... what he considers the minimum requirements ... a journalist: a thorough education, sound training and discipline; familiarity ... basic skills of the journalist; a deep respect ... one's personal and professional integrity.

4. No reporter is going to get far in his career if he is bad ... spelling.

5. Many people consider a journalist interchangeable ... a reporter, a person who gathers information and creates a story.

6. Why does the work of a correspondent appeal ... young men and women ... journalism?

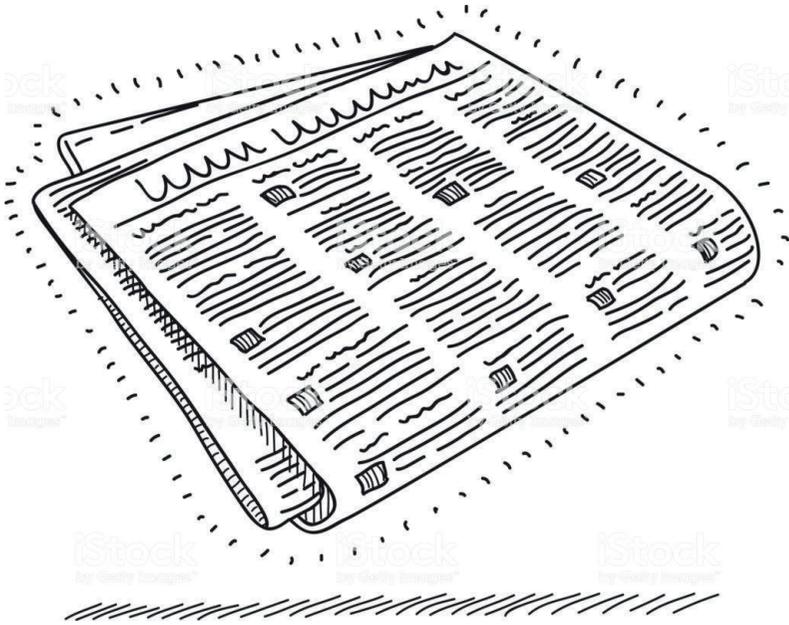
7. Newspaper journalism draws ... all the knowledge and skills you have acquired and can give you a tremendous sense ... achievement.

V. Read and translate story about one kind of journalists:

Paparazzi is a plural term for photographers who take candid photographs of celebrities, usually by relentlessly shadowing them in public and private activities. The term paparazzi is often used in a derogatory manner. Originally, it referred to Italian celebrity photographers who learned that a picture of a movie star throwing a punch was more valuable than pictures of stars smiling (celebrity tantrums are a common entertainment story in the mass media). It is this antagonistic interaction that is the true hallmark of a paparazzo (paparazzo is the singular form). However, the term is often used erroneously for photographers who merely take pictures of people of note. Use of the term derives from “Paparazzo”, the name of a news photographer.

Unit 11

Kinds of Newspapers



Kinds of Newspapers

Newspaper of any country can be classified into two major groups: quality and popular papers.

A quality paper or broadsheet is a serious national paper that aims at the educated reader, who wants to read about politics and foreign affairs. Quality papers contain detailed news coverage and comment, authoritative editorials, a wide range of topical features written by experts in their field, arts and literary reviews and much professional advertising. Because of the serious information they are sometimes called “heavy” newspapers. These papers are bigger in size than popular ones, with longer articles and wider coverage of events. They have different pages for home news, foreign affairs, feature articles, fashion, business, sports and so on. The most famous British quality newspapers are The Daily Telegraph, The Times, The Guardian, The Independent, The Financial Times. A

popular paper is a newspaper which format and content are designed for the undemanding readers. Most popular papers or tabloids (i.e. papers with small-size pages usually about 30 by 40 cm) with lots of pictures, big headlines and short articles. Some of the tabloids place the name of the newspaper in a red box, so they may be called “red-top” papers. They are easy to read and often contain little real information; sometimes they give more space to opinions than to news. They usually have “human interest” stories, stories about ordinary people and events, which are included because they are amusing or odd. Emphasis is put on sensational stories, especially involving a figure in public eye such as a member of a royal family; importance is also given to sports and to cartoons and contests. Examples of such type of newspapers are The Daily Mail, The Sun, The Daily Mirror, The Star.

However, the broadsheets do not completely ignore sex and scandal or any other aspect of public life. Both types of papers devote equal amount of attention to sport. The difference between them is in the treatment of the topic they cover, and to which topics the most prominence is given. They look different, they have different style of writing and they aim to attract different readers. However, the competition for readers is intense, and tabloids and broadsheets may still trick off each other in order to win the circulation war. For example, many broadsheet newspapers in Britain run “Fantasy Football Leagues” which originated as a tabloid tactic. Some UK broadsheets have recently started producing a tabloid edition to further confuse matters.

The newspapers which are sold all over the country with a large readership and circulation are called the national papers; they are usually produced in the capital city. In Great Britain the newspapers are mostly owned by individuals or big publishing companies called the “empires”, not by the government or political parties. The editor of the newspaper is usually allowed considerable freedom of

expression. This is not to say that newspapers are without political bias. The political tendency of quality newspapers varies from conservative (The Daily Telegraph) or independent (The Times) to centre (The Independent) and liberal (The Guardian).

It is often said that there is no "national press" in the United States as there is in Great Britain. On the one hand, this is true. Most daily newspapers are distributed locally, or regionally, people buy one of the big city newspapers in addition to the smaller local ones. A few of the best-known newspapers such as The Wall Street Journal can be found throughout the country. Yet, one wouldn't expect The Milwaukee Journal to be read in Boston, or The Boston Globe in Houston. There has been one attempt to publish a truly national newspaper, USA Today. But it still has only a circulation of 1.2 million and, in its popular form, can only offer news of general interest. This is not enough in a country where state, city, and local news and political developments most deeply affect readers and are therefore especially interesting to them.

On the other hand, however, there is national press, if to speak about influence and sharing of news. Some of the largest newspapers are at the same time news-gathering businesses. They not only print newspapers, they also collect and sell news, news features, and photographs to hundreds of other papers in the U.S. and abroad. However, the influence of a few large metropolitan newspapers, most notably The New York Times and The Washington Post, has increased so that these papers come close to constituting a national press.

In addition to national daily newspapers that are issued every day there are also papers published on Sundays. Most of the "Sundays" contain more reading matter than daily papers, and several of them include "colour supplement".

Key-Words

quality and popular papers – солідні та популярні газети
broadsheet ['brɔ:dʃi:t] плакат, листівка, великий за форматом
serious national paper – серйозна загальнонаціональна газета
educated reader – освічений читач
tabloid ['tæblɔɪd] бульварна газета
readership ['ri:dəʃɪp] коло читачів
circulation [sə:kjʊ'leɪʃ(ə)n] тираж
national papers – загальнонаціональні газети
typeface ['taɪpfeɪs] гарнітура, шрифт
pun [pʌn] каламбур, гра слів
celebrity gossip – плітки про відомих людей
subtle ['sʌt(ə)l] майстерний
coverage ['kʌv(ə)rɪdʒ] висвітлення подій
editorial [edɪ'tɔ:riəl] авторська стаття
feature ['fi:tʃə] стаття, нарис (в журналі)
odd [ɒd] зайвий, випадковий
supplement ['sʌplɪmənt] додаток
gimmick ['gɪmɪk] трюк, виверт
newspaper layout – макет газети

Comprehension Check

I. Answer the following questions:

1. What are the two groups of British daily newspapers?
2. Are the “quality” newspapers strongly conservative?
3. What items do the “popular” newspapers report?
4. Can you name any “quality” and “popular” newspapers?
5. Are the Englishmen fond of “popular” newspapers? Why?
6. Why does big business have an enormous effect on the daily press?

II. Read the following characteristics of newspapers and divide them into two groups so as to describe popular and quality newspapers.

Are bigger in size, have lots of pictures, include topical features, contain detailed news coverage, easy to read, are sometimes called “heavy”, give more space to opinions, put emphasis on sensational stories, cater for educated readers, contain longer articles, have “human interest” stories, pay much attention to sports, publish cartoons and contests, contain editorials, “red-top”, are designed for undemanding readers.

III. Mark the sentences as true (T) or false (F). Support your opinion by the information from the text.

1. The most common classification of newspapers is into quality and popular papers. T F
2. Broadsheets cater for the widest audience of readers. T F
3. Tabloids usually include “human interest” stories very often of a sensational character. T F
4. We should admit that serious press do not avoid sex and scandals completely. T F
5. The newspapers are considered national when they are published in the capital city and have the greater readership and circulation. T F
6. Most of the newspapers in the USA are of a national character. 7. Most of the dailies have special Sunday editions with a variety of colour supplements. T F

IV. Match the words with their definitions:

- | | |
|-------------|--|
| 1) coverage | a) a magazine or section inserted into a newspaper or periodical, such as one issued every week; |
|-------------|--|

- | | |
|----------------|--|
| 2) editorial | b) an item or article at intervals in a newspaper, magazine, etc; |
| 3) feature | c) the amount and quality of reporting or analysis given to a particular subject or event; |
| 4) odd | d) a formal game or match in which people, teams, etc. compete; |
| 5) cartoon | e) strange, occasional, accidental or random; |
| 6) contests | f) printed or photographically reproduced character; |
| 7) prominence | g) the use of words to exploit ambiguities and innuendoes for humorous effect; a play of words; |
| 8) readership | h) something designed to attract extra attention, interest or publicity; |
| 9) circulation | i) the arrangement of written material, photographs, or other art work on an advertisement or page in a book, newspaper, etc.; |
| 10) supplement | j) the distribution of newspapers, magazines; |
| 11) layout | k) relative importance; |
| 12) typeface | l) all the readers collectively of a particular publication or author; |
| 13) pun | m) a statement of opinion in a newspaper, etc. by an editor, publisher or owner; |
| 14) gimmick | n) a humorous or satirical drawing, esp. one in a newspaper or magazine. |

V. Fill in the missing prepositions

1. Newspapers are divided ... broadsheets and tabloids.
2. Newspapers differ, among others things, ... size, price and circulation.
3. Tabloids publish articles which are written ... simple language.
4. Many articles in tabloids are devoted ... the private lives of famous people.
5. Magazines are printed ... colour and are aimed ... different groups in society.
6. There are magazines that deal ... economics, politics, geography or science.
7. Television is an important link ... the outside world.
8. The Internet is a rich source of information ... both the young and the old.

VI. Match the English and Ukrainian equivalents:

- | | |
|-------------------------|------------------------|
| 1.daily newspapers | a) рекламувати товари |
| 2.intelligent reader | b) щодені газети |
| 3.sensational events | c) розумний читач |
| 4.a copy of a paper | d) величезний прибуток |
| 5.advertise merchandise | e) сенсаційні події |
| 6.profits are enormous | f) екземпляр газети |

VII. Choose the right word.

1. Today daily newspapers in England can be ... into two groups.
a) published b) provided c) divided
2. The quality newspapers are strongly
a) conservative b) important c) sensational

3. Film stars' babies, murder cases, and divorces often take most of the space in their

a) copies b) pages c) columns

4. The profits from the ... are enormous.

a) propaganda b) advertisements c) newspapers

Unit 12

What Is News?



What Is News?

News values are formed by tradition, technology, organizational policy, and increasingly by economics. Nonetheless, most journalists agree that there are common elements that characterize newsworthy events. Below are listed the five qualities of news about which there is the most agreement.

1. **Timeliness.** To put it glibly, news is new. Yesterday's news is old news. A consumer who picks up the evening paper or turns on the afternoon news expects to be told what happened earlier that same day. News is perishable and stale news is not interesting.

2. **Proximity.** News happens close by. Readers and viewers want to learn about their neighborhood, town, or country. All other things being equal, news from close to home is more newsworthy than news from a foreign country. Proximity, however, means more than a simple measure of distance. Psychological proximity is also important.

3. Prominence. The more important a person, the more valuable he or she is as a news source. Thus, activities of the president and other heads of state attract tremendous media attention. In addition to political leaders, the activities of sports and entertainment figures are also deemed newsworthy.

4. Consequence. Events that have an impact on a great many people have built in news value. A tax increase, the decision to lay off thousands of workers, a drought, inflation, an economic downturn – all of these events have consequence. Note that the audience for a particular news item is a big factor in determining its consequence.

5. Human Interest. These are stories that arouse some emotion in the audience; stories that are ironic, bizarre, uplifting, or dramatic. Typically, these items concern ordinary people who find themselves in circumstances with which the audience can identify.

In addition to these five traditional elements of news value, there are other things that influence what information gets published or broadcast. Most journalists agree that economics plays a large role. First, some stories cost more to cover than others. It is cheaper to send a reporter or a camera crew to the city council meeting than to assign a team of reporters to investigate city council corruption. The latter would require a long time, extra resources, extra personnel, and patience. All of which cost money. Some news organizations might not be willing to pay the price for such a story. Or, conversely, after spending a large sum of money pursuing a story, the news organization might run it, even if it had little traditional news value, simply to justify its cost to management. By the same token, the cost of new technology is reflected in the types of stories that are covered. When TV stations went to electronic news gathering (ENG), stories that could be covered live became more important.

Generally, news can be broken down into three broad categories: (1) hard news, (2) features or soft news, and (3) investigative reports.

Hard news stories make up the bulk of news reporting. They typically embody the first four of the five traditional news values discussed above. Hard news consists of basic facts: who, what, when, where, how. It is news of important public events, such as government actions, international happenings, social conditions, the economy, crime, environment, and science.

There is a standard technique used to report hard news. In the print media, it is the traditional inverted pyramid form. The main facts of the story are delivered in the first sentence (called the lead) in an unvarnished, no-nonsense style. Less important facts come next, with the least important and most expendable facts at the end.

In the broadcast media, with the added considerations of limited time, sound, and video, the inverted pyramid format is not used. Instead, broadcast reporting follows a square format. The information level stays about the same throughout the story. There's usually no time for the less important facts that would come in the last paragraphs of a newspaper story. TV and radio news stories use either a "hard" or a "soft" lead. A hard lead contains the most important information, the basic facts of the story.

Of course, the writing style of broadcast news is completely different. The writing is more informal, conversational, and simple. In addition, it's designed to complement sound bites (the sound of the newsmaker) or videotape segments.

Key-Words

amplify [ˈæmplɪfaɪ] розширювати, викладати у деталях

bizarre [bɪˈzɑː] дивний, ексцентричний

the bulk of news – основна маса новин

by the same token – до того ж

conversely ['kɒnvə:sli] назад; навпаки
 embody [ɪm'bɒdi] зображувати, уособлювати (чимось);
 містити в собі (якусь ідею)
 enhance [ɪn'hɑ:ns] збільшувати, посилювати, покращити
 expendable [ɪk'spendəb(ə)l] одноразового використання;
 нетривалого користування
 glibly ['glɪbli] багатослівно; жваво
 newsworthy ['nju:zwə:ði] вартий висвітлення у друці,
 цікавий, важливий (про подію)
 perishable ['perɪʃəb(ə)l] тлінний, неміцний
 proximity [prɒk'sɪmɪti] схожість
 pursue a story – займатися матеріалом
 stale [steɪl] той хто втратив новизну
 vigilantism [ˌvɪdʒɪ'læntɪzəm] бдительність

Comprehension Check

I. Check your understanding.

1. What qualities of news are agreed about by most journalists?
Characterize each of them in brief.
2. What role in defining news value does economics play?
3. What is hard news? Give examples.
4. What technique is used to report hard news?
5. Where is a square format used?
6. How is the writing style of broadcast different?

II. Give the Ukrainian equivalents to the following:

To have an impact, stale news, to pursue a story, the bulk of news reporting, by the same token, lead stories, standard technique, to enhance the chances, an unvarnished style, to attract tremendous media attention.

III. Match the words with their definitions:

- | | |
|-------------------|--|
| 1. newsworthy | a) nearness in distance or time |
| 2. proximity | b) the state of being easily seen, important or well known |
| 3. timeliness | c) news stories that are about serious subjects or events |
| 4. prominence | d) important or interesting enough to be reported in newspapers, on the radio, or on television: |
| 5. consequence | e) details about people's experiences and feelings |
| 6. human Interest | f) news stories that are about not very serious, entertaining subjects or events |
| 7. hard news | g) happening at a suitable moment |
| 8. soft news | h) something that happens as a result of a particular action or set of conditions |

IV. Form nouns from the following verbs:

To cover, to characterize, to exploit, to identify, to corrupt, to embody, to signify, to deliver, to aid, to edit.

V. Continue the sentences:

1. Deciding what is newsworthy is
2. Readers and viewers want to learn about
3. Proximity means
4. The more important a person, the more
5. Some items concern ordinary people who
6. Hard news deals with important public events, such as

Unit 13

Mass Media



Mass Media

While most of us make use of some form of the media on a daily basis, we may not think about the functions or purposes the media serves in our society. One important function is entertainment. On television, in particular, the variety of entertainment programs is extensive, ranging from soap operas, to comedy, to talk shows, to sports. Even advertising, where the main purpose is to sell things to the public, may sometimes be seen as entertainment.

Another function is education. A quick look through a television or radio guide will reveal many programs with an educational focus. These include documentaries on a wide range of topics such as animal behavior, geography, history, or art. They also include a wide variety of instructional programs such as cooking, home decorating, or investing. Some children's programs are also educational, teaching children to count or recognize words, or introducing them to different societies and cultures.

The media can provide important community information in the form of warnings. For example, the media can warn of the danger of an approaching hurricane or tornado. These warnings provide up-to-the-minute information on the location of the bad weather and alert people to take the necessary precautions. Without such warnings there would be a greater danger of loss of life and property. Warnings may also be given for other hazards such as air or water pollution. Periodically, the media raises questions about water quality, suggesting that the water we drink is not safe. How much these water scares are motivated by commercial interests is unknown. However, bottled water is a 2-billion-dollar business and growing.

In addition to these functions, the media has an important role in shaping our beliefs. Sometimes information contained in the media is deliberately presented in such a way that it encourages us to believe certain things or to form certain opinions. This practice is referred to as propaganda. When we think of propaganda, we usually think of political forces, but commercial interests may also use the media to propagandize. Advertisements, for example, encourage us to believe that certain products will change our lives in amazing ways. The media can also influence what we believe is possible. For example, 43 percent of American adults believe that UFOs (Unidentified Flying Objects) may be space vehicles from another planet, and most Americans think that alien visitors would be like E.T. from the movie by Steven Spielberg. TV and movies are likely to be responsible for these views.

A further function of the mass media is that of socialization. This is the process by which a society transmits cultural values about what is appropriate behavior to its members. People may be socialized into behaving in certain ways in response to a personal problem, because they have frequently seen others on the news or in soap operas behaving that way in similar circumstances. Finally, for

some people the media offers companionship. Television personalities and talk show hosts may be seen as “friends” by their viewers, particularly if those viewers are socially isolated, aged or invalid, and in need of companionship.

The range of functions or purposes of the media in society are many and varied, and the influence on our lives is considerable. The media influences how we spend our time and our money, what we get to see and hear about, and the way we understand those events. It helps to shape our beliefs, our opinions and our behaviors.

Key-Words

companionship [kəm'pæniənʃɪp] спілкування
hurricane ['hʌrɪkən] буревій
propaganda [ˌprɒpə'gændə] пропаганда
alert [ə'lɜ:t] повідомляти про небезпеку
alien ['eɪliən] інопланетянин
deliberately [dɪ'lɪbərətli] навмисно
hazard ['hæzəd] небезпека
host ['həʊst] той хто веде програму
precautions [prɪ'kɔ:ʃənz] запобіжні заходи
range from ... to ... [reɪndʒ] варіюватися від ... до
reveal [rɪ'vi:l] показувати, виявляти
warn [wɜ:n] попередити
camera crew ['kæmərəkru:] знімальна команда
web designer ['webdaɪzɪnə] веб дизайнер

Comprehension Check

I. Answer the questions below.

1. What are different types of the media?
2. What is propaganda?
3. What is the purpose of advertising?

4. Are educational programmes aimed at children only?
5. What kinds of warnings can the media transmit?
6. How do soap operas influence people's behaviour?
7. What kind of people need the company of TV?

II. Complete the definitions using words from Vocabulary reference: People

Broadcaster, reporter, viewer, editor, Disc Jockey (DJ), camera crew, critic, producer, web designer

1. A ... presents news and conducts live interviews on television.

2. A ... is a person who watches television.

3. A ... writes reports of events for a television programme or newspaper.

4. An ... corrects and makes changes to texts before they are printed in a newspaper or broadcast on TV

5. A ... organises the practical and financial matters connected with the production of a film, play or TV programme.

6. A ... creates the look of the pages of an Internet site using programming techniques and Internet tools.

7. A ... is a group of people who operate camera equipment for filming.

8. A ... is someone who plays records and talks on the radio or at an event like a disco, where people dance to music.

9. A ... is someone who judges the quality of something, especially a work of art, literature or music.



III. Match the words and definitions. Journalists and people in the media.

commentator	a) photographers who follow famous people around to get good photos of them to sell to a newspaper;
critic	b) a person who writes about the good / bad qualities of books, concerts, theatre, films, etc.;
editor	c) a person who describes a sports event while it is happening on TV or radio;
freelance journalist	d) a person who collects and reports news for newspapers, radio or TV;
newsreader	e) a person in charge of a newspaper or magazine, or part of one, and decides what should be in it;
presenter	f) a person who introduces the different sections of a radio or TV programme;
press photographer	g) a person who writes articles for different papers and is not employed by a single newspaper;
reporter	h) a person who reads the news on TV or radio;
paparazzi [ˌpæpəˈrætsɪ]	i) a person who takes photos for a newspaper.

IV. Complete the sentences with jobs in the media

1. The p_____ were waiting outside the restaurant to photograph the princess.

2. I'm surprised none of the c _____ liked the film; I thought it was great.

3. The n _____ was very embarrassed when he couldn't pronounce the politician's name.

4. The c _____ got very excited when the first goal was scored.

5. My brother is a r _____ for the Sunday Times.

6. The newspaper e _____ decided not to print the reporter's story because it was too politically sensitive.

7. I've stopped watching that show because I can't stand the p _____.

8. Laura works from home as a f _____ j _____.

V. Match the sentences. Then look at the way the bold adjectives are used in context (1-5), and guess their meaning. Adjectives to describe the media

1. The reporting in the paper was very **sensational**.

2. The news on that TV channel is really **biased** ['baɪəst].

3. I think The Observer is the most **objective** [əb'ʃɛktɪv] of the Sunday papers.

4. The film review was quite **accurate** ['ækjərət].

5. I think the report was **censored**.

A. It said the plot was poor but the acting good, which was quite true.

B. It bases its stories just on facts, not on feelings or beliefs.

C. The newspaper wasn't allowed to publish all the details.

D. It made the story more shocking than it really was.

E. You can't believe anything you hear on it. It's obvious what political party they favour!

VI. Complete the text with words from the list.

advertise ['ædvətəɪz]

broadcast ['brɔːdkɑːst]

channels

listeners

stations

audience figures

cable and satellite

commercials

standard of programmes

viewers ['vjuːəz]

The arrival of 1 _____ TV has meant a huge increase in the number of TV 2 _____ which 3 _____ can watch. TV channels compete to have the highest 4 _____ (the number of people watching a programme). Private TV channels get their income from companies who pay to show 5 _____ (or adverts) between and during programmes to 6 _____ their products. While the variety of channels has gone up in recent years, the general 7 _____ (quality) being shown has definitely gone down. Radio 8 _____ can also choose between many different 9 _____, many of which 10 _____ 24 hours a day.

VII. Give Ukrainian equivalents to the following English expressions.

a wide range of topics; a TV guide; on a daily basis; to serve a purpose of; the variety of programmes; in the form of warnings; to provide up-to-the-minute information; to take the necessary precautions; to be motivated by commercial interests; to raise questions about; to shape one's beliefs; to be deliberately presented; a space vehicle; to transmit cultural values; in similar circumstances; talk show hosts; appropriate behaviour; alien visitors; to encourage people to believe; to be in need of companionship; to influence somebody's life; to have a strong influence on somebody.

Extracurricular Work

Texts and Tasks for Self- Study Work

Text 1

The Pride of Ukraine: Lina Kostenko

Lina Kostenko was born on March 19, 1930 in Rzhyschchiv, Kyiv region, in the Ukrainian SSR of the Soviet Union. She is a Ukrainian poet and writer, recipient of Shevchenko Award (1987).



Kostenko is a leading representative of Ukrainian poets of the sixties known as *Shestydesiatnyky* (dissidents).

This group started publishing their works during the 1950s and reached its apex during the early 1960s. It was during the 1950s when Kostenko published her first poems in major Ukrainian periodicals.

Kostenko was born in a family of teachers. In 1936, she moved from Rzhyschchiv to Kyiv, where she finished her secondary education.

Lina graduated with distinction from Maxim Gorky Literature Institute in Moscow in 1956. Lina Kostenko published her first poems in 1946.

Her subsequent collections of poetry, “*Prominnia zemli*” (“*Rays of the Earth*”) (1957), “*Vitryla*” (“*Sails*”) (1958), “*Mandrivky sertsia*” (“*Heart’s Travels*”) (1961), confirmed the fact that a new and creative personality had joined the Ukrainian literary scene.

Organic detachment from the day-to-day life, sensitive perception for moral and social issues, the innocence of the lyrical world, the culture of writing, and an independent and creative personality – all these features immediately attracted the attention of readers thirsty for sharp and beautiful words.

These books became immensely popular among her Ukrainian readers, however, she was forced into publication silence as she was unwilling to submit to Soviet authorities.

For many years a non-official but severe ban was imposed. Collections “Zorianyi intehral” (“Star Integral”) and “Kniazha horn” (“Khigh Hill”) were removed from print, and the publication of the historical novel in poems “Marusia Churai” was delayed for many years.

The book that followed “Heart’s Travels”, “Over the Banks of the Eternal River”, appeared only in 1977 – after 16 years!

Soon more collections followed together with a children’s book called “The Lilac King”.

In 1979, one of her greatest works – the historical novel in verse, “Marusia Churai”, about 17 century Ukrainian folksinger – was published.

Her most recent work is “Berestechko”, a book length historical poem.

In 2010, her first book “Zapysky ukrains’koho samashedshoho” (“Notes by the Ukrainian Lunatic”) was published.

In 2011, the collection “Heraclitus River”, a mini-selected chapter of already printed and new poems by Lina Kostenko, was published.

Childhood memories come to life in many poems of Lina Kostenko.

Her 1987 collection entitled “Sad netanuchykh skulptur” (“The Garden of Unthawed Sculptures”) includes an entire collection made up of poems filled with bright sadness, fairy-tale images, fanciful and colourful play of imagination.

This chapter is entitled “Nevdymi prychaly” (“Invisible Wharves”), a metaphor from her distant pagan childhood.

A peculiarity of Lina Kostenko’s love lyrics lies in the intrigue of feelings developed in reflections, symbolised by pictures of

everyday situations and sincere relations:

“The dial plate of a clock in the corner // is covered with snow of snowstorms. // We must be going different ways, // for we went but arrived nowhere.”

“It’s better to never know a minute of love, // than offend the beginning with such an inhuman end (to say “I don’t love” is the most difficult).”

The poetry of Lina Kostenko is often compared to that of great pillars of Ukrainian culture – Taras Shevchenko and Lesia Ukrainka.

Questions:

1. Why was Lina Kostenko forced into publication silence?
2. What attracted reader’s attention in Kostenko’s poetry?
3. What university did Lina Kostenko graduated from?
4. What historical novel did Lina Kostenko write?
5. Did Lina Kostenko use memories from her childhood in the poetry?

Text 2

The Ukrainians

Ukrainians are an East Slavic ethnic group native to Ukraine, which is the sixth-largest nation in Europe. The Constitution of Ukraine applies the



term ‘Ukrainians’ to all its citizens. According to some dictionary definitions, a descriptive name for the “inhabitants of Ukraine” is Ukrainian or Ukrainian people. Belarusians and Russians are considered the closest relatives of Ukrainians, while Rusyns are

either considered another closely related group, or an ethnic subgroup of Ukrainians.

Ethnonym Ukrainians became widely accepted only in the 20th century, so modern Ukrainians identify their ancestry with differently named historical Slavic groups, who are often called Ukrainians too, in retrospect. The oldest recorded ethnonyms used for Ukrainian ancestors are Rusy, Rusyny, and Rusychi (from term Rus'). From the 9th to 12th centuries those names applied to the population of Kievan Rus', as the united state of Rusy is retrospectively called. Similar names were adopted by the proto-Russian and proto-Belarusian inhabitants of the northern principalities of Rus', reflecting the common origin of all those East Slavic peoples.

Before the medieval period, Kievan Rus was preceded in the area by the ancient Greeks, Scythians, Sarmatians, Goths, and Norsemen. By 14th century, the Kievan Rus' disintegrated and the territory of modern Ukraine was split between several states. From that time until at least the 17th century, the ancestors of Ukrainians, Belarusians and Rusyns identified as the same people, known as Ruthenians and comprising most of the population of the region called Ruthenia.

By the Early Modern Era and the age of Cossacks, the toponym Ukraine was accepted to denote the lands around Kiev and alongside the lower Dnieper River. The same region was also known as Little Russia (Malorussia), as the heartland of the Kievan Rus' had been designated by the Byzantine Greeks. The corresponding term Malorussians was widely accepted to identify the population of the area when it was a part of the Russian Empire. In the last few centuries, the population of Ukraine was subjected to periods of Polonization and Russification, but preserved common culture and a sense of common identity.

In the last decades of the 19th century, many Ukrainians moved to the Asian regions of Russia, while many of their counterpart Slavs under Austro-Hungarian rule emigrated to the New World seeking work and better economic opportunities. Today, a large ethnic Ukrainian minority reside in Russia, Canada, the United States, Brazil, Kazakhstan, Italy and Argentina. According to some sources, around 20 million people outside Ukraine identify as having Ukrainian ethnicity, however the official data of the respective countries calculated together doesn't show more than 10 million. Ukrainians have one of the largest diasporas in the world.

Ukrainian mentality was formed influenced by many factors: geographical location at the crossroads of the West and East, specific climatic conditions and complex, at times historical destiny. Since time immemorial Ukrainians have been known as hardworking, thrifty, skilled farmers emotionally strongly affiliated to their native parts, good family men and devoted wives. They are typically kind-hearted, friendly, hospitable and well wishing to both fellow countrymen and foreigners; they are cautious yet inclined to romanticism and sentimentality. But come the time of ordeal, and they are determined, resourceful, brave, staunch, ready for self-sacrifice.

Questions:

1. What are the typical features of the Ukrainians?
2. What is the etymology of "Ukrainians"?
3. Who are the closest relatives of Ukrainians?
4. What factors was Ukrainian mentality formed and influenced by?
5. Where do a large ethnic Ukrainian minority reside?

Text 3

Taras Shevchenko, Ukraine's National Bard and Accomplished Artist.

Ukraine's national bard and famous artist. Born a serf, Shevchenko was orphaned when he was twelve and grew up in poverty and misery. He was taught to read by a village precentor and was often beaten for 'wasting time' on drawing. At the age of 14 he became a houseboy of his owner, P. Engelhardt, and served him in Vilnius (1828–31) and then Saint Petersburg.



Engelhardt noticed Shevchenko's artistic talent, and in Saint Petersburg he apprenticed him to the painter V. Shiriaev for four years. Shevchenko spent his free time sketching the statues in the capital's imperial summer gardens. There he met the Ukrainian artist Ivan Soshenko, who introduced him to other compatriots, such as Yevhen Hrebinka and Vasyl Hryhorovych, and to the Russian painter A. Venetsianov. Through these men Shevchenko also met the famous painter and professor Karl Briullov, who donated his portrait of the Russian poet Vasilii Zhukovsky as the prize in a lottery whose proceeds were used to buy Shevchenko's freedom on 5 May 1838.

Shevchenko has had a unique place in Ukrainian cultural history and in world literature. Through his writings he laid the foundations for the creation of a fully functional modern Ukrainian literature. His poetry contributed greatly to the growth of Ukrainian national consciousness, and his influence on various facets of Ukrainian intellectual, literary, and national life is still felt to this day.

Shevchenko's early works include the ballads 'Prychynna' (The Bewitched Woman, 1837), 'Topolia' (The Poplar, 1839), and 'Utoplana' (The Drowned Maiden, 1841). Their affinity with Ukrainian folk ballads is evident in their plots and supernatural motifs. Of special note is Shevchenko's early ballad 'Kateryna' (1838), dedicated to Vasili Zhukovsky in memory of the purchase of Shevchenko's freedom (see also his painting *Kateryna*, which is based on the same poem). In it he tells the tale of a Ukrainian girl seduced by a Russian soldier and abandoned with child – a symbol of the tsarist imposition of serfdom in Ukraine. Some of his other poems also treat the theme of the seduced woman and abandoned mother – 'Vid'ma' (The Witch, 1847], 'Maryna' (1848), and the ballads 'Lileia' (The Lily, 1846) and 'Rusalka' (The Mermaid, 1846). The oblique reference to Ukraine's history and fate in 'Kateryna' is also echoed in other early poems, such as 'Tarasova nich' (Taras's Night, 1838), 'Ivan Pidkova' (1839), *Haidamaky* (1841), and *Hamaliia* (1844). Cossack raids against the Turks are recalled in 'Ivan Pidkova' and *Hamaliia*; 'Tarasova nich' and, especially, *Haidamaky* draw on the struggle against Polish oppression. Shevchenko wrote the Romantic drama *Nazar Stodolia* (1843-44) toward the end of his early period of creativity. Its action takes place near Chyhyryn, the 17th-century capital of the Cossack Hetmanate.

He was also an accomplished artist – although 835 of his art works are extant, another 270 of his known works have been lost. A realist artist, his depictions were on ethnographic themes, often expressing criticism, albeit veiled, of the absence of social, personal and national freedom under tsarist domination. A broad social range of subjects (from simple peasants & petty officials to prominent Ukrainian and Russian cultural figures, members of the imperial nobility, members of former Cossack *starshyna* families, and Ukrainian historical figures) is represented in his portraits. He also

drew & painted numerous landscapes and recorded Ukrainian architectural monuments.

As Shevchenko, himself, said, “The history of my life is a part of the history of my homeland.” His writings laid the foundations for the creation of a fully functional modern Ukrainian literature; his



poetry was of enormous importance not only for Ukrainian culture, but also for Ukrainian society. Shevchenko legitimized the use of Ukrainian as a language of modern literature. Other captive peoples also found his poems' revolutionary & political content inspiring. While Shevchenko was still alive, his poetry was translated mainly into Polish, Russian, Czech and German. Kobzar had been translated into over 100 languages by the 1990's. And,

Shevchenko's poetry became a source of inspiration for many other works of art, music, and literature.

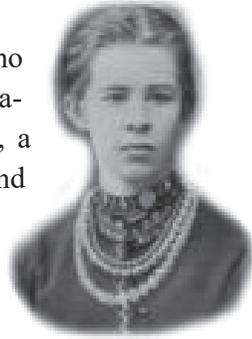
Questions:

1. When and where was Taras Shevchenko born?
2. What Shevchenko's literary works do you know?
3. How did Shevchenko's poetry influence the Ukrainian political thoughts?
4. Where did he study fine arts?
5. Who helped Shevchenko to buy freedom?

Text 4

Women's Voices in Ukrainian Literature: Lesya Ukrainka

Lesya Ukrainka is the literary pseudonym of Larysa Kosach – Kvitka, who was born in 1871 to Olha Drahomanova-Kosach (literary pseudonym: Olena Pchilka), a writer and publisher in Eastern Ukraine, and Petro Kosach, a senior civil servant. An intelligent, well-educated man with non-Ukrainian roots, he was devoted to the advancement of Ukrainian culture and financially supported Ukrainian publishing ventures.



In the Kosach home the mother played the dominant role; only the Ukrainian language was used and, to avoid the schools, in which Russian was the language of instruction, the children had tutors with whom they studied Ukrainian history, literature, and culture. Emphasis was also placed on learning foreign languages and reading world literature in the original. In addition to her native Ukrainian, Larysa learned Russian, Polish, Bulgarian, Greek, Latin, French, Italian, German, and English.

A precocious child, who was privileged to live in a highly cultivated home, Larysa began writing poetry at the age of nine, and when she was thirteen saw her first poem published in a journal in L'viv under the name of Lesya Ukrainka, a literary pseudonym suggested by her mother. As a young girl, Larysa also showed signs of being a gifted pianist, but her musical studies came to an abrupt end when, at the age of twelve, she fell ill with tuberculosis of the bone, a painful and debilitating disease that she had to fight all her life.

Finding herself physically disabled, Lesya turned her attention to literature – reading widely, writing poetry, and translating. She shared these literary activities with her brother Mykhaylo (literary

pseudonym: Mykhaylo Obachny), her closest friend until his death in 1903. When Larysa was seventeen, she and her brother organized a literary circle called Pleyada (The Pleiades) which was devoted to promoting the development of Ukrainian literature and translating classics from world literature into Ukrainian.

As a teenager, Larysa's intellectual development was further stimulated by her maternal uncle, Mykhaylo Drahomanov, the noted scholar, historian and publicist. He encouraged her to collect folk songs and folkloric materials, to study history, and to peruse the Bible for its inspired poetry and eternal themes. She was also influenced by her family's close association with leading cultural figures, such as Mykola Lysenko, a renowned composer, and Mykhaylo Starytsky, a well-known dramatist and poet.

Lesya published her first collection of lyrical poetry, *Na krylakh pisen'* (On Wings of Songs), in 1893, a year after her translations of Heine's poetry, *Knyha pisen'* (The Book of Songs) appeared. In the Russian Empire, Ukrainian publications were banned; therefore, both books were published in Western Ukraine and smuggled into Kyiv.



From the time that Lesya was a teenager, she often had to go abroad for surgery and various treatment regimens, and was advised to live in countries with a dry climate. Residing for extended periods of time in Germany, Austria, Italy, Bulgaria, Crimea, The Caucasus, and Egypt, she became familiar with other peoples and cultures, and incorporated her observations and impressions into her writings. An inveterate letter writer, she engaged in an extensive correspondence with the Western Ukrainian author Olha

Kobylianska that led to an exchange of sketches both entitled “The Blind Man.”

In addition to her lyrical poetry, Ukrainka wrote epic poems, prose dramas, prose, several articles of literary criticism, and a number of sociopolitical essays. It was her dramatic poems, however, written in the form of pithy, philosophical dialogues, that were to be her greatest legacy to Ukrainian literature. Only one of Ukrainka’s dramas, *Boyarynya* (The Boyar’s Wife) refers directly to Ukrainian history, and another, an idealistic, symbolic play, *Lisova pisnya* (Song of the Forest), uses mythological beings from Ukrainian folklore. Her other dramatic poems issue from world history and the Bible. With their sophisticated psychological treatment of the themes of national freedom, dignity, and personal integrity, they are a clarion call to people the world over to throw off the yoke of oppression.

In 1901, Lesya suffered a great personal loss – the death of her soul mate, Serhiy Merzhynsky. She wrote the entire dramatic poem *Oderzhyma* (The Possessed) in one night at his deathbed. A few years later, in 1907, she married a good friend of the family, Klyment Kvitka, an ethnographer and musicologist. It was he who transcribed and published the many Ukrainian folk songs that she had learned as a young girl in her native province of Volyn.

Despite many prolonged periods in her life during which she was too ill to write, upon her death in 1913, at the relatively young age of forty-two, Ukrainka left behind a rich and diversified literary legacy. While it is the deep philosophical thought and the perfection of her poetic form that have assured her a place among the luminaries of world literature, her prose works, which she continued writing throughout her literary career, provide a fascinating insight into the inner life of this gifted, multifaceted writer, and reveal her perceptions of the multi – layered society in which she lived.

Questions:

1. What parents was Lesia Ukrainka born to?
2. What are L. Ukrainka's best plays?
3. What foreign languages did L. Ukrainka know?
4. What is the name of the first lyrical collection?
5. Why Lesia Ukrainka had to go abroad from the time she was teenager?

Text 5

Books in Ukraine

The “oldest book using the Cyrillic alphabet was Ostromyrove Yevanheliye” (the Gospels of Ostromyr, 1056-1057). It was only natural that the literary works of the ancient times was of a religious nature (sermons, hymns, etc.).

With time the number of books grew. Yaroslav the Wise set up a library at St. Sophia Cathedral.

At first books were written using specially treated animal skin, called parchment. It was very expensive and therefore the 14th century paper was mostly used.

During the Ukrainian renaissance (16th – 17th centuries) a lot of libraries were opened in Ostroh, Lviv, Kyiv's Monastery of the Caves.

Book printing came to Ukraine from the West, long before Fedorov's first book appeared in print in Moscow. Ivan Fedorov was a founder of book printing in Ukrainian lands. The first printed books in Ukraine were



“The Apostle” (1574), “The Bible of Ostroh” (1581). “Books are actually the river which nourishes the Universe,” an old Ukrainian author wrote.

The following statistics testify to the development of book printing in Ukraine: in 1591-1622, the print shop of Lviv put out 13 books; the one at the Kyiv Monastery of the Caves – 40 books; the print shop in Chernihiv produced more than 50 books over a short period of time.

A new type of literature, fiction, appeared in Ukraine at the end of 18th century. Public libraries began to function in many Ukrainian cities and towns. The situation with Ukrainian books changed after the revolution of 1917.

A new stage in book printing in Ukraine began in 1980. A number of new publishing houses specializing in a variety of spheres were set up. Book printing became an inseparable component of the national economy, assuming an important role in the democratization of society, in the cultural and linguistic rebirth of the nation.

In early 1990s Ukraine numerated 25,292 public and university libraries with over 400.9 million volumes, of which books and magazines in Ukrainian constituted 36%.

The biggest collections are at the Vernadsky Central Reference Library of the Ukrainian National Academy of Sciences (some 13,000,000).

Questions:

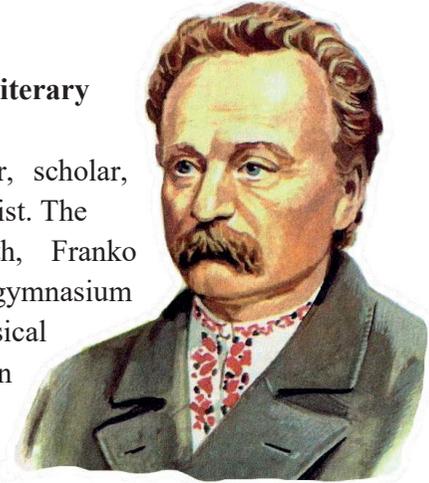
1. What was the oldest book using the Cyrillic alphabet?
2. Where did Yaroslav the Wise set up the first library?
3. Who was the founder of book-printing in Ukraine?
4. Where is the biggest collection of books in Ukraine?
5. What were the first printed books in Ukraine?

Text 6

Ivan Franko. Life and Literary

Activity.

Ivan Franko was a writer, scholar, political and civic leader, publicist. The son of a village blacksmith, Franko graduated from the Drohobych gymnasium in 1875 and began to study classical philology and Ukrainian language and literature at Lviv University. His first literary works – poetry and the novel



Petriï i Dovbushchuky – were published in the students' magazine *Druh*. Franko's political and publishing activities and his correspondence with Mykhailo Drahomanov attracted the attention of the police, and in 1877 he was arrested along with Mykhailo Pavlyk, Ostap Terletsky, and others for spreading socialist propaganda. After spending eight months in prison Franko returned to political work with even greater fervor. He was founder of such newspapers and magazines as *Praca*, *Hromads'kyi druh*, *Dzvin* and *Molot*. In 1880 Franko was arrested again and charged with inciting peasants against the authorities.

During the first period of his creative work Franko wrote political poems, such as 'Kameniari', 'Vichnyi revoliutsioner', and 'Ne pora ...', which became patriotic anthems and influenced the outlook of a whole generation; the novels *Boa constrictor*, *Boryslav smiiet'sia*, and *Zakhar Berkut*; and a series of literary and journalistic articles. In 1881 Franko co-published the monthly *S'vit*, and after its closing in 1882 he edited the journal *Zoria* and the newspaper *Dilo*.

For a while in 1888 Franko was a contributor to the journal *Pravda*. His ties with compatriots from Dnieper Ukraine led to a third arrest in 1889. In the following year, with the support of Mykhailo Drahomanov, Franko co-founded the Ruthenian-Ukrainian Radical party and drew up its program. With Mykhailo Pavlyk, he published the party's organs. In 1895, 1897, and 1898 he was the Radical party's candidate for a seat in the Austrian Parliament and the Galician Diet but lost the elections because of manipulations of the administration and provocations of the opposition. In 1899 a crisis arose in the Radical party, and Franko joined the populists in founding the National Democratic party, in which he was active until 1904, when he retired from political life. For many years Franko collaborated in the sociopolitical field with M. Drahomanov, whom he regarded highly as a 'European political leader,' but eventually their views on socialism and the national question diverged.

Besides his political and literary work Franko continued his university studies, first at Chernivtsi University, where he prepared a dissertation on Ivan Vyshensky, and then at Vienna University, where on 1 July 1893 he defended a doctoral dissertation. In 1894–1897 he and his wife published the journal *Zhytie i slovo*. With Mykhailo Hrushevsky's coming to Lviv in 1894, Franko became closely associated with the Shevchenko Scientific Society. In 1899 he became a full member of the society and in 1904 an honorary member. Most of his scholarly works, historical and literary notes, and reviews appeared in *Zapysky Naukovoho tovarystva im. Shevchenka*. Franko worked in the Ethnographic Commission of the Shevchenko Scientific Society and headed the Philological Section.

In 1908 Franko's health began to decline rapidly. Yet, he continued to work to the end of his life.

With his many gifts, encyclopedic knowledge, and uncommon capacity for work, Franko made outstanding contributions to many

areas of Ukrainian culture. He was a poet, prose writer, playwright, critic, literary historian, translator, and publisher. The themes of his literary works were drawn from the life and struggle of his own people and from sources of world culture: Eastern cultures and the classical and Renaissance traditions. He was a ‘golden bridge’ between Ukrainian and world literatures.

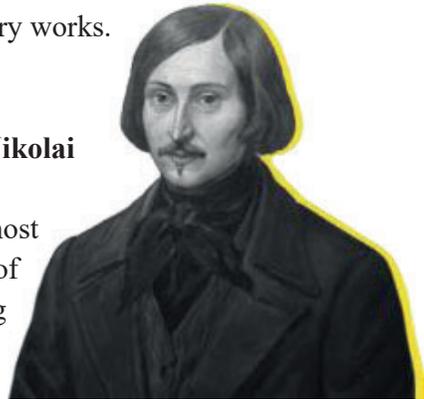
Questions:

1. Who was Ivan Franko?
2. What public figures did Franko collaborate with?
3. What newspapers was he founder?
4. Which of Franko’s prose works are considered to be his greatest masterpieces?
5. Name first Franko’s literary works.

Text 7

The Life and Writing of Nikolai Hohol

Nikolai Hohol is the most famous Russian writer of Ukrainian origin. Having graduated from the Nizhyn



gymnasium, he left for Saint Petersburg in 1828 armed with a manuscript and hope for a successful literary career. His aspirations were abruptly arrested by extremely negative criticism of his sentimentally Romantic narrative poem Hans Kuechelgarten, which he published at his own expense in 1829 and copies of which he subsequently bought out and destroyed. He tried to survive economically by working as a bureaucrat, a teacher at an institute for daughters of the nobility, and very briefly as a lecturer of history at Saint Petersburg University. In 1836 he left Russia and, except for two brief eight-month intervals,

he lived abroad, mostly in Rome, until 1849, when he returned via Palestine to Russia.

While working as a minor civil servant, Hohol spent his free time composing short stories based on his observations and memories of life in Ukraine. The first two volumes of these stories, *Vechera na khutore bliz Dikan'ki*, brought him immediate fame. Hiding behind the authorial mask of Rudy Panko the beekeeper, Hohol managed to portray a world where fantasy and reality intermingle in the prism of the worldly-wise but unsophisticated narrator, and thus Ukraine becomes at once fanciful, humorous, nostalgic, and somewhat poignant in its quaintness.

In his second two-volume collection of Ukrainian stories, *Mirgorod*, containing the first version of his famous historical novelette *Taras Bul'ba*, Hohol's nostalgic tone gives way to a more satiric view of his native land. In the same year he also published *Arabeski*, in which his stories dealing with the world of the Saint Petersburg civil servant first appeared. Simultaneously he turned to writing drama and published his great *Revizor*, which needed the approval of the emperor to be staged in 1836. This was followed by his second completed play, *Zhenit'ba*, and the famous satirical story *Nos*. His other plays remained unfinished.

The years abroad were less productive. Hohol devoted himself to his epic work, *Mertvye dushi*, but managed to finish successfully only the first of three intended parts. He also wrote his famous story *Shinel'*, and revised *Taras Bul'ba* and *'Portret*. Disillusioned by the attacks that followed this publication, Hohol blamed himself for being incapable of producing morally ennobling art. His attempt at preparing himself morally for his task of 'serving God and humanity' sent him first on a pilgrimage to Jerusalem; finally, under the influence of a religious fanatic, Rev M. Konstantinovsky, who demanded that he enter a monastery and destroy his 'evil' art, Hohol

burned the second part of *Dead Souls*, refused all food, and stayed in bed until his death.

Hohol's works display different variations of the Romantic style and a masterly use of metaphor, hyperbole, and ironic grotesque. His language is exceptionally rhythmic and euphonic. He was the first writer of the so-called Ukrainian school in Russian literature to employ a host of lexical and syntactic Ukrainianisms, primarily to play with various stylistic levels from the vulgar to the pathetic. Some of his Ukrainian stories are the earliest examples of the Russian naturalist school, which combined Romantic ideology with a negative, 'low' depiction of everyday life.

Hohol's relation to Ukraine is a controversial issue. His indifference to the Ukrainian question was sharply condemned by the critics Serhii Yefremov and, even more severely, Yevhen Malaniuk in the 1920s. Pavlo Fylypovych and Volodymyr Doroshenko stressed the importance of Ukrainian elements in Hohol's writings and the contribution his Russian works made to the development of a Ukrainian national identity. The whole question of Hohol's ambivalent attitude toward Ukraine received a very thorough analysis in George Stephen Nestor Luckyj's *Between Hohol' and Ševčenko* (1971).

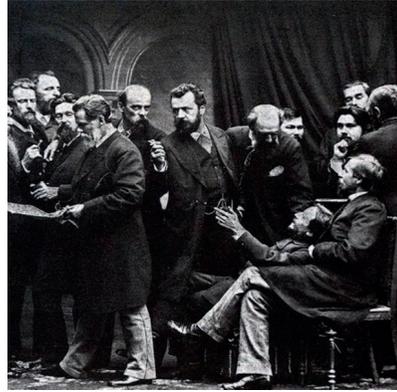
Questions:

1. What was Hohol's first collection of short stories?
2. What kind of world did Hohol portray?
3. Where did Hohol try to work to survive economically?
4. What kinds of literary means did Hohol use in his works?
5. Why Hohol is considered as Ukrainian's and Russian's writer?

Text 8

Ukrainian realism and its representatives

A term that usually refers to art that is representational and depicts the visible material world as closely as possible. It may also be used to designate the opposite of stylized or abstract art or simply to describe a work of art that portrays not the beautiful and idealized, but the common, unconventional, or ugly. As a



19th-century art movement it is usually associated in painting with the work of French artists, such as Gustave Courbet, even though it found independent expression in other countries, including Ukraine.

Realism became popular in Russian-ruled Ukraine through the efforts of the Peredvizhniki, a group of artists established in 1870 in Saint Petersburg that promoted enlightenment through traveling exhibitions of pictures portraying the conditions of contemporary life, particularly of the peasants, and depicting landscapes. Style was relegated to a minor role, and socially relevant subject matter was of major importance. Several prominent Ukrainian-born artists were members of or exhibited with the Peredvizhniki (eg, Nikolai Ge, Iliia Repin, Kyriak Kostandi, Serhii Vasylykivsky).

In 19th-century Western Ukraine Ivan Trush, Antin Manastyrsky, and Mykola Ivasiuk painted realistic depictions of mundane subjects, often with peasant themes and ethnographic elements. Realistic works produced with an impressionist palette and brush strokes were created by Fedir Krychevsky, Mykhailo Kozyk, Pavel Volokidin, Iliia Shulha, Olena Kulchytska, and others.

A type of realism known as socialist realism was forced on all art and artists in the Union of Soviet Socialist Republics, including

the Ukrainian Soviet Socialist Republic, in the early 1930s, and remained the only officially sanctioned method until the late 1980s. Demanding politically correct content, naturalistic rendering, and adherence to Marxist-Leninist esthetics and to the dictates of the Communist party, it resulted in many stereotypical depictions of Communist heroes and leaders and happy workers and peasants. The more interesting socialist-realist artists in Ukraine were Mykhailo Bozhii, Oleksander Lopukhov, Serhii Hryhoriev, Oleksii Shovkunenko, and Tetiana Yablonska.

A variety of socialist realism known as the ‘severe style’ appeared in the USSR after the death of Joseph Stalin. Its adherents portrayed the ordinary aspects of life instead of idealized and heroic socialist-realist subjects. Liubomyr Medvid depicted the unpleasant and perturbing side of life in paintings such as *First Collective Farms in the Lviv Region* (1972).

A new kind of realism known as photorealism or hyperrealism developed in the West in 1970s. It has had an impact on the work of artists in Ukraine, such as S. Bazylev and S. Geta, who have used precisely rendered close-up views and photographic images. It can also be seen in the work of L. Bodnar-Balahutrak in the United States and in the superrealist figural compositions of Natalka Husar and M. Stefura in Canada. Jacques Hnizdovsky depicted selected objects and figures in a meticulously rendered realist manner.

Questions:

1. Give the definition of the movement “realism”.
2. When did realism become popular in Ukraine? Why?
3. What are the representatives of Ukrainian realism?
4. What is social realism?
5. Who was the founder of Ukrainian realism?

Text 9

H. Skovoroda in Ukrainian Culture

Hryhorii Skovoroda,
born 3 December 1722 in
Chornukhy, Lubny regiment, died 9
November 1794 in Pan-Ivanivka,
Kharkiv vicegerency
(now Skovorodynivka).

Philosopher and poet. He was
educated at Kyiv Mohyla
Academy. He sang in
Empress Elizabeth's
court Kapelle in St.

Petersburg, served as music
director at the Russian imperial mission

in Tokai, Hungary, and taught poetics at Pereiaslav College
(1751). He resumed his studies at the academy, but left after
completing only two years of the four-year theology course to
serve as tutor to V. Tomara. He spent the next 10 years in
Kharkiv, teaching poetics, syntax and Greek, and ethics at
Kharkiv College. After his dismissal from the college he
abandoned any hope of securing a regular position and spent the
rest of his life wandering about eastern Ukraine, particularly
Slobidska Ukraine. Material support from friends enabled him to
devote himself to reflection and writing. Most of his works were
dedicated to his friends and circulated among them in manuscript
copies.

Although there is no sharp distinction between Skovoroda's
literary and philosophical works, his collection of 30 verses
(Garden of Divine Songs), his dozen or so songs, his collection of
30 fables (Kharkiv Fables), his translations of Cicero, Plutarch,



Horace, Ovid, and his letters, written mostly in Latin, are generally grouped under the former category. Some of his songs and poems became widely known and became part of Ukrainian folklore. His philosophical works consist of a treatise on Christian morality and dialogues.

Skovoroda's ideas are not organised and presented in a systematic way, but are scattered throughout his dialogues, fables, letters, and poetry. Skovoroda preferred to use symbols, metaphors, or emblems instead of well-defined philosophical concepts to convey his meaning.

For Skovoroda the purpose of philosophy is practical – to show the way to happiness. Hence, the two central questions for him are what happiness is and how it can be attained. For him happiness is an inner state of peace, gaiety, and confidence which is attainable by all. He outlines those truths that are necessary for happiness. His basic, metaphysical doctrine is that there are two natures in everything: the, ideal, inner, invisible, eternal, and immutable; and the material, outer sensible, temporal, and mutable. The first is higher, for it imparts being to the second.

From the metaphysical scheme Skovoroda drew a number of fundamental conclusions for practical life. Since the universe is ordered by a provident God, every being has been provided with all that is necessary for happiness. The assurance that what is necessary is easy and what is difficult is unnecessary (for happiness) brings peace of mind. It also serves as a criterion for the material conditions of happiness: we need only those goods that are necessary to health and are available to all people. But to dispel anxiety about material security is not enough for happiness. Active by nature, humans must also fill themselves in action by assuming the congenial task or vocation as signed to them by God.

The doctrine of congenial work is the central doctrine in Skovoroda's moral system.

Skovoroda's influence in the 19th century on writers was minimal. But his poetic style, ideas, and moral example have played an important role in the rebirth of Ukrainian culture in the 20th century.

Questions:

1. Did H. Skovoroda translate famous philosophers?
2. What genre did H. Skovoroda start?
3. What did H. Skovoroda write?
4. What literary and philosophical works did H. Skovoroda write?
5. What was Skovoroda's philosophical idea?

Text 10

Ukraine: Folkways

Due to Ukraine's geographical location, its culture primarily exhibits central and eastern European influences. Over the years it has been invariably influenced by movements such as those brought about during the Byzantine Empire and the Renaissance. Today, the country is somewhat culturally divided with the western regions bearing a stronger central European influence and the eastern regions showing a significant Russian influence. A strong Christian culture was predominant for many centuries, although Ukraine was also the center of conflict between the Catholic, Orthodox and Islamic world. Ukrainian culture has elements of some of the oldest cultures in the world such as Trypillian culture.

Ukrainian folk oral literature, poetry, and songs (such as the dumas) are among the most distinctive ethnocultural features of Ukrainians as a people. Religious music existed in Ukraine before the official adoption of Christianity, in the form of plainsong "obychnyi spiv" or "musica practica". Traditional Ukrainian music is easily recognized by its somewhat melancholy tone. It first

became known outside of Ukraine during the 18th century as musicians from Ukraine would perform before the royal courts in Russia and Poland.

Ukrainian dance refers to the traditional folk dances of the peoples of Ukraine. Today, Ukrainian dance is primarily represented by what ethnographers, folklorists and dance historians refer to as “Ukrainian Folk-Stage Dances”, which are stylized representations of traditional dances and their characteristic movements that have been choreographed for concert dance performances. This stylized art form has so permeated the culture of Ukraine, that very few purely traditional forms of Ukrainian dance remain today.



The hopak, which features physical strength and almost acrobatic agility, is the most popular dance. Its theme is a youth’s wooing of a girl. The youth executes the dance in order to gain the girl’s favour. Ukrainian dance is often described as energetic, fast-paced,

and entertaining, and along with traditional Easter eggs (pysanky), it is a characteristic example of Ukrainian culture recognized and appreciated throughout the world.

Folk musical instruments were usually homemade and played by folk musicians. They can be divided into three basic groups: 1) string instruments; 2) wind instruments; 3) percussion instruments. The most popular instruments in Ukraine were the bandura, sopilka, violin, and



dulcimer. Folk musical instruments were used primarily at dances and for marching, as accomplishment to popular plays, or for simple listening enjoyment.

Ukrainian folk art includes embroidery, tapestry, ceramics, wood carving, Easter egg painting. Ukrainian embroidery occupies an important place among the various branches of Ukrainian decorative arts. Embroidery is an ancient and symbolic tradition in Ukraine. It has a rich history in Ukraine, and has long appeared in Ukrainian folk dress as well as played a part in traditional Ukrainian weddings and other celebrations. Appearing all across the country, Ukrainian embroidery varies depending on the region of origin. From Poltava, Kiev, and Chernihiv in the east, to Volyn and Polissia in the northwest, to Bukovyna, and the Hutsul area in the southwest, the designs have a long history which defines its ornamental motifs and compositions, as well as its favorite choice of colors and types of stitches.

Questions:

1. What genres does folk oral literature comprise?
2. What kind of dance is hopak?
3. What basic groups are folk instruments divided into?
4. What are the most popular folk instruments in Ukraine?
5. What kind of art is embroidery?

Text 11

Types of Journalism

Many people associate journalism only with the national newspapers, glossy magazines, or national radio and TV broadcasting. The public face of journalism is made up of the reporters and presenters whose



bylines and images confront us on the breakfast table, on our journey to and from work, or just before we go to sleep.

But behind these journalists - many of whom earn salaries to match their high public profiles – are the ground-troops: researchers, sub-editors, production staff, photographers, picture editors, cartoonists, gossip columnists and more.

Alongside them you will find a whole army of other journalists – the reporters on local newspapers or radio, presenters on regional TV, writers for the trade press or for websites, editors of small circulation consumer magazines, translators, proof-readers, PR staff and the growing body of freelancers, many of whom have to be able to do a little bit of practically everything.

The NUJ represents journalists in a number of disciplines:

- Local & National Newspapers
- National and Local News Agencies
- Freelancing and Casual Work
- Magazines and Periodicals
- Book Publishing
- Press and Public Relations
- Radio and Television
- On-line/New Media

Within each of these broad groupings, journalists can work at many different tasks. In print, these include editing, reporting, feature writing, sub-editing, photography, layout, illustration and graphics and a host of specialist jobs from drawing cartoons and compiling crosswords to researching background and commissioning artwork. The NUJ also includes authors, translators, book-production staff and workers in public relations among its members.

In broadcasting, you could find yourself producing programmes, writing scripts, reporting, presenting, interviewing, or even editing audio and video. With the growth of digital media,

broadcast journalism is changing radically and radio and TV journalists may have to acquire a whole new range of technical skills.

The rapidly expanding field of online journalism presents even more challenges. An increasing number of journalists have to adopt a ‘portfolio’ approach to their careers. Even those who are not freelancers find that they may be required to work on magazines, web sites and multimedia presentations within the same company.

Questions:

1. What is journalism?
2. What fields does journalism include?
3. How do many people associate journalism with?
4. What is the public face of journalism?
5. Where do journalists work?

Text 12

Work of a foreign correspondent

The life and work of a foreign correspondent have a strong appeal (1) for most young men and women in journalism. To cover the world’s news (2) from China to Peru, from Moscow to Cape Town; to send back dispatches under date-lines from “faraway places with strange-sounding names” is the secret dream of many cub-reporters (3) with which he/she spends dull hours in the local police court or council chamber.

The work of a foreign correspondent is something much wider than the mere reporting of events. He/she must give his readers at home a complete background service explaining and interpreting



thenews, providing eye-witness descriptions of scenes and happenings, conjuring up the atmosphere in which events are taking place, mailing informative articles periodically which will make newspaper readers familiar with the background to people and affairs.

The journalist who wishes to make a success as an “Ambassador of the Press” must be a first-rate general reporter (4) – he must have the nose for the news (5) and a keenly developed sense of news values, he must be a good listener who can get other people to favour him with their confidences, he must be a good mixer – able to be all things to all men. The beginner to journalism who is determined to make accreditation as a foreign correspondent his/her aim, must begin by tackling the problem of languages. He/she should know at least two, apart from his own. Which two will depend, of course, on the part of the world where he/she is particularly anxious to serve. French and German used to be the minimum equipment of the European correspondent, but it is possible that Russian, rather than German may be increasingly valuable in the future. It must be remembered that to know a language in the sense that a Foreign Correspondent must know it, means a great deal more than a nodding acquaintance with grammar (6) and the ability to pick one’s way through a selected text or two. It means to be able to write the language fluently, to be able to take down speeches in shorthand, to follow conversations through the distorting medium of the telephone, and the like. The would-be foreign representative must study world geography and get a thorough knowledge of modern history and current affairs, besides making a special study of the history, manners, customs, political system etc., of those countries where he hopes to work. If he is to write authoritatively (7) on foreign affairs he must himself be an authority. But first and foremost he is, and must remain, a reporter, seeking and reporting news.

Questions:

1. Why does the work of the foreign correspondent appeal to young men and women in journalism?
2. Why should the foreign correspondent know foreign languages?
3. What other subjects should he know well?
4. Why is it necessary to explain and interpret the news from faraway places?
5. Why is it necessary to write informative articles?

Text 13

Making the Interview Work

What could be worse for an interviewer than to discover the wrong person has been placed into a job? Though the interview process can be lengthy and meticulous, if certain steps are not taken, it can still lead to disaster. Making a mistake in the hiring process is unpleasant because it takes time to discover the mistake and in the meantime company resources are invested in the new hire. There is loss of productivity and even morale can be affected within a department.

The interviewer wants to do everything possible to avoid making the wrong decision. It seems some of the common mistakes interviewers make include not thoroughly understanding the job and not asking probing questions that reveal a candidate's characteristics.

Following are some guidelines for interviewers who want to make sure the interview process leads to good results.

Do the research – People interviewing for jobs are told to do company research, but the interviewer needs to research the job also. The interviewer should understand all the job requirements and be able to identify the personal characteristics of candidates that will best fit the position. Questions should be prepared in advance and

based on industry and company research. The interviewer should also be prepared to answer specific questions asked by the interviewee. Job candidates should be able to get enough information during the interview to determine if the job really does fit their requirements in terms of skills use and career planning. Quality candidates will come to the interview prepared and the interviewer must be equally prepared to make the interview effective.

Use Behavioral and Traditional Interviewing Techniques –

The traditional interview questions can lay a good foundation as far as understanding the candidate's knowledge and skills. But the behavioral techniques can identify the candidate's ability to use past accomplishments in new ways for organizational success. The behavioral based questions can focus on characteristics such as ability to communicate, enthusiasm, whether the person is a self-starter, and resourcefulness. These are the qualities that separate the outstanding candidates from the merely qualified.

Let the Candidate Talk – When asking questions, the interviewer needs to let the candidate talk. Interviews where the interviewer does most of the talking are really a waste of time. Let the job candidate talk freely and listen carefully. People will reveal their characteristics by the choice of words coupled with body language. The interviewee also needs to be given time to formulate responses and not be rushed. Interviews make people nervous and it's only fair to give him or her a fair chance to properly respond without being rushed.

Be Respectful – Though the interviewer obviously has the stronger position as the person doing the hiring, it's important to respect the time and efforts the interviewee has put into the process also. Professional high quality job candidates will not be interested in working for an organization if the interviewer is sloppily dressed, rude or appears uninterested in getting answers to questions. Questions should not be rushed. The interviewer should use good

posture and a pleasant tone of voice that is not condescending. In fact, the interviewer must convey a sense of enthusiasm and excitement. Here's a great job that some lucky candidate will get working for a great organization.

Be Professional – The interview should always be kept professional. There are some amazing interview stories out there that really make organizations appear to be unprofessional. For example, an interviewer that continually interrupts, can't answer questions, dresses sloppily, or tries to act like a friend instead of a business professional will discourage qualified candidates. There is a time and place for small talk and the interview is not either. If an organization wants to attract the best candidates then the interviewer must maintain a professional demeanor and approach at all times.

Finding competent and qualified job candidates is not always easy. A lot of effort is put into attracting the right people to the interview. It is a shame when the interview process itself then discourages the best candidates from maintaining interest in the job. A well designed interview can keep the right candidates interesting while preventing the wrong person from being hired into the job. The bottom line is that mistakes made during an interview can cost an organization dearly.

Questions:

1. What is the main key to doing a good interview?
2. What kind of analysis should be undertaken before an interview?
3. Should the interviewer prepare question in advance?
4. Why is the interview the most basic thing in gathering information?
5. What do you think about the following statement "Interviewing is the backbone of the reporting process"?

Text 14

Writing News Story Leads

The lead, or opening paragraph, is the most important part of a news story. With so many sources of information – newspapers, magazines, TV, radio and the Internet – audiences simply are not willing to read beyond the first paragraph (and even sentence) of a story unless it grabs their interest. A good lead does just that. It gives readers the most important information in a clear, concise and interesting manner. It also establishes the voice and direction of an article.

Tips for Writing a Lead

The Five W's and H: Before writing a lead, decide which aspect of the story – who, what, when, where, why, how – is most important. You should emphasize those aspects in your lead. Wait to explain less important aspects until the second or third sentence.

Conflict: Good stories have conflict. So do many good leads.

Specificity: Though you are essentially summarizing information in most leads, try to be specific as possible. If your lead is too broad, it won't be informative or interesting.

Brevity: Readers want to know why the story matters to them and they won't wait long for the answer. Leads are often one sentence, sometimes two. Generally, they are 25 to 30 words and should rarely be more than 40. This is somewhat arbitrary, but it's important – especially for young journalists – to learn how to deliver information concisely.

Active sentences: Strong verbs will make your lead lively and interesting. Passive constructions, on the other hand, can sound dull and leave out important information, such as the person or thing that caused the action. Incomplete reporting is often a source of passive leads. **Audience and context:** Take into account what your reader already knows. Remember that in today's media culture, most readers become aware of breaking news as it happens. If you're

writing for a print publication the next day, your lead should do more than merely regurgitate yesterday's news.

Honesty: A lead is an implicit promise to your readers. You must be able to deliver what you promise in your lead.

What to Avoid

Flowery language: Many beginning writers make the mistake of overusing adverbs and adjectives in their leads. Concentrate instead on using strong verbs and nouns.

Unnecessary words or phrases: Watch out for unintentional redundancy. For example, 2 p.m. Wednesday afternoon, or very unique. You can't afford to waste space in a news story, especially in the lead. Avoid clutter and cut right to the heart of the story.

Formulaic leads: Because a lot of news writing is done on deadline, the temptation to write tired leads is strong. Resist it. Readers want information, but they also want to be entertained. Your lead must sound genuine, not merely mechanical.

It: Most editors frown on leads that begin with the word it because it is not precise and disorients the reader.

Types of Leads

Summary lead: This is perhaps the most traditional lead in news writing. It is often used for breaking news. A story about a city council vote might use this "just the facts" approach. Straight news leads tend to provide answers to the most important three or four of the Five W's and H. Historically this type of lead has been used to convey who, what, when and where. But in today's fast-paced media atmosphere, a straightforward recitation of who, what, when and where can sound stale by the time a newspaper hits the stands. Some newspapers are adjusting to this reality by posting breaking news online as it happens and filling the print edition with more evaluative and analytical stories focused on why and how. Leads should reflect this.

Anecdotal lead: Sometimes, beginning a story with a quick anecdote can draw in readers. The anecdote must be interesting and must closely illustrate the article's broader point. If you use this approach, specificity and concrete detail are essential and the broader significance of the anecdote should be explained within the first few sentences following the lead.

Other types of leads: A large number of other approaches exist, and writers should not feel boxed in by formulas. That said, beginning writers can abuse certain kinds of leads. These include leads that begin with a question or direct quotation and those that make a direct appeal using the word you. While such leads might be appropriate in some circumstances, use them sparsely and cautiously.

Questions:

1. What did the lead give readers?
2. What is "the lead"?
3. What are the main tips for writing the lead?
4. What should the reporter avoid in writing the lead?
5. Name types of leads.

Text 15

Functions of Photographs

Before you begin taking pictures, you should be aware of the six major functions photographs fulfill. They are:

1. Captivating attention

This is extremely important for newspapers and magazines, which rely on photographs to attract readers. Newsstand sales depend to a great extent on the impact of the photographs on the front page or cover.

A good photograph compels potential readers to look at it. Once people have examined the picture and read the cutline, they usually look

at that rest of the page, then flip through the remainder of the publication. A newspaper or magazine that consistently runs good photos can build readership based on pictures alone.

2. Providing information

Pictures that stand alone give readers the essence of a situation at a glance. They show readers what is happening, where it is taking place_ and who is involved. Pictures that accompany stories offer readers additional information about major points in those stories.

3. Providing entertainment

Photographs that are humorous or lighthearted give readers a lift. They provide a break from the straightforward, serious content that dominates most publications. Editors know that readers need such a break. This is why so many newspapers and magazines devote space to pictures that will make people smile.

4. Establishing links with readers

Establishing emotional and psychological links with readers is important because readers identify strongly with publications that appeal to their hearts and minds. Photographs help publications do this in three ways. First, pictures give readers the sense of being there. They make readers feel as if they are watching or taking part in what is occurring. This lends a sense of immediacy to the publication.

Second, because pictures show readers the feelings and reactions of the people involved in events, they appeal to the basic part of human nature. People are interested in how other people feel. In recording the range of emotion – joy, sorrow, fear, anger, pity-photographs frequently communicate feelings more effectively than words can.

Third, photographs appeal to readers' emotions by evoking memories of past and expectations of future experiences. A picture of graduation can make people wistful. A picture of children playing can make them happy.

5. Acting as a layout device

Photographs break up large gray areas of type. They make a publication more attractive and easier to read. Photographs also help lead readers' eyes from one part of the page to another. Promoting this kind of eye movement helps ensure that readers will look at the entire page. This is a principal function of page layout.

6. Helping establish an identity

Newspapers and magazines develop a certain look through their use of photographs. Publications that use large, dramatic pictures tend to look streamlined and modern. Those that use smaller, less dynamic pictures look more staid and traditional.

Questions:

1. What are the main functions of photographs?
2. Does a good photograph compel potential readers to look at it?
3. Should pictures provide readers with information?
4. What do you think the most important in the article: picture or text?
5. Do the photographs evoke emotions?

Text 16

The Responsibilities of the Media

Media responsibility is a term for the belief that mass media have a basic responsibility to help strengthen and support democratic processes.

Although this is a subjective concept, hard to define, arguments have been made for newspapers, television, radio, and perhaps types of Internet communication to act as a government watchdog, as a gatekeeper and instrument to disseminate necessary information, and more popularly, as a reflection of cultural interests and trends.

Because the news media typically amplifies popular backlash against unpopular groups during a moral panic, advocates of media

responsibility also call for media outlets to refrain from sensationalizing related incidents. Otherwise, the resulting public outrage might manifest in ill-conceived legislation against a folk devil or in popular vigilantism against the persecuted.

Media holds an important position in the society. They keep the common public updated on the current happenings and provide them with important news. It is their job to provide the people with unbiased news so the public can formulate their own opinion. Therefore, for the functioning of a good democracy, a free media is required. Since media holds such an important position in the society, many young kids choose a profession in the media as a full-time career.

We have stocked our media responsibilities section with all the jobs that are part of the media. The media has many jobs to offer and candidates can carefully go through the profession that interests them, read about the duties, their education requirements and prepare themselves for the job. The section is well-stocked with information and will prove to be advantageous especially for students. Knowing about various careers before choosing the right one is important.

All the communication jobs fall under the media section. Communication is important for functioning of any organization. Today, no matter what the industry is, they require some connection to the media. It could be for advertising or for press releases; they need to be in contact with the media. The bigger companies have their own media units. The people working in these units are communication experts. We have profiles consisting of management and other jobs belonging to communication.

In the media sections of the company, there are profiles like media planners, media buyers, media admin, etc. They are the decision makers reading the media operation strategy of the company. The planner will plan the whole strategy while the buyer

will decide what media ad spaces to buy. These profiles have been carefully researched; they carry information about the current salaries as well. There is furthermore detailed information in the media section.

Other media jobs are of broadcast journalists and reporters. Their duties too are quite different from the other profiles since they are present in front of the camera. However, they have a lot more to do than just to read and present the new. They play an active part behind the scenes as well. To know about these duties and many more, read the media responsibilities section.

There are quite a few assistant and associate jobs in the media. Many people who may not have the required education can get into assistant and producer positions. Here, they can learn about media, get some experience and find work in production. Media is one of the few places where under qualified people also get opportunities to move ahead. Therefore, to know about these associate and assistant positions, read the media responsibilities section.

The media sector is a well organized sector. Some of the richest companies of the world are large media houses. Therefore, if you want to make a career in it, we strongly recommend that you check out the media section and match your skills to profile that interests you. People, who are already working in the media, can learn about the position they would like to get promoted to. They can see the requirements and duties and mould themselves accordingly. This section will be extremely helpful for experienced and inexperienced candidates.

Questions:

1. How do you understand the term “media responsibility”?
2. What are the social responsibilities of news media?
3. What responsibilities do media outlets have when reporting news?

4. Name 3 responsibilities of an independent media?
5. Does the media hold an important position in the society?

Text 17

Broadcasting

Broadcasting is the distribution of audio and video content to a dispersed audience via any audio or visual mass communications medium, but usually one using electromagnetic radiation (radio waves). The receiving parties may include the general public or a relatively large subset thereof. Broadcasting has been used for purposes of private recreation, non-commercial exchange of messages, experimentation, self-training, and emergency communication such as amateur (ham) radio and amateur television (ATV) in addition to commercial purposes like popular radio or TV stations with advertisements.

The term broadcast was first adopted by early radio engineers from the Midwestern United States, treating broadcast sowing as a metaphor for the dispersal inherent in omnidirectional radio signals. Broadcasting is a very large and significant segment of the mass media.

Originally all broadcasting was composed of analog signals using analog transmission techniques and more recently broadcasters have switched to digital signals using digital transmission.

Historically, there have been several different types of electronic media broadcasting:

- Telephone broadcasting (1881–1932): the earliest form of electronic broadcasting (not counting data services offered by stock telegraph companies from 1867, if ticker-tapes are excluded from the definition). Telephone broadcasting began with the advent of Théâtrophone (“Theatre Phone”) systems, which were telephone-based distribution systems allowing subscribers to listen to live

opera and theatre performances over telephone lines, created by French inventor Clément Ader in 1881. Telephone broadcasting also grew to include telephone newspaper services for news and entertainment programming which were introduced in the 1890s, primarily located in large European cities. These telephone-based subscription services were the first examples of electrical/electronic broadcasting and offered a wide variety of programming.

- Radio broadcasting (experimentally from 1906, commercially from 1920): radio broadcasting is an audio (sound) broadcasting service, broadcast through the air as radio waves from a transmitter to a radio antenna and, thus, to a receiver. Stations can be linked in radio networks to broadcast common radio programs, either in broadcast syndication, simulcast or subchannels.

- History of television broadcasting (telecast), experimentally from 1925, commercial television from the 1930s: this television programming medium was long-awaited by the general public and rapidly rose to compete with its older radio-broadcasting sibling.

- Cable radio and cable television (from 1932): both via coaxial cable, serving principally as transmission mediums for programming produced at either radio or television stations, with limited production of cable-dedicated programming.

- Direct-broadcast satellite (DBS) and satellite radio meant for direct-to-home broadcast programming (as opposed to studio network uplinks and downlinks), provides a mix of traditional radio or television broadcast programming, or both, with dedicated satellite radio programming.

- Webcasting of video/television and audio/radio streams: offers a mix of traditional radio and television station broadcast programming with dedicated internet radio-webcast programming.

Questions:

1. What is the role of broadcasting?
2. What is the history of broadcasting?
3. What are types of electronic broadcasting?
4. Who adopted the term broadcast?

Text 18**Writing Editorials and the Editorial Page**

An editorial is an article that presents the newspaper's opinion on an issue. It reflects the majority vote of the editorial board, the governing body of the newspaper made up of editors and business managers. It is usually unsigned. Much in the same manner of a lawyer, editorial writers build on an argument and try to persuade readers to think the same way they do. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story.

Editorials have:

1. Introduction, body and conclusion like other news stories.
2. An objective explanation of the issue, especially complex issues.
3. A timely news angle.
4. Opinions from the opposing viewpoint that refute directly the same issues the writer addresses.
5. The opinions of the writer delivered in a professional manner. Good editorials engage issues, not personalities and refrain from name-calling or other petty tactics of persuasion.
6. Alternative solutions to the problem or issue being criticized. Anyone can gripe about a problem, but a good editorial should take a pro-active approach to making the situation better by using constructive criticism and giving solutions.

7. A solid and concise conclusion that powerfully summarizes the writer's opinion. Give it some punch.

An editorial is an article written by or under the direction of the editor of a newspaper or magazine, or a statement broadcast on radio or television. Editorials give opinions on important social, political, economic, or legal issues of the day and intend to persuade readers to agree to a particular point of view. An editorial, printed on the editorial page of newspapers, is an example of persuasive writing and many of the suggestions in TN 24: Persuasive Writing are relevant.

Editorials reflect the views of the owners, managers or board of directors of media companies.

Editorials of major papers are often viewed by readers in terms of their positioning as right (conservative), centre (liberal), or left (socialist) on the political spectrum. Furthermore, editorials usually do not shy from controversy, in the hope of not only presenting the issues to the reading public, but also of drawing response from the public and attracting new readership in the competitive marketplace.

Editorial Structure

An editorial is similar to an essay in that it focuses on a specific issue or topic, offers a thesis, and provides evidence and supporting arguments to convince its readers. The title clearly identifies the topic; the introductory statement includes the writer's view on the issue; the body provides supporting evidence and examples; and the conclusion restates the writer's view and provides a final appeal for the reader to agree to that view.

Planning the Editorial:

- Decide what issue you will write about and clearly define the issue.
- Consider who your intended audience will be (for example, it may be the general readership, or it may be directed at those who hold a particular view that may or may not already have been

expressed in the media or other public forum).

- Brainstorm a variety of strategies you can use to gain reader support for your view on the issue. These might include acknowledgement of the reader's current viewpoint, listing benefits of the view you are promoting, providing reliable evidence, and using of sound reasoning.

- Develop logical and ethical arguments; avoid purely emotional rhetoric.

- Conduct necessary research both to gather information about the audience you are writing for, and to collect evidence, examples, and support for the view you are promoting.

- Develop an outline to follow before you begin writing.

Writing the Editorial:

- Follow the pattern and style of editorial writing.

- In most editorials, the opinion of the writer is given near the beginning, followed by supporting evidence and reasoning (direct approach).

- The first person plural voice (we, our) is most common in editorial writing and is appropriate in establishing the credibility of the writer.

- Editorials should be short, precise, and well organized.

- Develop a strong introductory statement to capture the reader's attention and to state your opinion. Use a logical sequence for presenting your arguments, and an effective conclusion to maximize the impact on the reader.

Questions:

1. What is an editorial?
2. What is the purpose of an editorial?
3. What parts does an editorial consist of?
4. How is an editorial planned?
5. Does an editorial influence public opinion?

Text 19

Taking, Developing and Printing Photographs

Photography is the art, science and practice of creating durable images by recording light or other electromagnetic radiation, either chemically by means of a light-sensitive material such as photographic film, or electronically by means of an image sensor. Typically, a lens is used to focus the light reflected or emitted from objects into a real image on the light-sensitive surface inside a camera during a timed exposure. The result in an electronic image sensor is an electrical charge at each pixel, which is electronically processed and stored in a digital image file for subsequent display or processing. The result in a photographic emulsion is an invisible latent image, which is later chemically developed into a visible image, either negative or positive depending on the purpose of the photographic material and the method of processing. A negative image on film is traditionally used to photographically create a positive image on a paper base, known as a print, either by using an enlarger or by contact printing.

What do you do with your photographs after you have taken them? You develop them and get them printed of course!

Photographic processing is the chemical means by which photographic film and paper is treated after photographic exposure to produce a negative or positive image. Photographic processing transforms the latent image into a visible image, makes this permanent and renders it insensitive to light.

Photographic printing is the process of producing a final image on paper for viewing, using chemically sensitized paper. The paper is exposed to a photographic negative, a positive transparency (or slide), or a digital image file projected using an enlarger or digital exposure unit such as a Light Jet printer. Alternatively, the negative or transparency may be placed atop the paper and directly exposed, creating a contact print. Photographs are more commonly printed on

plain paper, for example by a color printer, but this is not considered “photographic printing”.

Questions:

1. What is the photography?
2. How can we make photos?
3. What do we do with our photographs after we have taken them?
4. What is the photographic processing?
5. What is photographic printing?

Text 20

Handling Quotes Fairly and Accurately

One of the basic journalistic functions is reproducing what people say. Reproducing accurately what people say is a basic journalistic function. However, people often start and stop sentences; they say, “like, you know” or “um” in between thoughts. It’s virtually impossible to reproduce speech exactly, and sources are more interested in having their thoughts and ideas conveyed accurately, not necessarily their manner of speaking. For this reason and others, exact quotes are not always appropriate.

If a direct quote is long and rambling or poorly stated, the writer may paraphrase. To paraphrase someone’s direct quote, revise it, knock off the quote marks, and simply add “he said” or “she said” at the beginning or end of the sentence. When paraphrasing, be sure to shift pronouns when necessary. Paraphrasing can be especially useful for conveying facts gleaned from a source, but be sure not to present the same information as a paraphrase and a direct quote. Use partial quotations to avoid overusing paraphrased material and long blocks of direct quotes. In a partial quote a writer is free to quote part of a sentence directly, while paraphrasing the rest.

Beginning writers often have trouble with attribution. Attribution amounts to giving the reader the name of the source. The need for attribution is in direct proportion to the amount of controversy attached to the statement, but when in doubt – attribute. In general, attribution works best at the end or in the middle of a sentence. Also, when attributing a quote, remember to use neutral verbs free from editorial overtones (e.g., said or stated).

Stories about speeches, panel discussions, and similar events that are basically about what someone says should be written with a mixture of direct quotes, paraphrased material, and partial quotes. Always remember to write about what was said, not about the simple fact that someone spoke. Also, pay close attention to the audience, and watch for any obvious omissions.

Whether you are covering a speech or interviewing a source for a news story, tape recorders can help a writer report quotes accurately and fairly. If the source agrees, turn on a small recorder at the beginning of the interview, set it aside, and let it run. Even if you are using a tape recorder, take good notes as the tape recorder may stop functioning.



Questions:

1. What is one of the basic journalistic functions?
2. Does the journalist reproduce speech exactly?
3. How should the journalists paraphrase someone's direct quote?
4. What problems do beginning writers have?
5. What can help a writer report quotes accurately and fairly?

Text 21

Character

What is *character*? - A character is represented through a collection of images: conversation, action, *outward appearance*, behavior and also *inner emotional*, intellectual and moral qualities.

Methods of characterization

Character can be represented in two ways:

1. Expository method (Direct method):

The writer gives a direct presentation of facts or other information about a character such as look, age and social status...

2. Dramatic method (Indirect method):

- The writer shows the character acting in some *meaningful situations*.

- Characters are explained the reader in terms of their behavior, speech, interaction, and thoughts ...

From these two main methods, there are five specific ways by which a writer can *portray* his character:

- a. by what the character says.
- b. by his/her action.
- c. by indicating his / her thoughts and feelings.
- d. by the way he / she interacts with other character in the story.
- e. by the way other people treat him / her in the story.

Types of character

There are two types:

1. Flat character

- Flat character is built on a single idea or quality.
- Flat character can be summed up in one sentence (Nick is a young man of virtue).
- Flat character is easily recognized and remembered.
- Flat character is seen as *static character* (Its imaged is essentially unchanged form the beginning to the end).

2. Round character

- Round character is more complex, more *varied*, full of changes, surprises and unexpectedness.

- In most cases round character *undergoes* some changes in one or another aspect of his/her personality or outlook as result of *a crucial event in life*.

- Round character has real effect: It has the *unpredicted* ability of life: life within the pages of a book.

- Round character is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not *convince*, it has flat pretending to be round.

For a character to be real, it must meet the following conditions:

- The character must be believable. (His/ her speech and action must be *consistent* with his/her background and motivation. A shoe boy does not talk and behave like a university teacher).

- The change in the character must be *credible*.

Questions:

1. What is a character?
2. What methods of characterization do you know?
3. What are five specific ways by which a writer can portray his character?
4. What is “flat” character? Describe the main traits of a flat character.
5. What is “round” character? Describe the main traits of a round character.



Text 22

Television

Invented by: John Logie Baird, Vladimir Zworykin.

Nationality: British, Russian.

Place of invention: America.

Date: 1925-1928.

Purpose: to transmit moving pictures by wireless waves.

The name “Television” comes from Greek word meaning “far” and Latin word meaning “to see” so it means “to see far”. John Logie Baird invented a mechanical system for transmitting moving pictures which he used for the world’s first public television demonstration, in 1926. Baird’s system was based on light passing through spinning perforated discs at both transmitter and receiver.

Meanwhile, Vladimir Zworykin developed an electronic system based on a gun firing electrons at a coated surface within a cathode ray receiver tube to produce a picture. This principle was further developed by RCA (Radio Corporation of America).

Baird’s mechanical system was used by the BBC (British Broadcasting Corporation), alongside the electronic system in the world’s first regular television service in 1936. The electronic system proved to be the best and Baird’s system was abandoned.

The first American television service began in 1939. Color TV services started in America in 1951 and Britain in 1967. There are commercial stations, they sell advertising time to pay for their operating costs and to make profit. The public stations are nonprofit organizations.

Commercial TV stations broadcast mostly entertainment programs to attract larger number of viewers. These programs include light dramas called situation comedies, action-packed dramas about life of detectives, police officers, lawyers and doctors,

show dancers and singers, movies, quiz shows, soap operas, cartoons, talk shows. On talk shows a host interviews politicians, TV, movie stars, athletes. There are also sport programs, brief summaries of local, national and international news.

Advertising is an important part of commercial TV. Commercials appear between and during most programs. They urge viewers to buy different kinds of products – from dog food to hair spray, from cars to insurance policies.

Public TV focuses mainly on education and culture. Public TV also broadcasts plays, ballets, symphonies as well as programs about art and history. It attracts less viewers than commercial TV. In just half a century, television has covered the planet. TV affects our daily life in a way that no other media can. It was simply an idea of a machine able to broadcast both sound and vision.

First TV sets were in black and white. Since 1980 there have been three developments of TV. The first is video, which has given viewers the power to control what they watch and when they watch it. These days, fifty percent of homes have a video-cassette-recorder (VCR) and millions more are being sold every year. The second is satellite TV. Thanks to direct broadcast satellites (DBS) dozens of new channels are now available to everyone who buys a receiving “dish”. Many of these new channels specialize in one kind of program – only news, sport, cartoons, music, movies. The third development is cable – a system of hi-tech wires which provides even more channels. So, TV has come a very long way in a very short time.

1. Translate the next international words:

mechanical, public, demonstration, service, commercial, police, culture, cable, channel.

2. Translate into Ukrainian.

Both transmitter and receiver; both sound and vision; both shows and cartoons; both education and culture; both symphonies and programs about art; both movies and news.

3. Compare:

police – policy – politics;

world – word – what;

storey – story – history – store – to store;

through – though – thorough – thought;

principal – principle;

since – science;

hair – here – her – hear – hire.

4. Match suffixes:

electronic, simply, development, viewer, recorder, available, television, transmitter, mechanical, advertising, insurance, officer, important, mainly, receiver, entertainment.

5. Choose the right item.

1. John Logie Baird was

- Russian
- British
- American

2. Vladimir Zworykin

developed

- a bicycle
- an electronic system
- a mechanical system

3. BBC used

- Baird's system
- Zworykin's system



- Bell's system
- 4. Advertising is an important part of
 - lives of many people
 - our history
 - commercial TV
- 5. Millions of people buy a receiving
 - cup
 - fork
 - dish
- 6. Video, satellite and cable are the major ... of TV.
 - problems
 - developments
 - failures

Text 23

Historical Development of Ukrainian Language

Geographically, Ukrainian language is classified with Russian and Belarusian as an East Slavic language. Ukrainian arose as a separate language through the accumulation of such features. Phonological changes during the disintegration of Common Slavic resulted in a reduction of the number of vowels from 20 in late Common Slavic to 9 in Proto-Ukrainian and an increase of consonants from 15 to 30 or 31. Most of these changes also occurred in other Slavic dialects, but they differed in essential details, which delimited the Proto-Ukrainian dialects from all adjacent ones; for example, the labialized character of *ɔ* distinguished the Proto-Ukrainian dialects from Proto-Polish ones; the preservation of *i* and the rise of *y* (from *ĩ*, *ũ*) before *j* distinguished them from Proto-Russian dialects; the differentiation of *o* and *a* in unstressed syllables distinguished them from Proto-Belarusian dialects; and the reflexation of *ě* as *ɛ* (later *é*) in the southwest Proto-Ukrainian dialects distinguished them from all

adjacent dialects, as well as from the northern Proto-Ukrainian dialects.

The most important phonetic changes in the Proto-Ukrainian dialects (many of which, but not all, were shared with some adjacent Slavic dialects) were (1) the rise of *y* from *ū*, (2) the rise of *yers* (ѣ and ь) from *u* and *i* respectively, (3) the rise of an only short *o* and only long *a* and the subsequent loss of phonemic length and pitch, (4) the palatalization of consonants before ь and ě, and (5) the rise of so-called pleophony.

In morphology, the Proto-Ukrainian dialects inherited fairly complicated systems of declension and conjugation from Common Slavic. In declension, substantives had several types of inflection with seven cases (nominative, genitive, dative, accusative, instrumental, locative, and vocative) and three numbers (singular, dual, plural). Each substantive was assigned to a gender (masculine, feminine, and neuter), but the choice of ending was based not on gender but, as inherited from Indo-European, on stems, originally shown by the component that stood between the ending proper and the preceding part of the word, be it the root or a suffix.

The adjective had two types of declension: (1) the nominal, that is, the same as in the substantive, most often of masculine and neuter *o*-stems and of feminine *a*-stems; and (2) the pronominal, in which the demonstrative pronoun *i* (jь) was added to the nominal form in the same case as the latter, with subsequent simplifications.

The verb had five tenses – present, perfect, imperfect, aorist, and pluperfect – but no single form for the future tense, which was conveyed periphrastically by means of such auxiliary verbs as *imu* ‘take’, *хоću* ‘wish’, and *начьти* ‘begin’ + the infinitive. The moods were the indicative, conditional (*бухъ nesьь* ‘I would carry’), and imperative.

This rather complicated system, which had arisen in Common Slavic and differed essentially from Indo-European, was fairly well

preserved in the Proto-Ukrainian dialects and carried over into the 12th century.

Questions:

1. What phonological changes did occur in Common Slavic that arose Ukrainian as a separate language? Give some examples.
2. What phonetic changes were in the Proto-Ukrainian dialects?
3. What Proto-Ukrainian dialects did inherit from Common Slavic in morphology?
4. What characteristic was for a noun in the Proto-Ukrainian dialects?
5. What characteristic was for an adjective in the Proto-Ukrainian dialects?
6. What characteristic was for a verb in the Proto-Ukrainian dialects?

Text 24

The Pen Story

A sharp flint ... a finger dipped in blood or plant juice ... these were the tools used by primitive man to record his experiences on cave walls and rocks. As he became more intelligent, man developed more complex writing systems-pictures, symbols, alphabets ... and more efficient writing instruments.

Two of the earliest implements were the brush, employed in China, and the stylus. The stylus, a sharp instrument made of bone or metal, was used by the ancient Greeks and Romans to inscribe signs and words on wax-covered tablets.

Meanwhile, the ancient Egyptians were writing on papyrus with pen and ink. The ink was basically a mixture of bamboo, soot, water and gum; the pens were made from the hollow tubular stems of reeds, split and sharpened.

Papyrus and parchment spread to other countries. So did the reed pen. The Romans made their version from bamboo but instead of splitting it, they cut one end to a nib-shape, filled the hollow stem with ink, and then squeezed it to force the ink onto the nib. That was one of the very first fountain pens.

The stylus was in fashion for some three thousand years, the reed pen for only three hundred because, with the introduction of paper, a much finer instrument was needed. It came in the form of a quill feather taken from the wings of swans, crows or, more often, geese. The new implement inspired the word pen (taken from “penna”, the Latin term for feather).

From the sixth to the eighteenth century, the quill was the writing instrument of the western world.

The next major step in the pen story was taken in 1809 by Joseph Bramah, an English engineer. He invented a machine for manufacturing quill nibs which were then inserted into holders. Soon this type of pen was in common use. Within twenty years quill nibs had been replaced by steel ones.

The next chapter in the pen saga begins in 1884 in America. A young insurance agent, Lewis Waterman, tipped his inkwell over a contract just at the moment of signing and consequently lost a sale worth one hundred thousand dollars. This misfortune determined Waterman to design a pen containing its own supply of ink – the fountain pen. While the fountain pen was gaining in popularity, another invention hit the writing public.

The ballpoint. Although patents on ballpoint pens date back to the 1880s, the world’s first workable version was developed in 1943 by Lazlo Joseph Biro, a Hungarian living in Argentina.

1. Read and translate:

primitive, intelligent, complex, system, symbol, alphabet, efficient, instrument, metal, mixture, machine, moment, public.

2. Match suffixes:

experience, picture, ancient, Romans, parchment, introduction, consequently, workable, developed.

3. Match the words:

Model: Russia – Russian.

Greece – ...

Rome – ...

Egypt – ...

England – ...

America – ...

Hungary – ...

Argentina – ...

4. Make sentences with such phrases:

became, was made, were used, were writing, invented, had been replaced.

5. Choose the right item:

1. The ancient ... were writing on papyrus with pen and ink.

- Greeks - Romans - Egyptians

2. Parchment spread to other countries. So did the

- papyrus - paper - reed pen

3. The word pen is taken from the ... term for feather.

- Chinese - Russian - Latin

4. The feather was taken from the wings of

- hens - geese - ducks

5. The ballpoint pen was developed in

- Hungary - the USA - Argentina

6. An American insurance agent designed

- an umbrella - the fountain pen - the bicycle

Text 25
The invention of printing
Part 1

The books as the mass pastime have been ousted from our lives for several decades already. Modern electronic mass media (radio, television) are ousting books more and more; the bookshelves in people's homes are getting sparse. However, several hundreds years ago the invention of printing was the initial factor that at once changed all conditions of the intellectual life of Europe.

In Europe the books became cheaper and more widespread when the use of paper became more frequent, especially as a strong rise of intellectual life of society went together with the development of universities. Already in the 15th century almost everywhere there were booksellers and corporations of book copiers who tried to satisfy the needs not only of rich people, but of people with medium income as well. These were the books of prayers, didactic and entertaining books. But still, if a man started reading or even copying books at the time, he did it basically neither for his own pleasure, not for education. He was most probably interested in the matter of saving his soul.

In the 17th century the book becomes both interesting and instructive and the production of them makes progress in quality, cheapness and beauty. One of the most important epochs in the development of printing was the 19th century. At this time a good book started to bring good money to its author. Then people began to give the word "writer" the same meaning as we do now. Finally, in the 19th century the book becomes a powerful political weapon.

There is a well-known saying "An invention is the child of necessity" and it was probably an unusual passion for classical writers at that time. Copying books by hands could not satisfy the risen needs. Undoubtedly, having received such great amount of information, human thought started working faster than ever before. At least, the mental outlook of the mass that directly or indirectly

participated in intellectual moments broadened.

The church as the main guard of mediaeval traditions received the first strike from printing, this even disregarding the publishing of the Bible.

In the end of the 16th century there is already a censorship in all Western European countries where there were printing houses. In France in the reign of Francois I an attempt was made to prohibit printing houses at all. Anyway the books were obtained and printed beyond the law. Nevertheless, measures of this kind showered the development of printing considerably.

In European countries, and not only there, there appears a stable form of their own literary language, and the most essential works of literary authors were brought in correspondence with them.

Speaking about the political treatises of the Antiquity and the Middle Ages, it can be noted that after the works of Plato, Aristotle (Politica), Augustine Aurelius (On the City Divine) a new splash of development of political thought happened right in the time of the spread of printing. Niccolo Machiavelli may have become the founder of the theory of the state with free morals, the theory, which penetrated the humans hearts with the help of books.

It was not surprising that under the influence of the growth of education of the people the population started to understand politic better.

1. Translate these phrases into Ukrainian:

mass pastime, people's homes, intellectual life, risen needs, great amount, printing house, the humans hearts, stable form.

2. Use the prefixes to determine the meaning of the following pairs of words:

used – unused

interested – uninterested

important – unimportant
known – unknown
doubtedly – undoubtedly
stable - unstable

3. Determine whether the underlined words are a noun or a verb, what are the signs confirming this:

the factor changed it; the change of life; the climate changed;
nothing changes; this changes; those changes; new changes; it is
changing; were changed; to change; both changes; these changes;
was changed.

4. Choose appropriate word meanings:

a) several decades – ...

- а) декілька років;
- б) декілька десятиліть;
- в) декілька декад.

b) instructive – ...

- а) інструктивний;
- б) навчальний;
- в) тренувальний.

c) publishing – ...

- а) публічний;
- б) публікування;
- в) громадський.

5. Find negative words:

invention, income, unusual, discover, indirectly, information,
initial, undoubtedly, unimportant.

6. Choose the right item:

1. The bookshelves in people's homes are getting ...
longer sparse wide
2. There is a well-known saying "An invention is the child of ...".
richness poverty necessity
3. Already in the ... century almost everywhere there were booksellers.
17th 19th 15th
4. In the end of the 16th century there is already a ... in all Western European countries.
revolution war censorship
5. In the 19th century a good book started to to its author.
bring problems bring good money bring back
6. The books have been ousted from our lives for several ... already.
centuries decades years

Text 26

The invention of printing

Part 2

Before the 15th century the level of the development of the scientific knowledge was extremely low. People judged the world only on the basis of religious dogmas or, at best, on the basis of superficial observation of the surrounding reality. But the social practice faced man with the problems which were impossible to solve on the basis of old conceptions. Now the scientifically based knowledge, which summed up the experience and created the theory, had the decisive importance.

New ways of research, based on observation, experience, and experiment were worked out. New knowledge in the spheres of

mechanics, astronomy, chemistry, natural sciences, and geography was accumulating. New sciences also appeared – such as hydrodynamics, trigonometry. At the same time people were doing a large number of inventions and discoveries: the microscope, the telescope, the thermometry, the barometer, it was proved that the Earth is spherical, and that, together with other planets, it spins around the sun. Europeans get to know about all the continents of the Earth.

Before that, in the 15th century a way of production of the cheap writing material (paper) and book printing were invented, which became a true revolution in the development of science and education. The exchange of knowledge and the spread of new ideas would have been impossible without that. However, the development of scientific thought did not come to Europe without blood. In the middle of the 16th century all European Catholic reaction began, and Italy became its first victim. In the reign of cardinal Caraffa the struggle with the educated thought and books reached its acme. He issued “index of forbidden books” and it was periodically reprinted and added to with the greatest works of human thought. A punishment threatened one for reading these books, the books themselves were burnt down.

So, printing was the greatest achievement of the epoch of the Renaissance, this invention virtually turned over the whole European life in the 16th century. Books served as a weapon for fighting between the Catholic and the Reformist churches. The institute of censorship appeared and took its final shape in Europe. Together with the publication of works of literary authors the official print also appeared and became a weapon in the hands of state apparatus. But probably the most important thing is that printing led to lowering prices on books and, therefore, the increase of their availability for the population. This, in its own turn, led to the increase of education.

Scientific and creative thought is being stimulated, new sciences appear. Printing creates an additional possibility for the spread of scientific knowledge. Literary languages of European peoples are formed, which, in their turn, leads to the growth of national self-consciousness. First significant treatises on political philosophy since the times of Antiquity appear. Europe approaches the epoch of the Enlightenment.

1. Translate these phrases into Ukrainian:

face – to face

judge – to judge

sum – to sum

spin – to spin

book – to book

struggle – to struggle

issue – to issue

burn – to burn

shape – to shape

print – to print

turn – to turn

work – to work

2. Check the dictionary for the meaning of the following words with a suffix 'ship':

leadership, friendship, censorship, citizenship, township.

3. Read the following paronyms and translate them:

since – science

century – country

great – create

work – walk

some – same

burn – born
whole – hole
sun – son
true – tree
new – now

4. Choose from the list of verbs those used in the past tense:

was proved, appear, became, were, spins, have been, were burnt, is being stimulated, led, approaches.

5. Choose the right item:

1. Before the 15th century a way of production of the ... writing material (paper) was invented.

expensive necessary cheap

2. In the middle of the 16th century a lot of books were

published burnt down reprinted

3. Printing was the greatest ... of the epoch of the Renaissance.

failure wonder achievement

4. The development of scientific thought did not come to Europe without

blood wars violence

5. Printing led to ... prices on books.

rising lowering creating

6. It was proved that the Earth is

square flat spherical

Text 27

E-reading

Right now, I am looking at a shelf full of relics, a collection of has-beens, old-timers, antiques, fossils. Right now I am looking at a shelf full of books. Yes, that's right. If you have some spare cash (the going rate is about \$89) and are looking to enhance your

reading experience, then I highly suggest you consider purchasing an e-reader. E-readers are replacing the books of old, and I welcome them with open arms (as you should).

An e-reader is a device that allows you to read e-books. An e-book is a book-length publication in digital form, consisting of the text, images, or both, and produced on, published through, and readable on computers or other electronic devices. Sometimes the equivalent of a conventional printed book, e-books can also be born digital. The Oxford Dictionary of English defines the e-book as “an electronic version of a printed book,” but e-books can and do exist without any printed equivalent.

So now you know what an e-reader is. But you still may be wondering why they put printed books to shame. E-readers are superior to printed books because they save space, are environmentally friendly, and provide helpful reading tips and tools that printed books do not.

E-readers are superior to printed books because they save space. The average e-reader can store thousands of digital books, providing a veritable library at your fingertips.

What is more, being the size and weight of a thin hardback, the e-reader itself is easy to hold and can fit in a pocketbook or briefcase easily.

In addition, e-readers are superior to books because they are environmentally friendly.

The average novel is about 300 pages long. So, if a novel is printed 1000 times, it will use 300,000 pieces of paper. That’s a lot of paper! For example, the Harry Potter book series has sold over 450 million copies. That’s about 2 million trees! Since e-readers use no trees, they represent a significant amount of preservation in terms of the environment and its resources.

Finally, e-readers are superior to books because they provide helpful reading tips and tools that printed books do not. The typical

e-reader allows its user to customize letter size, font, and line spacing. It also allows highlighting and electronic bookmarking.

While these are all nice features, perhaps the most helpful of all is the ability to get dictionary definitions at the touch of a finger.

It can be seen that e-readers are superior to printed books. They save space, are environmentally friendly, and provide helpful reading tips and tools that printed books do not.

Choose the right item:

1. In paragraph 1 the words “relics”, “has-beens”, “old-timers”, “antiques”, “fossils” describe something

- a) ancient b) useless c) outdated d) pathetic

2. The tone of the author can best be described as

- a) shrewd b) requesting c) persuasive d) authoritative

3. What is the author’s main idea in the passage?

a) If you have some spare cash and are looking to enhance your reading experience, then I highly suggest you consider purchasing an e-reader.

b) E-readers are replacing the books of old, and I welcome them with open arms (as you should).

c) An e-reader is a device that allows you to read e-books. An e-book is a booklength publication in digital form.

d) E-readers are superior to printed books because they save space, are environmentally friendly, and provide helpful reading tips and tools that printed books do not.

4. According to the author e-readers are superior to books because they:

a) provide helpful reading tips.

b) allow their user to customize letter size, font, and line spacing.

c) allow highlighting and electronic bookmarking.

d) all of the above.

Text 28

National Tom Sawyer Days

What do Tom Sawyer and jumping frogs have in common? Stories about both of them were created by one man: Mark Twain. Born Samuel Clemens (Mark Twain was his pen name), Twain was four when his family moved to Hannibal, Missouri, located on the west bank of the Mississippi. Twain grew up there and was fascinated with life along the river – the steamboats, the giant lumber rafts, and the people who worked on them.

“*The Celebrated Jumping Frog of Calaveras County*” is one of Twain’s best-loved short stories, and *The Adventures of Tom Sawyer* is one of his most famous novels. Both these works are celebrated by events held during National Tom Sawyer Days every 4th of July.

The boy in the photo entered his frog in the jumping contest. There’s also a fencepainting contest to see who can paint the fastest. The idea for this contest comes from a scene in *Tom Sawyer*, in which Tom has been told to paint the fence in front of the house he lives in. It’s a beautiful day, and he would rather be doing anything else. As his friends walk by, he convinces them it’s fun to paint, and they join in the “fun.” By the end of the day, the fence has three coats of paint!

Although the story of Tom Sawyer is fiction, it’s based on fact. If you go to Hannibal, you’ll see the white fence, which still stands at Twain’s boyhood home.

Write if the statements are true or false:

1. Mark Twain’s family moved to Hannibal, Missouri, located on the east bank of the Mississippi.
2. The story of Tom Sawyer is fiction, based totally on Mark Twain’s imagination.
3. Twain wrote “*The Celebrated Jumping Frog of Calaveras County*,” and it was one of his best-loved short stories.

4. Mark Twain enjoyed watching the steamboats, but not the giant lumber rafts.

5. The idea of a fence-painting contest comes from a scene in a book about Tom Sawyer.

6. If we visit Hannibal, Missouri, we might see white fences everywhere.

Text 29

Hercules

Everybody knows Hercules was a 'strongman'. But to the ancient Greeks he was much more than that. They worshipped him as a god.

According to a legend, Hercules was the son of Zeus and Alcmena. Zeus was a Greek god and Alcmena was a princess from our earth. Zeus had a wife in heaven called Hera.

She hated Hercules. While Hercules was still in his cradle, she sent two serpents to kill him, but the infant strangled them. When he grew up, Hercules married Megara, but the evil Hera caused him to be seized with a fit of madness and during the seizure, he killed his wife and children.

To make up for this terrible deed, the oracle at Delphi ordered Hercules to offer his services to King Eurystheus. The king gave him twelve labours to do. They were difficult and fearsome tasks. These twelve labours which Hercules undertook that make up most of the legends about him.

First he strangled a fierce lion with his bare hands. Then he was sent to kill the dragon Hydra, a monster which had devoured many beautiful young girls. It had nine heads, eight of which were mortal and one immortal. Every time Hercules struck off a mortal head, two more grew in its place. In the end, Hercules managed to kill the Hydra.

His third labour was to kill the golden-horned stag and after that, he was to slay a wild boar. His next labour was indeed a Herculean task. King Augeas had a stable of 3000 oxen and they had not been cleaned for 30 years. Hercules was ordered to do the job. He directed the courses of two rivers into the stables and completed the task in a day. The way he handled the problem proved that not only had Hercules great strength and courage but he was also a wise man.

His sixth labour was to kill the birds of Stymphalus; his seventh to capture the Cretan bull. Naturally the birds and the bull were no ordinary animals and it took him great effort to finally overcome them. His eighth task was to capture the wild horses of Diomedes, which were fed on human flesh. For his ninth labour, he brought back the belt of Hippolyta, the queen of the Amazons. For his tenth, he brought back the oxen of Geryon from a far-western island. On his way he split apart a mountain to form what is known today as the Straits of Gibraltar. His eleventh labour was to secure three golden apples from Hesperides and his twelfth was to bring to King Eurystheus the watchdog of Hades.

Choose the right item:

1. Hercules was ...
 - a) an infant
 - b) the son of a god
 - c) a Greek
 - d) a Greek god
2. Hercules first showed his strength when ...
 - a) he killed two serpents
 - b) he married Megara
 - c) he was seized with a fit of madness
 - d) he killed a monster

3. In the passage, the phrase ‘a Herculean task’ means a task that is

- a) very exciting.
- b) extremely difficult.
- c) rather dirty.
- d) quite easy.

4. How many types of animals or monsters did Hercules kill throughout his labours?

- a) Five
- b) Nine
- c) Ten
- d) Eleven

Text 30

My Blog

‘Elise in India’. That was the name of my blog last year when I took a year out between school and university. I was lucky enough to get a teaching job abroad through an international organization. I was going to work in a school attached to a children’s home in north-west India. There were eight of us on the week-long introduction course in the capital, Delhi. As well as advice and ideas for teaching we were given information about health and local customs, and learned a few essential phrases in the local language.

Another course teacher, Lucy, was coming to the same school as me and we were both nervous when we set off on the 15-hour bus ride to the children’s home. I had worked as a classroom assistant before, but here I wouldn’t be much older than some of my pupils.

How would I manage? My worries disappeared once we reached the home. Our rooms were on the top floor above the girls’ bedrooms and from the window we looked out across flat fields full of fruit trees and could just see the snow-covered mountain tops in the distance.

There were 90 children in the home, aged between 5 and 20. In addition there were a small number of pupils who came in each day from the area around. Although they were a little shy to start with,

they were so keen to ask us questions that we quickly became friends.

Lucy and I taught four lessons a day, mainly spelling, reading and general knowledge. We had a textbook but since it wasn't very exciting, we tried to make the lessons more interesting with activities and games. This wasn't always easy: there was a mixture of ages in each class because pupils had begun their education at different times. Like schoolchildren everywhere, they didn't always behave perfectly in class. However, they used to send us notes apologising afterwards, or thanking us for an interesting lesson, so we didn't really mind.

The best fun came after school, though. We spent many happy hours playing games or football or just chatting with the children. On Friday afternoons, Lucy and I were in charge of sport, which had just been introduced at the school. Trying to organise fifty children into cricket teams is something I'll never forget. Another of my memories is playing in goal for a boys' football game. Even though Lucy and a group of little girls joined in as extra goalkeepers, we still managed to let the other side score!

I was terribly sad to leave. I felt I had learned as much as – if not more than – my pupils from the experience.

Write if the statements are true or false:

1. Elise applied directly to the school for the teaching post.
2. The course in Delhi prepared members for their work and for everyday life.
3. This was Elise's first experience of working at school.
4. The children's home was situated high in the mountains.
5. The majority of the pupils in the school lived in the children's home.
6. Elise and Lucy were upset that the children were so curious about them.

7. It was a challenge to interest all the pupils in the general knowledge lessons.

8. Elise and Lucy wanted to punish the children if they were bad in class.

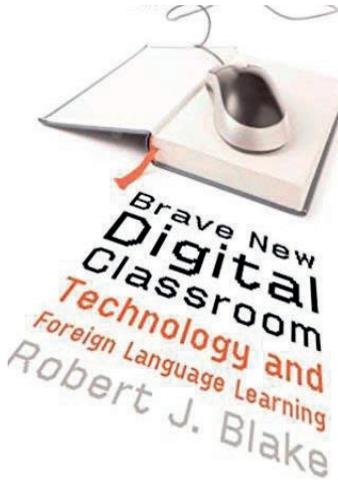
9. Sports lessons were a recent addition to the school's curriculum.

10. When Elise played football with the boys she scored a goal for her team.

Reading

Text 1

New Technology, New Language



Communication between humans is something we don't always think about. You don't even remember saying your first words because you were so young that you've forgotten. But imagine for a moment that you can't speak. You can understand everyone around you, but you can't respond except by beckoning with a gesture, a smile, or a nod of your head. You can't ask for a snack when you're hungry or a drink when you're thirsty. How would that feel?

Some people really are in that situation, and for them, everyday life is a challenge. For some, it's very distressing. Some people are born unable to speak; other people lose the power of speech later in life, perhaps because of an injury or an illness. But advances in modern technology have enabled those people to communicate again. They may not speak language in the usual way, but they are communicating in a way that they were not able to do before.

One early form of technology to help people speak was developed in the 1960s. A man named Reg Malin was at a hospital one day when he met a young man who had been badly injured in a waterskiing accident. The young man couldn't move or speak, so when he needed help, he blew on a whistle.

Suddenly, Reg Malin had an idea! He decided to help people who couldn't



speak. After various experiments with TVs and lights, he decided to use a typewriter. From a typewriter, he made a machine called a POSSUM, which is a Latin word meaning "I can". The POSSUM, which had a mouthpiece, allowed the person using it to suck or blow through the mouthpiece, a bit like you might blow or suck through a drinking straw, and that operated the typewriter. And so a new form of communication began for people who had difficulty communicating.

These days, computers are used instead of typewriters. Some computer programs can be downloaded straight to a cell phone. The ones designed for children often consist of pictograms: small pictures that represent a word, a feeling, or an idea.

How does it work? With some systems, the user taps the screen and the program speaks the word or idea for them. But what happens if a person is completely paralyzed and can't move at all? Programmers have thought about this possibility and invented some programs you can operate simply by looking at different parts of the screen. Using a camera, the computer tracks the movement of a part of your eye called the retina and can decode what you want to say. Have you ever heard the expression "talking with your eyes"? Thanks to modern technology, talking with your eyes is now literally possible.

(By Kenna Bourke)



I. What was the main idea of “New Technology, New Language”? Fill in the organizer with the main idea and supporting details.

Main Idea: <hr/>

Supporting Detail	Supporting Detail	Supporting Detail



II. Check (v) the correct answer.

1 [] Most people can't remember the first words they said.

2 [] It's easy to remember your first words.

3 [] All humans can speak.

4 [] Some people are born unable to speak.

5 [] Illness or injury can take away a person's speech.

6 [] Illnesses and injuries always affect speech.

7 [] In the 1960s, everyone had a typewriter and a computer.

8 [] In the 1960s, some people had typewriters but few people had computers.

9 [] Reg Malin made a machine called a POSSUM that helped people communicate.

10 [] Reg Malin invented the typewriter.

Text 2

Talking about Language

There are many possible answers to this question, but most people agree that language is a way to communicate ideas or feelings, using signs, gestures, or marks. Since the dawn of time, humans have needed to communicate with each other. We



often do this through complex systems, such as speech and writing, but not always. Signs and gestures came before speech, and we still use them to communicate today.

Many gestures are understood and used by people of different cultures. These include beckoning with an arm or hand, as a sign to come closer, nodding the head, as a sign of acceptance, and a smile or hug, as a sign of welcome. Gestures of anger or disapproval, such as shaking the head to show refusal, are also widely recognized.

Nobody knows exactly how many languages there are, but experts estimate that there are as many as 7,000. These languages are grouped into families. When languages have a common ancestor, they're part of the same language family. The Indo-European language family, for instance, includes Spanish, English, Hindi, and Russian. When a language is no longer used, such as Latin or Ancient Greek, we say that it's "dead." However, even after people have stopped speaking a language, they sometimes continue to create new words from its roots. The word "astronaut" is an example of this. There were no astronauts in Ancient Greece, of course, but modern people have combined the Ancient Greek word for "star" (astron) and "sailor" (naut) to form a brand-new word: astronaut!

All over the world, people who lack the ability to see use a type of code called Braille. Braille was invented in 1824 by a Frenchman named Louis Braille, who lost his sight when he was young. This

International Morse Code

1. The length of a dot is one unit.
2. A dash is three units.
3. The space between parts of the same letter is one unit.
4. The space between letters is three units.
5. The space between words is seven units.



system of writing allows people to read words through touch. Raised dots on a surface enable them to feel each letter. Today, entire books are printed in Braille.

Another type of code, which is called Morse code, is used to communicate over long distances. When the telegraph was invented in 1832, a man named Samuel Morse created this code to send messages using electricity. This system consisted of short signals, called dots, and long signals, called dashes. The code was tapped out, in a series of electrical pulses, and sent over telegraph wires. It was ingenious! The most famous example of Morse code is the distress signal used by sailors and pilots: SOS. In Morse code, it looks like this: . . . _ _ _ . . .

Unlike Braille and Morse code, sign language is a true language. In fact, there are many different sign languages used around the world, each with its own grammar and vocabulary. Sign language is invaluable to people who can't hear. It allows them to communicate by making signs with their hands.

As you've seen, we use language for an important human need: to connect with each other. The message we communicate and the way we transmit it might be as simple as a smile to say, "I'm happy to see you," or as complex as a book on physics. It might even be a secret, like a message in code that's sent between allies. Each of these types of communication lets us tell another person what we know, how we think, or what we feel. Languages are fascinating. They evolve and change, they're born and they die, and we all use them.

(By Kenna Bourke)



*What is the main idea of the magazine article?
What are the supporting details? Fill in the organizer.*

<p>Main Idea:</p> <hr style="border: 0; border-top: 1px solid black; margin: 10px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 10px 0;"/>

Supporting Detail	Supporting Detail	Supporting Detail



II. Match the sentence halves.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Languages with a common ancestor 2. Signs and gestures came before speech, 3. Sign language is invaluable 4. People who lack the ability to see 5. An example of Morse code | <ol style="list-style-type: none"> a) use a type of code called Braille. b) is the distress signal SOS. c) and we still use them today. d) to people who can't hear. e) are part of the same language family |
|--|---|

Text 3

Why Stories Matter



Human beings are natural storytellers, and we tell our stories in many different ways. It's an impulse we find in every culture and throughout human history. Storytelling is older

than writing. It's even older than language! The earliest storytellers probably used music, dance, and other art forms to tell their stories. With the invention of writing, people began to share stories all over the world. Over time, they developed different genres, such as fables, myths, and legends, to explain things they saw, teach lessons, pass down information, and, of course, to entertain each other. Today, the variety of different stories and the ways we have to share them can seem almost endless. Here are some of my favorite examples of the storytelling impulse.

Novels. Walk into any bookshop or library and you'll see shelves packed with hundreds of novels. What's in all those books, and why did the authors write them? While many novels are pure fiction, a great many others contain experiences that happened in the novelist's own life. Authors often recount their own stories because they want to share their experiences. The incidents that happen in a novel can be good or bad, just like real life. As readers, we enjoy hearing about experiences we can relate to without necessarily having to experience them ourselves. Think of all the great novels you've read in your life. Whatever you learned was something that the novelist shared with you, the reader.

Biography and Autobiography. Like novels, biographies and autobiographies are ways of sharing experience. A biography is a book written by an author about another person's life. An autobiography is a long, true story written by someone about his or her own life. When you read a biography or an autobiography, you're reading a story that just happens to be true!

Blogs. Blogs are a great example of the storytelling impulse. There are millions of dedicated bloggers on the Internet. Many of them are young people from around the world who are constantly blogging about their lives, their friends, and where they live. Just a few years ago, there were 25 billion blog pages being viewed every month! By publishing their stories, these writers are helping others to learn about different cultures, attitudes, thoughts, and feelings.

Comic Books. The world of comic books is a great place

to explore. Comics are available all over the world and in many different languages. They give writers a chance to use their imaginations, creating amazing new worlds full of colorful characters. These writers are often inspired by the distant past or what they think is going to happen in the future. That's why so many comics are either historical or futuristic. Whichever type of comics you prefer, they're a fantastic way to escape into a fictional universe.

Other Ways to Share Stories. A story doesn't have to be a full-length novel or even a comic book or blog post. It can be as simple or as intricate as you like. In fact, storytelling is so basic to our lives that we probably don't even realize how often we do it. When



something important happens to us, we have a built-in need to tell other people about it. What do you do when you hear a funny joke, read an anecdote that sounds too amazing to be true, or see a movie with a fantastic plot? You rush off to tell your friends about it, of course!

We tell stories about the latest news, from sports to fashion to technological breakthroughs, and about our own everyday lives. Whether we're happy, sad, or just reminiscing about the past, stories give us a way to connect with each other. We tell them to share life lessons, to understand our world, and purely to entertain. Stories allow us to escape our own lives and to set our imaginations free. Persona I'm never more content than when I'm telling or listening to a wonderful story! As humans, I believe that storytelling is part of our nature, and I'm confident that we'll always be storytellers.

(By Kenna Bourke)



I. Answer the questions.

1. How do we think the earliest storytellers told their stories
2. Why do authors recount their own stories?
3. How is a biography different from an autobiography?
4. Why do people write blogs?
5. What time periods inspire many comic book writers?
6. What does the author mean by saying that storytelling is an impulse?

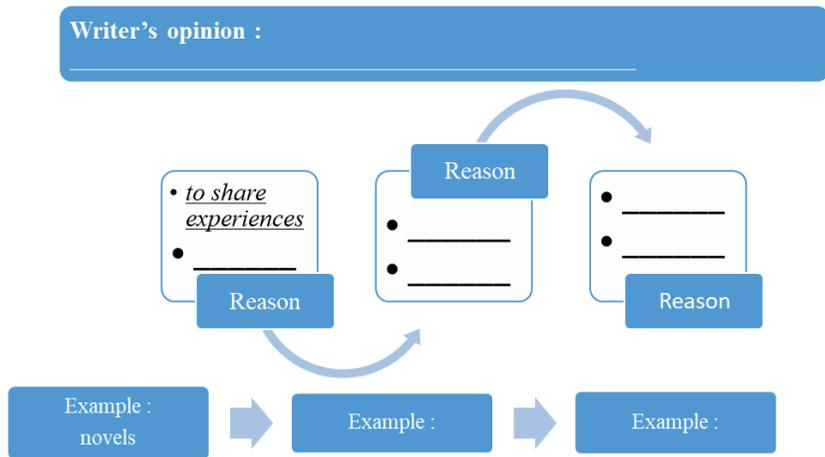


II. Write the definitions into the gaps.

- 1 _____ a true story a person writes about his or her own life
- 2 _____ the structure of a story

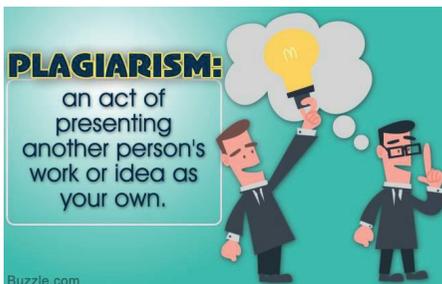
- 3 _____ ways of thinking or feeling
- 4 _____ a true story someone writes about another person's life
- 5 _____ able to be used or found
- 6 _____ things that happen

III. *How did the writer try to persuade you? Fill in the organizer.*



Text 4

Advice to help you prevent plagiarism in your work



A You must clearly indicate which part of your work is drawn from somewhere else. Paraphrasing is when you use what someone else has said or written, but you write it in your own words. If you

paraphrase you must include an in-text citation so that readers can locate the source.

B Carefully selected quotations add to the points you are making, but they don't, in themselves, add to the quality of your work. Put another way, if you submitted an essay made up entirely of quotations from other sources you would probably gain a low or zero mark. It is fine to quote other people occasionally, and it is expected that you do-but make sure you provide your own contribution or viewpoint. It is your work that earns you marks. Direct quotes . . . should always be put inside quotation marks. Longer quotes can be indented so they stand apart from the main body of the text. Each quote must be followed by an in-text citation.

C Creation is when you produce something new. If you edit an existing item it would still need to be referenced.

D Make sure you understand what type of referencing protocol you are required to follow for your unit.

- For text-based assessments you will usually need to include in-text citations and a reference list that gives the full details of the source material.

- For visual-based artifacts or portfolios you will usually need to include a reference list that gives the full details

E of the sources that you referred to when creating your work, anything that you have used and modified must be listed. Always keep your work and the original reference together. Losing the original source of the information is poor academic practice, and it means you might end up submitting work without a reference, or you might end up submitting it with the wrong reference. You could, at any time, be required to produce the original source for comparison.

F This is *very* important. If you copy and paste from a source and fail to reference it properly, then you have plagiarised. It doesn't matter whether you did this intentionally or not. Depending on the

circumstances of the case, plagiarism may be treated as academic misconduct where serious penalties can apply.

G Often students are encouraged to work together, to cooperate by sharing ideas and understandings. However, individual assessments (where your name is the only name on the cover sheet) are meant to be your own work. Copying from someone else's work is plagiarism, and serious penalties can apply. Do not allow anyone else to submit your work as their own: this is collusion, which is considered academic misconduct.

(From "Extracted from checklist contained in Academic Integrity at Curtin: Student Guidelines for Avoiding Plagiarism", 2013)



I. The text has seven sections: A-G. Choose the correct heading for each section from the list of headings below.

List of headings

1. Everything must be referenced, unless you made it yourself.
2. Express others' work your own way and acknowledge that it is not yours.
3. It is a bad habit to forget your sources.
4. To get better marks, use your own work as much as possible.
5. Don't say another student's work is yours.
6. You can copy work as long as you reference it.
7. Note all sources used and reference them in the body of the text also.
8. Know where your material comes from and keep the information handy.
9. Copying and pasting is plagiarism.



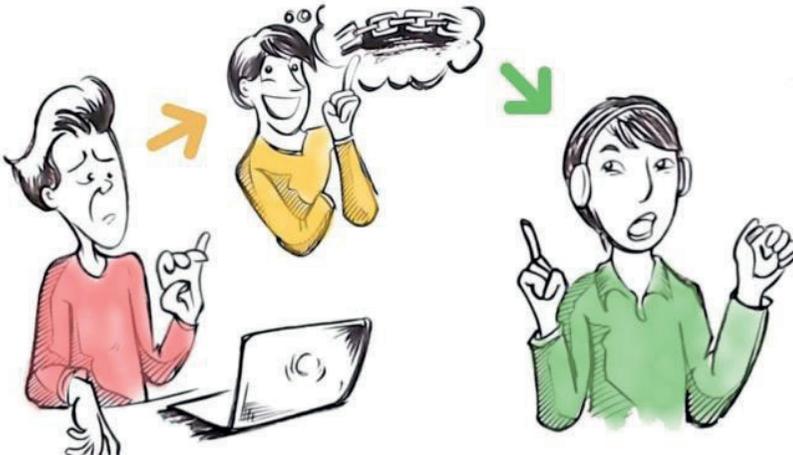
II. Answer the following questions.

1. What is paraphrasing?
2. In what case do you need to do in-text citations?
3. What is plagiarism?
4. What do you need to prevent plagiarism?
5. How do you understand “collusion” or “academic misconduct”?

Text 5

Tips for Using Language Effectively

If you want your words to have the greatest appeal and impact,



you need to pay special attention to the quality (versus quantity, i.e. “word count”) of your creative writings. Here, we’ll look at seven valuable tips for making your pieces “pop” by employing effective language usage and choices.

A. Select your words with care. If you want to pen the strongest, most meaningful works possible, you'll need to be highly selective when it comes to picking appropriate words and phrases. Even if you've been told that your novel, play, or short story needs to be of a minimum length, don't allow yourself to fall into the trap of inserting bits of "fluffy" (and ultimately hollow) prose just to fill space.

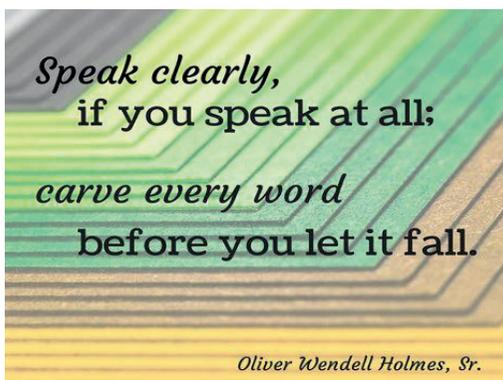
B. Use your thesaurus sparingly and with a dictionary in hand. Your computer's word processing software probably comes with a built-in thesaurus, which is a boon to writers everywhere. However, though it can be a helpful guide, it's not a foolproof method of finding the right word. Don't rely on the thesaurus every time you're searching for the "perfect" term, as not all the synonyms listed mean exactly the same thing. That being said, there's nothing wrong with using the thesaurus as a tool... just make sure you have an old-fashioned dictionary on hand to ensure the properness of the word you choose.

C. Read, read and read some more! One of the best methods of becoming more literarily confident is to read others' works. Even if you simply pick up the local paper every morning and peruse the main section, you'll be increasing your personal stash of words and phrases. When you read a particularly captivating metaphor or a term with which you were previously unfamiliar, take a moment and write it down in a notebook. Then, the next time you're stumped for something to say, open your personal "dictionary" and find some instant inspiration!

D. Edit someone else's creative piece. When you agree to look over another author's creative writings as a sharp-eyed editor, you'll begin to recognize some of the same "traps" that you might have fallen into yourself. These can include the inclination to overuse "filler" words such as "really" and "nice" or reuse the same phrase in practically every paragraph.

E. Make sure you're saying what you think you're saying. Another common problem that creative writers stumble upon is transferring an idea from the mind to paper (or computer screen.) If you're not 100% certain that your reader will understand what you've written, ask for some help from a friend, editor, or writing coach. After all, if your audience can't appreciate or follow your story, you haven't done your job.

F. Verbosity doesn't equal greatness. Many individuals falsely believe that complexity translates to superiority; however, that's often not the case. Typically, simplicity is the key to making your creative writing sing. Otherwise, your pieces could



become so bogged down that no one will be able to plod through the pages or, in the case of poetry, verses.

Last, but certainly not least, it's important to keep in mind the people who will read your works.

G. Know your audience. If you're putting together a children's book, you'll have to tone down your verbiage; otherwise, your young audience might become bored or confused. Similarly, if you're working on a poem aimed at retirees, the language you use will need to be relevant to your age group, possibly even referring to your readers' shared generational experiences.

Language is a beautiful thing and one of the cornerstones of civilisation. Use it wisely and reap the rewards.

(Source: IELTS-PRACTICE-TESTS.com)



I. The text contains seven sections, A - G. Which section contains the following information?

1. getting help from a friend
making a personal reference for yourself
2. writing for different age groups
3. the best kind of published reference books to use
4. avoid padding out the text
5. the power of keeping things simple
6. how to learn by giving feedback



II. Check (v) the correct answer.

1. [] To have the greatest appeal and impact, you need to pay special attention to the quantity, i.e. “word count”) of your creative writings.
2. [] To short story needs to insert bits of “fluffy” (and ultimately hollow) prose just to fill space.
3. [] If you’re not 100% certain that your reader will understand what you’ve written, ask for some help from a friend, editor, or writing coach.
4. [] If your audience can’t appreciate or follow your story, you have done your job successfully.
5. [] Verbosity is always greatness.
6. [] Simplicity is the key to making your creative writing sing.
7. [] If you’re putting together a children’s book, you’ll have to increase your verbiage.
8. [] If you’re working on a poem aimed at retirees, the language you use will need to be relevant to your age group.

Text 6

The Generation Language Gap



As America changes, the English language changes, too. Some words have vanished and others have appeared to replace them, words and phrases that mean completely different things. This was illustrated pretty vividly a

couple of days ago when we were having our daily budget meeting - that's the meeting when we decide which stories will go on which pages the next day. Naturally, we've joined the Internet age. We offer morning, afternoon and late afternoon updates as well as Twitter alerts. Since you can use only so many words in a Twitter message, we try to "Twitter" a story that's especially important. We have to find something that is "tweet worthy." Managing Editor Samantha Perry wondered how we would have reacted just a few years ago if any of us had suggested that a story was "tweet worthy." My guess is that person would have gotten a lot of stares.

Then sports writer Tom Bone remarked that a World War II soldier who had just come home would think that we're all a bit nutty if he overheard us complaining about the spam in our mailbox. We think of messages while the soldier thinks of hundreds of rectangular cans of Spam overflowing the kind of mailbox we see along the side of the road; in fact, I think a Vietnam soldier from back in the 1960s would have the same vision. Who could imagine that a name for canned meat could become a word that means electronic junk mail?

another term I wouldn't have understood 20 years ago – so their vocabulary is pretty limited. I'm not the only person who has these feelings. I sometimes visit YouTube and watch programs like "The Adventures of Sherlock Holmes." Naturally, fellow Holmes fans and myself will comment about the shows and talk about related subjects. One time we started lamenting the fact that our language seems downright crude compared to the flowing phrases used in Victorian England.

I said that Holmes and his friend and colleague, Dr. Watson, might as well be speaking Russian as far as my students were concerned. However, one person argued that kids' vocabularies are more about English changing than decaying. They have different priorities and different needs, so they need new words to go with them. I'm fine with that as long as I don't get compositions written in texting language, a habit that dropped more than one grade under my control. I insist on real words, not text slang or text abbreviations.

(Source: IELTS-PRACTICE-TESTS.com)



I. Choose the correct letter, A, B or C.

1. At the budget meetings the publishing team
 - a) discuss the impact of the Internet on their business
 - b) joke about the way language is changing
 - c) talk about how to organize their content
2. Tom Bone thinks that World War II soldiers
 - a) would probably disapprove of the use of the term SPAM
 - b) would be happy to receive 'spam' in their mail box
 - c) would think the people of today to be a bit crazy
3. The reporter Kate Coil
 - a) tells a funny story
 - b) gives an example of how young people can misinterpret language

- c) describes how her aunt misinterpreted LOL
- 4. When teaching English composition
 - a) the writer's colleague was impressed with the writer's teaching
 - b) the writer's students were not interested in learning
 - c) the writer perhaps used the wrong kind of language
- 5. The writer feels that
 - a) Victorian English was more sophisticated than today's English
 - b) young people could learn a lot from Victorian English
 - c) in some ways Victorian English was more effective than today's English
- 6. Some people believe that
 - a) the English used by young people reflects changing times
 - b) the English language is being decayed by young people
 - c) young people prefer to use a simpler language

Text 7

Language Development

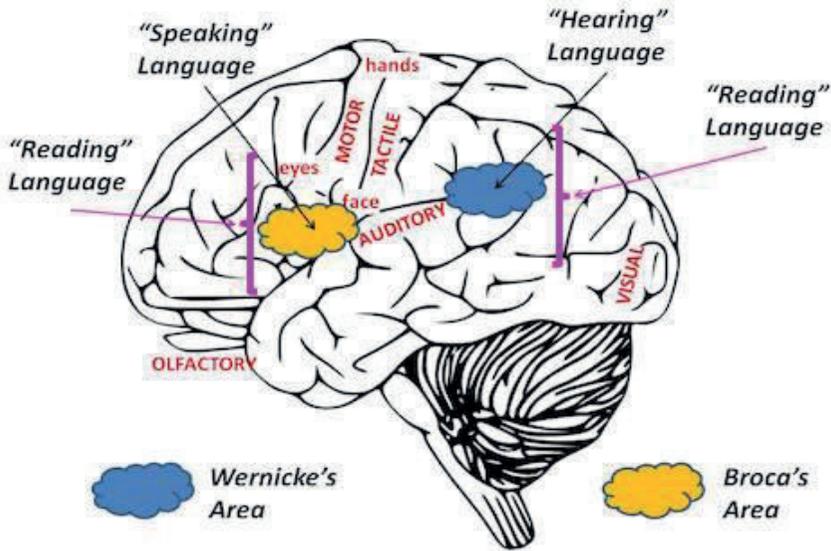


A. Thanks to the field of linguistics we know much about the development of the 5,000 plus languages in existence today. We can describe their grammar and pronunciation and see how their spoken

and written forms have changed over time. For example, we understand the origins of the Indo-European group of languages, which includes Norwegian, Hindi and English, and can trace them back to tribes in Eastern Europe in about 3000 BC. So, we have mapped out a great deal of the history of language, but there are still areas we know little about. Experts are beginning to look to the field of evolutionary biology to find out how the human species developed to be able to use language. So far, there are far more questions and half-theories than answers.

B. We know that human language is far more complex than that of even our nearest and most intelligent relatives like chimpanzees. We can express complex thoughts, convey subtle emotions and communicate about abstract concepts such as past and future. And we do this following a set of structural rules, known as grammar. Do only humans use an innate system of rules to govern the order of words? Perhaps not, as some research may suggest dolphins share this capability because they are able to recognise when these rules are broken.

C. If we want to know where our capability for complex language came from, we need to look at how our brains are different from other animals. This relates to more than just brain size; it is important what other things our brains can do and when and why they evolved that way. And for this there are very few physical clues; artifacts left by our ancestors don't tell us what speech they were capable of making. One thing we can see in the remains of early humans, however, is the development of the mouth, throat and tongue. By about 100,000 years ago, humans had evolved the ability to create complex sounds. Before that, evolutionary biologists can only guess whether or not early humans communicated using more basic sounds.



D. Another question is what is it about human brains that allowed language to evolve in a way that it did not in other primates? At some point, our brains became able to make our mouths produce vowel and consonant sounds, and we developed the capacity to invent words to name things around us. These were the basic ingredients for complex language. The next change would have been to put those words into sentences, similar to the 'protolanguage' children use when they first learn to speak. No one knows if the next step – adding grammar to signal past, present and future, for example, or plurals and relative clauses – required a further development in the human brain or was simply a response to our increasingly civilized way of living together. Between 100,000 and 50,000 years ago, though, we start to see the evidence of early human civilization, through cave paintings for example; no one knows the connection between this and language. Brains didn't suddenly get bigger, yet humans did become more complex and more intelligent. Was it using language that caused their

brains to develop? Or did their more complex brains start producing language?

E. More questions lie in looking at the influence of genetics on brain and language development. Are there genes that mutated and gave us language ability? Researchers have found a gene mutation that occurred between 200,000 and 100,000 years ago, which seems to have a connection with speaking and how our brains control our mouths and face. Monkeys have a similar gene, but it did not undergo this mutation. It's too early to say how much influence genes have on language, but one day the answers might be found in our DNA.



I. Match the headings with the parts of the text (A–E).

1. What we know
2. How linguistic capacity evolved
3. How unique are we?
4. The physical evidence
5. The tiny change that may separate us from monkeys



II. Are the sentences true or false?

1. [] Experts fully understand how the Hindi language developed.
2. [] The grammar of dolphin language follows the same rules as human language.
3. [] Brain size is not the only factor in determining language capability.

4. [] The language of very young children has something in common with the way our prehistoric ancestors may have spoken.

5. [] When people started using complex language, their brains got bigger.6.The role of genetics in language capacity is not yet clear.

Text 8

TRAINING FOR JOURNALISM IN THE UK

One reason why journalism used to appeal so much to young



people as a career was that it did not seem to need long and boring periods of study. After all, what more does a reporter need than a nose for news, a notebook and pencil, and

ambition? Many famous journalists of today did start in exactly that way. They talked themselves on to some small town newspaper, and then learnt how to do the job as they went along. Many senior journalists look back on those days with nostalgia. They sympathize with youngsters who want to get away from their books and make a reputation in the outside world.

But today it is not so simple. An increasing number of people (about 80%) entering the profession have a degree. It is not important what degree you have. While journalism and media studies degrees are increasingly common, most employers will be equally happy with a degree in English, History, Geography or any of the humanities, social sciences, languages or arts.

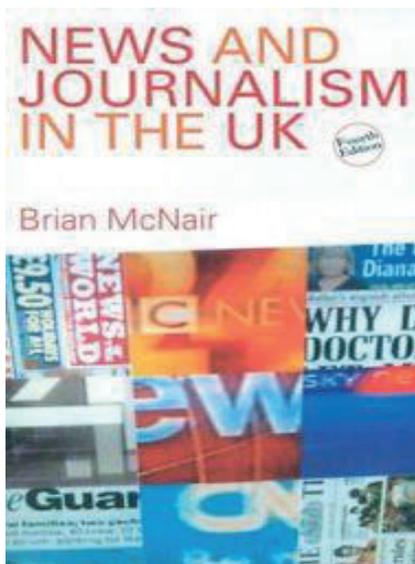
Even some science degrees may equip you for a career in journalism. Much more important than your degree subject,

however, is experience and evidence of a commitment to journalism. It's always good advice to get involved in college or community publications or broadcast organizations if you can.

So, would be journalists need a higher standard of school qualifications before they can get a job in the first place. And they must agree to follow a course of training laid down by the National Council for the Training of Journalists, and they must pass their examinations before they can be sure of holding onto their jobs.

The NCTJ operates in Britain, but there are similar bodies being established in most countries. In those countries, such as the United States, where a high proportion of youngsters go on from school to college, there are university courses in journalism and the best jobs go to graduates. Though there is only one embryo course in journalism in a British university (Cardiff), more graduates are entering the profession and as training schemes become more formalized, the chances in journalism for a boy or girl who dislikes school and cannot study or pass exams are very slight.

Training for journalism in Britain is organized by the National Council for the Training of Journalists which was set up in 1951 as a result of the recommendations of the Royal Commission on the Press (1949). The Council has representatives from newspaper and journalist organizations and four educational representatives, one nominated by the Department of Education and Science.



The aims and purpose of the Council include the establishment of standards of qualification for entry into journalism, and the formulation and administration of schemes for the training and education of journalists, including press photographers.

In 1956 an International Center for Advanced Training in Journalism was set up in Strasbourg under the auspices of UNESCO, and the Director of the British NCTJ is one of the five-member international executive committee of that Centre.

The training schemes run by the Council became compulsory for new entrants to journalism from 1961, when about 500 trainees were registering each year. To regulate the training courses around the country, the Council has 15 Regional Committees based in various towns. These committees supervise the operation of the training schemes in their areas, keep in touch with the local education authorities in arranging courses, and advise local editors on methods of vocational training, and provide the experienced journalists to conduct proficiency tests.

There are basically two ways of entering the training schemes organized by the NCTJ: either by getting a job on a newspaper and then applying to enter the training scheme which combines practical journalism with part-time study, or by taking the one year full-time course organized by the NCTJ.

Britain, which has the most competitive and biggest press (in terms of circulations and numbers of people reading newspapers), has no university courses in journalism. It is only in the last few years that any training has been given to newcomers in the profession, and this is "in-service" training, as it is called. When a young man or young woman joins a newspaper, nowadays in most cases he or she undergoes a six-months trial period during which the editor can assess whether or not they are likely to make a worthwhile journalist.

If at the end of these 6 months the editor thinks they are promising then they are asked to sign apprenticeship forms to remain with that newspaper for 3 years. During this time they are junior reporters, doing small jobs and working up to the more important events. But one afternoon a week they are released to attend lectures in different forms of newspaper production, and twice a week they are expected to attend night school to undertake further studies.



The subjects studied during this three-year apprenticeship are: law for journalists, central and local government, current affairs, English language and literature (if a high school standard was reached at secondary school in these two subjects they are not compulsory), shorthand and typing.

At the end of each year examinations are held, and candidates must pass before going on with the next stage of training.

It is remarkable that Britain, which has had a highly organized Press for many generations, has only recently begun to start training those people who join it. Before this scheme was started juniors had to pick up what they could the best way they could in the office, often starting as messengers, “copy-boys” (messengers who carry the reporter’s copy to the printers) or even tea-boys.

There are people at the top of every big British newspaper who began in this way. So you see why humility is one of the basic qualities for the would-be journalist. The editor of The Times of London, thought by many people to be one of the best newspapers in the world and certainly a very influential one, began his career on newspapers as telephone operator. He worked his way to the top of his profession.

So you see that is it not only possible, but sometimes preferable, that the entrant to journalism has to do it “the hard way”. Anyway who thinks journalism offers a quick and easy passage to the top had better think again.

(Source: <http://www.simpopdf.com>)



I. Comprehension Check

1. How did many famous journalists of today start?
2. Is the situation in the field of journalism the same today?
3. What organization supervises the training of journalists in Great Britain?
4. How long does a trial period last? What is its aim?
5. What is the position of a beginner during the apprenticeship period?
6. What does the author mean by saying that it is sometimes preferable that the entrant has to do it “the hard way” to succeed in journalism?

**TEST
YOURSELF!**

II. Choose the most suitable answer from your point of view in the list below and prove your opinion.

- 1) Do you agree that journalism appeals to young people because:
 - a) it gives a lot of chances to make a reputation in the outside

world without much difficulty?

- b) the life of a journalist is very exciting?
 - c) they feel fascinated by the birth of a the daily newspaper?
 - d) they imagine that the job of a journalist is more rewarding than any other?
 - e) it is easier to make good living being a journalist?
 - f) they dream of becoming prominent public figures?
 - g) they find it interesting to write on different problems?
 - h) the job of gathering news seems very attractive to them?
 - i) a journalist is the first person to know the latest news?
 - j) a journalist spends most of his day talking and listening to other people?
 - k) they have deep and genuine interest in people?
 - l) they want to help people in every positive way?
 - m) they want the world to know their names?
 - n) they want to experience the thrill of meeting important people?
 - o) they find pleasure in telling somebody something?
- 2) Do you think that to be a good journalist
- a) one needs a higher standard of school qualifications?
 - b) one must go through a programme of some vocational courses?
 - c) one must pass proficiency tests?
 - d) one must have a special experience in writing?
 - e) one doesn't need any vocational training but should be a well-educated person?
 - f) one doesn't need general knowledge but should be talented?
 - g) one must get a university diploma/degree/certificate in journalism?
 - h) one must have wide general knowledge of history, geography, economics, current affairs and other academic subjects?

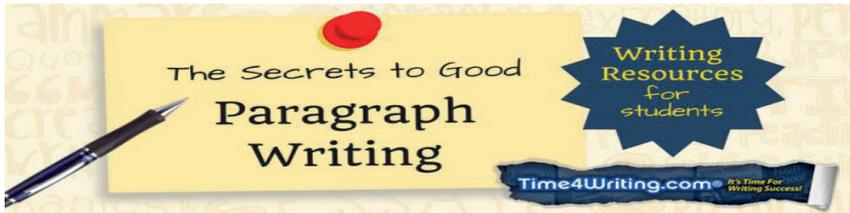
Text 9
Hot off the Press



A. Journalists are creatures of nature not nurture. The profession develops from instinct, from a peculiar way of seeing and describing the world. It may be objective in practice but it is subjective in motivation.

Journalism is expressed in the written or spoken word, but I have never regarded that as its essence. The technical skill is that of creating clear and succinct sentences, which any profession should inculcate. This can be taught and should be part of any core curriculum. Its absence from so much of written English nowadays, from users' manuals to student exam questions to government white papers, is deplorable. I sometimes think a well-produced newspaper is that last redoubt of clear English. There is no talent for such technique. While some people pick it up quickly, it must be acquired, as must a skill at playing the piano. Like many ingénue journalists, I acquired it first in the trial and error of a student newsroom and then went on to a more formal training, in my case with the Times Newspapers.

C. The latter's Educational Supplement, then integrated with the main paper, possessed two invaluable bits of equipment. One was a source of stories, the politics of education, to which little harm could be done by my reporting. The other was a ferocious Irish sub-



editor. He would score through superfluous words, underline bad grammar and mercilessly spike articles, leaning back in his chair, removing his glasses and asking the classic question of any journalism teacher: 'Now, what is it you are really trying to tell me?'

D. I absorbed his maxims like mother's milk. Never begin a paragraph with 'it'. Make every paragraph a single idea. Nouns and verbs are the workhorses of a sentence, never qualifiers. Delete every adjective and adverb from your story and reinsert only those that appear essential. Never use sloppy words such as supply, problem, accommodate and interesting and try to use concrete not abstract nouns. The best punctuation is a full stop.

E. That training was a privilege greater than anything I acquired at school or university. It was the toolkit for a career, always to be kept oiled and polished. I watched colleagues floundering as they sought to fashion stories in ignorance of its framework.

F. I used to ask aspiring journalists whether they kept a diary. What was their instinctive response to meeting an exciting person or visiting a beautiful place, to any highly charged emotion? Did they crave to communicate their experience through the written word? It is the best indicator I know of a natural reporter.

G. The qualities essential to journalism thus extend far beyond

an ability to write. They are those of curiosity, an uninhibited mind, native cunning and an eagerness to communicate, summed up in the gift to narrate. Such is the raw material on which the story depends and without which there is nothing to say. There can be a story without journalism, but no journalism without a story.

(Source: <https://www.theguardian.com/books/2008/sep/25/writing.journalism1>)



I. Read the article and choose the best sub-heading.

- a) According to Simon Jenkins, the best journalists are great writers with an extensive knowledge of the English language and a solid training in how to write.
- b) Are journalists born or made? According to Simon Jenkins, while the basics can be taught, first there has to be an intense curiosity about the world and a love of the written word.



III. Read the article again and answer the following questions.

1. What does the writer find upsetting in written English these days?
2. What does the writer compare learning the technique of writing clear English to?
3. Which parts of speech did the writer's sub-editor like and which did he not like?
4. Where did the writer learn how to write clear English?
5. What do the best journalists do when they meet an exciting person or visit a beautiful place?
6. What are the most important qualities for journalism?
7. What is more important: a story or journalism?

Text 10

The «Yellow Fever» of Journalism



Yellow Journalism is a term first coined during the famous newspaper wars between William Randolph Hearst and Joseph Pulitzer. Pulitzer's paper the New York World and Hearst's New York Journal changed the content of newspapers adding more sensationalized stories and

increasing the use of drawings and cartoons. As more cartoons were being published in newspapers, Pulitzer began to publish a cartoon of his own that he titled «The Yellow Kid» in 1896. The cartoon was created by R. F. Outcault and became one of many objects fought over between Hearst and Pulitzer during their rivalry. Hearst later took Outcault and his cartoon from Pulitzer by offering him an outrageous salary. Pulitzer published another version of the cartoon very similar to «The Yellow Kid» to continue competing with Hearst. With so much competition between the newspapers, the news was over-dramatized and altered to fit story ideas that publishers and editors thought would sell the most papers and stir the most interest for the public so that news boys could sell more papers on street corners. They often used the «Yellow Kid» to sensationalize stories and discredit the stories of other newspapers. The «Yellow Kid» was also used to sway public opinion on important issues such as the Spanish-American war. Newspapers of the era did not practice the objectivity that newspapers today strive for. Many historians believe that Hearst in particular played a major role in the American involvement with Cuba during the Spanish-American War. Hearst saw the war as a prime opportunity to boost his newspaper sales. He was the first newspaper to station a team of

reporters in Cuba to monitor the events happening there. Hearst published articles of brutality, cruelty and inadequate care to sway public opinion regarding America's involvement in the war.

Two reporters, Richard Harding Davis and Frederick Remington, were the highest paid reporters for Hearst stationed in Cuba. When Remington sent a telegram telling Hearst that there was not much going on there, Hearst replied with his famous telegram, «You furnish the pictures and I'll furnish the war». This is just a small example of Hearst sensationalized practices. Hearst also became very involved with the war itself, after much public swaying through the dramatized stories of his paper, he eventually pushed the President to sign a bill officially entering America into the war. Ironically, the term «Yellow Journalism» is partly credited to Pulitzer's involvement in the conflict with Hearst. As we are all aware, Pulitzer is now famous for his awards of outstanding journalistic achievement with the Pulitzer Prize.



I. Read the text and complete the following statements with your own words. Give a detailed answer.

1. William Randolph Hearst and Joseph Pulitzer were rivals who competed for _____
2. The content of newspapers became different when _____
3. The Yellow Kid was a character _____
4. Due to the rivalry between the New York World and New York Journal the news _____
5. Hearst published articles about the Spanish-American War and Cuba's involvement because _____

6. The Spanish-American War was very so important for Hearst that _____
7. Nowadays Pulitzer is well-known for _____
8. 'Yellow journalism' means _____

Text 11

History of Public Relations



Early specialists in public relations specialized in promoting circuses, performances, and other public shows. Later, most PR practitioners were recruited from journalism. Highly paid PR positions are a popular career choice for many journalists. PR historians say the first PR firm, the Publicity Bureau, was established in 1900 by former newspapermen. Their first client was Harvard University. The First World War also helped to stimulate the development of public relations as a profession. Many of the first PR professionals, including Ivy Lee, Edward Bernays and Carl

Byoir started their careers publicity the Committee for Public Information, which organized on behalf of US during World War 1. Some historians see Ivy Lee as the first real practitioner of public relations, but Edward Bernays is considered today as the profession's founder. In describing the origin of the term Public Relations, Bernays wrote, "When I came back to the United States, I decided that if you could use propaganda for war, you could certainly use it for peace. And propaganda was a bad word because of the Germans using it. So what I was to try to find some other words, so we named our organization Council on Public Relations". Ivy Lee was a man who developed the modern news release (also called a "press release"). He introduced a philosophy of the "two-way street" public relations, in which PR consists of helping clients listen as well as communicate messages to their publics. In practice, however, Lee often worked in one-way propaganda on behalf of clients with bad image, including John D. Rockefeller. Bernays was the profession's first theorist. A nephew of Sigmund Freud, Bernays took many of his ideas from Freud's theories about the irrational, unconscious motives of human behavior. Bernays wrote several books, including *Crystallizing Public Opinion* (1923), *Propaganda* (1928), and *The Engineering of Consent* (1947), Bernays saw public relations as an "applied social science" that uses psychology, sociology, and other disciplines to scientifically manipulate the irrational public. "The conscious and intelligent manipulation of the opinions of the masses is an important element in democratic society," he wrote in *Propaganda*. "Those who manipulate this unseen mechanism of society form an invisible government which is the true ruling power of our country." One of Bernays' early works is the tobacco industry. In 1929, he managed a legendary publicity event aimed at persuading women to start smoking cigarettes. Bernays arranged a march of women smoking cigarettes as a form of protest against the norms of a society. Photographs of what

Bernays called the “Torches of Liberty Brigade” were sent to newspapers, persuading many women to equate smoking with women’s rights.

(From “History of PR” by Samuel Adams)



I. Answer the following questions:

1. What does the term “PR practitioner” mean?
2. What is the role of journalism in public relations?
3. What PR professionals are mentioned in the text? What made them popular?
4. What PR professionals do you know in your country? Can you consider their work successful?
5. What tools of manipulations of opinions do you know?
6. What made E. Bernays outstanding person?
7. Who developed a “press release”?
8. What is propaganda? And what is its role?
9. Where was the Committee for Public Information founded?
10. What is the role of PR professionals in politics?



II. Finish the sentences:

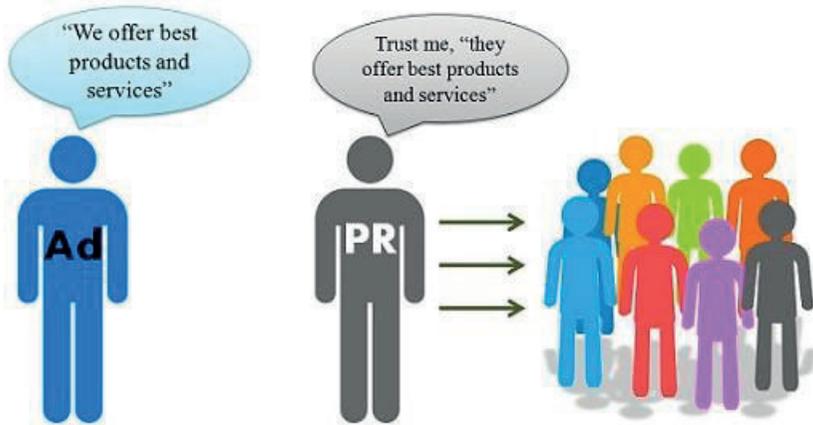
1. Early specialists in public relations specialized in
2. Most PR practitioners were recruited from
3. PR historians say the first PR firm was
4. The Publicity Bureau was established in.....by
5. Edward Bernays is considered today as the
6. Ivy Lee was a man who
7. Ivy Lee introduced a philosophy of.....
8. In practice Ivy Lee often worked inpropaganda on behalf of clients with bad image.

9. Bernays was a of Sigmund Freud.
10. Bernays saw PR as an that uses psychology and other disciplines.
11. One of Bernays early clients was.....
12. Photographs of what Bernays called the “Torches of Liberty Brigade” were.....

Text 12

How does Public Relations differ from advertising?

PR is not a form of advertising and is a much bigger than advertising. This is because PR relates to all the communication of the organization and advertising is mainly limited to the marketing function. Public relations are neither “free advertising” nor “unpaid-for advertising”. There is nothing “free” about PR: it is time-consuming and time costs money. This money may be represented



by either staff salaries or consultancy fees. If a story appears in the news column its value cannot be counted by advertisement rates for space or time because editorial space and radio or television program time is priceless. Advertising may not be used by an organization, but every organization is involved in public relations. For example, a fire brigade does not advertise for fires or even

advertise for its services, but it does have relations with many publics. Public relations works with everyone and everywhere and advertising is limited to special selling and buying tasks such as promoting goods and services or recruiting staff. Public relations has to do with the total communications of an organization, it is more extensive than advertising. Sometimes PR may use advertising which is why PR is neither a form of advertising. Another difference lies in the finances of the two. There are several ways in which advertising agencies receive their income, but basically the commission system is universal and agencies receive commission from the media. The PR consultancy can sell only its time and expertise, and fees are charged according to the work done. Moreover, in advertising most of the budget is spent on media and production costs whereas in PR most of the money is spent to pay staff specialists or consultants.

(From "Introduction to mass communication" by Stanley J. Baran)



I. Questions to the text:

- 1) Is PR a form of advertising?
- 2) Does PR relate to all the communications of the organization?
- 3) Is PR “unpaid-for advertising”?
- 4) Why PR is not free?
- 5) What is said about an editorial space?
- 6) Is it possible to reject advertisement?
- 7) Why PR is more extensive than advertising?
- 8) Can PR use advertising?
- 9) How is the budget spent for advertisement?
- 10) What is the money spent on in PR?



II. Are these sentences true “(T) or false (F):

1. PR is a form of public relations.
2. PR relates to all the communications of the organization.
3. Advertising is mainly not limited to the marketing function.
4. PR is not free about public relations.
5. PR is not free because the money is spent on staff salaries or consultancy fees.
6. If a story appears in the news column its value can be counted by advertising rates.
7. Fire brigades have relations with many publics.
8. PR is more extensive than advertising.

Text 13

Propaganda and Advertising



In the commercial world Public Relations and advertising will be associated with marketing. Public Relations can be applied to every part of the marketing mix. The marketing mix consists of every element in the marketing strategy- for example, naming, packaging, market research, pricing, selling and distribution. All of these have to do with communications. Public Relations and Sales

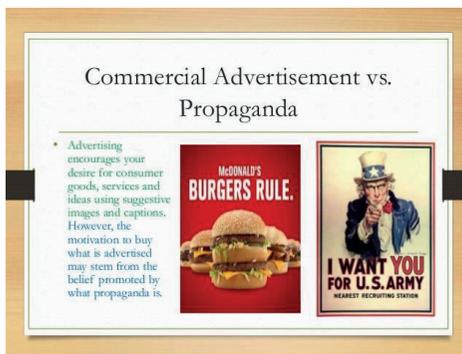
Promotion. Public relations is some-times confused with sales promotion. Sales promotion is a more personal form of marketing communication than traditional media advertising. Sales promotion consists of “below-the-line” (or BTL-

other than with use of media) techniques. Sales promotion consists of short-term schemes. It is usually used at the point-of-sale but also in direct marketing or to increase sales. (For example, sewing machine demonstrations in stores, etc.). Sales promotion is often used as an alternative to product advertising.

Propaganda is another form of communication which is often confused with Public Relations. The two could not be more different, because to be successful Public Relations must be credible and propaganda can result in suspicion and disagreement. The problem is sometimes to find the difference between the propaganda and Public Relations elements in information distributed by government. Propaganda is used to keep the government in power but Public Relations is well understood. Propaganda concentrates on matters of the heart and mind. There are emotional, intellectual or spiritual topics such as politics or religion. Propaganda may be used for good or bad purposes. Propaganda, like advertising promotes its client or a product. Good Public Relations, on the other hand, should be factual and free of self-praise.

Publicity and Public Relations.

Publicity is a result of press attention and that is why it may be uncontrollable. This could be good or bad for the person. Some personalities receive both good and bad publicity. A pop star may receive good publicity from a concert or song, but bad publicity if



accused of taking drugs. However, the word is used loosely and especially in USA is confused with PR.

(From "English for Public Relations in Higher Education Studies" by Marie McLisky)



I. Answer the following questions.

1. What is commercial point of PR and advertising?
2. What is the structure of the marketing?
3. What is said about sales promotion?
4. Where is sales promotion used?
5. What alternatives of sales promotion can be used?
6. What is the difference between the sales promotion and propaganda? And how does the government regulate them?
7. What makes PR successful?
8. What is publicity? What kinds of publicity are mentioned in the text?



II. What is the difference between public relations and:

- advertising
- sales promotion
- propaganda
- publicity

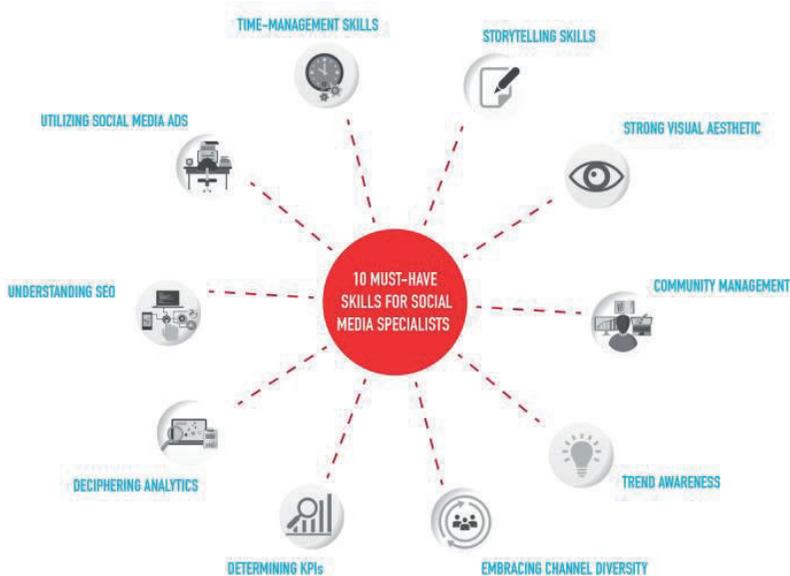
III. Find examples of positive and negative use of:

1. Propaganda
2. Publicity
3. Advertisement
4. Marketing

Text 14

Necessary Qualities of Public Relations Specialist

The demands on Public Relations consultants or Public Relations managers are very great. They are often regarded as oracles and expected to perform miracles. Yet, no matter how great



their intelligence, training and experience, they can never be experts in every-thing. Public Relations man or woman has to be able to accept that in Public Relations one never stops learning. The ability and the willingness to find out are very important. The following qualities are very important for Public Relations specialist, no matter what his or her background may be:

- ability to get along with all kinds of people: this means understanding, sometimes tolerating people, not flattering them.

- ability to communicate: that is, explain by means of spoken or written word by visual means.

- ability to organize, ability for patient planning.

- personal integrity in both professional and private life.
- creativity when designing a house journal, writing a script for a film or videotape.
- ability to research and evaluate the results of a PR campaign, and learn from these results.

Responsibilities of the Public Relations manager may be defined as:

- to set targets or define objectives for PR operations;
- to estimate the working hours and other resources;
- to choose publics, media, time for operations, and best use of manpower and other resources.

The tasks of the PR manager could be:

- to establish and maintain a good image of the organization and of its policies, products, and services.
- to monitor outside opinion and report it to the management.
- to advise management on communication problems, solutions and techniques.
- to inform publics about policies, activities, products, services and staff so that maximum knowledge and understanding is won.

(From "English for Public Relations in Higher Education Studies" by Marie McLisky)



I. Answer the following questions.

1. What are the demands of PR managers?
2. What is meant by “ability to get along with all kinds of people”?
3. What is said about “integrity”?
4. In what spheres is creativity important?
5. What are the tasks of PR manager?



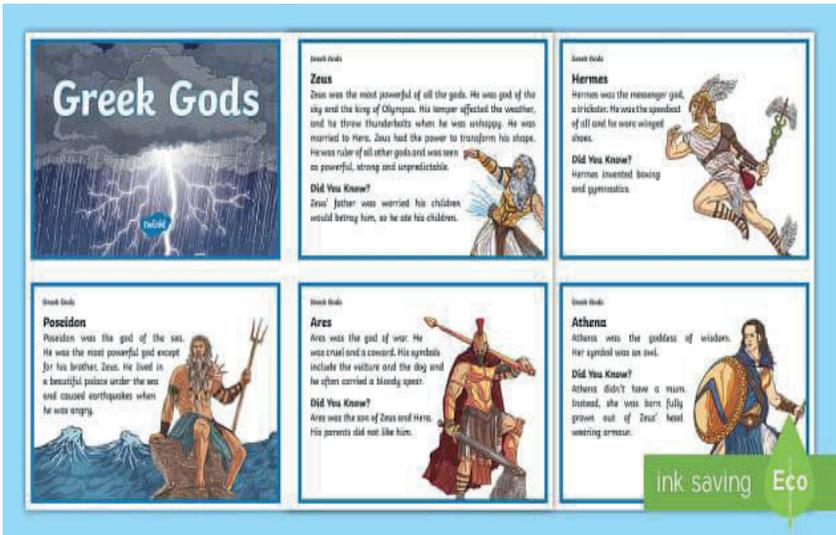
II. Are these sentences true “(T) or false (F):

1. [] PR specialists are often regarded as oracles and expected to be experts in everything.
2. [] In PR one never stops learning.
3. [] Ability to get along with all kinds of people is an important quality of a PR specialist.
4. [] The background of PR specialist is not important.
5. [] Personal integrity in professional and private life is an important quality of a PR specialist.
6. [] Setting targets and defining objectives are among the responsibilities of a PR man.
7. [] PR manager has to choose publics, media and time for operations.
8. [] PR manager has to monitor outside opinion.
9. [] PR manager has to be an oracle and devise management on communication problems.

Text 15

An Essay

Greek Mythology will always be culturally relevant in our world. There is a great deal of Greek mythology symbolism of Greek gods in today’s society. Greek mythology will remain compatible to the ideas of society. Many aspects of our culture involve and began from Greek myths. The solar system is, for the most part, also named after Greek gods, “with the exception of Earth, all of the planets in our solar system have names from Greek or Roman mythology” (Starchild NASA 1). There is also much symbolism of Greek gods and mythology in today’s society. Greek mythology is greatly reflected in advertising.



Several examples are Nike, the goddess of victory, and the very popular sports company, Nike. Another popular advertisement is for the FTD flower delivery company. Their logo includes Hermes or Mercury, the messenger of the gods with winged feet. Apollo, the god of music, has a famous music hall in New York named after him, the Apollo Theater. There is also a magazine of the arts called Daedalus. Greek mythology is relatable to humans. Many of the heroes in Greek mythology are on a quest for truth. In today's society, humans are still looking for truthful answers to their many questions. Myths explain things the people are believed to not understand. Creation stories in Greek mythology tell of how everything came to be, in their opinion. Many Creation stories include a flood story, which leads Christians to have greater faith that it occurred. It is also important to study Greek mythology because it is part of history. There can be a lot learned about the Greek culture. Greek mythology will always be relevant and relatable to the people in this world.

(Source: www.learnaidpr.com)

TEST
YOURSELF!

I. Choose the correct answer.

1. This selection is mostly about Greek _____.
a) culture b) mythology c) gods
d) symbolism
2. Greek mythology is greatly reflected in _____.
a) the solar system b) the Greek culture c) today's
advertising d) much symbolism
3. It is important to study Greek mythology because it is _____.
a) related to advertising b) reflected in our present
c) part of the world's history d) relevant to human
behavior
4. The word quest in the essay means _____.
a) retreat b) travel c) search d) Escape
5. When the author mentions "there can be a lot learned" he
infers that people should _____.
a) read and analyze the Greek culture b) imitate and behave
like the Greeks c) be aware of the Greek's philosophy
d) respect the beliefs of the Greek culture
6. The essay mentions Mercury before mentioning _____.
a) Apollo b) Starchild c) Daedalus d) Roman
7. The word faith in the essay refers to _____.
a) suspicion b) disbelief c) rejection d)
conviction
8. The word humans in the essay means the opposite of _____.
a) animals b) immortals c) persons d) individuals



II. Are these sentences true “(T) or false (F):

1. [] The solar system is, for the most part, named after Egyptian gods.
2. [] Greek mythology is greatly reflected in sport. For example, popular sports company, Nike.
3. [] A famous music hall in New York named after Apollo, the god of music.
4. [] There is also a magazine of the arts called Daedalus.
5. [] Many Creation stories include a romantic story, which leads Christians to have greater faith that it occurred.
6. [] Greek mythology isn't relevant and relatable to the people in this world.

Text 16

Ukraine folkways

Due to Ukraine's geographical location, its culture primarily exhibits central and eastern European influences. Over the years it has been invariably influenced by movements such as those brought about during the Byzantine Empire and the Renaissance. Today, the country is somewhat culturally divided with the western regions bearing a stronger central European influence and the eastern



regions showing a significant Russian influence. A strong Christian culture was predominant for many centuries, although Ukraine was also the center of conflict between the Catholic, Orthodox and Islamic world. Ukrainian culture has elements of some of the oldest cultures in the world such as Trypillian culture.

Ukrainian folk oral literature, poetry, and songs (such as the *dumas*) are among the most distinctive ethnocultural features of Ukrainians as a people. Religious music existed in Ukraine before the official adoption of Christianity, in the form of plainsong "obychnyi spiv" or "musica practica". Traditional Ukrainian music is easily recognized by its somewhat melancholy tone. It first became known outside of Ukraine during the 18th century as musicians from Ukraine would perform before the royal courts in Russia and Poland.

Ukrainian dance refers to the traditional folk dances of the peoples of Ukraine. Today, Ukrainian dance is primarily represented by what ethnographers, folklorists and dance historians refer to as "Ukrainian Folk-Stage Dances", which are stylized representations of traditional dances and their characteristic movements that have been choreographed for concert dance performances. This stylized art form has so permeated the culture of Ukraine that very few purely traditional forms of Ukrainian dance remain today.

The *hopak*, which features physical strength and almost acrobatic agility, is the most popular dance. Its theme is a youth's wooing of a girl. The youth executes the dance in order to gain the girl's favour. Ukrainian dance is often described as energetic, fast-paced, and entertaining, and along with traditional Easter eggs (*pysanky*), it is a characteristic example of Ukrainian culture recognized and appreciated throughout the world.



Folk musical instruments were usually homemade and played by folk musicians. They can be divided into three basic groups: 1) string instruments; 2) wind instruments; 3) percussion instruments. The most popular instruments in Ukraine were the bandura, sopilka, violin, and dulcimer. Folk musical instruments were used primarily at dances and for marching, as accompaniment to popular plays, or for simple listening enjoyment.

Ukrainian folk art includes embroidery, tapestry, ceramics, wood carving, Easter egg painting. Ukrainian embroidery occupies an important place among the various branches of Ukrainian decorative arts. Embroidery is an ancient and symbolic tradition in Ukraine. It has a rich history in Ukraine, and has long appeared in Ukrainian folk dress as well as played a part in traditional Ukrainian weddings and other celebrations. Appearing all across the country, Ukrainian embroidery varies depending on the region of origin. From Poltava, Kiev, and Chernihiv in the east, to Volyn and Polissia in the northwest, to Bukovyna, and the Hutsul area in the southwest, the designs have a long history which defines its ornamental motifs and compositions, as well as its favorite choice of colors and types of stitches.



I. Check your Comprehension.

1. What genres does folk oral literature comprise?
2. What kind of dance is hopak?
3. What basic groups are folk instruments divided into?
4. What are the most popular folk instruments in Ukraine?
5. What kind of art is embroidery?



I. Choose the correct answer.

1. Due to Ukraine's geographical location, its culture primarily exhibits central and eastern influences.

- a) Asian b) Carpathian c) European

2. Today, the country is somewhat culturally divided with the regions bearing a stronger central European influence and the regions showing a significant Russian influence.

- a) western eastern b) southern northern
c) carpathian eastern

3. Ukrainian culture has elements of some of the oldest cultures in the world such as culture.

- a) Incas b) Indian c) Trypillian

4. It first became known outside of Ukraine during the century as from Ukraine would perform before the royal courts in Russia and Poland.

- a) 16th sportsmen b) 18th musicians
c) 18th politicians

5. The, which features physical strength and almost acrobatic agility, is the most popular dance.

- a) polka b) hopak c) waltz



Text 17

Handling Quotes Fairly and Accurately.

One of the basic journalistic functions is reproducing what people say. Reproducing accurately what people say is a basic journalistic function. However, people often start and stop sentences; they say, "like, you know" or "um" in

between thoughts. It's virtually impossible to reproduce speech exactly, and sources are more interested in having their thoughts and ideas conveyed accurately, not necessarily their manner of speaking. For this reason and others, exact quotes are not always appropriate.

If a direct quote is long and rambling or poorly stated, the writer may paraphrase. To paraphrase someone's direct quote, revise it, knock off the quote marks, and simply add "he said" or "she said" at the beginning or end of the sentence. When paraphrasing, be sure to shift pronouns when necessary. Paraphrasing can be especially useful for conveying facts gleaned from a source, but be sure not to present the same information as a paraphrase and a direct quote. Use partial quotations to avoid overusing paraphrased material and long blocks of direct quotes. In a partial quote a writer is free to quote part of a sentence directly, while paraphrasing the rest.

Beginning writers often have trouble with attribution. Attribution amounts to giving the reader the name of the source. The need for attribution is in direct proportion to the amount of controversy attached to the statement, but when in doubt – attribute. In general, attribution works best at the end or in the middle of a sentence. Also, when attributing a quote, remember to use neutral

Quoting vs. Paraphrasing vs. Summarizing

Quoting	Paraphrasing	Summarizing
Taking a direct quote and integrating it into the paper. A direct quote should be enclosed in quotation marks.	Expressing a short passage in your own words. Paraphrasing involves completely rewriting the passage while retaining the meaning.	Expressing a longer excerpt in your own words. Summarizing involves conveying the main ideas and main points of the source material.



verbs free from editorial overtones (e.g., *said* or *stated*).

Stories about speeches, panel discussions, and similar events that are basically about what someone says should be written with a mixture of direct quotes, paraphrased material, and partial quotes. Always remember to write about what was said, not about the simple fact that someone spoke. Also, pay close attention to the audience, and watch for any obvious omissions.

Whether you are covering a speech or interviewing a source for a news story, tape recorders can help a writer report quotes accurately and fairly. If the source agrees, turn on a small recorder at the beginning of the interview, set it aside, and let it run. Even if you are using a tape recorder, take good notes as the tape recorder may stop functioning.



I. Check your Comprehension.

1. What is one of the basic journalistic functions?
2. Does the journalist reproduce speech exactly?
3. How should the journalists paraphrase someone's direct quote?
4. What problems do beginning writers have?
5. What can help a writer report quotes accurately and fairly?



II. Are these sentences true "(T) or false (F):

1. [] One of the basic journalistic functions is distortion what people say.
2. [] If a direct quote is long and rambling or poorly stated, the writer may paraphrase.
3. [] Paraphrasing can be especially useful for conveying direct quotes.
4. [] Beginning writers often have trouble with attribution.
5. [] Stories about speeches and panel discussions that are basically about what someone says should be written with distortion and without direct quotes.
6. [] If you are using a tape recorder, never take notes as the tape recorder may not stop functioning.

Text 18

Work of a foreign correspondent



The life and work of a foreign correspondent have a *strong appeal* (1) for most young men and women in journalism. *To cover the world's news* (2) from China to Peru, from Kyiv to Cape Town; to send back dispatches under date-lines from "faraway places -with strange-sounding names" is the secret dream of many *club-reporters* (3) with which he/she spends dull hours in the local police court or council chamber.

The work of a foreign correspondent is something much wider than the mere reporting of events. He/she must give his readers at home a complete background service explaining and interpreting the news, providing eye-witness descriptions of scenes and happenings, conjuring up the atmosphere in which events are taking place, mailing informative articles periodically which will make newspaper readers familiar with the background to people and affairs.

The journalist who wishes to make a success as an "Ambassador of the Press" must be a *first-rate general reporter* (4) - he must have *the nose for the news* (5) and a keenly developed sense of news values, he must be a good listener who can get other people to favour him with their confidences, he must be a good mixer - able to

be all things to all men. The beginner to journalism who is determined to make accreditation as a foreign correspondent his/her aim, must begin by tackling the problem of languages. He/she should know at least two, apart from his own. Which two will depend, of course, on the part of the world where he/she is particularly anxious to serve. French and German used to be the minimum equipment of the European correspondent, but it is possible that Russian, rather than German may be increasingly valuable in the future. It must be remembered that to know a language in the sense that a Foreign Correspondent must know it, means a great deal more than *a nodding acquaintance with grammar* (6) and the ability to pick one's way through a selected text or two. It means to be able to write the language fluently, to be able to take down speeches in shorthand, to follow conversations through the distorting medium of the telephone, and the like. The would-be foreign representative must study world geography and get a thorough knowledge of modern history and current affairs, besides making a special study of the history, manners, customs, political system etc., of those countries where he hopes to work. If he is *to write authoritatively* (7) on foreign affairs he must himself be an authority. But first and foremost he is, and must remain, a reporter, seeking and reporting news.



I. Answer the following questions.

1. Why does the work of the foreign correspondent appeal to young men and women in journalism?
2. Why should the foreign correspondent know foreign languages?
3. What other subjects should he know well?

4. Why is it necessary to explain and interpret the news from faraway places?
5. Why is it necessary to write informative articles?

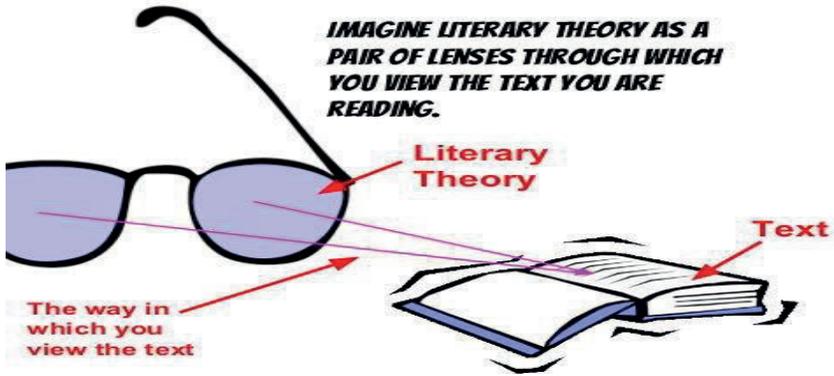


III. Are these sentences true “(T) or false (F):

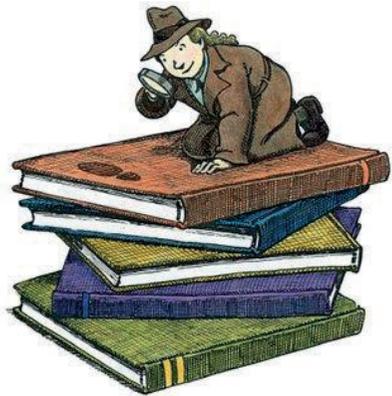
1. [] The work of a foreign correspondent is to cover the world's news.
2. [] Foreign correspondent mustn't explain and interpret the news, and provide descriptions of scenes and happenings.
3. [] The journalist who wishes to make a success as an "Ambassador of the Press" must have the nose for the news (5) and a keenly developed sense of news values, he must be a good listener.
4. [] Foreign correspondent mustn't speak and write the foreign language fluently.
5. [] Foreign correspondent must study world geography and get a thorough knowledge of modern history and current affairs.
6. [] The work of a reporter is seek and report news.

Text 19

The Nature and Meaning of Literary Criticism



According to the Routledge Dictionary of Literary Terms (2006), to “criticize”, etymologically, meant to analyze and later to judge. Critical theory in itself can be distinguished from criticism, since it concerns itself with the analysis of concepts rather than works. It is a philosophical activity which should underlie criticism but, again, should not be regarded as part of it. Literary criticism refers to a set of principles evolved for the evaluation of works of literature. There is no single approach to the criticism of literature. Criticism is a formal discourse and there are so many approaches to it, yet these approaches are not exhaustive but represent the most widely used contemporary approaches. For instance, a historical critic may use formalistic techniques to analyze a poem while a biographical critic will often deploy psychological theories to analyze an author. The



implication is that any rational critical approach is valid to literature when it is done with the appropriate spirit of humility and objectivity. In all, literary criticism is not an abstract intellectual exercise. It is a natural human response to literature. The discipline of literary criticism is nothing more than discourse-spoken or written-about literature. It is a by-product of the reading process.

The literary critic is concerned with what the writer has tried to say in his work and how successful he has been able to express it. For instance, the formalist critic is interested in how an author expresses an idea while the other critic is interested in what an author is trying to express. To a certain degree, a literary critic should be conversant with literary history to be able to make a genuine judgment upon a work of literature. He should be aware of what others have said and must be grounded in literary theory. It is important to note that literary critics have borrowed from other disciplines such as anthropology, psychology, linguistics, psychology and philosophy to analyze works of literature more perceptively.

The literary critic gives life to a literary text by bringing out the hidden meanings embedded in the work. Most often, it is through the eyes of the cautious critical reader that we evaluate the success or otherwise of a text. Modern literary critics pay attention to the way language is used in a text. The critic analyses and evaluates what a writer has written. He comments on, and evaluates the quality of both the author's literary composition and his vision of, or insight into human experience. It should be noted that a critic does not prescribe which realities are valid, but identifies the nature of the individual experience and the aesthetic means used to express that experience. The underlying implication is that it is not the task of the critic to setup or frame prescriptions which writers must conform to. A literary critic approaches a work according to established codes, doctrines or aesthetic principles. He is a mediator

between the work and the reading public. He can arouse enthusiasm in the reader and can as well kill that enthusiasm.



I. Check your Comprehension.

1. What does “criticize” mean according to the Dictionary of Literary Terms?
2. How does critical theory distinguished from criticism?
3. What is difference between historical critic and a biographical critic?
4. What is literary criticism?
5. What is formalist critic interested in?
6. What is the work of any literary critic?



II. Think on the questions. Try to express your own judgments.

- Why can a critic not use a single approach to evaluate the work of literature?
- What should a literary critic be conversant with to enable him or her give a fair judgment on a literary text?

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Укладачі:

**А.В. Уманець, А.А. Крук,
О.О. Попадинець, А.О. Трофименко**

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м. Кам'янець-Подільський, вул. Руслана Коношенка, 1
тел. 0 38 494 22 50, drukruta@ukr.net