

МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНИ
ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ
Кафедра психології, педагогіки та філології



ENGLISH
for
ARTISTS and PERFORMERS

Навчально-практичний посібник

з курсу «Англійська мова за професійним спрямуванням»
для здобувачів вищої освіти творчих спеціальностей:

«Музичне мистецтво»
«Хореографічне мистецтво»
«Аудіовізуальне мистецтво»
«Акторське мистецтво»

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ВСТУП

Навчально-практичний посібник *“English for Artists and Performers”* являє собою збірку текстів та лексико-граматичних вправ до них з дисципліни «Англійська мова за професійним спрямуванням», призначену студентам закладів вищої та фахової переважної освіти мистецького напрямку, які готують фахівців з музичного та перфолрмативного мистецтв. Метою посібника автори визначили сприяння формуванню у студентів умінь і навичок читання, оволодіння лексикою за фахом, розуміння англомовних фахових текстів для подальшого їх обговорення у вигляді дискусії, розвитку здатності до критичного аналізу через використання проектних методик. Одночасно формування навичок читання буде супроводжуватися розвитком комунікативних компетенцій.

Специфіка закладів освіти культурно-мистецького напрямку зумовлює виразний професійно-орієнтований та країнознавчий підхід до вивчення іноземної мови. Тому завданням посібника є також надання здобувачам певної професійної інформації щодо культури англомовних країн – можливих об'єктів їх майбутньої діяльності.

Текстові матеріали були відібрані відповідно до принципів доцільності, актуальності та професійної цікавості із сучасних англомовних джерел (переважно електронних), які є у вільному доступі. Автентичність текстів максимальне збережена; лише в деяких випадках випадках була проведена адаптація. Посилання на джерела подаються в дужках наприкінці кожного тексту.

Завдання посібника розраховані на студентів, здатних вирішувати лінгвістичні завдання (побудова англійських речень, правильне вживання термінів тощо) під час виконання практичних завдань професійного характеру. Структурно збірка складається з 3 розділів за напрямками підготовки, кожен з яких містить 12-15 уроків. (Units). Кожен урок розрахований на два заняття - 4 академічні години та містить термінологічний словник, лексико-граматичні вправи, проблемні запитання, текстовий матеріал, запитання для дискусії та теми для творчої роботи – проекту (Project Topics).

Послідовність вивчення лексичного і навчального матеріалу закладена в самій структурі розробки. Робота з текстом передбачає певний підготовчий етап. Спочатку пропонується робота з новим

лексичним матеріалом, низка проблемних запитань, які мають на меті з'ясувати ступінь обізнаності студентів із запропонованою тематикою та відповідною термінологією.

Над текстом працюють за принципом «від слова до тексту». Пропонуємо таку послідовність роботи з текстом:

- переглянути словник до тексту;
- ознайомитися з передтекстовими вправами та опрацювати їх;
- здобути максимум інформації з тексту, звертаючи увагу на фахову термінологію;
- опрацювати післятекстові вправи;
- зробити переклад тексту рідною мовою, звертаючи увагу на стиль та адекватність перекладу;
- для студентів з високим рівнем підготовки: зробити зворотний переклад і співставити його з оригіналом.

Кожен розділ містить матеріали додаткового читання, які студент може використати для створення доповідь, повідомлення, презентації.

Останній етап роботи в кожному уроці – проведення дискусії за матеріалами тексту. Запитання до дискусії є проблемними та сприяють активізації пізнавальної діяльності студентів. Рекомендуємо починати підготовку з письмових відповідей на проблемні запитання, а завершувати усною дискусією в аудиторії.

Усі вправи розраховані на самостійне опрацювання студентами – індивідуально та у дрібних групах. Дискусію доцільно проводити всією групою. Викладач є модератором, який виконує консультативні, організаційні та контрольні функції.

Автентичні текстові матеріали порушують проблеми музичного, хореографічного та перформативного мистецтва, розповідають про досвід англійських країн у мистецтві. Наприкінці кожного уроку пропонуються теми для проектної діяльності.

Матеріали посібника пройшли апробацію в перебігу практичних занять зі студентами творчих мистецьких факультетів Харківської державної академії культури. Проте зрозуміло, що посібник не позбавлений упущень, і тому автори будуть вдячні за кожне зауваження і доповнення.

Автори посібника присвячують свою роботу мужньому залізобетонному місту-герою Харків, його жителям та захисникам.

THE ART OF MUSIC

➤ UNIT 1.1



Reading. The Evolution of Music

BEFORE YOU READ

- What is the role of music in your own life? What emotion or experience you feel is best expressed by music?
- Have you ever heard of polyphony? Based on your existing knowledge, what do you think this term means in music?
- When you think of “oldies” or “classic” music, what's the first song, artist, or sound that comes to mind? What makes it sound “old” to you?

VOCABULARY

<i>to capture</i>	захоплювати
<i>drum</i>	барабан
<i>chord</i>	акорд
<i>rhythm</i>	ритм
<i>flute</i>	флейта, сопілка
<i>percussion instruments</i>	ударні інструменти
<i>cohesion</i>	єдність
<i>emergence</i>	виникнення
<i>harp</i>	арфа, гуслі
<i>lute</i>	лютня
<i>tambourine</i>	бубен
<i>ancestral melody</i>	родова мелодія
<i>liturgical music</i>	літургійна музика
<i>chant</i>	спів, пісня
<i>secular music</i>	світська музика
<i>viola</i>	віола
<i>bagpipes</i>	волинка

<i>ingenuity</i>	винахідливість
<i>diversity</i>	різноманітність
<i>motets</i>	піснеспіви
<i>clarity</i>	ясність
<i>refine</i>	удосконалювати
<i>counterpoint.</i>	поліфонія
<i>harpsichord</i>	клавесин
<i>emblematic</i>	символічний
<i>recorder</i>	магнітофон
<i>cornet</i>	ріжок
<i>sackbut</i>	сакбут
<i>music notation</i>	нотна грамота
<i>chanson</i>	шансон
<i>basso continuo</i>	генерал-бас / бассо контінуо
<i>continuous bass line</i>	безперервна басова лінія
<i>chamber music</i>	камерна музика
<i>cantata</i>	кантата
<i>dance suite</i>	танцювальна сюїта
<i>sonata</i>	соната
<i>symphony</i>	симфонія
<i>string quartet</i>	струнний квартет
<i>contrapuntal</i>	контрапунктичний
<i>rigor</i>	суворість
<i>atonality</i>	атональність
<i>fusion</i>	поєднання
<i>musical genres</i>	музичні жанри

I. Read and translate the following collocations:

electric chords, Simple songs and rhythms, bone flutes and percussion instruments, the importance of music in daily and ceremonial life, a diversification of instruments, gained in popularity, a major turning point, ingenuity and diversity of medieval musical practices, vocal richness, new forms of artistic expression, a continuous bass line, their virtuosity and ability to evoke images and emotions, expressed personal

feelings through dramatic and fantastical themes, combine dramatic power with emotional depth, to be inspired by literature, nature, history and legend; rejects the traditional tonality, floating harmonies, focus on the repetition, classical music techniques and instruments, fusion of musical genres

II. Match the words to their synonyms:

Word			
1	<i>performances</i>	a	get, obtain
2	<i>harmonious</i>	b	tool
3	<i>chant</i>	c	type, category
4	<i>richness</i>	d	constant
5	<i>clarity</i>	e	mixture
6	<i>gain</i>	f	song
7	<i>instrument</i>	g	encourage
8	<i>continuous</i>	h	clearness
9	<i>elegance</i>	i	modern
10	<i>fusion</i>	j	movable
11	<i>string</i>	k	representation
12	<i>inspire</i>	L	abundance
13	<i>genre</i>	m	melodious
14	<i>contemporary</i>	n	stylishness
15	<i>floating</i>	o	cord, cable

III. Find in the text words and collocations that mean:

немає пісень, щоб передати наші емоції, прихильник джазу, кісткові флейти, ударні інструменти, значення музики в повсякденному і обрядовому житті, літургійна музика, монодична форма співу, світська музика, співайте гармонійні мелодії, співайте гармонійні мелодії, винахідливість і різноманітність середньовічних музичних практик, повернення до класичних ідей, ясність,

збалансованість і витончене використання контрапункту, ясність, збалансованість і витончене використання контрапункту, символічний, нотна грамота, інноваційні музичні форми, вокальне багатство, драматичний художній і музичний стиль, безперервний бас, розвиток камерної музики, кантат і танцювальних сюїт, повернення до простоти, ясності та балансу, контрастні рухи, чіткі мелодії, чіткі мелодії, особистий, виразний стиль, особистий, виразний стиль, драматичні та фантастичні теми, драматичні та фантастичні теми, шедевр, ноктюрни, мазурки, полонези і прелюдії, гігант романтичної опери, хорові твори, нові звуки, техніки та музичні форми, електронна музика, атональні прийоми (техніки), плаваючі гармонії, злиття музичних жанрів, період творчості та інновацій

IV. a) Read and translate the text. b) Make the highlighted sentences interrogative.

by [Jérémy El Rassi](#)

<https://en.blog.newzik.com/blog/histoire-musique-differentes-epoques>

THE EVOLUTION OF MUSIC THROUGH THE AGES

Imagine a world without music: no melodies to brighten our days, no rhythms to accompany our steps, no songs to capture our emotions. Impossible, isn't it? **Music tells our story, expresses our emotions and unites people.** From the mystical resonance of ancient drums to the electric chords of modern guitars, music has gone through many evolutions.



Whether you're a classical fan, a jazz enthusiast or a rock fan, discover how music has reinvented itself over the years.

- **THE ORIGINS OF MUSIC, FROM PREHISTORIC RITUALS TO ANCIENT CIVILIZATIONS**

The [first notes of music](#) date back to time immemorial, long before writing. Simple songs and rhythms, created with stones and sticks, formed the basis of prehistoric music. **Archaeological finds have revealed bone flutes and percussion instruments dating back millennia.** Used for religious rituals, hunting and celebrations, this music served to reinforce group cohesion.

In ancient times, with the emergence of the first great civilizations, music became more structured and complex. In Egypt, music was part of religious rituals and festivals, with instruments such as the harp, lute, tambourine and flute. Hieroglyphics and wall frescoes testify to the importance of music in daily and ceremonial life. In ancient Greece, music, poetry and dance were closely linked.

Ancient Rome, influenced by Greece, integrated music into its cultural and religious practices, using similar instruments and developing musical performances for games and banquets.

- **THE MIDDLE AGES, FROM LITURGY TO ANCESTRAL MELODIES**

From the 5th to the 15th century, the Middle Ages saw a flowering of music in the West. Liturgical music dominated with Gregorian chant, a simple, melodic, monodic form of chant intended for religious services. At the same time, secular music emerged with the troubadours and trouvères (poets and composers), who composed songs about courtly love and **chivalry*, spreading musical culture throughout the courts.

The Middle Ages saw a diversification of instruments. Organs became more complex, viols and lutes gained in popularity, and flutes, bagpipes were commonly used. **A key innovation is polyphony,** where several voices sing harmonious melodies simultaneously, marking a major turning point with composers like Léonin and Pérotin at the École de Notre-Dame de Paris. This rich and varied period laid the foundations

for the musical developments of the Renaissance, illustrating the ingenuity and diversity of medieval musical practices.

- **THE RENAISSANCE, THE GOLDEN AGE OF POLYPHONIC MUSIC**

The Renaissance, from the 15th to the early 17th century, was a period of artistic renewal in Europe. Marked by a return to classical ideas, this period emphasized humanism, expressivity and harmony in music. Polyphony reached new heights of complexity and beauty with composers such as Josquin des Prez, Palestrina and Orlando di Lasso. Masses, motets and madrigals became major forms, characterized by clarity, balance and refined use of counterpoint.

The Renaissance also saw a significant evolution in instruments and their use. The harpsichord and organ gained in popularity, while the lute became emblematic for accompanying voices and solo playing. Instrumental ensembles diversified with viol consorts and other instruments such as the recorder, cornet and sackbut. **At the same time, music notation continued to develop, enabling more accurate and reliable transmission of musical works.**

Innovative musical forms, such as the Italian madrigal, French chansons, German *lieder* (з нім. «*пісня*») and Spanish villancicos, bear witness to the vocal richness of this era. The Renaissance was a golden age for music that laid the foundations for Baroque music to come.

- **THE BAROQUE ERA: MUSICAL GRANDIOSITY AND INNOVATION**

The Baroque period (1600-1750) is characterized by a grand, dramatic artistic and musical style. **Baroque music is marked by dynamic contrasts and intense emotional expressiveness.** This period of cultural and social transformation saw the rise of absolute monarchies and the development of new forms of artistic expression, including opera. With Claudio Monteverdi's "L'Orfeo", opera was born and became central

to European musical culture. **The use of the basso continuo, a continuous bass line supporting the harmony, is also a key feature of this period.** The Baroque period also saw the development of chamber music, cantatas and dance suites.

Famous composers of the Baroque period

- **Johann Sebastian Bach** left his mark on almost every musical genre of his time. His "Brandenburg Concertos", "Cello Suites" and "Cantatas" demonstrate his talent for complexity. He is also known for keyboard works such as "The Well-Tempered Clavier" and "The Art of Fugue".
- **George Frideric Handel** left his mark on Baroque music with his operas, oratorios and concertos. His oratorio "Messiah", with the famous "Hallelujah" chorus, is emblematic of the period. Handel fused Italian, German and English influences to create a rich, dramatic style.
- **Antonio Vivaldi** nicknamed the "Red Priest", is best known for his concertos, notably "The Four Seasons", famous for their virtuosity and ability to evoke images and emotions.

• **CLASSICISM, PURE ELEGANCE IN SIMPLICITY AND HARMONY**

The Classical period (1750-1820) was characterized by a return to simplicity, clarity and balance, in contrast to the enthusiasm of the Baroque. Inspired by the ideals of the Enlightenment, composers sought clarity and formalism. The sonata form, structured in several contrasting movements, became central, influencing symphonies, string quartets and sonatas. Works from this period are marked by clear melodies, simple but effective harmonies.

Influential composers of the classical period :

- *Joseph Haydn*, nicknamed the "father of the symphony" and the "string quartet", was a mentor to Beethoven and a friend of Mozart, and contributed to the development of the music of the time.
- *Wolfgang Amadeus Mozart*, a musical prodigy, composed famous and beloved works such as the operas "Don Giovanni", "The Marriage of Figaro" and "The Magic Flute". Mozart also excelled in symphonies, concertos and sonatas, displaying virtuosity and sensitivity.
- *Ludwig van Beethoven* marked the transition between Classicism and Romanticism. His early works are classical, but he developed a personal, expressive style. His nine symphonies, notably the Fifth and Ninth, combine dramatic power with emotional depth. Beethoven also innovated in string quartets, piano sonatas and concertos.

The classical period popularized the symphony, a central orchestral form in public concerts. The symphonies of Haydn, Mozart and Beethoven defined and set the standards for the genre. Chamber music, especially the string quartet, flourishes. The quartets of Haydn, Mozart and Beethoven create works rich in harmonies and contrapuntal complexity.

- **ROMANTICISM, PASSION AND INDIVIDUALITY**

The Romantic period (1820-1900) is characterized by emotional intensity and individuality. In reaction to classical rigor, Romantic composers expressed personal feelings through dramatic and fantastical themes. Their music is rich in dynamic contrasts, harmonies, and is often inspired by literature, nature, history and legends. Musical forms become more flexible, with freedom of expression, especially in symphonies, operas, symphonic poems.

Popular composers of the Romantic period:

- ***Franz Schubert***, a pioneer of Romanticism, is famous for his *Lieder*, capturing a vast scale of emotions. His cycles, such as "Winterreise" and "Die schöne Müllerin", are masterpieces of melody and piano accompaniment. He also composed symphonies and chamber music that bear witness to his melodic genius.
- Piano virtuoso ***Frédéric Chopin*** revolutionized music for the instrument with his nocturnes, mazurkas, polonaises and preludes, showcasing the lyrical beauty and technical complexity of the piano.
- ***Richard Wagner*** transformed opera with his grandiose conceptions and musical innovations, such as leitmotifs and rich orchestration. Works such as "Tristan und Isolde" and "The Ring of the Nibelung" are emblematic of this era.
- ***Giuseppe Verdi***, a giant of romantic opera, created works famous for their memorable melodies, such as "La Traviata", "Rigoletto" and "Aida".
- ***Johannes Brahms*** integrated classical traditions into a Romantic context. His symphonies, concertos and chamber music are renowned for their harmonic richness and emotional depth. Brahms also composed magnificent choral works such as the "German Requiem".

The Romantic period also saw the emergence of symphonic poems, orchestral works inspired by poems and stories by composers such as Franz Liszt and Richard Strauss.

• **MODERNITY AND NERVE, MUSIC FROM THE 20TH CENTURY TO TODAY**

The 20th century was marked by great diversity and innovation. Composers explored new sounds, techniques and musical forms. Atonality, developed by Arnold Schoenberg and his students, rejects the traditional tonality, creating works in which all notes are of equal importance.

Neoclassicism, with figures like Igor Stravinsky, returns to forms and styles of the past, but with a modern approach. Electronic music, with pioneers like Karlheinz Stockhausen and Pierre Boulez, uses synthesizers and computers to create new sounds.

Several distinct trends are emerging:

- impressionism, initiated by Claude Debussy and Maurice Ravel, with floating harmonies and delicate timbres, exemplified by works such as "Prélude à l'après-midi d'un faune" and "Boléro";
- expressionism is characterized by intense emotions and atonal techniques, exemplified by Alban Berg's opera "Wozzeck";
- minimalism is represented by Steve Reich, Philip Glass and Terry Riley, and focuses on the repetition and slow gradation of musical motifs, influencing contemporary music and cinema.

Composers who left their mark on twentieth-century music :

- *Igor Stravinsky revolutionized music with works like "The Rite of Spring".*
- *Béla Bartók incorporates Hungarian folk music into his compositions.*
- *John Cage pushes the boundaries of music with avant-garde works such as "4'33"."*
- *Leonard Bernstein bridges the gap between classical and popular music with "West Side Story".*

The 20th century saw a growing fusion of musical genres. Composers like George Gershwin incorporated elements of jazz into symphonic music with "Rhapsody in Blue". Groups like The Beatles incorporated classical music techniques and [instruments from around the](#)

world into their music. **Contemporary music incorporates influences from all cultures.** Composers Tan Dun and Osvaldo Golijov, for example, fuse elements of Asian and Latin American music with Western forms.

The twentieth century represents a period of creativity and innovation. Today, music continues to evolve, enriched by the innovations of the past and open to the infinite possibilities of the future.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Music has never changed through the whole history of mankind.	
2.	Archaeologists found numerous bone musical instruments dating millions of centuries back.	
3.	Under the influence of Ancient Rome, Europe used the herp, lute, flute, and viol both in religious ceremonies and banquets.	
4.	Polyphony was a medieval innovation.	
5.	Baroque music emerged from that of the Renaissance, which used to be a silver age of music.	
6.	The rise of absolute monarchies and the development of new forms of artistic expression, including opera are the features of the Renaissance period.	
7.	Clear melodies, simple but effective harmonies characterize music of the Classical period.	
8.	Classical music, rich in dynamic contrasts and harmonies, has flexible musical forms and freedom of expression, especially in symphonies, operas, symphonic poems.	
9.	The Romantic period gave birth to symphonic poems and orchestral works inspired by poems and literature, nature, history and legends.	
10.	Fusion of musical genres, incorporated elements of jazz into symphonic music, classical music techniques and instruments	

	from all cultures around the world characterize contemporary music of the 20 th century.	
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VI. Answer the questions to the text:

1. What were the main purposes of music in prehistoric times?
2. How did music in Ancient Egypt differ from the music of prehistoric rituals in its function and instruments?
3. What was the dominant form of liturgical music in the Middle Ages, and what were its main characteristics?
4. Who were the troubadours and trouvères, and what kind of music did they create?
5. Why is the development of polyphony considered a major turning point in medieval music?
6. Which two musical forms from the Renaissance are mentioned as examples of the era's vocal richness?
7. How did the role of instruments change from the Middle Ages to the Renaissance?
8. What are the musical characteristics of the Baroque era, and what new major musical form was born during this period?
9. How does the basso continuo function in Baroque music?
10. In what way did the ideals of the Enlightenment influence the music of the Classical period?
11. Why is Ludwig van Beethoven described as a transitional figure between Classicism and Romanticism?
12. How did Romantic composers differ from Classical composers in their source of inspiration and approach to musical form?
13. What is atonality, and which composer is told to develop it in the 20th century?
14. How did composers like Igor Stravinsky and Béla Bartók incorporate older or folk traditions into their modern works?

15. What example of fusion between different musical genres in the 20th century is given in the text?

Topics for discussion

1. Compare the role of music in prehistoric rituals, medieval churches, and Romantic concerts. What was the primary goal in each era (e.g., community bonding, religious worship, personal expression)?
2. In the Romantic period, the piano became a hugely expressive instrument for composers like Chopin. At the same time, the art song (*Lied*) flourished. Does this show competition or cooperation between voice and instrument?
3. Which period - Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern - is new or interesting for you? Imagine you can hear music from that period. Which one do you choose? Explain in simple words: "I choose the Romantic period because I like strong emotions in music" or "It is Modern music because I like new sounds".

Project topics

- **Choose one of the questions below and prepare a presentation on the topic chosen.**
 1. The life and music of a revolutionary composer.
 2. The voice vs. the instrument: a changing relationship. Is the human voice losing its central place in music? Why or why not? Prove your statement.
 3. How has the main purpose or function of music changed from ancient civilizations to the 20th century?

➤ UNIT 1.2



Reading. American Music

BEFORE YOU READ

- What do you know about American music?
- Can you name some styles of music popular in America?
- What names do you associate with American show business?

VOCABULARY

<i>tune</i>	мелодія
<i>hymn</i>	псалом, гімн
<i>exception</i>	виняток
<i>community</i>	спільнота, громада
<i>minstrel</i>	гусяр
<i>stage</i>	сцена
<i>adopt</i>	ухвалити, затвердити
<i>exaggerate</i>	перебільшувати
<i>toehold</i>	точка опори
<i>entertainment</i>	розвага, забава
<i>conform</i>	узгоджуватися
<i>demean</i>	принижувати
<i>tremendous</i>	величезний, колосальний
<i>abate</i>	стихати
<i>sheet music</i>	ноти, партитури
<i>pocket songster</i>	пісенник
<i>media</i>	засоби масової інформації

I. Read and translate the following collocations:

Love songs, dance tunes, humorous songs, historical sources, subjects of historical investigations, theatre songs, drinking songs, German-speaking communities, American popular song tradition, distinctive American songs, popular song tradition, politically charged process, entertainment industry,

demeaning forms, commercial expansion, primary means of circulating songs, music publishing industry, sound recordings, movie soundtracks

II. Match the words to their synonyms:

Word			
1	<i>song</i>	a	archival
2	<i>demeaning</i>	b	unique
3	<i>tradition</i>	c	dramatic art
4	<i>historical</i>	d	enlargement
5	<i>investigation</i>	e	famous
6	<i>theatre</i>	f	chant
7	<i>popular</i>	g	number one
8	<i>entertainment</i>	h	custom
9	<i>expansion</i>	i	degrading
10	<i>primary</i>	j	research
11	<i>distinctive</i>	k	fun, leisure

III. Find in the text words that mean:

колоніальний період, танцювальні мелодії, танок кохання, жартівливі пісні, застольні пісні, пісенні традиції, форми знезначення, індустрія розваг, пісенна традиція, шоу менестрелів, музична видавнича промисловість, виконавець, кишенькові співаки, споживати, звукозаписи, точка опори, виникати, стихати (вщухати)

IV. a) Read and translate the text. b) Make the highlighted sentences interrogative.

AMERICAN MUSIC

The first Europeans and Africans began arriving in North America in the sixteenth century. **Americans have been singing since**. Work songs, hymns, love songs, dance tunes, humorous songs, and parodies – such songs provide a record of American history, serving both as historical sources and also as subjects of historical investigation.

During the colonial, revolutionary, and federal periods (1607-1820) most American songs were strongly tied to the musical traditions of the British Isles. **Hymn tunes, ballads, theatre songs, and drinking songs were imported from England or based closely on English models.**

The main exceptions were the hymns of German-speaking communities in Pennsylvania, the music of African-American slave communities, and the songs of New Orleans, which were closely linked to the French West Indies and to France. The most distinctive American songs were patriotic ones, like “Yankee Doodle” and the “Star Spangled Banner,” and even these were adaptations of English originals.

The first uniquely American popular song tradition arose with the minstrel show, beginning in the 1840s. Many songs were originally composed for the minstrel stage and first performed on northern stages by white singers in blackface.

These blackface performers adopted and exaggerated the styles of African-American songs and movements in a politically charged process. After the Civil War, African-American performers were only able to establish a toehold in the entertainment industry by conforming to the still popular, and demeaning forms that originated with white performers in blackface.

American songs in the second half of the nineteenth century underwent a tremendous commercial expansion, which extended into the twentieth century and indeed has not abated today. Initially, sheet music and pocket songsters were the primary means of circulating songs, since many Americans played and sang music in their own homes. The music publishing industry was increasingly concentrated in New York City’s famous “Tin Pan Alley” by the 1880s.

After that point, however, songs also came to be bought, sold, and preserved in a succession of new media: sound recordings and player pianos in the 1890s; radio in the 1920s, movie soundtracks in the late 1920s, television in the 1950s, cassette tapes in the early 1960s, CDs in the early 1980s, DVDs in the mid-1990s, and MP3s in the late 1990s. This commercial expansion

meant that more songs were composed, performed, produced, and consumed in the United States and exported to, and received from, the rest of the world.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Drinking songs recorded American history, serving both as historical sources and also as subjects of historical research.	
2.	During 1607-1820 a lot of American songs strongly depended on musical traditions of the South-African Republic.	
3.	Patriotic songs were the most famous among all American songs.	
4.	The minstrel show started in the 1840s.	
5.	American songs were commercially popularised in the first half of the XXth century.	
6.	Sound recordings started appearing in the 1890s; radio in the 1870s.	
7.	Americans played and sang music in their own homes.	

VII. Answer the questions to the text:

1. When did the first Europeans start arriving in America?
2. What kinds of songs became a part of American history/
3. When were American songs connected to the musical traditions of Great Britain?
4. Where were most American songs imported from?
5. What are the songs “Yankee Doodle” and the “Star Spangled Banner” known for?
6. What arose in 1840s with the minstrel show?
7. When did American songs undergo a tremendous commercial expansion?
8. Where was the music publishing industry concentrated in?
9. What did commercial expansion mean?

Topics for discussion

- **Discuss these questions in small groups:**
 - Why is it hard to define the origin of every music style?
 - Is it correct to say that American music was especially American?
 - Is it correct to compare American music and Ukrainian music?
Prove your answer.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - A comparative analysis of modern music style.
 - Is the future of pop music brilliant or uncertain?
 - Ukrainian Music and musicians: styles and problems.

➤ UNIT 1.3



Reading. American music (*continued*)

BEFORE YOU READ

- What kinds of American folk music do you know?
- What ethnic groups have contributed to the creation of American folk music?
- What do you think about modern folk music? Can it be fashionable and popular?

VOCABULARY

<i>success</i>	успіх
<i>award</i>	нагорода
<i>repertoire</i>	репертуар
<i>songwriter</i>	автор пісень

<i>musical genre</i>	музичний жанр
<i>record</i>	записувати (звук тощо); запис
<i>soul music</i>	соул (genre of music)
<i>proliferation</i>	розповсюдження
<i>mainstream</i>	домінуюча тенденція
<i>performer</i>	виконавець
<i>background</i>	освіта, соціальний клас, оточення
<i>live</i>	живий звук; пряма трансляція

I. Read and translate the following collocations:

distinctive song styles, cross-marketing repertoires, musical genres, American popular music, record hundreds of new sounds, record companies, commercial success of soul music, proliferation of musical categories, live entertainment, singer's success, successful performers, popular music mainstream, music background, music award shows, recording booths

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>give rise</i>	a	tape
2	<i>seek out</i>	b	environment
3	<i>record</i>	c	design
4	<i>performer</i>	d	category, class
5	<i>background</i>	e	look for
6	<i>repertoire</i>	f	artist
7	<i>create</i>	g	grant (v.), prize
8	<i>rhythm</i>	h	repertory
9	<i>award</i>	i	beat, tempo
10	<i>genre</i>	j	cause

III. Find in the text words that mean:

автори пісень та виконавці, сприяти успіху, різні верстви суспільства, глибоке занурення у релігійну музику, американська популярна музика, робити своєю власністю, залишатися популярними довгий період часу, славетні дні, магазин музики, музична нагорода, розважальна програма, партитура, відновити (сприяти появі) американську популярну пісню, шукати музичні стилі, за межами популярної тенденції, музична індустрія.

IV. Choose the correct form of the verb:

1. It (**has been/was**) five years since he started working at the University. 2. He (**has gone/went**) to the concert of classical music last weekend. 3. They (**know/have known**) each other for three years. 4. We (**comes/came**) here at 10 a.m. and now it's 12 o'clock. We (**were/have been**) here for two hours. 5. I (**lived/have lived**) in the hostel since I (**have moved/moved**) to the city half a year ago.

V. a) Define the tense form of the highlighted verbs in the text.

b) Then read and translate the text:

AMERICAN MUSIC

(continued)

African-American traditions **have given** a rise to a succession of distinctive song styles: spirituals, ragtime, blues, and, later, rhythm and blues, all **were appropriated by** white American performers and audiences.

This **has not been** simply a matter of cross-marketing or trading repertoires. Songwriters and performers from a wide range of backgrounds **listened** to each other's music, **learned** from it, parodied it, **created** new styles out of it, and **crossed** back and forth between musical genres. By the 1970s, for example, an African-American performer like Ray Charles, deeply **rooted in** black religious music, the blues, and rhythm and blues, *could* easily **take** a country music song like "You Are

My Sunshine” (1940) or a sentimental ballad like “Georgia on My Mind” (1930) and make them his own.

By the 1950s, two different, seemingly contradictory, things **were coming** to be true about American popular music. The first is that some songs **remained** familiar across long periods of time and to very different people. A so-called “standard” **is** a song from Tin Pan Alley’s glory days (roughly 1910 to 1954) *might* **be recorded** hundreds of times over several decades and **remain** familiar today. “St. Louis Blues” (1914), “Stardust” (1929), and “God Bless America” (1939) are still with us, in multiple versions.

At the same time, with the rise of rock’n’roll in the 1950s and the great commercial success of African-American rhythm and blues and soul music in the following decade, taste in the popular songs **was increasingly separated by** age, race, ethnicity, region, and gender. Perhaps the best sign of this is the proliferation of musical categories in record stores and in music award shows.

These seemingly contrary tendencies *may* well **be** two sides of the same coin and part of a long-standing process in American music. For at least the past two centuries, much of what is dynamic in American music **arose out of** a continual process of sampling, fusing, and appropriating the different kinds of music that **make up** American songs. Commercial music industries, from live entertainment to sheet music to recordings, while catering to mainstream audiences, **have also sought out** musical styles and performers from beyond the mainstream. Marginalized by such factors as geography, race, and economic class, performers and styles such as “hillbilly” or country music, delta blues, and hip hop **have worked** their way onto stages and into recording booths throughout the history of American popular songs.

VI. Reread the text and say whether the following statements are TRUE or FALSE:

- | | | |
|----|--|--|
| 1. | African-American traditions caused a succession of distinctive | |
|----|--|--|

	song styles: spirituals, ragtime, blues and rhythm and blues.	
2.	Songwriters and performers from a wide range of backgrounds listened to each other's music and crossed backward and forward between musical genres.	
3.	African-American performers never fixed in black religious music.	
4.	With the rise of rock 'n roll in the 1950s the taste in popular song wasn't separated by age, race, ethnicity, region, and gender	
5.	There was no distribution of musical categories in record stores and in music award shows in the 50s.	
6.	American music was only created by a continual process of sampling and fusing.	
7.	Profit-oriented music industries have sought out musical styles and performers from beyond the mainstream.	

VII. Answer the questions to the text:

1. What song styles were popular among American performers and audiences?
2. Why did spirituals, ragtime, blues, and, later, rhythm and blues become trading repertoires?
3. What two different things were coming to be true about American popular music in the 1950s?
4. Why was taste in popular songs separated by age, race, ethnicity, region, and gender in the 1950s?
5. What were the causes of a long-standing process in American music?

Topics for discussion

- **Discuss these questions in small groups:**
 - My first experience of a music folk concert.

- What should modern music be like?
- Folk music as a symbol and a heritage of a culture.

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:
 - Different types of American folk music.
 - Ukrainian folk music presentation.
 - Famous Ukrainian works of folk music artists.

➤ UNIT 1.4



Reading. What is the song's structure?

BEFORE YOU READ

- How to make a song?
- Have you ever written your proper music?
- Do the folk songs of different nations have any differences?

VOCABULARY

<i>stanza</i>	строфа
<i>song lines</i>	текст (слова) пісні
<i>rhyme</i>	рима
<i>alliteration</i>	алітерація
<i>assonance</i>	асонанс
<i>strophic form</i>	куплетна форма(куплет-приспів)
<i>verse</i>	куплет
<i>chorus</i>	приспів
<i>through-composed</i>	наскрізна структура (у композиції всі частини є різними і не містять повторень)
<i>hook</i>	хук, зачіпка (частина пісні або

	композиції яка виділяється і особливо подобається слухачеві)
<i>score</i>	партитура
<i>chord</i>	акорд
<i>tune</i>	мелодія, налаштувати інструмент
<i>rely on</i>	покладатися на
<i>verbal phrase</i>	вербальна фраза
<i>harmony</i>	гармонія

I. Read and translate the following collocations:

line rhyme, rhyme scheme, internal rhymes, song strophic, through-composed tune, sing in tune, sing out of tune, verse-chorus structure, rely on a hook, memorable verbal phrase, printed score, chorus form, strophic form, strophic verse, piano chords, pure harmony, harmony singing.

II. Match the words to their synonyms:

Word			
1	<i>stanza</i>	a	chorus form
2	<i>strophic form</i>	b	refrain
3	<i>harmony</i>	c	melody
4	<i>alliteration</i>	d	sonnet
5	<i>song lines</i>	e	accord
6	<i>compose</i>	f	trust, believe on
7	<i>rhyme</i>	g	write, invent
8	<i>tune</i>	h	cadence
9	<i>rely on</i>	i	consonance
10	<i>chord</i>	j	lyrics
11	<i>verse</i>	k	beginning rhyme

III. Find in the text words that mean:

метрична структура тексту, виникають додаткові запитання, літературно-музичний аналіз, історичне дослідження, різна тривалість, взаємозв'язок слів, повторюватися знову і знову, ні слова

ні музика не повторюються, відбуватися, відмінна риса, музична освіта, проаналізувати музичні аспекти пісні, читати ноти з листа, стиль виконання пісні.

IV. Each sentence has the wrong words or phrases. Write them correctly:

1. My friends are often listening to the latest pop music on the radio.
2. Our ensemble have been singing at the concert last Friday. 3. All the fans, in the concert hall and out of it, were waited for Demis. 4. The President of the country sending greetings to the orchestra after the victory at the contest.

V. Read and translate the text.

WHAT IS THE SONG'S STRUCTURE?

Questions about the structure are addressed by literary and musical analysis rather than by historical research. *What is the metric structure of the text? How many words are to a line? How many lines are there in a stanza? Are lines of the same or different lengths? Do the ends of lines rhyme? If so, what is the rhyme scheme? Are there internal rhymes? Alliteration? Assonance?* These are standard tools of literary analysis, particularly the analysis of poems, and they often work quite well for American songs.

Additional issues arise having to do with the relation of words and music. *Is the song strophic — i.e., does the tune repeat over and over with new words? Or is it through-composed — i.e., neither words nor music repeats? Or does it have a verse-chorus structure, where the tune repeats in the verse with new words, but words and tune both repeat in the chorus? Many American songs rely on a “hook,” a memorable verbal phrase set with a melodic fragment that seems to fit the words like a glove — “My old Kentucky home,” “Take me out to the ball game,” “Someone to watch over me,”*

“Stand by your man.” The hook often occurs more than once during the song and becomes its most salient feature.

You do not need formal musical training to undertake the analysis of a song’s musical aspects. Understanding some aspects of songs does require musical training: for example, well-trained musicians can look at a printed score and hear a tune. Those who do not read music, however, can get to the same place quickly by listening several times to a recording, or to a couple of different recordings. As listeners, many of us are familiar with tunes, harmonies, instrumentation and performance styles, even if we don’t have the ready vocabulary to describe these things. You should experiment with musical understanding and your ability to understand music within its musical, as well as historical, context. Even without formal training, most people can identify song as sounding “Irish,” or like a “blues,” or like “military music” and can interpret certain chords as “sad” or “mysterious.” In making those judgments, listeners are picking up important messages in the music itself.

Adapted from: <http://historymatters.gmu.edu/mse/songs/question2.html>

VI. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Questions emerge having to do with the relation of words and music.	<input type="checkbox"/>
2.	The verse-chorus structure is a songwriting form builds around two repeating sections: a verse section and a chorus section.	<input type="checkbox"/>
3.	Song structure is addressed by historical research.	<input type="checkbox"/>
4.	Through-composed song has similar music for each verse.	<input type="checkbox"/>
5.	Hook is a capstone of a well-crafted song.	<input type="checkbox"/>
6.	You should have a degree in music to analyze a song’s musical aspects.	<input type="checkbox"/>
7.	Listeners are aware of tunes, harmonies, instrumentation and	<input type="checkbox"/>

VII. Answer the questions to the text:

1. What are song structures addressed by?
2. What are standard tools of literary analysis?
3. What does strophic mean in music?
4. What is a verse-chorus structure?
5. Why do many American songs rely on a hook?
6. Why do musicians need musical training to understand some aspects of songs?
7. Do the listeners need formal musical training to undertake the analysis of a song's musical aspects?

Topics for discussion

- **Discuss these questions in small groups:**
 - It is difficult to understand music?
 - Does the folk music of each culture have any differences?
 - Is Ukrainian composers' music famous all over the world?

Project topics

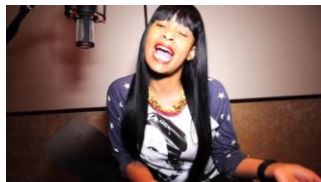
- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - A comparative analysis of folk styles.
 - The future of folk music: brilliant or uncertain?
 - Ukrainian folk music: musicians, styles and problems.

➤ UNIT 1.5

Reading. What can songs tell us about people and society?

BEFORE YOU READ

- Popular american songs of the last decade, tell your critical point of view.



- Achievements of the modern Ukrainian pop industry?
- Song and society do they influence on each other?

VOCABULARY

<i>society</i>	спільнота
<i>anthems</i>	гімн
<i>generations</i>	покоління
<i>serve</i>	обслуговувати
<i>values</i>	цінності
<i>experience</i>	досвід
<i>identity</i>	ідентичність, особистість
<i>self-image</i>	самооцінка
<i>behave</i>	поводити себе
<i>shape</i>	формувати
<i>attitude</i>	відношення
<i>contribution</i>	вклад
<i>provide</i>	забезпечити
<i>lyrics</i>	вірші, слова
<i>defiant</i>	зухвалий
<i>abuse</i>	ображати, зловживати

I. Read and translate the following collocations:

particular generations, older generations, certain anthems, widely-shared values, educational experience, vast experience, limited experience, contemporary society, group's identity, Ukrainian identity, positive self-image, caring attitude, fans' attitudes, charitable contributions, straightforward reflections, musical work, anti-drinking song, song lyrics, alcohol abuse, sounded defiant

II. Match the words to their synonyms:

Word	
1	<i>serve</i>
2	<i>identity</i>
3	<i>behave</i>
a	ego
b	chorus, refrain
c	view, opinion

4	<i>anthems</i>
5	<i>shape</i>
6	<i>provide</i>
7	<i>defiant</i>
8	<i>abuse</i>
9	<i>self-image</i>
10	<i>attitude</i>
11	<i>lyrics</i>

d	aggressive
e	personality
f	distribute
g	form
h	contribute
i	hymn
j	offend
k	act, react

III. Find in the text words that mean:

об'єднувати групу людей, виразити певні емоції, спільний досвід, визначити згуртованість певного кола людей, забезпечити модель поведінки, започаткувати стиль, висловлювати судження про стиль життя, захист, мати назву, насильство, бути дужи гучним, американці 19 століття, мати сенс.

IV. Read and translate the text:

WHAT CAN SONGS TELL US ABOUT PEOPLE AND SOCIETY?

Songs serve to unify groups of people and to move them to common action or help them express common emotions. Certain songs become “anthems” for particular generations, as Bob Dylan’s “Blowin’ in the Wind” (1962) became for many in the 1960s. In times of national crisis, certain songs seem especially appropriate, such as “God Bless America,” or even John Lennon’s “Imagine” (1971). They express widely-shared values or experiences and emotions that help define a group’s identity and solidarity.

Songs, singers, and genres also help people construct self-images and provide models for how to behave. Pop stars – from Jenny Lind in the nineteenth century to Bing Crosby, Elvis Presley, and Britney Spears in the twentieth century – set styles and shape their fans’ attitudes. They do this, moreover, in several ways. One is by how the singer represents him or herself: Lind’s charitable contributions, Bing’s pipe, Elvis’ ducktail

haircut, and Britney’s bare midriff. Genres such as punk rock or bebop provided fans with styles of dress, slang, and non-conformist identities.

Song lyrics also express judgments — and even conflicts — about lifestyles, values, and appearances. In the early 1970s, for example, Neil Young released two songs expressing anti-southern opinions: “Southern Man” (1970) and “Alabama” (1972). A few years later a southern rock band, Lynard Skynard, responded with a defense of the South entitled “Sweet Home Alabama” (1974), containing the lines “I hope Neil Young will remember a southern man don’t need him around, anyhow.” Finally, music can express attitudes and values by how it sounds. Various popular forms like rock ‘n’ roll, and, beginning in the 1970s, such forms as punk, heavy metal, and rap, sounded defiant, like an assault on the ears, as well as the values of older generations.

Historians sometimes consider songs as more or less straightforward “reflections” of the society and culture in which they were produced. These songs are then used to illustrate what historians already think they know about that society and culture. Thus, an anti-drinking song like “Come Home Father” (1864) might be interpreted to mean that nineteenth-century Americans were concerned about alcohol and opposed to its abuse. On one level, this view of music makes sense: a musical work is a product and a part of the society and culture from which it emerges. But such a view is also highly simplistic. For one thing, it ignores the fact that songs exist in relation to other popular texts, including other songs. “Come Home Father,” for example, inspired a sequel by another composer, “Father Don’t Drink any Now!” (1866) and both were part of the same musical universe as songs that treated drinking lightly, like “Pop, Pop, Pop. A Comic Song”.

Adapted from: <http://historymatters.gmu.edu/mse/songs/question5.html>

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Songs help people express emotions.	
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2.	Hymns are very important for particular generations.	
3.	Appropriate songs repress widely-shared values	
4.	Genres don't provide fans with styles of dress, slang.	
5.	Song lyrics express judgments about lifestyles and values.	
6.	Historians consider songs as straightforward reflections of the society and culture.	
7.	A musical work is a product and a part of the society and culture from which it emerges.	

VI. Answer the questions to the text:

1. Do songs trigger the reaction?
2. What songs help to define a group's identity and solidarity? Give an example.
3. How do songs, singers, and genres influence on people?
4. What popular music forms sounded aggressive in the 1970s?
5. What do historians think about songs and their effect on society?
6. What do songs illustrate? Justify your answer.

Topics for discussion

- **Discuss these questions in small groups:**
 - Make your own hall of fame of modern Ukrainian music.
 - Any pop music becomes classical in its time.
 - Singers telling about the problems of modern society.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - Ukraine and International Song Contests.
 - International Contests as a platform for creativity.
 - My last visit to a popular music concert.

UNIT 1.6

Reading. Ukrainian folk music – the soul of the nation



BEFORE YOU READ

- Is Ukrainian folk music a heritage of culture?
- The development of folk music in modern society.
- The varieties of Ukrainian folk music.

VOCABULARY

<i>exaggeration</i>	перебільшення
<i>accompanied</i>	супроводжувати, акомпанувати
<i>prayers</i>	молитви
<i>ceremony</i>	обряд
<i>compilation</i>	трансляція
<i>folk</i>	народний
<i>soul</i>	душа, дух
<i>Calendar songs</i>	календарно-обрядові пісні
<i>ritual</i>	обрядовий
<i>Green Holidays</i>	Зелені святаки (Русалії)
<i>footage</i>	кадр, відеоматеріал
<i>feast</i>	свято
<i>Harvest Song</i>	Урожайна (пісня)
<i>carols</i>	колядка
<i>hen party</i>	дівич-вечір
<i>wedding</i>	весілля
<i>engagement</i>	заручини

I. Read and translate the following collocations:

without exaggeration, musical accompaniment, a prayer book, evening prayer, wedding ceremony, weddings songs, folk songs, calendar and ritual songs, Ivan Kupala feast, video footage, five-minute footage,

Christmas carol, carol singer, carol concert, hen party games and entertainment, engagement party, labor songs, songs-games, family theme, song unites.

II. Match the words to their synonyms:

Word			
1	<i>prayers</i>	a	broadcasting
2	<i>ceremony</i>	b	holiday
3	<i>compilation</i>	c	hear wedding bell
4	<i>feast</i>	d	respected
5	<i>honoured</i>	e	film
6	<i>hen party</i>	f	overstatement
7	<i>engagement</i>	g	marriage
8	<i>footage</i>	h	baptism
9	<i>exaggeration</i>	i	rite
10	<i>wedding</i>	j	bachelorette party
11	<i>christening</i>	k	request, appeal

III. Find in the text words that mean:

українська культура, пісні завжди супроводжують українців, в усіх сферах життя, під час молитов у церкві, наповнений сенсом, висловлювати почуття, мрії, сподівання; вивчати за допомогою народної пісні, у давні часи, виконувати під час Різдва, вирішувати проблеми, сила і дух селян, під час пригнічення та тяжкої роботи, святкувати перемогу

IV. a) Read and translate the text.

b) Make up questions to the words and phrases in bold:

UKRAINIAN FOLK MUSIC – THE SOUL OF THE NATION

They say that the **song** is the soul of the nation. And it is in the Ukrainian **culture** that this can be traced never better. Without exaggeration, the song accompanied **the Ukrainian people** in all spheres

of life: in work on the field, on holidays with family, at the birth of children, during prayers in the church and in many other cases.

Ukrainian songs are filled with deep meaning and thoughts. During the compilation of them, people described their experience, feelings, dreams and hopes.

It is Ukrainian culture that can be studied solely by folk songs. There is a good expression: “*While a song lives – Ukraine lives*” and it is not in vain. **Folk songs** have been an integral part of the life of Ukrainians since times immemorial. They are divided into calendar and ritual songs, which in turn include:

- vesnianky and Haiivki (accompanied spring field works);
- rusalki songs (performed during the «Green Holidays», honored the souls of the dead);
- Kupala songs (they were sung on the feast of Ivan Kupala near the big bonfire);
- harvesting songs (marked the beginning and end of work in the field);
- carols (performed on the New Year);
- shchedrivky (performed on Christmas).

It is impossible not to recall the labor songs, which raised the strength and spirit of the villagers in the fields during the harvest.



And one more kind of folk songs is **songs-games**. **Ukrainians** have always been noted as very cheerful people, who come up with humor to solve problems and songs-games, which in their essence were mostly comic in nature, were a kind of way to cope with life difficulties, be it times of oppression or hard work or to celebrate life victories as an engagement, hen party, christening or birthday.

Basically, the song-games have **a family theme**, because for Ukrainians there is nothing more important than the family and its well-being. And everyone knows that the song unites like nothing else.

Apparently, most of these songs no longer accompany Ukrainians in **everyday life** but are simply studied in school as part of the story. But it is interesting that carols and shchedrivky, as well as some other folk songs, such as wedding songs, are still actively used for holidays, especially in the suburbs, where traditions are valued especially reverently.

Hereinafter you have the opportunity to enjoy the Ukrainian folk song (“Oy U Vyshnevomu Sadu” – Oh, In Cherry Orchard”) about love and watch footage from the Ukrainian movie.

Adapted from: <https://www.ukraine.com/culture/music/>

V. Reread the text, and say whether the following statements are TRUE or FALSE:

1.	Ukrainian folk song is the soul of the nation.	<input type="checkbox"/>
2.	Songs follow Ukrainian people in all spheres of life.	<input type="checkbox"/>
3.	During singing, people never described their experiences, feelings, dreams and hopes.	<input type="checkbox"/>
4.	Ukrainians can live without songs.	<input type="checkbox"/>
5.	Ukrainian folk songs are divided into calendar and ritual songs.	<input type="checkbox"/>
6.	Labor songs influence on the spirit of the villagers in the fields during the harvest.	<input type="checkbox"/>
7.	Songs-games are a kind of way to give up life difficulties.	<input type="checkbox"/>
8.	Song unites people.	<input type="checkbox"/>
9.	Carols and shchedrivky are unpopular in Ukraine now.	<input type="checkbox"/>

VI. Answer the questions to the text:

1. Why are Ukrainians fond of singing folk songs?
2. When do Ukrainians sing?
3. What are vesnianky and gaivki?
4. When do rusalski and Kupala songs perform?

5. What are harvesting songs?
6. How do labor songs influence on villagers?
7. What is the aim of songs-games?
8. What Ukrainian folk songs are still popular now?

Topics for discussion

- **Discuss these questions in small groups:**
 - Is there a place for a song in modern society?
 - Folk music is not interesting for me, I prefer better something from pop music.
 - Is a performing of folk songs a good career opportunity?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - The basis of the Ukrainian folk song.
 - Festival of Ukrainian folk songs.
 - Folk songs in the works of classical composers.

➤ **UNIT 1.7**

Reading. Traditional Ukrainian songs and music

BEFORE YOU READ

- What is the most famous Ukrainian song in the world?
- Is it difficult to write a song and music in the traditional national style?
- Ukrainian famous composers and what do you know about them?



VOCABULARY

<i>lyrics</i>	текст пісні
<i>to be embellished by</i>	прикрасити к

<i>repertory</i>	репертуар
<i>ethics</i>	етика
<i>heterophonic</i>	гетерофонний
<i>ritual</i>	ритуал
<i>incredible</i>	неймовірний
<i>embellishment</i>	прикраси
<i>syllable</i>	склад
<i>sensibility</i>	чутливість
<i>exploits</i>	подвиги
<i>landscape</i>	ландшафт
<i>improvisation</i>	імпровізація
<i>predominantly</i>	здебільшого
<i>frequently</i>	часто
<i>qualities</i>	якості
<i>unique</i>	унікальний

I. Read and translate the following collocations:

traditional Ukrainian songs, people's minds and souls, rhythmical structure, plays dedicated to, a leading voice, a middle register, an independent voice, a high register, a principal voice, choral singing, lyrical ballads, old oral tradition, starting from early childhood, a cultural treasure, to be lengthened by means of, to be encouraged to participate in, to determine the course of the melody, different voice parts, to be enlarged with, be classified in various genres

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>traditional</i>	a	acclaimed
2	<i>melody</i>	b	to bring about
3	<i>popular</i>	c	to control
4	<i>advantage</i>	d	to permit
5	<i>to create</i>	e	a tune or song
6	<i>pleasure</i>	f	extra
7	<i>type</i>	g	old (of things)

8	<i>to determine</i>
9	<i>to allow</i>
10	<i>additional</i>
11	<i>various</i>

h	different
i	kind
j	excitement
k	benefit

III. Find in the text words that mean:

традиційні пісні, протягом багатьох століть, неймовірне почуття, багатий набір інструментів, з великою честю, героїчний наратив, простір для імпровізації, правила суспільного життя, ритмічна структура, провідний голос, постійні зміни, кожне нове покоління, хоровий спів, культурні скарби, по усьому світу, соліст, національне мистецтво, у дуже високому реєстрі, принцип гетерофонії, вплив на тексти пісень, традиційна народна музика

IV. a) Read and translate the text. b) Define the tense form of the highlighted verbs in the text

TRADITIONAL UKRAINIAN SONGS AND MUSIC

Traditional Ukrainian songs are famous all over the world. For many centuries, Ukrainian songs **are carrying away** people's minds and souls. An incredible sense and sensibility of melody and lyrics, rich set of instruments create the unique rhythmical structure. Traditional songs **have been transferred** to every new generation with great honor and pleasure. Starting from early childhood children **are brought up** in the atmosphere of national art. At kindergardens, schools and institutes children, pupils and students **are encouraged** to participate in various plays dedicated to Ukrainian traditions, history etc.

Traditional Ukrainian music is predominantly heterophonic: the same melody **is distributed** among different voice parts, with one leading voice, mostly in a middle register. The lead singer (zaspivovuvach) starts singing and determines the course of the melody, and the other voices often come in

later. This heterophonic group singing **is often embellished** by an independent voice in a very high register (vyvodtshyk).

The principle of heterophony allows the principal voice much space for improvisation, continuous variation, and embellishment. It has also an influence on the lyrics, in so far as single words or phrases **are lengthened** by means of vocalisms or enlarged with additional syllables. This type of choral singing **can** frequently **be found** in Central Ukraine, in the steppes and in Eastern Ukraine, where also lyrical ballads are very popular.

The rather comprehensive repertory of Cossack songs and dances **has become** very famous. This music has its roots in a centuries' old oral tradition of bylina (epics, heroic narrative poetry) and dumas, that is long lyrical ballads glorifying the exploits of the Cossacks.

Traditional folk music is the Ukrainians' life and soul. The songs **tell** about the history of these people, their characteristics and qualities, about the advantage of this sort of community and about the landscape these people live in. They also speak about the ethics and rules of social life. These songs are a cultural treasure that **has been preserved** up to date. They **can be classified** in various genres as well as in ritual and non-ritual songs.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	The principle of heterophony allows the lead singer much space for improvisation	
2.	Long ago Ukrainian songs were carrying away people's minds and souls.	
3.	The rather comprehensive repertory of Cossack songs and dances has reached great popularity.	
4.	Traditional songs have been passed to every new generation with great honor and pleasure.	
5.	At kindergartens, schools and institutes children, pupils and students are encouraged to participate in various plays dedicated to the Egyptian holidays.	

6.	Classical music is the Ukrainians' life and soul.	
7.	Traditional Ukrainian music is predominantly homophonic.	

VI. Answer the questions to the text:

1. What creates the unique rhythmical structure of Ukrainian songs?
2. Who starts singing and determines the course of the melody?
3. What does “heterophonic” mean?
4. Where can this type of choral singing be frequently found?
5. What kind of repertory of Cossack songs and dances has become very famous?
6. What does traditional folk music tell about?
7. In what type of atmosphere are children brought up starting from early childhood?
8. How are single words or phrases lengthened?
9. What does the principle of heterophony allow?
10. What are single words or phrases enlarged with?

Topics for discussion

- **Discuss these questions in small groups:**
 - How to make traditional ukrainian music popular?
 - What are modern problems of traditional ukrainian music?
 - Song and society, do they have something common?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Problems of modern Ukrainian musicians.
 - Critics of one of the contemporary Ukrainian musicians.
 - Modern Ukrainian music: an entertainment or art?

➤ UNIT 1.8

Reading. How music could help you to concentrate while studying?



BEFORE YOU READ

- Tell about music in your daily life.
- What styles of music do you prefer for work and leisure?
- Works of what composers and what style of music positively influences on a person's perception?

VOCABULARY

<i>majority</i>	більшість
<i>significant</i>	вагомий
<i>research</i>	дослідження
<i>personality</i>	особистість
<i>anxiety</i>	занепокоєння
<i>ambiguous</i>	неоднозначний
<i>memory</i>	пам'ять
<i>to endure</i>	витримати
<i>evidence</i>	свідчення
<i>to avoid</i>	уникати
<i>to contradict</i>	протирічати
<i>frantically</i>	відчайдушно
<i>to perform</i>	виконувати
<i>supposedly</i>	імовірно
<i>multi-tasking</i>	багатозадачність
<i>relation</i>	відношення

I. Read and translate the following collocations:

a quietly-focused student, to finalize an essay, research into the field, to contradict each other, a useful insight, to enhance one's exam performance, to charge the brain, to fit things into other things, the majority of students, cognitive performance, a personal study zone, to cram, a silent environment, to prove fairly ambiguous, a silent study space, background music, to look into ways to use music, ambient sounds, to feel the pressure during exams, to come in handy

II. Match the words to their synonyms:

Word			
1	<i>to highlight</i>	a	crucial
2	<i>release</i>	b	enjoyable
3	<i>environment</i>	c	event
4	<i>decisive</i>	d	emission
5	<i>to cause</i>	e	difficulty
6	<i>pleasurable</i>	f	to emphasize
7	<i>to depend</i>	g	surrounding
8	<i>experience</i>	h	to trust in
9	<i>pressure</i>	i	to produce
10	<i>ambient</i>	j	unprovocative
11	<i>neutral</i>	k	surroundings

III. Find in the text words that mean:

повсякденне життя, дослідження в галузі, заспокійлива музика, когнітивні показники, тихе середовище, щоб отримати кращі результати, просторово-часове сприйняття, досить неоднозначне, навколишні звуки, особливо класичну, мати доступ до, щоб викликати вивільнення дофаміну, стати в нагоді, впливати на продуктивність, корисний досвід, комплект навушників, для підвищення ефективності іспиту, щоб зменшити тривогу, щоб не відволікатися, співвідношення між

IV. a) Read and translate the text.

b) Find in the text words with the *-ing* form. Translate these words:

HOW MUSIC COULD HELP YOU TO CONCENTRATE WHILE STUDYING?

It's fair to say the majority of students prefer to study while listening to music. Whether frantically cramming some last-minute reading to Kanye, or finalising an essay to the sound of the Arctic Monkeys, go to any university or college library and the majority of students there will be listening to their music of choice.

Music is a very significant part of our daily lives; the image of the quietly-focused student isolating themselves into a personal study zone has led to interest into whether listening to music actually helps studies or not. Research into the field has proven fairly ambiguous, with many studies contradicting each other. However, this does provide a useful insight for students who maybe looking into ways to use music to enhance their exam performance.

The most famous theory linking music and cognitive performance is the 'Mozart effect', the popular idea that listening to Mozart makes you smarter. The research itself was interested in the relation between Mozart and 'spatial-temporal reasoning', or knowing how to fit things into other things, basically. The idea that music - particularly classical - can improve exam results has endured, with websites such as *mozarteffect.com* selling music supposedly designed to "charge the brain."

However, research has shown that performance in tasks involving memory and concentration was better in a silent environment, though, studying in place often disturbed by talkers, sneezers, or traffic, few students have access to a silent study space. Subjects tested in environments with background music were found to get better results than those tested against background noise. Therefore, taking along an iPod and a set of headphones may come in handy if you're looking to avoid being distracted by any ambient sounds.

The same study also found evidence that people perform worse when listening to their preferred, rather than neutral, music.

Personality has also been shown to affect performance, with introverts more likely to test worse than extroverts. Similarly, people tested who are bad at multi-tasking have also been shown to test worse when listening to background music. For those who feel the pressure during exams, it has been observed that calming music, for example a Haydn string quartet, can help to reduce anxiety in an individual.

This highlights the main thing to consider when listening to music while studying: that how you do so really just depend on you. There is no decisive doctrine or absolute piece of research which tells you what to do, whether it's a Four Tet Boiler Room set or Cannibal Corpse you think helps you to study, do what you believe helps. Listening to music has been shown to cause the release of dopamine, meaning that it is a pleasurable, rewarding experience which can relax an individual.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Music is a very important part of our daily lives.	<input type="checkbox"/>
2.	The idea that music can improve exam results has been successful	<input type="checkbox"/>
3.	It's fair to say the majority of students don't prefer to study while listening to music.	<input type="checkbox"/>
4.	Listening to music has been shown to prevent the release of dopamine.	<input type="checkbox"/>
5.	Research into the field has proven absolutely clear.	<input type="checkbox"/>
6.	The same study also found proofs that people perform worse when listening to neutral music.	<input type="checkbox"/>
7.	There is a popular belief that listening to classical music makes you smarter.	<input type="checkbox"/>

VI. Answer the questions to the text:

1. What music do you like listening to?

2. What is the main thing to consider when listening to music while studying?
3. What has the research shown about the performance in tasks involving memory and concentration?
4. Do introverts tend to test worse than extroverts?
5. Which music can help to reduce anxiety in an individual?
6. What has also been shown to affect performance?
7. Who has also been shown to test worse when listening to background music?
8. Is there an absolute piece of research which tells you what to do?
9. What can come in handy if you're looking to avoid being distracted by any ambient sounds?
10. What kind of music is a Haydn string quartet?

Topics for discussion

- **Discuss these questions in small groups:**
 - What is a famous theory linking music and cognitive performance?
 - What is better a silent environment or background noise?
 - What are the significant factors, which help students in education?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Music can be dopamine, is it true or false?
 - Special effects and theories in music.
 - Modern music or classic, explain your choice.

➤ UNIT 1.9

Reading. The process of learning on the cello

BEFORE YOU READ

- Is cello hard to learn?
- What is the main factor in playing cello?
- Name difficulties that young students face though.



VOCABULARY

<i>amateur</i>	любитель
<i>cello</i>	віолончель
<i>regardless of</i>	незалежно від
<i>potential</i>	потенціал
<i>fret</i>	лад
<i>fundamentals</i>	основи
<i>exposure</i>	експозиція
<i>patience</i>	терпіння
<i>discouragement</i>	розчарування
<i>necessity</i>	необхідність
<i>success</i>	успіх
<i>string</i>	струна
<i>scale</i>	гамма
<i>immediately</i>	негайно
<i>challenging</i>	складний
<i>to focus on</i>	зосередитися на
<i>concept</i>	концепція

I. Read and translate the following collocations:

instant gratification, daily practice time, direct result, an amount of quality time, a significant improvement, to take cello lessons, a talented amateur, a rewarding professional career, fretted instruments, a lifetime of enjoying the instrument, prior knowledge, adult learners, in between lessons,

to make a commitment, a small chunk of time, to guide smb along the way, to practice playing the cello, the musical language, to critically analyze, students of all ages

II. Match the words to their synonyms:

Word			
1	<i>dedication</i>	a	verbally
2	<i>appropriate</i>	b	training
3	<i>level</i>	c	skill
4	<i>orally</i>	d	to carry on
5	<i>practice</i>	e	commitment
6	<i>probably</i>	f	tolerance
7	<i>quality</i>	g	stage
8	<i>to transfer</i>	h	perhaps
9	<i>experience</i>	i	suitable
10	<i>to continue</i>	j	to hand over
11	<i>patience</i>	k	standard

III. Find in the text words that mean:

варто взяти до уваги, добрий вчитель, миттєве задоволення, здатність перетворюватися, брати уроки віолончелі, з ложечки, навчитися азам, призвести до вигорання, настроїти себе на успіх, між уроками, клавішні інструменти, відрізок часу, читання нот і ритмів, дорослі учні, найважливіші поняття, тональність, здатність до критичного аналізу, вже через декілька тижнів, щоб забезпечити, попередні знання

IV. a) Read and translate the text. b) Briefly describe the process of learning on the cello. Using the following words and collocations:

daily practice	to take lessons	to develop into a talented amateur
to continue	to put a finger on the right key	to produce the note

studies				
to learn the basics	the teacher	to guide a student through	fret	
to read notes	rhythm	to learn the musical language		to analyze
patience	playing the instrument	open strings	tone quality	

THE PROCESS OF LEARNING ON THE CELLO

Many beginning musicians wonder, “Is cello hard to learn?” The process of learning the cello is not difficult, but it’s important to keep in mind that the cello is not an instrument of instant gratification. It does require focused, daily practice time and a good teacher to guide you along the way.

How far you progress with cello is a direct result of the amount of quality time you put into practicing the instrument. Even someone who puts in just 30 minutes a day will notice a significant improvement after a few weeks, regardless of their age.

A student who continues to take cello lessons and practice beyond their first year has the potential to develop into a talented amateur, and a young student with the right dedication could continue their studies all the way through to a rewarding professional career.

When learning how to play the cello, very little is spoon-fed to you by the instrument. Keyboard and fretted instruments (such as the piano and guitar) are a little easier to learn the basics. Simply putting your finger on the right key or fret will allow you to produce the note you want to hear.

With the cello, you need to have a teacher guiding you through the early stages to ensure you’re learning in a healthy way. This will lead to a lifetime of enjoying the instrument. If you have the right teacher, anyone can learn the fundamentals of playing cello.

As with most instruments, the cello will come more easily to someone with experience reading notes and rhythms. Most of cello music

is written down, rather than transferred aurally from teacher to student. But with a little patience, students of all ages can learn the musical language without prior knowledge or exposure.

As a result of their ability to critically analyze their own playing, adult learners can sometimes go straight to the criticizing part. This can lead to discouragement when they don't immediately sound the way they want. However, the student is probably playing at a level appropriate to how long they have been studying.

Practicing in between lessons is another necessity that makes learning the cello much easier. Without daily practice times, you will find your teacher going over the same concepts week after week during your lessons. Make a commitment to find a small chunk of time each day to practice playing the cello and you'll set yourself up for success.

If you only have five minutes, play some open strings for tone quality. Have a little more time? Add in some scale practice. If you have even more time, pick apart the challenging sections of your newest solo piece. There is always something you can practice, but focus on the most important concepts with the time that you have.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	But with a lot of patience, students of all ages can learn the musical language without prior knowledge or exposure.	<input type="checkbox"/>
2.	If you only have only a couple of minutes, play some open strings for tone quality.	<input type="checkbox"/>
3.	Without daily practice times, you will find your teacher saying the same things week after week during your lessons.	<input type="checkbox"/>
4.	Practising in between lessons is another necessity that makes learning the cello much more difficult	<input type="checkbox"/>
5.	Make a commitment to finding a lot of time each day to practice playing the cello and you'll set yourself up for success	<input type="checkbox"/>
6.	The student is probably playing at a level appropriate to how much time they have been studying.	<input type="checkbox"/>

7. The process of learning the cello is difficult.

Topics for discussion

- **Discuss these questions in small groups:**
 - What are advantages and disadvantages of classical musical instruments?
 - Why do student musicians need constant practice?
 - Rehearsal and concert: - what are the differences?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Education of musician students.
 - Musical education in Europe.
 - Where would you like to have your stagement?

➤ UNIT 1.10

Reading. The Eurovision Song Contest

BEFORE YOU READ

- What are the most famous world music festivals and competitions?
- What is the Eurovision Song Contest?
- Ukrainian eurovision participants what do we know about them?



VOCABULARY

<i>contest</i>	конкурс
<i>to discover</i>	дізнаватися
<i>popularity</i>	популярність
<i>vote</i>	голосувати
<i>to host</i>	приймати
<i>obviously</i>	безумовно

<i>to entertain</i>	розважати
<i>historical</i>	історичний
<i>enormous</i>	величезний
<i>unity</i>	єдність
<i>broadcasting</i>	телебачення
<i>to include</i>	включати
<i>organiser</i>	організатор
<i>to permit</i>	дозволяти
<i>viewer</i>	глядач
<i>limit</i>	обмеження
<i>choose</i>	вибирати

I. Read and translate the following collocations:

an annual song competition, the following year, participating countries, an official jury, in the end, international event, success stories, to win the competition, commercial pop songs, the winning country, to express an interest in, a maximum of three minutes, world fame, huge stars, within three hours, decades later, to capture the world's imagination, international hits, due to the popularity of, historical origins

II. Match the words to their synonyms:

Word	
1	<i>to discover</i>
2	<i>viewer</i>
3	<i>performance</i>
4	<i>commercial</i>
5	<i>to choose</i>
6	<i>to win</i>
7	<i>to unite</i>
8	<i>fame</i>
9	<i>annual</i>
10	<i>to capture</i>
11	<i>to express</i>
a	popular
b	to prefer
c	to join
d	once a year
e	to find out
f	glory
g	to catch
h	production
i	to declare
j	spectator
k	to succeed in

III. Find in the text words that mean:

друга світова війна, країни-учасниці, телеглядачі, Євробачення, гранд-фінал, Європейський мовний союз, історії успіху, в межах Європи, міжнародна єдність, певні країни, навіть якщо, пісенний конкурс, протягом трьох годин, у наступному році, 50 відсотків голосів, десятиліття потому. історичне коріння, найкраще шоу на Землі, популярність конкурсу, країна-переможець, світова слава

IV. a) Read and translate the text.

b) Make up 10 questions to the text.



THE EUROVISION SONG CONTEST

Many Europeans see the Eurovision Song Contest as the best show on Earth. And now, the rest of the world is starting to discover it too. What is so special about this annual song competition?

Most of the participating countries are within Europe or are nearby (e.g., Israel, Azerbaijan, etc.). However, due to the popularity of the competition with TV viewers in Australia, this country has been included since 2015.

After the performances at the Grand Final, each country votes for the best song. TV viewers can vote using their mobile phones, but each country also has an official jury who decide 50 percent of the votes. Obviously, it is not permitted to vote for your own country. In the end, the song with the most votes, wins. The winning country will then host the Eurovision the following year.

The Eurovision has quite historical origins. The Second World War ended in 1945, leaving Europe very divided. In the 1950s, the European Broadcasting Union started to think of an event which would both entertain and unite Europeans. This led to the first European song contest in 1956. It happened in Switzerland and included just seven countries.

Decades later, it has grown into an enormous international event with hundreds of millions of viewers.

The competition's central rule is that each song needs to be a maximum of three minutes. This is shorter than most commercial pop songs, but the organisers decided that this limit was necessary so that the entire Grand Final (including voting) can happen within three hours. While performing the song, there is another rule that the maximum number of people on the stage is six. This includes the singer(s), musicians and dancers. Songs can be in any language, even though most countries choose to sing in English.

The competition has certainly had some success stories. The Swedish super-group ABBA won the Eurovision in 1974 and then became huge stars with hits like 'Dancing Queen' and 'Mamma Mia'. In 1988, Céline Dion won for Switzerland before finding world fame with songs like 'My Heart Will Go On' from the film Titanic. In 2006, Finnish rockers Lordi won the competition and captured the world's imagination with their metal music and monstersuits. Other winning songs which became international hits were the electro-hit 'Euphoria' by Swedish singer Loreen (2012) and 'Heroes' by another Swede, Måns Zelmerlöw (2015).

The popularity of the Eurovision has grown more and more each year. Outside of Europe and Australia, the Grand Final is now also watched by viewers in the USA and many other countries. Organisations in certain countries like China and Qatar have even expressed an interest in participating in the competition. So, who knows? Perhaps international unity will finally be achieved not through governments but through three-minute pop songs.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Songs can be in any language, even though most countries choose to sing in German.	<input type="checkbox"/>
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2.	The popularity of the Eurovision is increasing each year.	
3.	Outside of Europe and Australia, the Grand Final is not now watched by viewers.	
4.	The competition's main rule is that each song needs to be a maximum of three minutes.	
5.	The Swedish super-group ABBA won the Eurovision in 1964 and then became huge stars with hits like 'Dancing Queen' and 'Mamma Mia'.	
6.	In 1988, Céline Dion won for Switzerland with a song like 'My Heart Will Go On' from the film Titanic.	
7.	Not more than six people can participate in the song presentation on the stage.	

VI. Answer the questions to the text:

1. Which countries can participate in the Eurovision Song Contest?
2. How can TV viewers vote?
3. Where did the first European song contest take place in 1956?
4. What is the central rule of the competition?
5. How many countries took part in the first contest?
6. Why was the rule of a maximum of three-minute-long song introduced?
7. What winning songs became international hits?
8. What was Europe like after the Second World War ended in 1945?
9. Where is the Grand Final also watched now?
10. What languages can songs be in?

Topics for discussion

- **Discuss these questions in small groups:**
 - Has The Eurovision Song Contest lost its value?
 - Can listeners evaluate the professional competence of the performer?
 - Is it possible to become a star after participating in the Eurovision Song Contest?

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:
 - Professional music competitions in Ukraine.
 - My first participation in a music contest.
 - My dream scene. You would like to perform.

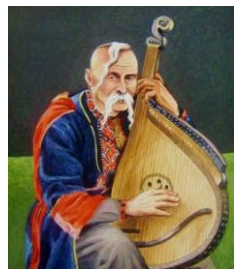


➤ UNIT 1.11

Reading. Instruments from Ukraine

BEFORE YOU READ

- What Ukrainian musical instruments do you know?
- Wind, string, drum instruments: what instrument is easier to play?
- What was the first musical instrument that you played?



VOCABULARY

<i>percussion</i>	ударні
<i>mural</i>	фреска
<i>unique</i>	унікальний
<i>distinctive</i>	характерний
<i>recognizable</i>	впізнаваний
<i>shepherd</i>	пастух
<i>tube</i>	труба
<i>strings</i>	струни
<i>fingerboard</i>	гриф
<i>to refer</i>	згадувати
<i>harp</i>	арфа
<i>blind</i>	сліпий
<i>epic</i>	епічний
<i>mouthpiece</i>	мундштук

<i>to communicate</i>	спілкуватися
<i>melodious</i>	мелодійний
<i>ensemble</i>	ансамбль

I. Read and translate the following collocations:

ancient times, household items, religious rites, popular folk musical instruments, low sounds, recognizable symbols, centuries-old traditions, wind instruments, solid wood, stringed instruments, folklore hero, to be plucked with, epic songs, hurdy-gurdy, a wooden wheel, heroic acts, a double-reed mouthpiece, finger holes, folk ensembles, a wooden deck

II. Match the words to their synonyms:

Word			
1	<i>distinctive</i>	a	common
2	<i>accompaniment</i>	b	praised
3	<i>widespread</i>	c	these days
4	<i>respected</i>	d	to mix up with
5	<i>to depict</i>	e	traditional
6	<i>nowadays</i>	f	famous
7	<i>supposedly</i>	g	distinguishing
8	<i>to confuse</i>	h	identifiable
9	<i>classical</i>	i	presumably
10	<i>glorious</i>	j	to portray
11	<i>recognizable</i>	k	supplement

III. Find in the text words that mean:

величезний вплив, широкий діапазон, предмети побуту, від пагорба до села, у сучасний час, неймовірно мелодійний звук, душа нації, глибоко вкорінені, тісно пов'язаних, надзвичайно популярний, духові інструменти, весела музика, часто використовується, лютнеподібний струнний інструмент, різновид шарманки, безумовно, бути занесеним в, струни цього інструменту, тиснуть на гриф, на превеликий жаль, басові струни

IV. a) Read and translate the text.

b) Make comparative analysis of the instruments reminded in the text:

UKRAINIAN MUSICAL INSTRUMENTS

We can't say exactly why music has such a great influence on people, and why, since ancient times, people have used a wide range of materials and household items to produce sounds. But for sure, music was an integral part of happy and sad events, of religious rites and everyday life. Music is one of the most important components of the culture, and it's the soul of the nation, its history, and centuries-old traditions. Ukrainian folk musical instruments have been known since ancient times and are deeply rooted in the national culture. Musicians playing different string, percussion, and wind instruments are depicted in the murals of St. Sofia Cathedral (11th century) in Kyiv. Let's find out more about the most popular folk musical instruments and which of them are still used in modern times.

✓ **Trembita.** This unique and distinctive wind instrument was listed in the Guinness World Records as the longest musical instrument in the world. The trembita is made of solid wood and looks like a tube which is up to 4 meters long. It was widespread in the Western part of Ukraine, particularly in the Carpathians, and used mainly by hutsuls. Shepherds used the trembita to communicate with each other and to send some messages from a hilltop to a village. This instrument makes beautiful low sounds and nowadays we can hear the trembita not only in folk but also in modern Ukrainian music.

✓ **The kobza** and the kobza players (kobzars) are probably the most recognizable symbols of the Ukrainian culture. Supposedly, this lute-like stringed instrument appeared in Kyiv Rus but it became extremely popular only in the 16th century, in times of the Cossacks. For example, famous folklore hero Cossack Mamay was traditionally depicted with the kobza. The strings of this instrument are plucked with one hand and pressed on the fingerboard by the other. The kobzars played their

instruments and sang “*dumy*” – epic songs which depicted different historical events, glorious Cossacks and their heroic acts. The kobzars were respected and beloved by the locals, and the kobza became a national symbol. The kobza is often confused with the **bandura**; these instruments are related but have some differences.

✓ **Ukrainian bandura**, which is often referred to as “Ukrainian harp”, allegedly originated from the kobza and almost displaced this instrument in the 18th century. The bandura is larger than the kobza, it has a longer neck and more strings. The classical instrument had 5 bass strings and 16 accompaniment strings. Over time, however, the appearance of the instrument and the number of strings has changed; the modern bandura has 10 – 14 and 40 – 50 strings respectively. The bandura playing is pretty much the same as the harp playing: the strings are plucked with fingers of one or two hands, and the strings are not pressed against the frets. The bandura has an incredibly melodious sound; nowadays this instrument is studied in music schools and is often used by musicians.

✓ **Torban**. This ancient stringed instrument is closely related with the kobza and the bandura. The torban appeared in the 18th century and became widespread among Cossack leaders and Ukrainian nobility. It has some common features with European theorbo but has additional strings as the Ukrainian kobza. The torban playing is almost the same as the kobza playing. Ukrainian Hetman Ivan Mazepa and famous poet Taras Shevchenko are said to have played the torban. Unfortunately, this instrument with a beautiful sound was almost forgotten till the end of the 19th century.

✓ **Lira**. One more folk instrument associated with Cossacks and epic historical ballads (*dumy*) is the lira. The lira has been used in Western Europe since the 10th century, and since the 1600s it has become popular in Ukraine. The Ukrainian lira, which was called a wheel lira, is a type of the hurdy-gurdy; usually, it had three strings and a wooden wheel. While playing the performer rotated a wooden wheel which rubbed

against the strings. Often the lyra players were blind; they were respected by people and invited to different celebrations and events.

✓ The **sopilka** is one of the most ancient folk instruments widespread all over the country. This wind instrument that looks like the fife and belongs to the lute family most commonly was used by shepherds and peasants. The sopilka is usually made of wood, has a length up to 40 cm and 6 – 8 holes for fingers. Modern sopilka has 10 finger holes.

✓ No Ukrainian wedding was complete without lively and cheerful music of the **tsymbaly**. Tsymbaly-like instruments were widespread in many countries; in Europe, it was known as the dulcimer. In Ukraine, the tsymbaly became popular in the 16th – 17th centuries. This stringed and percussion instrument consists of a wooden deck, often trapezoidal, and 16 – 35 strings stretched over it. To play the tsymbaly, the musician had to hit the strings with two small sticks. This instrument was commonly used by popular Ukrainian folk ensembles along with the violin and the tambourine.

✓ In Ukraine, the **surma** is often associated with the Cossacks and military music. This oboe-like wind instrument has been known in the country since the Kyiv Rus but became widespread only in the 16th century. Every regiment of the Cossacks had its own surma players who could not only play the music but also give signals. The surma was made of wood and had a double-reed mouthpiece; it could have a different size and number of finger holes, usually from five to ten. Nowadays wooden surmas are very rare. Modern surma is a brass instrument, frequently used in folk ensembles and orchestras.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	The surma was commonly used by popular Ukrainian folk ensembles along with the violin and the tambourine.	<input type="checkbox"/>
2.	Every regiment of the Cossacks had its own kobza players.	<input type="checkbox"/>

3.	Nowadays these oboe-like wind instruments are very rare.	
4.	The lira usually had four strings and a wooden wheel.	
5.	The torban appeared in the 18th century and became very popular with the Cossack leaders and Ukrainian nobility.	
6.	The sopilka belongs to the lute family and most commonly was used by shepherds and peasants.	
7.	The classical version of the bandura had 5 bass strings and 16 accompaniment strings.	

VI. Answer the questions to the text:

1. Who was traditionally depicted with the kobza?
2. What does the tsymbaly consist of?
3. What instruments are often associated with the Cossacks and military music?
4. Why did every regiment of the Cossacks have its own surma players?
5. Which instrument is made of solid wood and looks like a tube which is up to 4 meters long?
6. What instruments were often used at Ukrainian weddings?
7. What instruments can be seen in the murals of St. Sofia Cathedral (11th century) in Kyiv?
8. Since when has the lira been popular in Ukraine?
9. Which instrument is bigger: the bandura or the kobza?
10. What did the musician have to do to play the tsymbaly?

Topics for discussion

- **Discuss these questions in small groups:**
 - The future of music: classical or electronic instruments?
 - How to distinguish a good instrument from a bad one?
 - Live music and records, what is the difference?

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:
 - Historical folk musical instruments.
 - Instrumental music in Ukraine.
 - My future career.

➤ UNIT 1.12

Reading. BAGPIPE-Volynka-Duda-wind instrument

BEFORE YOU READ

- What is the history of folk instruments creation?
- What modern instruments are used by popular musicians?
- What are the difficulties in learning to play a new instrument?



VOCABULARY

<i>the Carpathian bagpipe</i>	карпатська волинка
<i>produce a drone</i>	гудіти
<i>single tonic note</i>	одиночна тонічна нота
<i>perfect fifth</i>	ідеальна квінта
<i>double reed</i>	подвійний язичок
<i>wind-instrument</i>	духовий інструмент
<i>single reed</i>	однойзичковий
<i>flared bell</i>	розклюшений дзвін
<i>rizhok</i>	ріжок
<i>trembita</i>	трембіта
<i>a central bore</i>	центральний отвір
<i>shepherd's pipe</i>	пастуша сопілка
<i>carolers</i>	колядники

I. Read and translate the following collocations:

Aerophonic instrument, used by shephelds, produce a drone, a single tonic notes, a perfect fifth, a double reed, wind instrument, be covered by a

mouthpiece, a flattered bell, various natural materials, glued together, bound with birch bark, wide at the bell

II. Match the words to their synonyms:

Word			
1	<i>bagpipe</i>	a	excellent
2	<i>bell</i>	b	hornpipe
3	<i>shepherd</i>	c	herdsman
4	<i>carol</i>	d	signal
5	<i>various</i>	e	diverse
6	<i>craftsman</i>	f	hymn
7	<i>perfect</i>	g	Artisan
8	<i>bound</i>	h	round about
9	<i>approximately</i>	i	bind
10	<i>encompass</i>	j	enclose

III. Find in the text words that mean:

Стати національним символом, зроблений з козиної шкіри, покритий мундштуком, може бути зроблений з різних природних матеріалів, ріг корови, кора берези, ґрати на трембітах, згідно з, працювати пастухом, гусине перо, ґрати на святах, головним чином, кликати пастухів, використовується, можна знайти, алпійський ріг, приблизно, різноманітні

IV. Read and translate the text.

BAGPIPE – VOLYNKA – DUDA WIND-INSTRUMENT

It belongs to a large family of aerophonic instruments which have become a national symbol in Scotland, Ireland and Bulgaria.

The Carpathian bagpipes were used by shepherds, peasants, soldiers, and miners. The instrument has a bag made from goat skin into which air is blown through a pipe with a valve. The main pipe has five to seven,

sometimes eight, fingerholes on which the melody is played. The other pipe produces a drone. It is usually either a single tonic note or a perfect fifth. Each of these playing pipes has a double reed usually made from a goose quill.

✓ *Schaléjka – Zhaleika* – wind-instrument (folk clarinet or hornpipe)

Is a folk clarinet with a single reed which may be covered by a mouthpiece (or “wind-cap”). The pipe which is made from wood has finger holes and a flared bell. It can be made of various natural or man-made materials; cow horn bells are common, but all-wood and even birch bark zhaleikas exist, too.

✓ *Rizhok* – Signalhorn – wind instrument.

✓ *Trembita* – wind-instrument.

The trembita is a Ukrainian version of the alpine horn. Hutsuls play trembitas – tram bratam: “three brothers”. The name goes back to a legend, according to which a magic craftsman made this instrument for three brothers who worked as shepherds. It is made of spruce that has been split, a central bore dug out and then glued together and bound with birch bark. It is usually three meters long, being 2, 3 to 5 cm wide at the mouthpiece and 6 cm wide at the bell. Also, shorter trembitas of half to one meter in length can be bound. This shorter instrument is often called “vivcharska dudka” (shepherd’s pipe) or “syhnai’na truba“. The mouthpiece is often made from a separate piece. The range is approximately three **octaves**, encompassing the natural harmonic series such as in the french horns.

There are several kinds of trembitas, and each one with its own special function:

- Small: The *koljadycka*, less than three meters in length, is used to signal Christmas carolers coming.
- Three meters in length: The *vivcarska dudka* is used by shepherds to signal their location in the mountains, to call the shepherds if the herd is attacked.
- The *pochorona*, or funeral, is longer than three meters and used for funeral

functions.

– The large is played on happy occasions, such as festivals, weddings.

The trembita was primarily used for signalling, such as the coming of visitors, enemies or death in the mountain region, and thus a system of elaborated signals was devised. Carol motifs were also played on the instrument at Christmas. The trembita is not unique to the Ukrainian people, instruments such as the trombita, trabita, and trebita can be found in Poland and the cucium in Romania.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Bagpipe-Volynka-Duda belong to string instruments.	
2.	The trembita is a unique Ukrainian musical instrument.	
3.	The range of the Carpathian bagpipe is more than 1 octave.	
4.	The main pipe has 7 finger halls.	
5.	A double reed is usually made from a turkey quill.	

VI. Answer the questions to the text:

1. What wind instruments do you know?
2. Whom was the Carpathian bagpipe used by?
3. How many kinds of trembitas are there in Ukraine?
4. What are the special functions of trembita?
5. Is the Carpathian bagpipe unique in its kind?
6. What is the Carpathian bagpipe made of?
7. Is it difficult to play the Carpathian bagpipe?

Topics for discussion

- **Discuss these questions in small groups:**
 - Is modern instrumental music dawn or fail?
 - What is the influence of instrumental music on the audience?
 - Any instrument in a piece of music can be changed.

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:
 - Classical musical instruments.
 - Popular music works of classical composers.
 - Great performers of Ukrainian instrumental music.

➤ UNIT 1.13

Reading. The Ukrainian bandura



BEFORE YOU READ

- Is it possible to become popular playing the Ukrainian folk instrument?
- What do you know about the phenomena of country music?
- How much time does a professional musician need to train?

VOCABULARY

<i>plucked string instrument</i>	струнні щипкові інструменти
<i>lute</i>	лютня
<i>harp</i>	арфа
<i>harpsichord</i>	клавесин
<i>predecessor</i>	попередник
<i>kobza</i>	кобза
<i>frets</i>	лади
<i>string</i>	струна
<i>treble string</i>	струна високих частот
<i>tuned diatonically</i>	діатонічно налаштований
<i>wooden pegs</i>	дерев'яні кілочки
<i>chromatic instrument</i>	хроматичний інструмент
<i>psaltery</i>	гуслі

I. Read and translate the following collocations:

the main distinguishing characteristics, run alone, empathic and gentle, stretch over the soundboard, a wandering minstrel, usually blind and sometimes led by a child, free warriors, coincide with the rise of Ukrainian patriotism, flourishing of the warriors' expressions of art

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>combine</i>	a	differentiate
2	<i>distinguish</i>	b	Incorporate
3	<i>stretch</i>	c	discrepancy
4	<i>variations</i>	d	synchronise
5	<i>coincide</i>	e	extend
6	<i>introduce</i>	f	derive
7	<i>evolve</i>	g	announce

III. Find in the text words that mean:

традиційний щипковий інструмент, нагадувати клавесин, емпатичний та ніжний, відсутність ладу, експлуатація народу, різні вирази мистецтва, головні види, на початку 20 сторіччя, спочатку, перетворитися в ...

IV. Read and translate the text.

THE UKRAINIAN BANDURA

The Ukrainian bandura is a traditional plucked string instrument that combines the acoustic principles of both the lute and the harp. It is a uniquely Ukrainian instrument with a sound that is empathic and gentle, resembling that of a harpsichord, but with a wider range of dynamics and tonal control.

The Ukrainian bandura is thought to have evolved from a line of lute-like instruments, such as its predecessor, the kobza.

The main distinguishing characteristics are:

- 1) the absence of frets, which means that each string can sound only one note, as in a harp, and
- 2) the presence of treble strings stretched over the soundboard, off center from the bass strings that run along the neck.

The result is an asymmetric body. The once homemade folk instruments have variations in shape.

From the 15th to the 18th centuries, the bandura was played by the kobzari (a kobzar is a wandering minstrel, usually blind and sometimes led by a child), and Kozaks (Cossacks, or free warriors). In the villages and towns, the kobzari sang epic songs (dumy, singular дума) about the people's exploits and relations with the Turks and the Tatars, and later about their troubles with the Polish regime. The use and popularity of the bandura coincided with the rise of Ukrainian patriotism and nationalism and the subsequent flourishing of the various expressions of art.

Today there are three major types of banduras played in concert:

- the classical or folk bandura, tuned diatonically with 20-24 strings and wooden pegs;
- the Kharkiv bandura, developed by Hnat Khotkevych at the beginning of the 20th century and introduced as an instrument taught at the Kharkiv Conservatory. At first it was tuned diatonically and then developed into a fully chromatic instrument with 34 to 65 strings and three orchestral sizes: piccolo, prima, and bass;
- the Kyiv bandura, also made in several sizes and types;
- Kobza – string-instrument (lute / psaltery).

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	The Ukrainian bandura is a traditional string instrument.	
----	---	--

2.	The sound of Ukrainian Bandura is very loud and rude.	
3.	Each string of Ukrainian bandura can sound seven notes.	
4.	The Ukrainian bandura has the only shape.	
5.	Bandura was played by professional musicians.	
6.	The Kobsari sang songs about people relations.	
7.	There are three types of banduras playing concerts.	

V. Answer the questions to the text:

1. What musical instrument is the national symbol of Ukraine?
2. What are the main distinguishing characteristics of bandura?
3. Who played the bandura in the 15th-16th centuries?
4. Why was bandura popular with the people of Ukraine?
5. Who developed that Kharkiv bandura at the beginning of the 20th century?
6. Where was bandura thought to play in Kharkiv?
7. How was Kharkiv bandura developed?

Topics for discussion

- **Discuss these questions in small groups:**
 - Not every instrument is suitable for a professional musician.
 - All performances are the same, if you visited one it means you visited all of them.
 - Is a higher education necessary to become a good musician?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Bandura as a musical symbol of Ukraine.
 - Cultural services to the community by music collectives.
 - Music education in Ukraine.

➤ UNIT 1.14

Reading. American pop music

BEFORE YOU READ

- American pop music industry.
- How can you promote a young musician?
- What to do to become famous musician?



VOCABULARY

<i>acclaim</i>	визнання
<i>records</i>	записи
<i>gospel hymns</i>	євангельські гімни
<i>genre</i>	жанр/стиль
<i>record companies</i>	записні компанії
<i>promote</i>	сприяти/висувати
<i>essentials</i>	основи
<i>fame</i>	слава/популярність
<i>although</i>	хоча/не зважаючи на те,що...
<i>highlighting themes</i>	виділяти теми

I. Read and translate the following collocations:

All around the globe, to generate acclaim, to deal, let us take a look at, predominately, invented by, a new dimension, a world wide cultural shift, massive impact on, thus, photograph cylinder, mainstream, best-selling, highlight, led to

II. Match the words to their synonyms:

Word			
1	<i>essentials</i>	a	finally
2	<i>mainstream</i>	b	necessary

3 *acclaim*

4 *invent*

5 *dimension*

6 *development*

7 *predominately*

8 *although*

9 *target*

10 *eventually*

c purpose

d in spite of the
the fact that...

e the ideas

f create

g praise

h size

i expansion

j mainly

III. Find in the text words that mean:

Складатися з, один з найбільш відомих композиторів, розвиток музичної індустрії, поступово, деякі з популярних хітів, здебільшого, унікальний талант, з розвитком, перша справжня поп-зірка, молодше покоління, більш експериментальні

IV. Read and translate the text.

AMERICAN POP MUSIC

From the 19th century onwards, America's pop music history consists of an expansive list of artists and songs that continue to generate acclaim from music lovers all around the globe. Although popular music technically originated in concert halls, it wasn't until the development of America's music industry that "pop music" really took off. With this rise came pop essentials such as platinum records, multi-million-dollar recording deals and larger than life rock and pop stars. To help celebrate this development, let's take a look at America's pop music history.

One of the most well-known composers of the Ragtime genre was Scott Joplin, an African American composer who had a unique talent of combining classical music with work songs and gospel hymns.

Jazz, Blues & the Development of Early Recorded Music.

The phonograph cylinder, invented by the great Thomas Edison, added a new dimension to America's pop music history: recorded music. With the

development of recorded music came record companies who looked to sign and promote musical talent.

Two of the first major record companies in America's pop music history include Paramount Records and Okeh Records. Both of these record companies predominately targeted jazz and blues artists, the most popular of which include Robert Johnson and Paul Whiteman.

The King of Rock.

The commercialization of music soon led to massive growth in the interest and recording of pop music. Some of the first commercial pop stars, such as Tony Bennett and Frank Sinatra, entered mainstream in the late 1940s, but the first true rock star – The King of Rock: Elvis Presley – did not arrive for almost a decade after.

Eventually becoming one of most commercialized, best-selling artists in American pop music history, Elvis had multiple number one hits, including “Heartbreak Hotel,” “Hound Dog,” and “Jailhouse Rock.”

The Countercultural Movement of the 60s.

There was a worldwide cultural shift in the 60s that had a massive impact on the popular music of the time. Thus, the younger generations traded bands that their parents loved for music that was more experimental, highlighting countercultural themes and lyrics.

One of the most famous artists to come from this era of America's pop music history would certainly be Bob Dylan. Dylan, who many deemed the voice of the countercultural generation, combined folk and rock with lyrics that were at times quite politically charged. Some of his popular hits include “Blowin' in the Wind” and “The Times They Are a-Changin'.”

Other artists that rose to fame during this era of America's pop music history include Jimi Hendrix, The Beatles, The Rolling Stones, The Beach Boys, Joni Mitchell, Jefferson Airplane, Janis Joplin and The Doors.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Great development of America's music industry began from

concerts hall.	
2. Scott Joplin, American composer, was famous of the Ragtime genre.	
3. Combination of classical music as well as gospel hymns were the main characteristics of musical talent of Scott Joplin.	
4. The commercialization of music led to negative attitude to pop music in society.	
5. Frank Sinatra and Tony Bennett became the famous world pop stars thanks to the commercialization of music.	
6. The development of recorded music made a great step in promoting talented singers.	

VI. Answer the questions to the text:

1. What does America's pop music history consist of?
2. What composers of the Ragtime genre do you know?
3. What was the role of the phonograph cylinder in America's pop music history?
4. What were the functions of record companies in the pop music history?
5. What major record companies in America's pop music industry do you know?
6. What songs of Elvis Presley as a king of rock-n-roll do you know?
7. What were world wide cultural changes in the 60s?

Topics for discussion

- **Discuss these questions in small groups:**
 - Pop music is entertainment or art?
 - Protest rock movement is it possible to change something?
 - Secrets of the rapid development of popular music.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**

- Protest rock musicians.
- Jazz, rock, pop and the conflict of generations.
- Pop music industry in the United States as a social phenomenon.

➤ **UNIT 1.15**

Reading. Funk, soul and disco fever

BEFORE YOU READ

- What would you change in your school music education if you could?
- Compare the lives and musical careers of rock musicians and pop musicians.
- Is Ukrainian music popular abroad?



VOCABULARY

<i>countercultural movement</i>	контркультурний рух
<i>generation</i>	покоління
<i>bands</i>	групи (музичні)
<i>grange rock era</i>	ера гранж року (<i>гранж-стиль альтернативної музики</i>)
<i>break up</i>	розпад (групи)
<i>solo career</i>	сольна кар'єра
<i>revival</i>	відродження (відновлення)
<i>online streaming</i>	онлайн трансляція
<i>media sources</i>	медіа джерела

I. Read and translate the following collocations:

Die down, solidify, dwindling, allow, a bit less intense, by the mid 2000 hit, an act of rebellion, shun the traditional idea of rock star embark, the ever all impact, politically charged lyrics and imaginary

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>revival</i>	a	stardom popularity
2	<i>solidify</i>	b	re-establishment
3	<i>allow</i>	c	permit
4	<i>give birth</i>	d	freeze
5	<i>portray</i>	e	despise(refuse)
6	<i>immensely</i>	f	decreasing(reducing)
7	<i>die down</i>	g	breed(come up with)
8	<i>dwindling</i>	h	cut down
9	<i>shun</i>	i	depict
10	<i>fame</i>	j	extremely

III. Find in the text words that mean:

В кінці 70х, на початку 90х, зображати, уникати, породити (народжувати), серед молодого покоління, здобути славу, майбутнє покаже, стати надзвичайно популярним, покладатися на

IV. Read and translate the text.

FUNK, SOUL & DISCO FEVER

By the early 70s, the countercultural movement died down, which allowed funk and soul music to become popular with the mainstream crowd. Artists from this era that solidified their place in America’s pop music history include Curtis Mayfield, David Bowie, Marvin Gaye, Parliament-Funkadelic, James Brown, War, and Earth, Wind and Fire.

Glammin’ It Up in the 80s

In the late 70s, the disco movement found its popularity dwindling as music listeners were now interested in something a bit less intense than the

in-your-face funkiness of that era. Thus, the more relaxed R&B found itself entering mainstream radio and television as young pop stars Prince, Madonna and Michael Jackson found fame amongst the younger generation of listeners.

In the mid to late 80s, hard rock found its place in America's pop music history as bands like Motley Crue, Guns N' Roses, and Van Halen became immensely popular.

90s Grunge and the Rise of Hip Hop

By the early 90s, the hard rock craze started to die down with many fans becoming disinterested in the larger-than-life rock star images that many of these artists portrayed. In an act of rebellion, both artists and music listeners shunned the traditional idea of a rock-star, which gave birth to the Grunge Rock era. Popular bands from this time include Nirvana, Pearl Jam and Sonic Youth.

Hip hop also became popular around this time as groups like N.W.A and Public Enemy began using politically charged lyrics and imagery.

The Pop Music of the 2000s and Beyond

By the time 2000 hit, pop music began relying heavily on the idea of girl and boy groups, particularly the Backstreet Boys, Britney Spears and Nsync. This craze did not last long though, as many of these groups soon broke up as their main stars began embarking on solo careers.

By the mid 2000s, there became what was considered a rock revival, as bands like The White Stripes and The Strokes found success on the radio and mainstream listeners.

Now, as more music listeners continue to shift from the radio to online streaming, it will be particularly interesting to see the overall impact that this transition has on America's pop music history. Will pop stars soon rely entirely on streaming services and thus no longer need major media sources like the radio or television? Only the future will tell.

Adapted from: <https://musicedmasters.kent.edu/americas-pop-music-history/>

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. The disco moment was very popular in the mid 70s.	
2. Madonna and Michael Jackson didn't find fame among the young generation.	
3. Hard rock was not played in the bands of the USA.	
4. Hip-Hop became popular by the early 90s.	
5. Neither boy groups nor girl groups were popular in pop music history.	
6. Rock revival was by the end of 90s.	

Topics for discussion

- **Discuss these questions in small groups:**
 - Does such a thing as a good music and a bad music exist?
 - Only well-known musician can create an interesting composition.
 - The development of multimedia technologies will create many opportunities for musicians.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - Failure of the rock music industry.
 - Popular music genres in the UK.
 - Popular british pop bands and singers.

Text 1

HAS POP MUSIC LOST ITS FUN?

By Fraser McAlpine

Friday 12th January 2018 It's a commonly held grudge of listeners who are no longer pop's core demographic that the music of the moment is not what it once was. It was a claim made about jazz in the 1920s when New York Evening Post music critic Ernest Newman said, "It is an instrument on which little men can play a few pleasant little tunes; but if a composer of any power were to try to play his tunes on it, it would soon break in his hands." Similar criticisms were repeated in the 50s with rock'n'roll, in the 60s with the beat groups, and onwards to today.

But happens when science attempts to prove these claims? Here are some studies that suggest your parents might have been having a lot more pop fun than you are...

1. The claim: sadder and slower

In a 2012 paper entitled *Emotional Cues in American Popular Music: Five Decades of the Top 40*, E. Glenn Schellenberg, and Christian von Scheve analysed two key elements in hit pop songs. Taking the biggest hits in the Billboard charts from 1950 to 2010, they charted a song's tempo - how fast the backbeat is - and whether it is in a major or minor key. As a rule of thumb, music which is written in a major key tends to sound happier, and minor key songs sound sad.

This isn't a foolproof measurement of a song's overall happiness - some of Coldplay's most sob-worthy choruses are in a major key - but they did find that the public taste is towards more minor key songs with a slow tempo, such as *Naked* by James Arthur. Even the major key pop songs have got slower, suggesting fun is becoming a scarcer commodity, highlighting, as

they put it, "a progressive increase of mixed emotional cues in popular music".

2. The claim: simpler and louder

This followed a similar study by a team from the Spanish National Research Council, lead by artificial intelligence specialist Joan Serra, who examined nearly half a million pop songs over a similar period (in this case 1955-2010), and looked at their tonal, melodic and lyrical content. They concluded that pop has become melodically less complex, using fewer chord changes, and that pop recordings are mastered to sound consistently louder (and therefore less dynamic) at a rate of around one decibel every eight years.

Serra told Reuters: "We found evidence of a progressive homogenization of the musical discourse. In particular, we obtained numerical indicators that the diversity of transitions between note combinations - roughly speaking chords plus melodies - has consistently diminished in the last 50 years."

And the report even offers an explanation of some recent hit covers of older songs: "Our perception of the new would be essentially rooted on identifying simpler pitch sequences, fashionable timbral mixtures, and louder volumes. Hence, an old tune with slightly simpler chord progressions, new instrument sonorities that were in agreement with current tendencies, and recorded with modern techniques that allowed for increased loudness levels could be easily perceived as novel, fashionable, and groundbreaking."

Text 2

ARE YOU THE KIND OF PERSON WHO APPRECIATES MULTIPLE GENRES OF MUSIC?

Being familiar with the classics in any genre is a factor in one's overall cultural awareness. In jazz, there's Thelonious Monk's "Round Midnight." In country, Johnny Cash's "Ring of Fire." In R&B, everyone should know Gladys Knight and the Pips' "Midnight Train to Georgia." Notorious B.I.G.'s

"Juicy" is a hip-hop classic; Michael Jackson's "Billy Jean" is one of the greatest pop songs of all time.

Classical music is a tougher nut to crack, not only because it has centuries of history behind it, but also because it seems classical music lovers belong to an exclusive club, throwing around terms like *partita*, *singspiel* and *von Karajan*.

For the classical curious, cutting through the mystique may be a challenge, but we're here to help. Don't be that person who says their favourite piece of classical music is *Phantom of the Opera*. Get to know the following works, and build your classical music foundation.

Here are some pieces of classical music everyone should know.

J.S. Bach: Suite No. 1 in G major for unaccompanied cello, BWV 1007

Everyone should know at least one work by J.S. Bach, considered by many to be the greatest composer in history. The Suite No. 1 for unaccompanied cello is a 15-minute distillation of everything that makes Bach's music awesome: inventive harmonies, mind-blowing counterpoint and — always in Bach — something spiritual.

"Da-da-da-daaaa." The opening theme of Beethoven's Fifth has become a pop culture cliché for "things just got real." (Beethoven's biographer described it more poetically by saying, "That's how destiny knocks at your door.")

But this symphony has more to offer beyond those ominous opening measures. The intensity of the first movement casts a long shadow over the slow second movement, whose sweet lyricism is never allowed to shine for long. The third movement is incredibly tense and leads directly — dramatically — into the fourth movement, which is probably the most heroic music ever written (24:40 in the video below). Make it your soundtrack the next time you run 10 kilometres, hand your term paper in on time, find jeans that fit, don't have cavities, etc.

Enjoy this performance from the 2012 BBC Proms:

Franz Schubert: 'Du bist die Ruh,' D. 776

Singers and accompanists often say a song recital is the purest form of musical expression. "Art song offers musical drama without any packaging," explains collaborative pianist Erika Switzer. "It suits the moments in life when you crave raw, unadulterated musical communication. Art song is to opera what Adele is to Madonna: the singer-songwriter of the classical world."

Rachmaninoff's music is unabashedly lush and tuneful, with lots of opportunities for the piano soloist to impress with powerful chords and dazzling finger work. The gorgeous theme of the slow second movement (12:25 in the video below) is one of history's greatest melodies. Can you name the famous power ballad that borrowed it?

Text 3

TRADITIONAL INSTRUMENTAL DANCE MUSIC

Traditional styles of instrumental dance music are mostly bound to geographic areas, or they are ethnically defined.

So, the kolomya (kolomyika) belongs to the Ukrainian Carpathians and their neighbouring regions, the hopak and the kasatchok (cossachok) to the entire Ukrainian ethnic territory, and the polka and waltz belong to the Slavic as well as non-Slavic traditions of the European area. The interaction with Polish, Czech, Slovak and Hungarian folklore in the Western parts (the Carpathians) is revealed in the stabilization of the metrics in comparison with the asymmetrical measures of the eastern lyrics and pronounced functionally harmonic basis of lyric songs. In the south-western part of the Carpathians (Bukovina region), there are resemblances to Moldavian and Romanian instrumental music.

Dance music is an integral part of the instrumental music repertory. In contrast to folksongs, rich in melodies and varied in rhythmical structures, folk dances are mostly in duple time and based on symmetrical musical periods. The principal dances are slowly musically related, and only different accents establish their choreographical characteristics. Dances were usually

incorporated into rituals such as weddings and holidays. The Ukrainians have many dances that imitate daily life and works, such as:

– The kolomyjka (Kolomyja) has preserved a triplicity of independent forms: song, instrumental piece, and dance. The kolomyjka is danced with choral and instrumental support. Originally it was a Western Ukrainian dance form, with its origins lying in the Carpathians. The lyrics vary greatly, depending on the locality, and are usually in the form of short couplets reflecting everyday activity. kolomyjkas have a wide melodic range, intricate syncopated rhythms, and a variety of melisms. Variants of the kolomyjka include the hutsulka (Huzulka), verkhovyna (Werchowina), bukovynka (Bukowina), and arkan.

– The hopak is one of the most popular dances, originally only for men, in which they could show off their prowess, heroism, and manliness. Often during the hopak, a series of spectacular solos by several dancers generates an exciting air of competition. This dance incorporates many acrobatic movements.

Variants of hopak include the zaporożetz, tropak. Hopak melodies may vary in keys but are generally in the major mode. Some hopak melodies are performed entirely without singing and may be performed without any dancing at all.

These dances above are the most prominent folk dances. There exist many other dances such as: kozak, poltavka, hajduk, chaban, and some forgotten dances such as: metelytsia (snowstorm dance) or shunka. Only their melodies are still played, however, dancing to these melodies has come to an end, however, as the dance forms are unknown today.

Text 4

INSTRUMENTS FROM UKRAINE

✓ Sopilka – wind-instrument.

Ukrainian duct flute, 30-40 cm long, with 6 fingerholes.

The group of flute-like **woodwind instruments** is in the Ukrainian language generally known as sopilkas. The use of this term, however, has caused much confusion in differentiating the various types of folk wind instruments.

✓ ***Frilka*** – wind-instrument.

Frilka is a small duct flute with 6 **fingerholes** made of a 20-50 cm long metal tube.

The frilka is usually smaller than the sopilka and has a higher sound, but its sound is produced in the same manner. It is played by having the breath broken against the side of the **pipe**.

✓ ***Tylynka*** – Telenka – wind-instrument

Large endblown flute without fingerholes made of a 60-80 cm long metal tube.

The sound is changed by placing the finger onto the open end and covering it by a half or third etc. and by the strength of the player's breath. Its length is approximately 35 to 40 cm, although instruments can range up to 60 cm. This instrument is also found in Romania, especially in the areas bordering with the Bukovina area where it is known as tilinca.

Originally it was made from **pussy-willow**. It is played by having the breath broken against the side of the pipe.

✓ ***Floyara*** – wind instrument

It is characterized as an open-ended notched flute. The pipe is approximately a meter in length. One end is sharpened, and the breath is broken against one of the sides of the tube at the playing end. Six holes in groups of three are burnt out in the center of the instrument. In the Carpathian Mountains it was often played at funerals.

There exists a smaller version similar to the sopilka or frilka, approximately 60 cm long. The mouthpiece is sharpened into a cone-like edge, and the instrument produces a sound similar to that of the flute.

Shepherds were also able to accompany themselves with gluttural **humming** which produced an **ostinato tone** or drone.

✓ ***Surma – Zurna*** – wind-instrument

Folk oboe of the Arab world, Turkey, Southeast Europe and parts of Asia.

It takes many forms but is most commonly a conical wooden **tube** with a **double reed** and usually a piroutte. It is a type of shawm that had widespread use in the Cossack host. It is thought that the instrument was introduced into the Ukraine from the Caucasus. It is also found as “zurna” in the Caucasus (Armenia, Daghestan, Azerbaijan, and to a lesser extent in Georgia).

The surma – zurna is not known in Western Ukraine and in the Ukrainian Carpathians. As in Hungary and in Romania, this instrument was replaced by the clarinet.

CHAPTER II.

THE ART OF DANCE

❖ UNIT 2.1

Reading. HISTORY OF DANCE **BEFORE YOU READ**



- What do you know about the history of dance?
- What do you know about American choreography?
- Can you name some styles of dance popular in the world?
- What names do you associate with history of dance?

VOCABULARY

<i>Conduit</i>	провідник
<i>Infused</i>	пронизаний
<i>War-paint</i>	бойове розфарбування
<i>Depict</i>	зображувати
<i>Rite</i>	обряд
<i>Millennia (pl)</i>	тисячоліття
<i>Mimic</i>	імітувати
<i>Seduction</i>	звabлювання
<i>Frenzied</i>	несамовитий
<i>Exhilaration</i>	захоплення
<i>Scantily</i>	ледь одягнений, мізерно
<i>Refined</i>	удосконалений
<i>Commoner</i>	простолюдин
<i>Surpassed</i>	перевершений
<i>Restrictive</i>	обмежувальний

I. Read and translate the following collocations:

spiritual gatherings, religious rites, tomb paintings, cosmic patterns, wealthy male crowd, integral part, isolated fragments, ballroom dances, modern dances, worldwide popularity

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>Conduit</i>	a	frenzy
2	<i>Depicts</i>	b	pleasure
3	<i>Mimic</i>	c	illustrate
4	<i>Seduction</i>	d	channel
5	<i>Exhilaration</i>	e	imitate

III. Read the text and ...

a) ... find words (phrases) which mean:

виразна форма спілкування, доісторичні часи, неодмінна частина, вплив музики, похоронні обряди

b) ... translate the text to your native language:

HISTORY OF DANCE

From the earliest moments of known human history, dance accompanied ancient rituals, spiritual gatherings and social events. As a conduit of trance, spiritual force, pleasure, expression, performance and interaction, dance became infused into our nature from the earliest moments of our existence.

From the moment when first African tribes covered themselves in war-paint to the spreading of music and dance across all four corners of the world. Without a doubt, dancing remains one of the most expressive forms of communications that we know.

The oldest proof of existence of dancing comes from the 9000-year-old cave paintings that were found in India, which depicts various scenes of hunting, childbirth, religious rites, burials and most importantly, communal drinking and dancing. Period when dancing became widespread can be traced to the third millennia BC, when Egyptians started using dance as integral parts of their religious ceremonies.

Judging by the many tomb paintings that survived the tooth of time, Egyptian priests used musical instruments and dancers to mimic important events - stories of gods and cosmic patterns of moving stars and sun.

Of course, not all dances in those ancient times were intended for religious purposes. Ordinary people used dance for celebration, entertainment, seduction and to induce the mood of frenzied exhilaration. Annual celebration in honor of Greek god of wine Dionysus (and later Roman god Bacchus) included dancing and drinking for several days.

1400BC-year-old Egyptian painting showed the group of scantily dressed girls who danced for the wealthy male crowd, supported by the several musicians. This kind of entertainment continued to be refined, until medieval times and the start of the Renaissance when ballet became integral part of the wealthy class.

European dances before the start of Renaissance were not widely documented, any only few isolated fragments of their existence remain found today. The most basic "chain shaped" dance practiced by commoners was most widespread across Europe, but the arrival of Renaissance and new forms of music brought many other styles in fashion.

Renaissance dances from Spain, France and Italy were soon surpassed by Baroque dances which became widely popular in French and English courts. After the end of French Revolution, many new types of dances emerged with focused on less restrictive woman clothing, and tendency for skipping and jumping. These dances soon became even more

energetic in 1844 with the beginning of so called "international polka craze" which also brought us the first appearance of famous waltz.

After the short period of time when great ballroom masters created wave of complicated dances, the era of modern day two-person dance started with the careers of famous ballroom dances Vernon and Irene Castle. After those early years of 20th century many modern dances were invented (Foxtrot, One-Step, Tango, Charleston, Swing, Postmodern, Hip-hop, breakdancing and more) and the expansion of musical brought those dances into worldwide popularity.

Adapted from: <http://www.dancefacts.net/dance-history/history-of-dance/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Dance was only used for religious purposes in ancient times.	<input type="checkbox"/>
2.	Cave paintings in India provide evidence of dance from 9000 years ago.	<input type="checkbox"/>
3.	Ballet became popular before the Renaissance.	<input type="checkbox"/>
4.	Renaissance dances originated only in France.	<input type="checkbox"/>
5.	The "international polka craze" led to the emergence of the waltz.	<input type="checkbox"/>
6.	European dances were documented widely before the start of Renaissance.	<input type="checkbox"/>
7.	Dancing became integral part of the poor class since medieval times.	<input type="checkbox"/>

V. Answer the questions to the text:

1. What are some of the roles that dance played in early human societies?
2. What evidence is cited as the oldest proof of dancing's existence?
3. How did Egyptians use dance in their religious ceremonies?

4. What types of dances became popular after the French Revolution?
5. Who were Vernon and Irene Castle and why are they important in the history of dance?

Topics for discussion

- **Discuss these questions in small groups:**
 - How has dance evolved in your culture? Are there any traditional dances that are still performed today?
 - In what ways do you think dance can be a form of communication?
 - What are some modern dances that you enjoy? How do they express different emotions or ideas?
 - Do you think dance is still as important in society today as it was in ancient times? Why or why not?
 - How does music influence the way people dance?

Project topics

Project Title: Dance Through Time – A Cultural Exploration

- **Task:** choose a specific dance style from a particular historical period or culture (e.g., *Renaissance court dances*, *traditional Irish dance*, *1920s Charleston*). Research their origins, social context, music, and movements of the dance.

Your project may be presented as:

- a written report (2-3 pages) summarizing your findings;
- a short presentation to the class (3-5 minutes) showcasing the research. This can include images, videos, etc.

❖ UNIT 2.2

Reading. ELIZABETHAN DANCE AND DANCERS



BEFORE YOU READ

- Explain the choice of choreography style that you made?
- Is the dance profession highly competitive in the job offer market?
- What do you think about modern, popular choreographers and dancers?

VOCABULARY

<i>Stagnant</i>	застійний
<i>Advancement</i>	розвиток
<i>Unprecedented</i>	безпрецедентний
<i>Refinement</i>	удосконалення
<i>Wholesome</i>	здоровий, корисний
<i>Imported</i>	імпортований
<i>Manual</i>	посібник
<i>Intricacies</i>	тонкощі
<i>Proficient</i>	вправний
<i>Galliard</i>	Гальярда (<i>name of dance</i>)
<i>Procession</i>	хода
<i>Embrace</i>	обійми
<i>Novices</i>	новачки
<i>Overshadowed</i>	затъмнений
<i>Nobility</i>	знать

I. Read and translate the following collocations:

Dark Ages, safe trade routes, economic growth, unprecedented amount, dancing masters, detailed manuals, musical arts, court battles, High class dances, medium tempo dance

II. Match the words to their synonyms:

Word			
1	<i>Stagnant</i>	a	Comprehensive
2	<i>Refinement</i>	b	Dexterous
3	<i>Unprecedented</i>	c	Still
4	<i>Wholesome</i>	d	Improvement
5	<i>Proficient</i>	e	Unique
6	<i>Detailed</i>	f	Healthy

III. Read the text and ...

a) ... find words (phrases) which mean:

відкриті обійми, високий клас італійських купців, культурний розвиток, придворні танці, належний рівень поваги

b) ... translate the text:

ELIZABETHAN DANCE AND DANCERS

After millennia of Dark Ages, the culture of Europe dance remained stagnant and undeveloped, but all that changed with the arrival of 13th century. During that time, strong economic growth, establishment of safe trade routes, and technological advancements finally enabled the birth of the high class of Italian merchants and nobles who set their sights on art, music and dance. After their initial steps in creating 13th century Renaissance of European continent, their efforts quickly spread across the western lands, finally coming to the England where dance was accepted with open arms.

During the reign of Queen Elizabeth I between 1533 and 1603, music and dance received unprecedented amount of refinement and advancement, which received highest points of regard and respect from surrounding European countries and entire Western Civilization.

Queen Elizabeth's passion for musical arts gave birth to the several generations of celebrated musicians and dance teachers who created whole new suite of dances that were regularly used by both nobility and common people. During that time dancing was considered as "a wholesome recreation of the mind and also an exercise of the body".

The dances that were used by Upper class and Court were most often imported from the other countries. Merchants and nobles who traveled all across Europe brought back to England dances from Italy, Spain and France, and their influence led to the creation of new styles of dance. Celebrated dancing masters of Elizabethan Era created detailed manuals (with specific instructions for dance steps, sliding, stamping, jumping and other moves) that were distributed across entire England, teaching and educating High class nobility to the wonders of European styles.

Influence of Queen Elizabeth on the dance culture was profound. She herself was proficient in many instruments, and practiced many styles of dances every day (some reports say that she danced as many of seven Galliards each morning, a very demanding and energetic style of dance).

Because of that, she demanded of entire court to know intricacies of musical and dancing arts. Popularity of dance went to such degree that some of the great political and romantic court battles of that time were fought not by political means, but on the dancing floors of London Court.

Some of the most notable dances of the Elizabethan era High class dances were Pavane (which required procession of men and women who only slightly touched their fingers), The Galliard (quick and energetic dance), The Almain (performed with keyboard and lute instruments), The Volt (only Elizabethan dance that allowed embrace of dancers), The Gavotte (very popular medium tempo dance that

incorporated kiss as one of its moves), The Courant or Courante (slow moving French dance) and Ballet (which was imported from Italy and danced by both novices and professionals).

After the death of Queen Elizabeth, musical arts remained popular in England for only a short period of time before it became overshadowed in popularity and accomplishments by early Baroque French styles.

Adapted from: <http://www.dancefacts.net/dance-history/elizabethan-dance/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Dance remained undeveloped until the 13th century.	
2.	Queen <i>Elizabeth I</i> had no interest in music or dance.	
3.	Dancing masters created manuals to educate the common people.	
4.	Queen Elizabeth I only danced a few times a week.	
5.	The Volt was the only Elizabethan dance that allowed dancers to embrace.	
6.	The Gavotte dance always included kiss.	
7.	After Queen Elizabeth's death, French Baroque styles soon overshadowed English music and dance.	

V. Answer the questions to the text:

1. What factors contributed to the revival of dance in Europe after the Dark Ages?
2. How did Queen Elizabeth I influence the dance culture of her time?
3. What did Elizabethans consider to be the positive effects of dancing?

4. Where did many of the dances used by the upper class in Elizabethan England originate?
5. Name some of the specific dances that were popular during the Elizabethan era.

Topics for discussion

- **Discuss these questions in small groups:**
 - How do you think the social and political climate of Elizabethan England influenced the popularity of dance?
 - What role did dance manuals play in spreading dance styles during this period?
 - Can you think of any modern parallels to the idea of "court battles" being fought on the dance floor?
 - Why do you think French Baroque styles eventually overshadowed English music and dance?
 - What elements of Elizabethan dance, if any, do you think are still present in modern dance forms?

Project topics

Project Task: Elizabethan Dance – A Living History Performance

- **Task:** choose one Elizabethan dance (*e.g., Galliard, Volt, Courante*), and research the dance's steps, music, and historical context. Present your project as:
 - a written description of the chosen dance, including its historical context, steps, and music;
 - a brief explanation of the dance's significance and its connection to Elizabethan society in the form of presentation.

UNIT 2.3

Reading. DANCE IN RELIGION AND MYTHOLOGY

BEFORE YOU READ

- How to become a professional dancer or choreographer?
- How can you get into the dance industry?
- Who of the professional dancers, choreographers would you like to take as an example.



VOCABULARY

<i>Dawn</i>	Початок, зоря
<i>Simulate</i>	Імітувати, відтворювати
<i>Enchant</i>	Зачаровувати
<i>Existence</i>	Існування
<i>Successful</i>	Успішний
<i>Adopt</i>	Впроваджувати
<i>Lack</i>	Відсутність
<i>Prevent</i>	Запобігти
<i>Device</i>	Засіб
<i>Scantly</i>	Ледве одягнений
<i>Ecstasy</i>	зАхват, екстаз
<i>Implement</i>	Впроваджувати
<i>Deity</i>	Божество
<i>Domain</i>	Влада, сфера впливу
<i>Sensual</i>	Чуттєвий
<i>Unearthed</i>	Розкопаний; виявлений
<i>Compel</i>	Змушувати

<i>Elder</i>	Старійшина
<i>Hymn</i>	Гімн
<i>Manifest</i>	Проявляти
<i>Through</i>	Через
<i>Prized</i>	Цінний
<i>Heritage</i>	Спадщина
<i>Eventual</i>	Можливий
<i>Preserve</i>	Зберігати, підтримувати
<i>Martial art</i>	Бойове мистецтво
<i>Congregations</i>	Збори; громади
<i>Forbid</i>	Забороняти
<i>Support</i>	Підтримка
<i>Variety</i>	Різноманіття

I. Read and translate the following collocations:

dawn of human civilization, religious ceremonies, astronomical events, written word, sensual pleasure, annual celebration, holy books, daily rituals, martial art, independent congregations

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>simulate</i>
2	<i>enchant</i>
3	<i>ecstasy</i>
4	<i>deity</i>
5	<i>domain</i>
6	<i>compelled</i>
7	<i>congregations</i>
a	territory
b	communities
c	imitate
d	required
e	overjoy
f	god
g	captivate

III. Read the text and ...

a) ... find words (phrases) which mean:

на світанку людства, зображати події або міфи, наскельні малюнки, стародавні релігії, чуттєве задоволення, неписані перекази, ледве одягнені дівчата, змушувати танцювати, щорічне святкування, традиції включення танцю в релігію, співати пісні, демонструвати силу, бойове мистецтво, одна з найцінніших спадщин Землі, танцювальний рух, забороняти використання танцю

b) ... translate the text:

DANCE IN RELIGION AND MYTHOLOGY

Since the dawn of human civilization, dance was incorporated as an important part of our culture and religion. Its ability to simulate or describe events or myths, enchant the audience and dancers with ecstasy, belief, happiness, and trance was quickly implemented into many religious ceremonies, rituals and celebrations of ancient civilizations.

The first proof of existence of dance came from the 9000-year-old cave paintings in India which described celebration, drinking and dancing of tribe members after successful hunt. These dance performances were soon adopted into early religions, often serving as a very effective way to describe various myths, legends and astronomical events. Because the lack of written word prevented the knowledge to pass on effectively into new generations, dance served as a storytelling device by telling tales of past times and myths.

Almost every ancient religion had a deity that was closely related to dance. Egyptian had the goddess Bast, which held domain of sensual pleasure, dancing, music and health. The culture of Ancient Egypt celebrated their gods by many forms of dancing, both in religious ceremonies and in entertainment -paintings from unearthed tombs showed the scenes of scantily dressed girls dancing to the crowd, accompanied by the musical band.

Greeks and Roman continued the tradition of incorporating dance into their religion and common life. Greek god Apollo held the domain of medicine, music and poetry, but it was also called The Dancer. Another

popular Greek god that was celebrated by annual celebration filled with alcohol and dance was Dionysus (Bacchus in Roman Empire). The famous area of Greece called Sparta even had a law that compelled boys older than five to dance with their elders, sing songs, hymns and prepare their bodies for eventual life in military.

Hindu religion has a very close bond to dancing. From their point of view, entire universe was created by the dance of the Supreme Dancer Nataraja, and every of their 23 gods have their own way of manifesting power through dance movements. Because of that, the entire culture of Hinduism practices dances almost on daily basis. Buddhism however is known only for their Korean Seungmu dance, which is today protected as one of the earth's most prized heritages.

Dance is also incorporated in Christianity and Judaism. Mentions of dance are present in all of their holy books that date from 2000 years ago, and the followers of these religions continue to preserve dance and incorporate it into daily rituals. Brazilian martial art and dance Capoeira is often performed with lyrics that praise God. Even though several independent congregations of Christian churches forbid the use of dance in religion, majority of Christian support dancing and Christian themed music is today performed across variety of music genres. Jews have also incorporated dance into many of their rituals, most notably weddings.

Adapted from: <http://www.dancefacts.net/dance-history/dance-in-religion-and-mythology/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Dance was rarely used in religious ceremonies in ancient civilizations.	<input type="checkbox"/>
2.	Cave paintings in India depict tribe members dancing after a hunt.	<input type="checkbox"/>
3.	Dance served as a way to tell stories before the	<input type="checkbox"/>

	development of written language.	
4.	The Egyptian goddess Bast held domain over the underworld.	
5.	Greeks and Romans did not incorporate dance into their religious practices.	
6.	Entire universe was created by the dance of the Supreme Dancer Nataraja	
7.	All Christian churches fully support the use of dance in religious services.	

V. Answer the questions based on the text:

1. According to the text, what made dance an important part of ancient cultures and religions?
2. How did the lack of written word influence the role of dance in early societies?
3. What role did dance play in Ancient Egyptian culture?
4. In what ways did the Greeks and Romans incorporate dance into their lives?
5. What is the significance of dance in Hinduism?
6. What are some examples of dance being incorporated into Christianity and Judaism?
7. Is dance still an important part of culture in Christianity and Judaism?

Topics for discussion

- **Discuss these questions in small groups:**
 - How do you think the use of dance in religion and mythology has evolved over time?
 - Can you think of any modern examples of dance being used in religious or spiritual practices?

- In what ways can dance be a powerful tool for storytelling and communication?
- Do you believe that dance can be a form of worship or spiritual expression? Why or why not?
- How do different cultures view the role of dance in religion and mythology? Are there any common themes or beliefs?

Project topics

Project Task: Dance Deities and Mythological Movements

Task: choose a specific deity or mythological figure from a particular culture that is associated with dance. Research the deity's attributes, the associated myths, and the types of dances that are connected to them.

- Create a presentation that combines visual aids, music, and storytelling to bring the deity and their associated dances to life.

➤ UNIT 2.4

Reading. BALLROOM DANCING HISTORY – FROM RENAISSANCE TO MODERN SOCIAL DANCING

BEFORE YOU READ

- What foreign dance club would you like to be a member of?
- What international awards dedicated to the professional dancers do you know?
- What type of ballroom dance do you prefer?



VOCABULARY

<i>Evidence</i>	доказ, підтвердження
<i>Be traced</i>	простежуватися
<i>Significance</i>	значущість, важливість
<i>Complex</i>	складний
<i>Advanced</i>	вдосконалений
<i>General</i>	звичайний
<i>Environment</i>	середовище
<i>Occasion</i>	середовище
<i>Noticeable</i>	помітний
<i>Influence</i>	впливати
<i>Drastically</i>	радикально
<i>Customs</i>	звичаї
<i>Aristocracy</i>	аристократія
<i>Royalty</i>	роялті; королівської сім'ї
<i>Signify</i>	означати
<i>Privileged</i>	привілейований
<i>Derive</i>	походити
<i>Boundary</i>	межа
<i>Sophisticated</i>	вишуканий
<i>Lively</i>	жвавий
<i>Popularize</i>	популяризувати
<i>Tide</i>	хвиля, приплив
<i>Feature</i>	особливість, риса, характеристика
<i>Exploit</i>	використання
<i>Routine</i>	виступ, номер

I. Read and translate the following collocations:

modern cultures and civilizations, historical records, religious ceremonies, distinct forms, high classes, lower classes, folk dances, social dance study, dance routines, popular media personalities

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>Archeological</i>	a	fortunes
2	<i>Distinct</i>	b	favored
3	<i>Privileged</i>	c	elaborate
4	<i>Sophisticated</i>	d	separate
5	<i>Tide</i>	e	wave
6	<i>Exploit</i>	f	ancient
7	<i>Significance</i>	g	indicate
8	<i>Lively</i>	h	importance
9	<i>Signify</i>	i	energetic

III. Read the text and ...

a) ... find words (phrases) which mean:

поширюючись по континентах, особливі випадки, розділити на дві різні форми, народжені в Італії, просте населення, закриті середовища, кардинально змінюватися, означав традицію, рання історія, до кінця сторіччя, підготовка до нового типу танцю, батьківщина сучасного танцю, популярні медіа особистості, нескінченна хвиля нових танців, популярний на драматичній сцені, незалежний рух танцюристів

b) ... translate the text:

BALLROOM DANCING HISTORY: FROM RENAISSANCE TO MODERN SOCIAL DANCING

Dance is one of the oldest human activities that has managed to follow us through our development as a species, our spreading across continents and rise of modern cultures and civilizations. The oldest archeological evidences of dance can be traced to 9 thousand years ago, and ever since then its presence in historical records grew and took

greater significance as they became part of our daily lives, customs and various religious ceremonies.

As the music and dance became more complex and advanced, it started to separate in two distinct forms - one for general population that was practiced openly, and other one for aristocracy and royalty that was practiced in closed environments during special occasions. This separation of dance became especially noticeable in Europe after the end of the Middle Ages, when Renaissance influences born in Italy and France started drastically changing 16th century European lifestyle.

Ballroom dancing was a product of that time, and it signified the tradition of social dancing of the privileged. Its name was derived from the word ball, which originated from the Latin word “*ballare*” which means “to dance”. After a while, boundaries between high classes and lower classes disappeared, transforming the ballrooms across Europe into places where both folk dances and sophisticated dances can be performed.

Records of the earliest European ballroom dates from the end of 16th century were made by Jehan Tabourot who published his French renaissance social dance study called “*Orchésographie*” in 1588. He described many popular dances of that time, with instructions. Arrival of dance Minuet in 1650 France was a very important point in the early history of ballroom dance.

Adopted and danced in public by King Louis XIV himself, this dance popularized ballroom dance all across France, and continued to be used in European ballrooms until the end of the 18th century. Several decades after the arrival of Minuet, King Louis XIV formed the first academy of dance (Académie Royale de Musique et de Danse) which was the home of the first organized dance study. Later on, professional dances from that school would start performing new type of dance to King’s court (and eventually to the general ballrooms), dance that will all know today as ballet.

20th century was truly the birthplace of modern dance, and ballrooms from all around the world were swept with the never-ending

tide of new dances that were created between 1910 and 1930. Those dances were fast, energetic, they featured independent movement of dancers, and more.

The final stage in the history of ballroom dance can be contributed to the rise of the popular media personalities, who created new dance routines which were imitated by millions. This era started with the exploits of Vernon and Irene Castle, and was continued with the Hollywood movie pairing of Fred Astaire and Ginger Rogers.

Adapted from: <http://www.dancefacts.net/dance-history/history-of-ballroom-dancing/>

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	The oldest evidence of dance dates back 900 years.	
2.	Ballroom dancing was exclusively for the lower classes.	
3.	The word "ball" comes from a Latin word meaning "to dance".	
4.	Shakespeare helped to popularize the galliarde dance.	
5.	King Louis XIV did not play a significant role in the history of ballroom dance.	
6.	The French created the first academy of dance.	
7.	Modern ballroom dances were developed in the 18th century.	

V. Answer the questions to the text:

1. What are the two distinct forms that dance separated into as it became more complex?
2. What does the term "ballroom dancing" signify?
3. Who was Jehan Tabourot and what was his contribution to the history of ballroom dance?

4. How did King Louis XIV contribute to the popularization of ballroom dance?
5. What characterized the new dances that swept ballrooms in the 20th century?
6. Who were Vernon and Irene Castle, Fred Astaire and Ginger Rogers?
7. How did their work influence ballroom history?

Topics for discussion

- **Discuss these questions in small groups:**
 - How do you think social class influenced the development of ballroom dance?
 - Why do you think ballroom dance has remained popular throughout history?
 - What are some of the benefits of learning ballroom dance?
 - How do you think popular media has influenced the evolution of ballroom dance?
 - What is your favorite ballroom dance and why?

Project topics

- **Ballroom Evolution – A Timeline of Dance Styles**

Task: create a timeline that illustrates the evolution of ballroom dance styles from the Renaissance to the present day. Include information about key dances, influential figures, and significant historical events that shaped the development of ballroom dance.

- Prepare a brief presentation and demonstrate it to the class.

❖ UNIT 2.5

Reading. FOLK DANCE AND ITS EVOLUTION

BEFORE YOU READ

- How do you perceive the role of folk dance in the context of modern entertainment? Is it still relevant today?
- What do you think contributes to the increasing popularity of traditional dance forms in the digital age, and how does this impact other forms of entertainment?
- In what ways can folk dance evolve to adapt to changing cultural tastes and technological advancements?



VOCABULARY

<i>Folk dance</i>	народний танець
<i>Tradition</i>	традиція
<i>Heritage</i>	спадщина
<i>National identity</i>	національна ідентичність
<i>Generation</i>	покоління
<i>Artistic evolution</i>	художня еволюція
<i>Performance</i>	виступ
<i>Celebration</i>	святкування
<i>Exchange of ideas</i>	обмін ідеями
<i>Artistic movement</i>	художній рух
<i>To Revive</i>	відродити
<i>Roots</i>	корені
<i>Adaptation</i>	адаптація
<i>Symbol</i>	символ
<i>Reinterpretation</i>	переосмислення

<i>Fusion</i>	ЗЛИТТЯ
<i>Authentic</i>	АВТЕНТИЧНИЙ

I. Read and translate the following collocations:

to preserve traditions, to celebrate cultural identity, a form of artistic expression, to adapt to modern tastes, to fuse old and new styles, a reflection of heritage, generations of dancers, the evolution of folk dance, a key aspect of identity, a platform for community engagement, revival of folk dance traditions, to bridge the gap between cultures, a rich cultural history, to be commonly used, to suggest something outdated, evolution of folk dance, Folk Music Archives, cultural performances, to celebrate events, cultural values

II. Match the words to their synonyms:

Word			
1	<i>heritage</i>	a	custom
2	<i>performance</i>	b	originality
3	<i>revival</i>	c	demonstration
4	<i>tradition</i>	d	production
5	<i>fusion</i>	e	origins
6	<i>identity</i>	f	fun
7	<i>expression</i>	g	neighbourhood
8	<i>roots</i>	h	spectators
9	<i>evolution</i>	i	legacy
10	<i>community</i>	j	blending
11	<i>audience</i>	k	rebirth
12	<i>entertainment</i>	L	growth

III. Read the text and ...

a) ... find words (phrases) which mean:

народний танець, у поблажливому тоні, національна ідентичність, маркери ідентичності, туристичні атракції, сільські

жителі, залишаються незмінними, добре відрепетирувані, священний танець, абсолютно різного походження, крутити довгі стрічки, різне призначення, високе мистецтво, залишатися незмінними з плином часу, архів традиційної музики, демонструвати національну або культурну ідентичність, королівські двори, залучення громадськості до участі, змішання стилів, національна гордість, залежати від контексту

b) ... translate the text;

c) ... make up questions to the words and phrases in bold:

FOLK DANCE AND ITS EVOLUTION

Folk dance is a type of dance that comes from traditions of different cultures. People have danced for centuries, often to celebrate events, tell stories, or express emotions. The term "folk dance" was commonly used until the mid-20th century, but later, scholars started to debate its meaning.

Originally, folk dances were seen as old traditions, performed by generations of dancers who learned through observation and practice. **Early researchers** thought these dances were created by simple, rural people who did not write them down but learned them by watching others. These scholars believed folk dances remained unchanged over time, keeping their original form. However, this idea is not always true. Many folk dances have changed and developed over time, influenced by history, society, and outside cultures, contributing to the ongoing evolution of folk dance. This artistic evolution, including reinterpretation of traditional movements and styles, is **a natural process**.

The word "folk" itself became controversial. In the past, some people used it in a condescending way, as if folk traditions were less important than academic or high-class arts. **By the 20th century**, some cultural groups did not want their music and dance labeled as "folk" because they felt it suggested something outdated or simple. **Because of**

this, organizations and archives changed their names, replacing "folk" with "traditional." For example, Indiana University's Folk Music Archives became the Archives of Traditional Music.

Although some scholars today **avoid** the word "folk," others still use it, meaning "traditional" or "authentic." However, the term is complex. Some dances are performed for **audiences**, changed for stage shows, or mixed with other styles. Can we still call them folk dances? For example, the Bayanihan Philippine National Folk Dance Company and many Mexican *folklórico* groups perform dances that represent **national identity**. These dances are well-rehearsed and choreographed, often designed **for tourists or competitions**. Some argue that this makes them different from 'true' folk dances, which are part of everyday life, while others view them as important folk-dance performances that showcase national or cultural identity.

Another problem is when folk dances move from one culture to another. The Yaqui Indians of Mexico and Arizona perform European-style dances as part of their religious traditions, passed down since the 17th century. However, they do not see their dances as "folk dances." Meanwhile, in Europe, there are dance groups with the same name but completely different origins. This shows how complex the definition of folk dance can be. This **exchange of ideas** highlights the importance of cultural identity and how it's perceived differently across communities.

Every society has its own way of classifying dance, and in many cultures, dance is a **key aspect of identity**, symbolizing national pride and preserving traditions. In many European cultures, some dances themselves are **identity markers**. For example, the German and Austrian Schuhplattler, the Spanish jota, the Irish jig, the Italian tarantella, and the Ukrainian hopak are all connected to national pride. These dances are often performed at **festivals and celebrations**, to preserve traditions and keep cultural values alive as well as to celebrate cultural identity. Many of these dances have deep roots in their respective cultures, reflecting historical events, regional customs, and shared heritage, while also

undergoing adaptation to modern influences and new performance contexts. Many of them are performed as cultural performances at festivals, celebrations, and other community events, showcasing the traditions and values of a particular culture.

Folk dances do not exist separately from other dance forms. Many societies have different types of dances for **religious, social, and entertainment purposes**. In Hawaiian culture, traditional hula was once **a sacred dance**, performed only in temples or royal courts. Later, it became a tourist attraction, and in the 20th century, it was revived as an art form. Today, informal Hawaiian dances performed at family gatherings are considered folk dances, while formal hula remains a separate category. Many communities around the world have seen a revival of folk-dance traditions, as people seek to reconnect with their cultural roots and ensure that these practices are passed onto future generations.

Korea has a complex dance tradition with different styles: court, folk, shamanistic, Confucian, Buddhist, and modern dance. Korean folk dances are lively and energetic, often performed at festivals. One example is **the farmers' dance**, where men wear traditional clothing and spin long ribbons attached to their hats. In contrast, Korean court dances are slow, elegant, and performed in classical concerts. Although both are traditional, they have different purposes and audiences.

One important point to remember is that folk dance is not a universal category. There is no single movement, step, or style that defines all folk dances. A dance is called "folk" only if the people who perform it or study it decide to use that term. Some dancers do not see their performances as folk dances, while outsiders might label them that way.

In the end, the definition of folk dance is fluid. It changes over time and depends on context. Some dances remain part of everyday culture, while others become **symbols of national identity** or tourist attractions. Over time, some of these dances evolve, adapting to modern tastes to fuse

old and new styles while still holding onto their cultural roots. Whether we call them folk, traditional, or something else, these dances continue to evolve, connecting people to their history and heritage, sometimes involving the **fusion of styles**. Folk dance, in many forms, is a powerful **form of artistic expression**, a platform for community engagement, and a vital part of our cultural identity, serving as a reflection of heritage and rich cultural history and helping **to bridge the gap between cultures**.

Adapted from: <https://www.britannica.com/art/folk-dance>

IV. Reread the text and say whether the following statements are TRUE (T), FALSE (F) or NOT GIVEN (N/G):

1.	The term "folk dance" has always had a clear and fixed definition	<input type="checkbox"/>
2.	Early researchers believed folk dances remained unchanged over time.	<input type="checkbox"/>
3.	The word "folk" was always seen as a positive term.	<input type="checkbox"/>
4.	Some cultural groups rejected the label "folk" for their dances and music.	<input type="checkbox"/>
5.	All folk dances are performed only in informal community settings.	<input type="checkbox"/>
6.	The Yaqui Indians of Mexico and Arizona consider their European-style dances as folk dances.	<input type="checkbox"/>
7.	Dances like the Irish jig and Ukrainian hopak are connected to national identity.	<input type="checkbox"/>
8.	Traditional Hawaiian hula was originally a sacred dance.	<input type="checkbox"/>
9.	Korean folk dances and Korean court dances are performed for the same purpose.	<input type="checkbox"/>
10.	The definition of folk dance can change over time and depends on context.	<input type="checkbox"/>

V. Answer the questions to the text:

1. How did early researchers describe the way folk dances were learned?
2. How has the word "folk" become controversial over time?
3. What are some of the reasons folk dances change and evolve?
4. Why do some people question whether choreographed performances can be considered folk dances?
5. How do the Yaqui Indians of Mexico and Arizona view their European-style dances?
6. What role do folk dances play in European national identities?
7. Why is the definition of folk dance considered fluid?

Topics for discussion

- **Discuss these questions in small groups:**

1. Folk dance: tradition vs. modernization.

- How can folk dances be preserved while allowing for natural evolution?
- Does modernization, such as staged performances and fusion with other styles, strengthen or weaken folk traditions?

2. The term "Folk": cultural pride or stereotype?

- How has the meaning of "*folk*" changed over time, and does it still carry a condescending tone today?
- Should cultural groups embrace or move away from the label "*folk*" when describing their dance and music traditions?

3. Folk dance as a symbol of national identity.

- How do folk dances help define and maintain national and cultural identity?
- Can choreographed performances for audiences (e.g., national dance companies) still be considered true folk dances, or do they become a separate art form?

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:
 - **The evolution of folk dance and its cultural impact.**
 - Folk dance has evolved over centuries, influenced by history, society, and outside cultures. Is the adaptation of folk dance a positive or negative development for preserving traditions?
 - **The changing perception of the term “Folk” in arts and culture.**
 - The word "folk" has shifted in meaning over time, with some cultural groups rejecting the label. How does the perception of "folk" affect the way people view their cultural practices today? Is the abandonment of the term "folk" beneficial or harmful to cultural recognition?
 - **Folk dance in modern society: authenticity vs. performance.**
 - Many folk dances are now performed in staged shows or adapted for tourism. How do these changes impact the authenticity of folk dance traditions? Should these performances be considered part of the folk dance tradition, or are they a new form of cultural expression?

➤ UNIT 2.6

Reading. IRISH DANCE: HISTORY, STYLES, AND GLOBAL POPULARITY

BEFORE YOU READ

- What do you already know about Irish dance and its history?



- Are you familiar with the different styles of Irish dance, such as *step dancing* or *céilí*?
- How do you think Irish dance has influenced global culture and entertainment?

VOCABULARY

<i>popularity</i>	популярність
<i>to evolve</i>	розвиватися
<i>significant</i>	значний
<i>majority</i>	більшість
<i>available</i>	доступний
<i>to captivate</i>	зачарувати
<i>to take up the art form</i>	зайнятися мистецтвом
<i>a world-touring production</i>	гастролююча по всьому світу постановка
<i>prestigious competition</i>	престижний конкурс
<i>accessible</i>	доступний
<i>high kicks</i>	високі удари ногою
<i>a global phenomenon</i>	глобальне явище
<i>general public</i>	широка громадськість
<i>limited space</i>	обмежений простір
<i>embroidered</i>	вишиті
<i>intricate footwork</i>	складна робота ніг
<i>particularly</i>	зокрема

I. Read and translate the following collocations:

to date back to earlier centuries, to be influenced by, to gain popularity, share a common feature, to do the majority of the movement, to

move in a set formation, to become widespread, to be accompanied by live music, experienced dancers, to keep their upper bodies rigid, a major feature, to compete in various categories, overall presentation, to feature a full band, tin whistle, to be largely attributed to, to celebrate Irish dance and culture, to inspire countless people, Celtic patterns, to maintain its deep-rooted traditions

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>to evolve</i>
2	<i>to gain</i>
3	<i>significant</i>
4	<i>still</i>
5	<i>description</i>
6	<i>rigid</i>
7	<i>largely</i>
8	<i>widespread</i>
9	<i>live</i>
10	<i>heritage</i>
11	<i>to assess</i>
12	<i>firsthand</i>
a	considerable
b	representation
c	fixed
d	mainly
e	not recorded
f	personal
g	motionless
h	to develop gradually
i	to evaluate
j	popular
k	legacy
	to acquire

III. Read the text and ...

a) ... find words (phrases) which mean:

перші задокументовані свідчення, Європейські танцювальні форми, значна частина, обмеженість наявного простору, зосередитися на використанні, громадські заходи, направляти танцюристів по крокам, виконується сольо, звук клацання, оцінити техніку, відігравати центральну роль, всесвітня популярність, пісенний конкурс “Євробачення”, охопити аудиторію по всьому світу, відвідати фест, відчувати цю прекрасну традицію з перших вуст, професійні сценічні

постановки, яскравий і улюблений аспект ірландської культури, зберегти цю культурну традицію, ритмічна робота ногами

b) ... **translate the text;**

c) ... **make up questions to the words and phrases in bold:**

IRISH DANCE: HISTORY, STYLES, AND GLOBAL POPULARITY

Irish dance has a rich, yet somewhat unclear, history. While there are references to social dancing in Ireland dating back **to earlier centuries**, the first documented evidence of Irish dance is from 1413. The dance likely evolved alongside **Irish music** and was influenced by European dance forms, particularly **the Quadrille**. It gained popularity over the centuries, becoming a significant part of Irish culture **by the 17th century**. Early descriptions, such as from Sir Henry Sydney in 1569, show how Irish jigs were enjoyed **by people of all social classes**.

Irish dance includes **three main forms**: set dancing, *céili* dancing, and *sean nós* (step dancing). All share **a common feature**—dancers keep their upper bodies still while **their feet** do the majority of the movement. This is due to the limited space available for dancing, particularly in small rooms during the 18th and 19th centuries, such as in **pubs**.

Set dancing, a popular style in Ireland, is similar to the Quadrille, a square dance with four couples. Dancers move in a set formation, **focusing on the use of flat-footed steps rather than dancing on their toes**. This type of dance became widespread in the 18th century, popular with both **royalty and the general public**, and was often taught by traveling dance teachers.

Céili dancing is another form of Irish dance, similar to **Scottish ceilidh dancing**. It is primarily a social dance, typically performed at weddings or community events. *Céili* dances can involve **couples, small groups, or large sets of dancers**, and are usually accompanied by live music. A caller often guides the dancers through the steps, making it accessible for both **beginners and experienced dancers**.

Sean nós (step dancing) is perhaps the most famous type of Irish dance. It is characterized **by intricate footwork, high kicks, and hops, with dancers keeping their upper bodies rigid**. This style can be performed solo, in pairs, or in groups, and is a major feature of Irish dance competitions, known as *feiseanna*. Step dancing became globally known **after the success of Riverdance**, a theatrical show that premiered in 1994. The show brought Irish dance to a wider audience and turned it into a global phenomenon.

Costumes in Irish dance have evolved over the years. In the past, dancers would simply wear their best clothes, but today's costumes are much more elaborate and colorful. Women typically wear **short dresses decorated with Celtic patterns and embroidery**, while men wear trousers and shirts, often embroidered as well. For shoes, dancers wear either soft shoes (ghillies) or hard shoes. **Soft shoes** are worn for lighter dances like the reel, while hard shoes, which make a clicking sound, are used **for heavier dances like the treble reel**.

Irish dance competitions, or feiseanna, are a significant part of Irish cultural life. Dancers compete in **various categories** based on age and experience, and judges assess **the technique, rhythm, style, grace, and overall presentation**. The most prestigious competition is the World Irish Dance Championships, which attracts thousands of dancers from around the world.

Music plays a central role in Irish dance. Traditionally, dances were accompanied by instruments like the harp or bagpipes, but today's performances often feature **a full band with traditional instruments** such as the fiddle, tin whistle, bodhran (a hand-held drum), and uilleann pipes (Irish bagpipes). **Solo dancers** are typically accompanied by one instrument, while group dances feature a full band.

The global popularity of Irish dance can be largely attributed to the success **of Riverdance**, which brought Irish traditions to the stage. The show, starring Michael Flatley and Jean Butler, first performed at the Eurovision Song Contest in 1994, and later became a world-touring

production. After leaving Riverdance, **Michael Flatley** created another successful show, *Lord of the Dance*, which also celebrated Irish dance and culture. These performances have helped Irish dance reach audiences across the world, inspiring countless people **to take up the art form**.

Whether you're interested in attending a feis, watching a performance, or learning the steps yourself, Irish dance continues to captivate and connect people to Irish culture. So, why not take a class or attend a show to experience this beautiful tradition firsthand?

Irish dance is **not only a form of artistic expression but also a way to stay connected to Irish heritage and community**. Many dance schools around the world offer classes for beginners and experienced dancers alike, helping to preserve this cultural tradition for future generations. Whether performed at competitions, social gatherings, or professional stage productions, Irish dance continues **to evolve while maintaining its deep-rooted traditions**. With its energetic movements, rhythmic footwork, and rich history, it remains a vibrant and beloved aspect of Irish culture, inspiring dancers and audiences worldwide.

Adapted from: <https://www.celtictitles.com/blog/everything-you-need-to-know-about-irish-dancing/>

IV. Reread the text and say whether the following statements are TRUE (T), FALSE (F) or NOT GIVEN (N/G):

1.	The first documented evidence of Irish dance dates back to the 16th century	
2.	Irish dance was influenced by European dance forms such as the Quadrille	
3.	Set dancing is performed only in pairs	
4.	Céilí dancing is performed exclusively at weddings	
5.	Sean nós (step dancing) is the least known form of Irish dance	
6.	Irish dancers traditionally wear blue and green costumes to represent Ireland's national colors	

7.	The World Irish Dance Championships is the most prestigious competition in Irish dance	
8.	Only traditional Irish instruments are used to accompany Irish dance performances	
9.	Riverdance became internationally famous after being performed at the Eurovision Song Contest in 1994	
10.	Many dance schools around the world teach Irish dance to beginners and experienced dancers	

V. Answer the questions to the text:

1. When was the first documented evidence of Irish dance recorded?
2. What are the three main forms of Irish dance?
3. Why do Irish dancers keep their upper bodies still while dancing?
4. How did Riverdance contribute to the global popularity of Irish dance?
5. What kind of shoes do Irish dancers wear, and what are their differences?
6. Who were the key performers in the original Riverdance show?
7. Where is the most prestigious Irish dance competition held, and who participates in it?

Topics for discussion

- Discuss these questions in small groups:

1. Irish Dance: Tradition vs. Innovation

- How can Irish dance remain true to its cultural roots while evolving with modern influences?
- Does the global popularity of shows like *Riverdance* help preserve Irish dance traditions or change them beyond recognition?

2. The Role of Competitions in Preserving Irish Dance

- Do Irish dance competitions like the World Irish Dance Championships help maintain high standards, or do they create unnecessary pressure on dancers?
- How do competitions impact the way Irish dance is taught and performed worldwide?

3. The Globalization of Irish Dance: Cultural Exchange or Commercialization?

- Does the international spread of Irish dance promote cultural appreciation or lead to commercialization?
- How do non-Irish dancers and schools contribute to the evolution of Irish dance?

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:
 - **The Evolution of Irish Dance: From Folk Tradition to Global Phenomenon**
 - Explore the historical development of Irish dance, from its origins to its modern global popularity. How have social and cultural changes influenced its evolution?
 - **The Impact of *Riverdance* on Irish Dance and Cultural Identity**
 - Analyze how *Riverdance* transformed public perception of Irish dance and influenced dancers, choreographers, and audiences worldwide.
 - **A Comparative Study of Traditional and Modern Irish Dance Costumes**
 - Research how Irish dance costumes have evolved over time, from simple traditional attire to elaborate stage costumes. What do these

changes reveal about the cultural and performance aspects of the dance?

➤ UNIT 2.7

Reading. UKRAINIAN NATIONAL DANCES

BEFORE YOU READ



- How do television executives perceive the challenges facing their industry, and what areas do they prioritize over issues like copyright infringement and FCC regulations?
- What strategies are television producers employing to navigate the increasingly competitive landscape brought about by evolving technology and consumer demand?
- How are television networks adapting their content and business models to appeal to younger audiences like millennials, and what role does streaming technology play in this adaptation process?

VOCABULARY

<i>diversity</i>	різноманітність
<i>entertainment</i>	розваги
<i>rituals</i>	ритуали
<i>independence</i>	незалежність
<i>bold</i>	сміливий
<i>tenderness</i>	ніжність
<i>to feature</i>	щоб показати
<i>agility</i>	спритність
<i>fertility</i>	плодючість
<i>to enhance</i>	посилити

<i>fluid</i>	рідина
<i>to incorporate</i>	включити в себе
<i>martial art</i>	бойове мистецтво
<i>endurance</i>	витривалість
<i>solstice</i>	сонцестояння
<i>accessible</i>	доступний
<i>to evolve</i>	розвиватися

I. Read and translate the following collocations:

a fascinating mix of styles, diverse cultural heritage, to absorb influences, a crossroads of cultures, a blend of influences, live music, ritualistic elements, to showcase strength, to take the lead, rapid turns, a visually striking performance, a dance of unity, innovative performances, modern interpretations, to preserve cultural essence, to embrace new artistic possibilities, diverse movements, ancient origins, to perform hopak, Cossack traditions, Ukrainian folk choreography, a unique aspect

II. Match the words to their synonyms:

Word	
1	<i>to maintain</i>
2	<i>to require</i>
3	<i>to inspire</i>
4	<i>spirit</i>
5	<i>significance</i>
6	<i>approach</i>
7	<i>fusion</i>
8	<i>unique</i>
9	<i>fascinating</i>
10	<i>to enhance</i>
11	<i>agility</i>
12	<i>sequences</i>
a	soul
b	importance
c	captivating
d	to demand
e	method
f	special
g	to keep
h	succession
i	to improve
j	quickness
k	mixture
	to motivate

III. Read the text and ...

a) ... find words (phrases) which mean:

основні традиції, популярна форма розваг, невід'ємна частина збереження культури, залишатися вірними традиційному корінню, регіональне різноманіття, технічно складні, культурні наративи, відпрацьовувати бойові прийоми, національна гордість, виконувати стрибки у висоту, акробатичні трюки, переплітатися, дух спільноти, звертатися до сучасної аудиторії, залишаються актуальними, історичне значення, спосіб передачі традицій, боротьба за незалежність, символізувати красу, групові формування, названий на честь козаків, відігравати особливу роль

b) ... translate the text;

c) ... make up questions to the highlighted words and phrases in bold:

UKRAINIAN NATIONAL DANCES: TRADITION AND EVOLUTION

Ukrainian culture is rich in traditions, and **national dances** play a special role. These dances reflect Ukraine's history, regional diversity, and national identity. They are not just a form of entertainment but also a way to communicate traditions, values, and emotions. Performing them requires skill, strength, and coordination.

Ukrainian dances have **ancient origins** and have evolved over centuries. They were an essential part of celebrations, rituals, and even Ukraine's struggle for independence. Each dance style reflects **a unique aspect of Ukrainian culture**. Some dances, like the hopak, are energetic and bold, while others feature graceful movements that symbolize beauty and tenderness. Ukrainian dances also absorbed influences from **various cultures, including Eastern, Polish, and Austrian traditions**, making them a fascinating mix of styles.

Ukrainian folk choreography has changed over time, integrating different elements while preserving its core traditions. Each region of Ukraine developed its own dance style, creating a rich and diverse cultural heritage. Today, Ukrainian national dances are not only a popular form of entertainment but also an essential part of cultural preservation. They continue to develop, incorporating new ideas and movements while staying true **to traditional roots.**

Due to Ukraine's historical position as a crossroads of cultures, **its dances feature a variety of influences.** **Eastern cultures** contributed fluid movements, while Western traditions introduced elements of polka and waltz. Cossack traditions, known for strength and agility, added dynamic elements that make Ukrainian dances unique. **This blend of influences** has shaped Ukrainian national dances into a distinctive and powerful form of artistic expression.

One key feature of Ukrainian dances is **their regional diversity.** From Polissia to the Carpathians, each region has developed unique dance styles and movements. **Another important aspect** is the use of live music, which enhances the rhythm and emotions of the performance. Traditional Ukrainian dances often include **group formations and require coordination between partners,** making them both visually striking and technically challenging.

Ukrainian dances often contain **symbolic gestures and ritualistic elements.** Movements can represent themes such as youth, fertility, and national pride. Many dances incorporate **storytelling elements,** passing down cultural narratives through movement and music. Rituals, such as specific gestures or sequences, add deeper meaning to performances and connect them to historical traditions.

Ukrainian dances are characterized by **their expressive movements, ranging from soft and fluid to powerful and energetic.** Some dances focus on group coordination, such as the round dance (khorovod), while others, like the hopak, emphasize individual skill with

high jumps and acrobatics. These elements make Ukrainian dances both captivating and physically demanding.

Hopak is the most well-known and dynamic Ukrainian dance. Originating in the 16th–17th centuries in the Zaporozhian Sich, it was initially a form of martial art used by the Cossacks to practice combat techniques, agility, and endurance. Over time, it transformed into a **spectacular dance** that showcases strength and athleticism. Today, **both men and women** perform hopak, but men traditionally take the lead, executing high jumps, rapid turns, and acrobatic feats. It can be performed solo, in pairs, or in groups, making it a visually striking performance.

Khorovod, also known as the round dance, is an ancient ritual dance of the Eastern Slavs. It was traditionally performed in a circle, symbolizing the sun, and was associated with seasonal celebrations like spring festivals and the summer solstice (Ivan Kupala). Over time, it became intertwined **with Christian traditions** and evolved into a folk dance that remains popular today. Khorovod is performed by large groups, incorporating songs and games, making it a dance of unity and community spirit.

Kazachok is another lively Ukrainian folk dance, named after the Cossacks. It shares similarities with hopak but is less physically demanding, making it more accessible. Kazachok is known **for its smooth, lyrical quality** and is often performed by both men and women. It can be danced solo, in pairs, or in groups, with a variety of regional variations. The first musical arrangement of kazachok was supposedly composed by Polish musician S. Dusiaty in **the 17th century**. The Ukrainian version of this dance remains the most well-known worldwide.

Today, Ukrainian national dances **continue to evolve**. Choreographers blend traditional movements with modern techniques, creating innovative performances that appeal to contemporary audiences. **Modern interpretations** incorporate new music, costumes, and theatrical elements, making them more engaging and dynamic. These adaptations

ensure that Ukrainian dances remain relevant while preserving their cultural essence.

The fusion of traditional and modern elements in Ukrainian dance allows for creative expression and cultural preservation. **This approach** helps introduce Ukrainian national dances to new generations and international audiences. By adapting to modern artistic trends, Ukrainian dances maintain their historical significance while embracing new artistic possibilities.

Ukrainian national dances are a vital part of the country's cultural heritage. They have evolved over centuries, reflecting the history, traditions, and spirit of the Ukrainian people. With their rich symbolism, diverse movements, and dynamic energy, they continue to inspire and unite people, both in Ukraine and around the world.

Adapted from: <https://fact-news.com.ua/en/ukrainian-national-dances-interesting-facts-about-traditional-choreography/>, <https://destinations.ua/culture/culture/720-traditional-and-popular-ukrainian-dances>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

1.	Ukrainian national dances are only a form of entertainment.	
2.	Hopak was originally used by the Cossacks as a way to train for battle.	
3.	Ukrainian dances have been influenced by both Eastern and Western cultures.	
4.	Khorovod was always performed as a religious ritual.	
5.	Kazachok is considered a more challenging dance than Hopak.	
6.	The first musical arrangement of Kazachok was created in the 17th century.	
7.	Every region in Ukraine has developed its own unique dance style.	
8.	Only men are allowed to perform Hopak today.	
9.	Modern choreographers combine traditional Ukrainian dance	

	elements with contemporary styles.	
10.	Ukrainian national dances are taught as a compulsory subject in all Ukrainian schools	

V. Answer the questions to the text:

1. What role do national dances play in Ukrainian culture?
2. How did Hopak originate, and what was its initial purpose?
3. Which cultural influences have shaped Ukrainian dances?
4. What is the significance of Khorovod in Ukrainian traditions?
5. How is Kazachok different from Hopak?
6. Who composed the first known musical arrangement of Kazachok?
7. Why is regional diversity important in Ukrainian dance traditions?
8. What are some key movements and techniques in Ukrainian dances?
9. How have Ukrainian national dances evolved in modern times?
10. How does the fusion of traditional and modern elements help preserve Ukrainian dance culture?

Topics for discussion

- **Discuss these questions in small groups:**

1. **Ukrainian Dance: Tradition vs. Modernity**

- How can Ukrainian dance stay true to its cultural roots while incorporating modern influences?
- Does the adaptation of traditional dances for stage performances help preserve them or change them too much?

2. **The Role of Cultural Heritage in Ukrainian Dance**

- How important is it to preserve regional variations of Ukrainian folk dances?

- Should Ukrainian dance be taught primarily as a historical tradition or as a form of modern artistic expression?

3. The Globalization of Ukrainian Dance: Cultural Exchange or Loss of Authenticity?

- Does the international popularity of Ukrainian dance help spread cultural appreciation or risk losing its authenticity?
- How do non-Ukrainian dancers and ensembles contribute to the evolution of Ukrainian dance?

4. The Impact of Competitions and Performances on Ukrainian Dance

- Do dance competitions and professional performances help maintain high standards, or do they create unnecessary pressure on dancers?
- How has the representation of Ukrainian dance on the global stage influenced its development?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - **Hopak: From Martial Art to National Dance**
 - Research the origins of hopak as a combat practice among the Cossacks and its evolution into Ukraine's most famous folk dance. How does its history reflect Ukrainian identity and resilience?
 - **Ukrainian Dance in the Global Context: Cultural Preservation or Adaptation?**
 - Examine the international popularity of Ukrainian dance and its adaptation by global ensembles. Does globalization help preserve its authenticity, or does it lead to significant modifications?

- **Symbolism and Rituals in Ukrainian Dance Choreography**
 - Study the symbolic meaning behind movements, formations, and gestures in traditional Ukrainian dances. How do these elements connect dance to cultural rituals and storytelling?

➤ UNIT 2.8

Reading. CONTEMPORARY DANCE



BEFORE YOU READ

- What do you know about contemporary dance?
- Why is contemporary dance so popular now?
- What names do you associate with contemporary dance?

VOCABULARY

<i>weird</i>	незвичайний
<i>angular movement</i>	кутовий рух
<i>fusion</i>	поєднання
<i>balletic</i>	балетний
<i>conjure</i>	викликати
<i>interpretive</i>	інтерпретаційний
<i>barefoot</i>	босоніж
<i>defy</i>	не піддаватись
<i>pointe shoes</i>	пуанти
<i>unconventional</i>	незвичайний
<i>pave the way</i>	прокладати шлях
<i>flourish</i>	розвиватися, процвітати
<i>accessibility</i>	доступність
<i>allow = afford</i>	дозволяти

<i>inferior</i>	поступатися
<i>challenging</i>	складний
<i>boundary</i>	межа, кордон
<i>to force</i>	змушувати
<i>to argue</i>	міркувати
<i>essence</i>	сутність
<i>exploration</i>	пізнання
<i>off-balance moves</i>	рухи поза балансом
<i>cross-pollinate</i>	синтезувати
<i>body's natural alignment</i>	природна постава тіла
<i>narration</i>	розповідь
<i>conveyance of emotion</i>	передача емоцій
<i>body awareness</i>	усвідомлення тіла
<i>flexibility</i>	пластичність, гнучкість
<i>core strength</i>	сила корпусу
<i>reputable</i>	авторитетний
<i>feedback</i>	відгук
<i>learning experience</i>	навчальний досвід
<i>embrace</i>	обійми
<i>hallmark of the genre</i>	відмінна риса жанру

I. Read and translate the following collocations:

weird angular movement, neo-classical style, contemporary technique and vocabulary, flourish dance, perfect turnout, contemporary choreographers, commercial dance scene, today's classical repertoire, group contemporary dance classes, reputable dance schools, learning experience

II. Match the words to their synonyms:

Word	
1	<i>contemporary</i>
a	affect

2	<i>movement</i>
3	<i>embrace</i>
4	<i>take classes</i>
5	<i>awareness</i>
6	<i>feedback</i>
7	<i>weird</i>
8	<i>conjures</i>
9	<i>perform</i>
10	<i>influence</i>

b	act
c	summons, produces
d	assessment, evaluation
e	consciousness
f	attend lessons, enroll in courses
g	strange, quirky
h	hug
i	motion
j	modern, current

III. Read the text and ...

a) ... find words (phrases) which mean:

сучасний танець був дивним кутовим рухом , сучасний танець став сплавом неокласичного стилю, шлях для розквіту та впливу нової сучасної техніки та лексики, свобода руху, розсуває межі танцю, помітна виникаюча сутність більш сучасного відчуття, сьогоднішній класичний репертуар, природна постава тіла, гнучкість та сила корпусу, покращити навчальний досвід

b) ... translate the text;

c) ... make the highlighted sentences interrogative:

WHAT'S CONTEMPORARY DANCE THESE DAYS?

By Rebecca Martin

When I was a young dance student, contemporary dance was a weird angular movement that was abstract and uncommon. As I got older, contemporary then became a fusion of the neo-classical style and was very balletic. Since then, the term “contemporary” conjures images of all different styles and genres of dance, most of which have become extremely popular to both dancers and audiences alike.

Contemporary dance is very interpretive in its choreography and often focuses on emotions and storytelling, can be performed barefoot, with pointe shoes, naked, fully clothed, and with or without music. Contemporary dance almost defy description because it can be balletic or wholly abstract, jazz-influenced or lyrical, structured or unconventional. Modern dance pioneers such as Martha Graham and Merce Cunningham paved the way for a new contemporary technique and vocabulary to flourish and influence how we dance.

Contemporary dance continues to grow in popularity due, in part, to its accessibility to dancers. The freedom of movement that contemporary allows affords dancers with less training or technique to still enjoy dance without the need for perfect turnout or nice feet. That isn't to say that contemporary dance is in any way inferior to ballet. Contemporary dance can be challenging both physically and emotionally and it pushes the boundaries of dance and forces audiences to think and take chances.

“Dance Informa” spoke to some of Australia’s contemporary choreographers and teachers to discover what “contemporary” is in 2013. They argue that there is no doubt contemporary dance is extremely popular. Within the commercial dance scene at the moment there is a notable emerging essence of a more contemporary feel. They believe dancers and choreographers are really warm to exploration, individuality and freedom.

Contemporary dance these days really allows you to mix a whole lot of styles and influences together and still come under the banner of “contemporary”. You see freedom of movement; floor work and off-balance moves slip into today’s classical repertoire through to circus performers cross-pollinate their routines.

A historical study of modern dance makes evident three phases of this dance style:

- The early period from 1880 to 1923
- The middle period from 1923 to 1946

- The late modern dance period from 1946 to the present

HOW TO GET STARTED WITH CONTEMPORARY DANCE

Contemporary dance techniques typically reflect the body's natural alignment, so the style is accessible for dancers of any level, and beginners may learn by taking group contemporary dance classes or private lessons. Classes often focus on topics such as narration, self-expression, creative freedom, and the conveyance of emotion. Students may experience a variety of benefits from lessons, including increased body awareness and reduced stress, as well as improved balance, flexibility, and core strength.

When starting contemporary dance lessons, seek reputable dance schools that teach students with similar goals. Ideally, your instructor should understand the basic techniques of the genre and be able to work comfortably with beginners, as proper training and constructive feedback can improve the learning experience. You may also find it helpful to study other types of dances, such as ballet. Beginning contemporary dancers should be ready to embrace innovation, which is a hallmark of the genre.

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Contemporary dance originated as a fusion of neo-classical style.	
2.	Contemporary dance can only be performed barefoot.	
3.	Martha Graham and Merce Cunningham were influential in the development of contemporary dance techniques.	
4.	Contemporary dance requires perfect turnout and nice feet to perform well.	
5.	Contemporary dance focuses primarily on emotions and storytelling.	
6.	The modern dance style can be divided into three historical periods.	

7.	Contemporary dance techniques typically work against the body's natural alignment.	
----	--	--

V. Answer the questions to the text:

1. How did the author's perception of contemporary dance change as they got older?
2. Which modern dance pioneers are credited with paving the way for contemporary dance techniques?
3. Why has contemporary dance continued to grow in popularity among dancers?
4. What makes contemporary dance accessible to dancers with less technical training?
5. When did Dance Informa conduct interviews with Australian choreographers about contemporary dance?
6. What are the three historical phases of modern dance development according to the text?
7. Which physical elements can be improved through contemporary dance training?
8. How does contemporary dance challenge audiences differently than traditional dance forms?
9. What types of complementary dance styles does the text recommend for beginning contemporary dancers?
10. What characteristic does the text identify as a "hallmark of the genre" for contemporary dance?

Topics for discussion

- **Discuss these questions in small groups:**
 - How are emerging digital technologies and multimedia platforms reshaping the traditional boundaries of choreographic creation, performance, and audience engagement in contemporary dance practices?

- In what ways do contemporary choreographers challenge and deconstruct traditional physical ideals and movement vocabularies, using the body as a critical tool for exploring identity, social dynamics, and cultural narratives?
- How do contemporary choreographers integrate diverse movement traditions, from classical techniques to non-Western dance forms and improvised practices, to create innovative and hybridized performance languages that transcend conventional dance categorizations?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Mapping Intersectional Identities through Contemporary Dance Performance.
 - Bodies, Technologies, and Transformative Movement Practices.
 - Reimagining Choreographic Language in the Digital Age.

❖ UNIT 2.9

Reading. POPULAR DANCES OF MODERN CHOREOGRAPHY

BEFORE YOU READ

- What are the most popular types of modern dance?
- What influential choreographers helped contemporary dance gain popularity?
- What is the origin of Broadway jazz?



VOCABULARY

<i>interpretative</i>	експресивний
<i>captivating</i>	захоплюючий
<i>popping</i>	тріскання
<i>locking</i>	блокування
<i>urban</i>	міський
<i>emerge</i>	з'являтися
<i>enhance</i>	покращити
<i>precision</i>	чіткість
<i>rebellion</i>	повстання
<i>iconic</i>	культовий
<i>syncopation</i>	синкопа
<i>exaggerate</i>	перебільшувати
<i>escape</i>	втеча
<i>frustration</i>	розчарування
<i>stomps</i>	тупотіння
<i>jabs</i>	удари
<i>buck hop</i>	стиль танцю «бак-хоп»
<i>Chest pop</i>	«грудний акцент»
<i>align</i>	вирівнювати
<i>frenetic</i>	шалений
<i>quirky</i>	ексцентричний, оригінальний
<i>folding</i>	згинання, складання

I. Read and translate the following collocations:

captivating dance forms, rich tapestry of human movement, energetic street dance style, theatrical dance style, iconic choreographers, storytelling elements, unconventional movements, floor work, upbeat and fast-paced music, electro house music

II. Match the words to their synonyms:

Word

- 1 *precise*
- 2 *fusion*
- 3 *urban*
- 4 *buck*
- 5 *escape*
- 6 *iconic*
- 7 *emerged*
- 8 *feed off*
- 9 *tapestry*
- 10 *captivating*

- a mesmerizing
- b weaving, mosaic
- c consume
- d appeared
- e legendary, symbolic
- f evade
- g oppose
- h metropolitan, inner-city
- i blend
- j exact, accurate

III. Read the text and ...

a) ... find words (phrases) which mean:

зосереджується на плавності, імпровізації та використанні гравітації, включає брейкінг, поппінг, локінг, став невід'ємною частиною бродвейських постановок, різкі та стилізовані рухи, підсилити наратив музичних театральних постановок, бунт проти суворих правил, передавати людські емоції, розповідаючи лінійну історію, емоційна виразність та інтенсивність, може бути піднятий на меншу глибину

b) ... translate the text:

POPULAR DANCES OF MODERN CHOREOGRAPHY

Modern dance is becoming increasingly popular as a means of expression and exercise. There are several popular types of modern dance, including Broadway jazz, contemporary, krump, tecktonic and interpretative dance. Broadway dance features energetic movements based on music, while jazz dance incorporates gymnastics and jumps. Contemporary dance emphasizes core strength and slower movements. Interpretative dance dramatically interprets music through complex movements.

Dance is a boundless universe of art movement and expression. Across cultures and continents, various dance types have evolved, each telling

a unique story and captivating audiences with its distinct style. Here are some captivating dance forms that showcase the rich tapestry of human movement:

Contemporary dance is a modern and expressive dance form that incorporates elements from various styles, allowing for creative exploration and individual interpretation.

Emerging in the mid-20th century as a *rebellion against the **rigidity of classical ballet, contemporary dance gained popularity through influential choreographers like Martha Graham and Merce Cunningham.

Contemporary dance technique focuses on fluidity, improvisation, and the use of gravity. Dancers often perform barefoot, allowing for a greater range of movement and self-expression.

Hip-hop dance is a dynamic and energetic street dance style that includes breaking, popping, locking, and other urban dance forms, often accompanied by hip-hop music.

Originating in the Bronx, New York City, in the 1970s, hip-hop dance grew from the social and cultural movements of African American and Latino communities. It has since become a global phenomenon.

Hip-hop dance technique emphasizes isolation, rhythmic precision, and individual expression. Freestyle and improvisation play significant roles, allowing dancers to showcase their unique style.

Broadway Jazz is a theatrical dance style that combines elements of traditional jazz dance with influences from musical theater, creating a dynamic and expressive performance.

Broadway Jazz emerged in the early 20th century alongside the growth of musical theater in New York City. It gained popularity through iconic choreographers like Bob Fosse and has become a staple in Broadway productions.

Broadway Jazz technique involves sharp and stylized movements, often characterized by isolations, syncopation, and a strong connection

to the music. It incorporates storytelling elements to enhance the narrative of musical theater productions.

Interpretive dance is a family of modern dance styles that began around 1900 with Isadora Duncan. It used classical concert music but marked a departure from traditional concert dance, as a rebellion against the strict rules of classical ballet. It seeks to translate human emotions, conditions, situations or fantasies into movement and dramatic expression, as opposed to following a specific dance style or telling a linear story. It may also adapt traditional ethnic movements into more modern expressions.

Interpretive dance is characterized by:

- Use of movement to express an idea, feeling, or story rather than showcase technical virtuosity
- Incorporation of freer, more natural movements compared to codified dance styles like ballet
- Exploration of new or unconventional movements, floor work, and partnering
- Emotional expressiveness and intensity
- Frequent use of music, costumes, sets and lighting to enhance the mood or concept

KRUMP

It is characterized by free, expressive, exaggerated, and highly energetic movement that involves the arms, head, legs, chest, and feet. Dancers and the youth who started krumping saw the dance as a means for them to escape gang life and "to release anger, aggression and frustration positively, in a non-violent way.

There are five basic moves in krumping: stomps, jabs, chest pops, buck hop, and arm swings. Krumping is rarely choreographed; it is almost entirely freestyle to a song (improvisational) and is danced most frequently in battles or sessions rather than on a stage. Krump is stylistically different from other hip-hop dance styles such as breaking and turfing. Krumping is very aggressive and is danced upright to upbeat and fast-paced music, but it does not promote

aggression or fighting – moves are meant to take up space and challenge other dancers to feed off and return the energy, whereas breaking is more acrobatic and is danced on the floor to break beats. The Oakland dance style turfing is a fusion of popping and miming that incorporates storytelling and illusion. Krump is less precise, and more freestyle, than turfing. Thematically, all these dance styles align under the term street dance as they all share common attributes of their street origins, their freestyle nature and the use of battling.

TECKTONIK

French Electro dance (otherwise known as Tecktonik and Milky Way) is one style of frenetic and quirky form of street dance typically performed to electro house music

Tectonic movements involve the subsurface movement of formations caused by natural forces of the Earth. These movements can be uplifting, ******faulting**, or folding. Folding may be described by Stratigraphic Traps. Formations normally compacted at great depth can be uplifted to a shallower depth.

NOTES

- * **rebellion** – повстання
- ****rigidity** – жорсткість
- *** **turfing** - вуличний танець «терфінг»
- **** **faulting** - рухи в стилі «фолтінг»

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Contemporary dance emerged as a rebellion against classical ballet and emphasizes fluidity and improvisation.	<input type="checkbox"/>
2.	Krumping is a highly choreographed dance style that originated in Broadway productions.	<input type="checkbox"/>
3.	Hip-hop dance originated in the Bronx, New York City in the 1970s and includes breaking, popping, and locking.	<input type="checkbox"/>

4.	Interpretive dance follows specific dance styles and focuses on telling linear stories.	
5.	Broadway Jazz involves sharp and stylized movements and has become a staple in Broadway productions.	
6.	Tecktonik is a form of ballet that is typically performed to classical music.	
7.	Krumping involves five basic moves: stomps, jabs, chest pops, buck hop, and arm swings.	

V. Answer the questions to the text:

1. What influential choreographers helped contemporary dance gain popularity in the mid-20th century?
2. How does krumping differ from breaking in terms of dance positioning and music style?
3. Which dance form emerged as a rebellion against the rigidity of classical ballet?
4. When and where did hip-hop dance originate before becoming a global phenomenon?
5. What are the five basic moves that characterize krumping?
6. Who is credited with beginning interpretive dance around 1900?
7. Which dance style incorporates storytelling elements to enhance the narrative of musical theater productions?
8. How do dancers who practice krumping view the purpose of their dance form in relation to social issues?
9. What alternative name is given to French Electro dance besides Tecktonik?
10. Which dance technique emphasizes isolation, rhythmic precision, and individual expression while allowing dancers to showcase their unique style?

Topics for discussion

- **Discuss these questions in small groups:**

- How have social and cultural movements influenced the development of various modern dance styles like hip-hop, krumping, and contemporary dance, and what does this reveal about dance as a form of cultural expression and resistance?
- In what ways do modern dance forms like interpretive dance and contemporary dance challenge traditional notions of dance technique and expression compared to classical styles like ballet?
- How has the increasing accessibility of modern dance through social media and global entertainment shaped its evolution and popularity, particularly for street dance styles that originated in specific communities?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Beyond Ballet: Evolution and Impact of Modern Choreographic Styles
 - Streets to Stages: Diverse Landscape of Contemporary Dance Forms
 - Movement as Expression: Survey of Today's Most Influential Dance Styles

BALLROOM DANCING

❖ UNIT 2.10

Reading. **THE MEANING OF BALLROOM DANCING**

BEFORE YOU READ

- What kinds of ballroom dancing



have you tried, and how did they make you feel?

- Why do you think ballroom dancing has been popular for so many generations?
- What emotions do ballroom dances evoke in you?

VOCABULARY

<i>originate (from)</i>	походити (від)
<i>design</i>	оформлювати, проєктувати
<i>boundary</i>	межа
<i>disappear</i>	зникати
<i>depend (on)</i>	залежати (від)
<i>consider</i>	вважати
<i>a set (of)</i>	сукупність
<i>enjoy</i>	насолоджуватись
<i>performance</i>	виступ, виконання
<i>entertainment</i>	розвага
<i>stage</i>	сцена
<i>recreational</i>	розважальний
<i>emergence</i>	виникнення
<i>narrow</i>	вузький
<i>refer</i>	відноситися
<i>recognize</i>	визнавати, впізнавати
<i>prevail</i>	переважати
<i>encompass</i>	охоплювати
<i>consist (of)</i>	складатися (з), включати
<i>competition</i>	змагання, конкурс
<i>respectively</i>	відповідно
<i>exemplify</i>	демонструвати
<i>core element</i>	ключовий елемент
<i>cohesiveness</i>	єдність, згуртованість

<i>omit</i>	пропустити
<i>swing</i>	свінг, коливання
<i>additional</i>	додатковий
<i>exhibition</i>	вистава
<i>include</i>	включати
<i>feature</i>	містити, охоплювати
<i>regard</i>	вважати, ставитися
<i>sequence</i>	послідовність

I. Read and translate the following words and collocations:

originate from; a specially designed room; in past times; social dances; folk dancing; famous and popular historical dances; a set of European dances; enjoy the moment; entertainment; recreational dance; dance competition; the World Dance Sport Federation; to encompass (dances); core elements of ballroom dancing; the Standard and Latin categories; partner dances; sequence dancing

II. Match the words to their synonyms:

Word			
1	<i>originate</i>	a	think about
2	<i>disappear</i>	b	predominate
3	<i>consider</i>	c	arena, scene
4	<i>entertainment</i>	d	skip, exclude
5	<i>stage</i>	e	generate, create
6	<i>prevail</i>	f	series
7	<i>consist</i>	g	demonstrate
8	<i>exemplify</i>	h	pass away
9	<i>competition</i>	i	include
10	<i>sequence</i>	j	fun, show, enjoyment
11	<i>omit</i>	k	championship
12	<i>encompass</i>	L	cover

III. Read the text and ...

a) ... find words (phrases) which mean:

походити від; велика кімната, спроектована для танців; в давні часи; соціальні танці для привілейованих; нижчі класи; залежати від; відомі історичні танці; отримувати задоволення від бальних танців; вистава; розваги; бути популярним; розважальні танці; танець з партнером; поява танцювальних конкурсів; охоплювати усі види танців; демонструвати основні (ключові) елементи; категорія Standard складається з ...; танці, обрані на конкурс; додатково; визнавати; партнерські танці; улюбленці; послідовні танці

b) ... read and translate the text:

BALLROOM DANCING

The term “ballroom dancing” originates from the word *ball* which in turn originates from the Latin word *ballare* which means “to dance” (a ballroom being a large room specially designed for such dances). In past times, ballroom dancing was social dancing for the privileged, while folk dancing was for the lower classes. These boundaries have since disappeared. The definition of ballroom dance also depends on the era: balls were famous for such popular dances of the day as the Minuet, Quadrille, Polonaise, Polka, Mazurka, and others, which are now considered to be historical dances.

Ballroom dance is a set of European partner dances, which people enjoy around the world, mostly due to its performance and entertainment aspects. Ballroom dancing is also popular on stage, film, and television.

Ballroom dance may refer to almost any recreational dance with a partner. However, with the emergence of dance competition (now known as Dancesport), two principal schools appeared and the term is used more narrowly to refer to the dances recognized by those schools.

The International School, originally developed in England and now regulated by the World Dance Council (WDC) and the World Dance Sport Federation (WDSF), mostly prevails in Europe. It encompasses two categories, Standard and Latin, each of which consist of five dances — Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep in the Standard category and Samba, Cha Cha, Rumba, Paso Doble, and Jive in the Latin category. A “Standard” or “Latin” competition encompasses all five dances in the respective category, and a “Ten Dance” competition encompasses all ten dances. The two styles, different in technique, rhythm, and costumes, exemplify core elements of ballroom dancing such as control and cohesiveness.

The American School, also called North American School, is most prevalent in the United States and Canada, where it is regulated by USA Dance and Canada Dancesport (CDS) — the respective national member bodies of the WDSF. It also consists of two categories analogous to the Standard and Latin categories of the International School, respectively called Smooth and Rhythm. The Smooth category consists of only four dances — American Waltz, American Tango, American Foxtrot, and American Viennese Waltz, omitting American Peabody (the American School equivalent to Quickstep) — while the dances selected for competition in the Rhythm category are American Cha Cha, American Rumba, American East Coast Swing (the American School equivalent to International Jive), American Bolero, and American Mambo. A “Smooth” or “Rhythm” competition encompasses the dances in the respective category, and a “Nine Dance” competition encompassing all nine of these dances is analogous to the “Ten Dance” competition of the International School. USA Dance additionally recognizes American Peabody, American Merengue, American Paso Doble, American Samba, American West Coast Swing, American Polka, and American Hustle as ballroom dances in which competition may take place.

Exhibitions and social situations that feature ballroom dancing also may include additional partner dances such as Lindy Hop, Night Club Two

Step, Night Club Swing, Bachata, Country Two Step, and regional (local or national) favorites that normally are not regarded as part of the ballroom family, and a number of historical dances also may be danced in ballrooms or salons. Additionally, some sources regard Sequence Dancing, in pairs or other formations, to be a style of ballroom dance.

Adapted from : https://en.wikipedia.org/wiki/Ballroom_dance

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	The term “ballroom dancing” originates from the word <i>ball</i> which in turn originates from the Latin word <i>ballare</i> which means “globe”.	<input type="checkbox"/>
2.	The definition of ballroom dance depends on the peoples’ desire to entertain.	<input type="checkbox"/>
3.	Ballroom dance is a set of European partner dances, which people enjoy around the world,	<input type="checkbox"/>
4.	The emergence of Dancesport caused the appearance of a main dance school, which recognizes only certain dances.	<input type="checkbox"/>
5.	the World Dance Council (WDC) and the World Dance Sport Federation (WDSF) regulate the International School, which originated in England.	<input type="checkbox"/>
6.	A “Standard” or “Latin” competition encompasses all ten dances.	<input type="checkbox"/>
7.	The American School, also called North American School, is most prevalent in the United States and Canada, where it is regulated by USA Dance and Canada Dancesport	<input type="checkbox"/>
8.	A “Nine Dance” competition encompassing all nine of these dances is analogous to the “Standard” or “Latin” competition of the International School.	<input type="checkbox"/>
9.	Some sources regard Sequence Dancing, in pairs or other formations, to be a style of ballroom dance.	<input type="checkbox"/>

V. Answer the questions to the text:

1. What dance was the social dancing for the privileged?
2. What kind of dancing was for the lower classes?
3. Which dances are considered to be historical ones?
4. Why do people around the world enjoy ballroom dances?
5. Where did the International School of Dance originate from? What's its contemporary name? Who regulate its activity nowadays?
6. What categories does the WDSF encompass?
7. What dances does Standard (Latin) category consist of?
8. Where does the American School prevail? What countries regulate its activity?
9. How are the categories "Standard" and "Latin" called in the USA?
10. What is "Nine Dance" competition analogous to?
11. What other dances does the USA Dance recognize additionally?
12. Is Sequence Dancing considered to be a ballroom style?

Topics for discussion

- **Discuss these questions in small groups:**

- **Historical Evolution**

How has the transformation of ballroom dancing from an exclusive activity for the privileged to a widely accessible form of art and entertainment influenced its evolution in terms of style and cultural significance?

- **Standard vs. American Schools**

What are the key differences between the International (Standard and Latin) and American (Smooth and Rhythm) schools of ballroom dance, and how do these differences reflect cultural influences in dance?

➤ **Impact of Competitions**

In what ways have competitive platforms like Dancesport influenced the development, performance, and public perception of ballroom dancing, compared to its traditional social and entertainment roles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Historical and cultural evolution of ballroom dancing.
 - Comparative analysis of International and American ballroom dance styles.
 - Role of ballroom dancing in media and entertainment.

❖ UNIT 2. 11

Reading. SOME FACTS FROM THE HISTORY OF BALLROOM DANCING

BEFORE YOU READ

- What do you know about the origins of ballroom dancing? How do you think court dances influenced modern ballroom styles?
- Did the transition from court dances to public social dancing change the techniques and purposes of ballroom dancing?



VOCABULARY

<i>court</i>	придворный
<i>folk</i>	народный, фольклорный
<i>unacceptable</i>	неприпустимый

<i>require</i>	вимагати
<i>occasion</i>	випадок
<i>present</i>	представляти
<i>gathering(-s)</i>	зібрання
<i>boom</i>	процвітати
<i>step</i>	крок
<i>rhythm</i>	ритм
<i>segregated</i>	відокремлений
<i>accept</i>	прийняти, визнавати
<i>background</i>	походження
<i>aesthetics</i>	естетика
<i>common</i>	спільний
<i>quality</i>	якість
<i>expression</i>	вираження
<i>strict</i>	чіткий, точний
<i>range</i>	діапазон, ряд
<i>expression</i>	вираження
<i>point</i>	місце, точка, пункт
<i>elbow</i>	лікоть
<i>chest</i>	груди
<i>occur</i>	відбуватися
<i>hold</i>	тримати
<i>shoulder blade</i>	лопатка (<i>частина тіла</i>)
<i>rest (on)</i>	лежати (на)
<i>permit = allow</i>	дозволяти
<i>appearance</i>	образ
<i>royal court</i>	королівській двір
<i>room</i>	простір
<i>contribute</i>	сприяти
<i>appeal</i>	привабливість

* **“fronting the state”** : «повернувшись обличчям до держави»

I. Read and translate the following collocations:

Body movements, dance steps, facing the throne, unacceptable, formal occasions, throughout the ballroom, originated in England, upper and elite classes of society, ballroom dancing competitions, dancing techniques, standard dances, rhythm and tempo; hand contacts; elbow contact; chest contact; hold the lady's right hand; hand is placed under the left shoulder blade; lady's back; romantic appeal

II. Match the words to their synonyms:

Word			
1	<i>occasion</i>	a	separated
2	<i>require</i>	b	place
3	<i>gathering</i>	c	collective
4	<i>strict</i>	d	people's
5	<i>accept</i>	e	catch
6	<i>room</i>	f	case, chance
7	<i>common</i>	g	space
8	<i>folk</i>	h	accurate
9	<i>point</i>	i	need
10	<i>segregated</i>	j	meeting
11	<i>hold</i>	k	admit

III. Read the text and ...

a) ... find words (phrases) which mean:

придворні танці, народні традиції, повернутись спиною до монарха, танцювати в колах або квадратах, робочий і середній клас, ходити на зібрання, танцювальні техніки, сучасний і віденський вальс походити з різних середовищ; рівні викладання, спільні якості,

вираження почуттів, думок і емоцій; обмежити діапазон кроків і рухів тіла, різні точки або місця, права верхня частина руки; горизонтальна лінія; близькість

b) ... translate the text to your native language:

A BRIEF HISTORY OF BALLROOM DANCING

The social origin of ballroom dance comes from the European court dances of the 17th and 18th centuries, although many of the dance steps were adapted from folk traditions. Initially, court dances were performed facing the throne, a practice known as “fronting the state”, because it was unacceptable to turn one’s back on a ruler. In the 19th century, dancers were required to face the ruler only on the most formal occasions or when they were presented to the court. Otherwise, participants danced in circles or squares throughout the ballroom.

Ballroom dancing originated in England in the late 18th and early 19th centuries in which these dances, such as the waltz, were performed by the upper and elite classes of society in balls and parties. During the late 19th to the early 20th centuries, it became a trend among the working and middle class where they would go to gatherings and events in public dance halls. In the early 1920s, ballroom dancing competitions started to boom that in 1924, an organization called the Ballroom Branch of the Imperial Society of Teachers of Dancing was formed. The objective of this organization was to standardize and formalize ballroom dancing techniques, steps and music to which it was danced to.

In Dance Sport competitions and in social events, there are five standard dances. These are the Modern and the Viennese Waltz, the Tango, the Slow Foxtrot and the Quickstep. These dances are standardized and categorized into segregated teaching levels and use vocabulary, rhythm and tempo and techniques which are accepted internationally.

Although these dances come from very different backgrounds and have special techniques, aesthetics, rhythms and tempos, they do share

common qualities. All ballroom dances, as with all forms of dance, are expressions of feelings, thoughts and emotions. These dances may be stricter than other forms of dance and may limit the range of steps and body movements, but it is still one of the best expressions of love, joy and pain between two people.

Also, all ballroom dances are performed by only two people, usually a man and a woman. These dances are performed in a certain position termed as the “Closed Hold”. In this position, the couple remains in contact in five different points or places. These five points consist of three hand contacts, one elbow contact and one chest contact.

The first-hand contact occurs when the man's left hand holds the lady's right hand. Second is when the lady's left hand is placed at the top of the man's right upper arm. In the tango, the lady's left hand is placed behind the man's arm, not on top of it. The third contact is when the man's right hand is placed under the left shoulder blade on the lady's back. The fourth contact is when the lady's left elbow rests on the man's right elbow and both arms are kept in a horizontal line. The lady's arms are held comfortably by the man's and permit her to follow the man's lead with ease. This also gives the couple the appearance of having a bearing of royalty. This is an important characteristic in the ballroom dances that came from Western Europe because these dances were performed in the royal courts. The last point of contact is where the right area of the chest of a dancer touches the right area of his partner. This closeness allows very little room between the partners' faces thus contributing to the dance's romantic appeal.

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	Ballroom dancing has its roots in the European court dances of the 17th and 18th centuries.	
2.	Originally, it was perfectly acceptable for dancers to turn their	

	backs on the monarch.	
3.	Ballroom dancing first gained popularity among aristocrats in England.	
4.	Folk traditions had no influence on the steps used in early court dances.	
5.	The Ballroom Branch of the Imperial Society of Teachers of Dancing was established in 1924.	
6.	The Modern and the Viennese Waltz are two of the five standard ballroom dances.	
7.	All ballroom dances are performed by at least three people on the dance floor.	
8.	The “Closed Hold” involves five distinct points of contact between partners.	
9.	In the tango, the lady’s left hand rests on top of the man’s right upper arm.	
10.	The closeness of the partners in ballroom dancing adds a romantic appeal to their performance.	

V. Make WH-questions to the following sentences:

1. The social origin of ballroom dance comes from the European court dances of the 17th and 18th centuries
2. The narration in classic films goes from one scene to another in a strict order.
3. Participants danced in circles or squares throughout the ballroom.
4. The audience carefully follows up the main heroes’ story.
5. There are five standard dances in Dance Sport competitions and in social events.
6. The Modern and the Viennese Waltz, the Tango, the Slow Foxtrot and the Quickstep are standardized and categorized into segregated teaching levels.

7. All ballroom dances are expressions of feelings, thoughts and emotions.
8. All ballroom dances are performed by only two people, usually a man and a woman.
9. The lady's arms are held comfortably by the man's.
10. This closeness allows very little room between the partners' faces.

Topics for discussion

- **Discuss these questions in small groups:**
 - Where and when did ballroom dancing first become popular, and what types of events did people attend to dance these styles?
 - Why was it important for dancers to face the throne in early ballroom history, and how do these traditions influence ballroom dancing today?
 - What is the “Closed Hold” in ballroom dancing, and why is it important for maintaining good posture and connection between dance partners?

Project topics

Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:

- Study and create a chronological timeline of key events in the development of ballroom dance—from its European court origins to modern Dance Sport competitions.
- Learn and demonstrate the five points of contact in the “Closed Hold.” Compare how these contact points might differ in at least two standard dances (for example, the Tango versus the Waltz). Document your observations in a short presentation.
- Investigate how ballroom dances from Western Europe differ from traditional partner dances in other parts of the world, such as Latin America or Asia. Make a presentation comparing the historical

context, social function, and stylistic elements of each dance form. Conclude by discussing what these similarities and differences reveal about cultural values and traditions.

❖ UNIT 2.12

Reading. INTERNATIONAL STANDARD

BEFORE YOU READ

- Which of the following dances is **NOT** a part of the International Standard category?
 - a) Slow Waltz
 - b) Tango
 - c) Salsa
 - d) Quickstep
- What do you know about International Standard dancing?
- The waltz was initially considered shocking to polite society but later became the most popular ballroom dance. Why do you think some dances face resistance when they are first introduced?



VOCABULARY

<i>distinguishing</i>	характерний
<i>abbreviated</i>	скорочений
<i>hold (n)</i>	тримання
<i>the couple (n)</i>	пара
<i>maintain (v)</i>	підтримувати, зберігати
<i>bow</i>	кланятися
<i>perfect (v)</i>	удосконалити
<i>diminish</i>	зменшити
<i>tension</i>	напруженість
<i>connection</i>	зв'язок

<i>addictive</i>	захоплюючий
<i>glide</i>	ковзання
<i>exciting</i>	захоплюючий
<i>sliding</i>	ковзаючий
<i>emerge</i>	виникати
<i>par excellence</i>	екстра-класу
<i>rapid</i>	швидкий, стрімкий
<i>whirling</i>	вихровий
<i>suburbs</i>	передмістя
<i>slip away</i>	вислизнути
<i>light-hearted</i>	грайливий, веселий
<i>upbeat melodies</i>	запальні мелодії
<i>syncopated steps</i>	синхронізовані кроки
<i>quarter turns</i>	четвертинні повороти
<i>the lock step</i>	замкнений крок
<i>hop</i>	стрибок
<i>momentum</i>	швидкість
<i>rotation</i>	обертання
<i>brisk</i>	жвавий
<i>fast-paced</i>	динамічний
<i>continuous movements</i>	безперервні рухи
<i>time signature</i>	розмір такту
<i>distinction</i>	відмінність
<i>continuity style</i>	стиль безперервності
<i>pace</i>	хода, темп

I. Read and translate the following collocations:

entertainment; Viennese Waltz; distinguishing characteristic; maintain a frame; to find and perfect a position; to move in perfect harmony; the mechanics and physics of movement; sense of one's own body; gliding movement; a step in $\frac{3}{4}$ time; the ballroom dance par

excellence; **to** hold each other so closely; a couples dance; fashionable; light-hearted dance; formal and informal events; syncopated steps; the lock step; brisk tempo; smooth dance; grace and style; slow and quick foxtrot; fast pace

II. Match the words to their synonyms:

Word			
1	<i>abbreviated</i>	a	sustain
2	<i>gliding</i>	b	motion
3	<i>evolve</i>	c	fast
4	<i>maintain</i>	d	appear
5	<i>popularity</i>	e	disseminate
6	<i>stage</i>	f	tightness
7	<i>folk</i>	g	sliding
8	<i>emerge</i>	h	shortened
9	<i>tension</i>	i	locked
10	<i>rapid</i>	j	develop
11	<i>movement</i>	k	scene
12	<i>spread</i>	L	fame
13	<i>closed (position)</i>	m	upbeat
14	<i>light-hearted</i>	n	people's

III. Read the text and ...

a) ... find words (phrases) which mean:

модний; складається з п'яти танців; бальний танець екстра класу; зберігати свою популярність; нижчі верстви населення; околиці міста; вищі класи вісімнадцятого століття; створення багатьох інших бальних танців; легкий (радісний) танець; запальні мелодії; ноги зведені разом; стрибки, пробіжки, швидкі кроки; обертання (повороти); жвавий (швидкий) темп; джазова музика регтайму; гладкий, прогресивний танець; безперервні плавні рухи;

по танцювальному майданчику; вокальна музика; досягти піку популярності; привернути погляд; фірмова витонченість і стиль; низка відмінностей; стиль безперервності

b) ... translate the text to your native language:

INTERNATIONAL – STANDARD

International Standard is comprised of five dances: Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep.

The most distinguishing characteristic of International Standard, often abbreviated as “Standard”, is the hold. In International Standard, the couple is expected to maintain a *consistent frame throughout the entire dance, breaking only to bow when the music has ended.

Standard is considered by many to have the steepest learning curve of the styles. Even Standard enthusiasts admit that one must know a little something about it before it can be fully appreciated.

High level Standard dancers are expected to find and perfect a position with their partners that diminishes tension and allows the bodies to move in perfect harmony with each other. This takes years of training and a deep understanding of the mechanics and physics of movement. It also takes a highly developed sense of your own body, and of the body you're connected to, since you must maintain a connection to it 100% of the time. This being said, the gliding movement and formality of this style makes it a favorite of many dancers. International Standard is arguably the most elegant of the five styles.

WALTZ AND ITS HISTORY

There are many references to a sliding or gliding dance that would evolve into the waltz that date from 16th-century Europe. In the 18th century, Waltz, (from German *walzen*, “to revolve”), a highly popular ballroom dance emerged from the *Ländler*. Characterized by a step, slide, and step in $\frac{3}{4}$ time, the waltz, at first shocked polite society. It became the ballroom dance par excellence of the 19th century, and maintained its

popularity in the 20th. Its variations include the rapid, whirling Viennese waltz and gliding Boston. Composers of famous waltzes include Frédéric Chopin, Pyotr Tchaikovsky, Johann Strauss and his sons, especially Johann Strauss the Younger, who was known as “the Waltz King”.



Waltzing couples in a Vienna dance hall.

The Bettmann Archive

The French philosopher Michel de Montaigne wrote of a dance he saw in 1580 in Augsburg, where the dancers held each other so closely that their faces touched.

Around 1750, the lower classes in the regions of Bavaria, Tyrol, and Styria began dancing a couples dance called *Walzer*. The *Ländler*, known as a country dance in $\frac{3}{4}$ time, was popular in Bohemia, Austria, and Bavaria, and spread from the countryside to the suburbs of the city. While the eighteenth-century upper classes continued to dance the minuets, bored noblemen slipped away to the balls of their servants.

The waltz became fashionable in Vienna around the 1780s, spreading to many other countries. It reached England in 1791. No event ever produced so great a sensation in English society as the introduction of the waltz in 1813.

The waltz, especially its closed position, became the example for the creation of many other ballroom dances. Later on, new types of waltzes have developed, including several folk and ballroom dances.

QUICKSTEP AND ITS HISTORY

The quickstep is a light-hearted dance of the standard ballroom dances. The movement of the dance is fast and powerfully flowing. The upbeat melodies that quickstep is danced, make it suitable for both formal and informal events.

The quickstep evolved in the 1920s from a combination of the foxtrot, Charleston, and one-step. The dance is English in origin, and was standardized in 1927. While it evolved from the foxtrot, the quickstep now is quite separate.

Unlike the modern foxtrot, the leader often closes his feet, and syncopated steps are regular (as was the case in early foxtrot). Three characteristic dance figures of the quickstep are *the chassés*, where the feet are brought together, the quarter turns, and the lock step.

This dance gradually evolved into a very dynamic one with much movement on the dance floor, with many advanced patterns including hops, runs, quick steps with much momentum, and rotation. The tempo of quickstep dance is rather brisk, as it was developed to ragtime era jazz music, which is fast-paced when compared to other dance music.

FOXTROT AND ITS HISTORY

“Quick Step” dance rhythm figure



The foxtrot is a smooth, progressive dance characterized by long, continuous flowing movements across the dance floor. It is danced to big band (usually vocal) music. The dance is similar in its look to waltz, although the rhythm is in a $\frac{4}{4}$ time signature instead of $\frac{3}{4}$. Developed in the 1910s, the foxtrot reached its height of popularity in the 1930s and remains practiced today.

The dance was premiered in 1914, quickly catching the eye of the husband and wife duo Vernon and Irene Castle, who gave the dance its



****signature grace and style**. The origin of the name of the dance is unclear, although one theory is that it took its name from its popularizer, the vaudevillian Harry Fox.

From the late 1910s through the 1940s, the foxtrot was the most popular fast dance, and the great majority of records issued during these years were foxtrots. The waltz and tango, while popular, never overtook it. Over time, the foxtrot split into slow and quick versions, referred to as “foxtrot” and “quickstep” respectively. In the slow category, a number of distinctions exist between the International or English style of the foxtrot, and the American continuity style, both built around a slow-quick-quick rhythm at the slowest tempo, and the social American style using a slow-slow-quick-quick rhythm at a somewhat faster pace. In the context of International Standard category of ballroom dances, for some time the foxtrot was called “Slowfox”.



Adapted from: <http://surl.li/qdhfzj>
<https://www.britannica.com/art/waltz>
<https://en.wikipedia.org/wiki/Waltz>
<https://en.wikipedia.org/wiki/Foxtrot>

NOTES

*consistent frame – стабільна постава

**signature grace and style - фірмова витонченість і стиль

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	International Standard includes five dances: Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, and Quickstep.	<input type="checkbox"/>
2.	In International Standard, dancers are allowed to break their frame frequently during the dance.	<input type="checkbox"/>
3.	The waltz originated in England in the 18th century.	<input type="checkbox"/>

4.	Johann Strauss the Younger was known as “the Waltz King”.	
5.	The Quickstep evolved in the 1920s from a combination of the Foxtrot, Charleston, and One-step.	
6.	The tempo of the Quickstep is slow and relaxed, making it suitable for beginner dancers.	
7.	The Foxtrot is danced in a 3/4 time signature, similar to the Waltz.	
8.	Vernon and Irene Castle played a significant role in popularizing the Foxtrot.	
9.	The Waltz reached England in 1891 and was immediately accepted into high society.	
10.	Over time, the Foxtrot split into two versions: a slow version and a quick version known as Quickstep.	

V. Make WH-questions (and tag-questions) to the following sentences:

1. The hold is the most distinguishing characteristic of International Standard.
2. The mechanics and physics of movement needs years of training for partners to move in harmony with each other.
3. In the 18th century, Waltz became a highly popular dance.
4. Waltz became dance par excellence of the 19th century, and maintained its popularity in the 20th.
5. Johann Strauss and his sons, especially Johann Strauss the Younger was known as “the Waltz King”.
6. While the eighteenth-century upper classes continued to dance the minuets, bored noblemen slipped away to the balls of their servants.
7. The waltz became the example for the creation of many other ballroom dances.

8. The quickstep evolved in the 1920s from a combination of the foxtrot, Charleston and one-step.
9. The foxtrot is a smooth, progressive dance characterized by long, continuous flowing movements across the dance floor.
10. From the late 1910s through the 1940s, the foxtrot was the most popular fast dance, and the great majority of records issued during these years were foxtrots.

Topics for discussion

- **Discuss these questions in small groups:**
 - Discuss how different ballroom dances, such as the waltz, quickstep, and foxtrot, have evolved over time.
 - International Standard is considered one of the most challenging dance styles due to its strict frame and movement requirements. What difficulties might beginners face when learning these dances, and how can they overcome them?
 - The waltz was initially seen as inappropriate by polite society, but it later became a widely accepted and admired dance. Why do certain dances face social resistance when first introduced? Can you think of other examples where a form of art, music, or dance was initially controversial but later became popular?

Project topics

Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:

- How has the history and evolution of the waltz influenced its role in modern ballroom dancing? Include its origins, cultural acceptance, and different variations over time.
- What are the key characteristics and challenges of International Standard ballroom dancing? Discuss the importance of

maintaining a consistent frame, partner connection, and technical precision.

- How do different ballroom dance styles within the International Standard category (e.g., foxtrot, quickstep, and tango) differ in terms of movement, rhythm, and technique? Compare their unique features and how they have developed over time.

❖ UNIT 2.13

Reading. **INTERNATIONAL LATIN**

BEFORE YOU READ

- Have you ever danced Latin styles or watched them on TV?
- Which dance styles are you familiar with, and how would you describe them in terms of rhythm, emotions, or movements?



- **Match the following Latin dance terms with their definitions:**

1	<i>Rumba</i>	a)	The smooth and controlled movement of the hips, essential in Latin dance.
2	<i>Paso Doble</i>	b)	A dramatic dance inspired by the Spanish bullfight.
3	<i>Balletic Lines</i>	c)	The posture and arm positioning that maintain partner connection in ballroom dance.
4	<i>Hip Motion</i>	d)	A slow and romantic Latin dance, also called “The Dance of Love.”
5	<i>Frame</i>	e)	Elegant, extended body shapes used in Latin dancing.

- Look at these words: *rumba*, *Afro-Cuban*, *ballroom*, *competitive dancing*, *sensuality*. What do you think the text will tell us about the relationship between these words?

VOCABULARY

<i>straight legs</i>	прямі ноги
<i>balletic lines</i>	балетні лінії
<i>warn</i>	попереджати
<i>authentic</i>	автентичний, достовірний
<i>tremendous</i>	величезний
<i>sophisticated</i>	вишуканий
<i>undoubtedly</i>	безперечно
<i>require</i>	вимагати, потребувати
<i>steady frame</i>	постійний (стабільний) каркас
<i>earn</i>	отримувати, заробляти
<i>sway</i>	гойдатися
<i>hips</i>	стегна
<i>still body</i>	нерухоме тіло
<i>wedding dance</i>	весільний танець
<i>encompass</i>	включити
<i>relate (to)</i>	стосуватись
<i>refer (to)</i>	відноситися (до)
<i>occur</i>	траплятися
<i>exaggerate</i>	перебільшувати
<i>inspire</i>	надихати
<i>establish</i>	визначити, встановити
<i>feature (v)</i>	містити
<i>a bent leg</i>	зігнута нога

I. Read and translate the following collocations:

entertainment; beautiful style dance; swaying hips; upper body; still body; close connections; slow music; popular ballad; slow partner dancing; social dances; fast dance; dance studio; dance teacher; breathe in; social Latin dancing; wedding's first dance; the spirit and soul of the dance; beautiful rhythms; body expressions; a starting point

II. Match the words to their synonyms:

Word			
1	<i>inspire</i>	a	include
2	<i>require</i>	b	happen
3	<i>frame</i>	c	steady, permanent
4	<i>maintain</i>	d	real
5	<i>occur</i>	e	create
6	<i>establish</i>	f	carcass
7	<i>constant</i>	g	demand
8	<i>happen</i>	h	keep up
9	<i>encompass</i>	i	occur
10	<i>authentic</i>	j	breathe in

III. Read the text and ...

a) ... find words (phrases) which mean:

прямий; попереджати; автентичний; вишуканий; пробуджувати; образ; більш вільний; безсумнівно; здатність (вміння); імпровізувати; інтенсивний танцювальний стиль; отримати прізвисько; нерухома верхня частина тіла; сучасні, популярні балади; описувати стилі; міжнародні танцювальні конкурси; мати відношення до; ритмічний танець; походити від; вечірка; гарно проводити час; перебільшені рухи стегнами; повільний танець; офіційно визнана версія; популярний в усьому світі; керівний орган

танцювального спорту; структура танцю; прямі ноги; зігнуті ноги; танцювальні кроки; дух і душа танцю

b) ... translate the text to your native language:

INTERNATIONAL – LATIN

International Latin is comprised of five dances: Cha Cha, Samba, International Rumba, Paso Doble, and Jive.

Often referred to as “Latin” or “Latin American”, International Latin is unique in its use of straight legs and balletic lines. Newcomers to Latin should be warned against thinking of International Latin as “authentic Latin dancing”. Latin as danced today has evolved since its introduction into the ballroom dancing world.

Latin is based in large part on long leg lines and takes a tremendous amount of strength and expertise to be danced at a high level. Latin must be sexy, yet sophisticated, evoking images of characters such as Jessica Rabbit and Rita Hayworth.

Latin danced at a social level is undoubtedly freer than Standard or Smooth. Partners are not required to maintain a constant frame, which gives the dancers more ability to play and improvise. Latin is the one of most intense dance styles.

RUMBA AND ITS HISTORY

The Rumba is considered to be one of the most beautiful Latin style dances, earning its nickname as “The Dance of Love.” It is characterized by swaying hips, a still upper body, and close partner connections. Although it is traditionally danced to slow Latin music, it is now common to dance the Rumba to current, popular ballads. Because of this, the Rumba is a popular style choice for a wedding dance and slow partner dancing.

Taking a look at the history of rumba dancing, one should know that the word “rumba” is used to describe different styles of dance. In one sense of the word, rumba can be used to encompass a variety of dances

relating to the rumba genre of Afro-Cuban music. Rumba refers to the ballroom dance that occurs in social dance and international dance competitions. This ballroom style of rumba came from a Cuban rhythm dance called the bolero-son. The word “rumba” comes from the Spanish verb “rumbear” which means to go dancing, party and to have a good time.

The Rumba originated among the African slaves in Cuba in the 16th century. It began as a fast and sensual dance with exaggerated hip movements. The *marimbola, the maracas and the drums were instruments used to inspire and accompany the dancers.

Up until the Second World War, the popular dance of middle-class Cuba was the Son. The Son was a modified, slower, and more refined version of the native Rumba danced by the African slaves.

The Rumba came to the United States when Lew Quinn and Joan Sawyer tried to introduce the dance in 1913. In the early 1920s, Rumba was danced slowly in America and made more “civilized” by the dance studios of that time. By 1929, real interest in Latin music grew and Rumba dancing became very popular in New York.

Rumba’s popularity continued to grow throughout the United States and its introduction into Europe was supported by Monsieur Pierre. Pierre was London’s lead dance teacher in Rumba and in the 1930s his demonstration with his dance partner Doris Lavelle popularized Latin American dancing in London. Pierre and Lavelle introduced the “Cuban Rumba” which was eventually established as the official recognized version of the dance in 1955.

RUMBA DANCE TODAY

The ballroom style of Rumba dance is still highly popular throughout the world. It is most largely embraced as a competitive dance, and in competition-style dancing, Rumba is the slowest of the five Dancesport Latin dances. The World Dancesport Federation is the international governing body of dance sport and is recognized by the

International Olympic Committee. It hosts national and international ballroom dance competitions featuring Rumba among other ballroom dances year-round.

In competitive Rumba dancing there are two different styles: International and American. The Rumba is considered a “Latin” dance within the International dance structure and a “rhythm” dance within the American dance structure. The dances are performed differently and their basic steps are performed on different counts. American style rumba uses counts 1, 3, and 4 while International uses counts 2, 3, and 4. The hip motion varies greatly. In the American style, the dancer steps onto a bent leg and in the international style dancer steps onto a straight leg.

In the United States Rumba is most commonly danced socially within ballroom dance studios. The Rumba is a favourite for dance instructors and new dancers alike for the forgiving slower pace of the dance’s steps and music. Rumba provides a great starting point for the foundational moves with social Latin dancing. Rumba is also a popular style for wedding couple’s first dance.

Today, the Rumba is danced to slow rhythms. The feet stay close to the floor with a sliding action and the hips move easily from side-to-side. While the dance has evolved over the years, the spirit and soul of the dance lie in Latin American music and dance. The beautiful rhythms and body expressions of the Rumba make it one of the most popular ballroom dances.

Adapted from: <https://ariaballroom.com/international-latin>
<https://www.bellaballroom.com/dance-lessons/latin-dance/rumba/>

NOTES

**marimbula* – *марімба* (ударний інструмент)

VIDEO Link: [American Rumba Basics](https://www.youtube.com/watch?v=Y6BceJRrHm0)

<https://www.youtube.com/watch?v=Y6BceJRrHm0>



❖ **Tasks for the video lesson "American Rumba Basics"**

1. Watch the video carefully and take notes. Write down key points:

- Basic steps.
- Movement patterns.
- Body posture and positioning.
- Rhythm and timing used in American Rumba.

2. Vocabulary Practice

List at least 5 dance-related vocabulary words or phrases from the video, and write definitions or explanations for each one in English.

For example:

**Ballroom frame* – the proper position of arms and upper body used while dancing with a partner.

3. Answer the following questions in complete sentences:

1. What are the basic foot positions demonstrated in the video?
2. How is body weight distributed during the basic steps in Rumba?
3. Describe the rhythm or count pattern that is used in the basic Rumba step.
4. What tips does the instructor give regarding the connection between dance partners?

IV. Reread the text and say whether the following statements are TRUE (T) or FALSE (F):

1.	International Latin consists of five dances: Cha Cha, Samba, International Rumba, Paso Doble, and Jive.	
2.	International Latin requires dancers to maintain a constant frame throughout the dance.	
3.	The Rumba is often called "The Dance of Love."	
4.	The Rumba originated in Spain and was later was introduced to	

	Cuba.	
5.	The word "rumba" comes from the Spanish verb "rumbear," which means to go dancing and have a good time.	
6.	The Rumba was introduced to the United States in 1913 by Lew Quinn and Joan Sawyer.	
7.	In international competitive dance, Rumba is the fastest of the five Latin Dancesport dances.	
8.	The World Dancesport Federation is recognized by the International Olympic Committee.	
9.	American-style Rumba and International-style Rumba have the same step counts and technique.	
10.	Today, Rumba is danced only competitively and is rarely used for social dancing.	

V. Make WH-questions to the following sentences:

1. Rumba is considered to be one of the most beautiful Latin style dances, earning its nickname as “The Dance of Love”.
2. Rumba is a popular style choice for a wedding dance and slow partner dancing.
3. Rumba refers to the ballroom dance that occurs in social dance and international dance competitions.
4. Rumba originated among the African slaves in Cuba in the 16th century.
5. Rumba came to the United States when Lew Quinn and Joan Sawyer tried to introduce the dance in 1913.
6. Monsieur Pierre was London’s lead dance teacher in Rumba, and in the 1930s his demonstration with his dance partner Doris Lavelle popularized Latin American dancing in London.
7. The World Dancesport Federation is the international governing body of dance sport and is recognized by the International Olympic Committee.
8. The hip motion varies greatly.

9. Rumba is a favourite for dance instructors and new dancers.
10. Rumba provides a great starting point for the foundational moves with social Latin dancing.

Topics for discussion

- **Discuss these questions in small groups:**
 - 1. The Evolution of International Latin Dance Styles**
 - How have Latin dances changed over time since their introduction into the ballroom dancing world?
 - What are the key differences between traditional Latin dances and their modern ballroom adaptations?
 - 2. The Cultural Influence of Rumba in Ballroom Dancing**
 - How did Rumba evolve from its Afro-Cuban roots to become a popular ballroom dance?
 - Why do you think Rumba is often chosen for wedding dances and romantic performances?
 - 3. The Physical and Artistic Demands of International Latin Dance**
 - What qualities make Latin dance both physically challenging and artistically expressive?
 - How does the style of movement in International Latin differ from other ballroom dance styles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The Evolution and Characteristics of International Latin Dance.
 - The History and Cultural Impact of Rumba.
 - Latin Dance in Competitive and Social Settings.

❖ UNIT 2.14

Reading. COMPONENTS OF MODERN CHOREOGRAPHY

BEFORE YOU READ

- What age do professional dancers typically start their training?
- Is it easy to become a professional dancer?
- What physical features do professional dancers usually have?



VOCABULARY

<i>built up</i>	збудований
<i>joints</i>	суглоби
<i>ligaments</i>	зв'язки
<i>mold</i>	формувати
<i>attain</i>	досягти
<i>hip socket</i>	кульшова западина
<i>crooked spine</i>	викривлений хребет
<i>ripples</i>	хвилі
<i>tendons</i>	сухожилля
<i>torso</i>	тулуб
<i>limbs</i>	кінцівки
<i>appreciation</i>	визнання
<i>arabesques</i>	арабески
<i>supple</i>	гнучкий

I. Read and translate the following collocations:

right muscles, bone-connecting ligaments, kinesthetic awareness, untrained dancers, untutored movement ballet training, aspiring dancers, outward rotation, conventional symbolic gestures, rigorous training, intricate footwork, sustained line

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>built up</i>
2	<i>appreciation</i>
3	<i>torso</i>
4	<i>fluidity</i>
5	<i>arabesques</i>
6	<i>attain</i>
7	<i>mold</i>
a	grace
b	body
c	recognition, admiration
d	constructed, developed
e	achieve, reach, accomplish
f	pose, graceful posture
g	shape

III. Read the text and ...

a) ... find words (phrases) which mean:

довгорукий і стрункий, заокруглена фігура, підтримувати тіло в належному стані, запобігати травмам, робити напруженим, проходити ретельне медичне обстеження, досягти повного розвороту, перкусійні поштовхи, складні мудри, бути надзвичайно гнучким, мати витончений контроль, тривалі танцювальні рухи, здаватися м'яким і плинним

b) ... translate the text:

PHYSICAL REQUIREMENTS

Dancers are not just performing artists; their bodies are also the instruments through which the art is created. The quality of this art, therefore, necessarily depends on the physical qualities and skills that dancers possess. The stronger and more flexible a dancer's body, the more capable it is of a wide range of movement. Nearly all professional dancers start training at a young age in order to shape and develop their bodies correctly. Strength is built up

in the right muscles, for example, and the bone-connecting ligaments on which flexibility of the joints is so dependent are lengthened early before they begin to harden.

As well as strength and mobility, a good dancer must also possess great coordination (the ability to work different parts of the body together), a highly developed kinesthetic awareness (in order to know and control the position and state of the body), control over weight and balance in motion, a developed awareness of space, a strong sense of rhythm, and an appreciation of music. Particularly in dramatic dance, the dancer must be able to project movement clearly and make its expressive qualities intelligible to the audience. Grace, fluidity, and harmony of body are also frequently desired in the dancer, as is physical beauty, but these are subjective qualities that differ from one culture to another and change according to fashion. (The 21st-century physical ideal of the ballerina—long-limbed and slender—is quite different from the late 19th-century preference for a more rounded figure.)

Daily classes are necessary not only to mold the body and develop the necessary physical skills but also to maintain the body in its proper condition and prevent injury. Many dance movements make strenuous and unnatural demands on the joints, muscles, and tendons, and it is easy to strain or damage them if the body is not properly maintained. Some bodies are more suitable for training than others, and in the West many aspiring dancers undergo extensive medical scrutiny to ensure that they have no weaknesses or disabilities, such as a weak or crooked spine, that would make them unfit for dancing.

The exercises involved in a dancer's training depend on the style of the dance. Ballet dancers have to work hard to attain a full turnout (the outward rotation of the legs in the hip socket so that the heels touch back-to-back and the feet form a 180° angle), which enables them to lift their legs high in the air in jumps or arabesques. While ballet dancers rarely use the torso, African dancers and certain modern dancers have to be extraordinarily supple in the torso and pelvis in order to execute the

ripples, twists, and percussive thrusts that their particular dances require. Indian classical dancers, while developing great strength and flexibility in the legs, must also achieve great control over the face and neck muscles and flexibility and control in the joints and muscles of the hands. This is necessary to execute their elaborate mudras, conventional symbolic gestures, with accuracy and grace.

DIFFERENCES AMONG DANCERS

However rigorous and uniform training may be, each dancer always has a personal style of dancing. Certain skills come more easily to some dancers than to others: one may be an excellent jumper, while another may have exquisite control and balance in slow, sustained dance passages. The same choreography may also look completely different when executed by two different bodies. Thus, a dancer with very long limbs will make high leg extensions look exaggeratedly long while appearing slightly awkward in fast, intricate footwork. Another dancer may have a great deal of energy and speed but be unable to produce a sustained and beautiful line in held positions.

Finally, dancers vary a great deal in the way they articulate and project movement. Some dancers move in a way that is tense, energetic, and even aggressive in its attack, while others appear soft and fluid. Some phrase their movements so that every detail is sharp and clear; others so that one element flows into another. Some move exactly in time with the phrasing of the music; others phrase their movement slightly independently of it. One dancer may produce movements that are dramatically charged and expressive, while another may be cool and detached, concentrating on technical perfection. Such qualities may vary so markedly that certain dance roles become inextricably connected to the dancers for whom they were created, for example Margot Fonteyn's *Marguerite and Armand*, created by Frederick Ashton in 1963.

In modern dance, the dancer may be highly esteemed for individual style and technique but is generally expected to submit his own

personality to the demands of the choreography. Some of the works by the American choreographer Alwin Nikolais went so far as to conceal the dancer altogether under a panoply of props, costumes, and lighting projections.

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Professional dancers typically start their training after the age of 18.	<input type="checkbox"/>
2.	Ballet dancers focus on developing flexibility and turnout in their leg movements and hip socket.	<input type="checkbox"/>
3.	Modern choreographers always prefer highly trained dancers for their performances.	<input type="checkbox"/>
4.	Indian classical dancers must develop precise control over hand, face, and neck muscles to execute symbolic gestures.	<input type="checkbox"/>
5.	A dancer's physical requirements are exactly the same across all dance styles.	<input type="checkbox"/>
6.	Dancers undergo medical scrutiny to ensure they have no physical weaknesses that might impede their performance.	<input type="checkbox"/>
7.	In modern dance, individual dancer personality always takes precedence over choreography.	<input type="checkbox"/>

V. Answer the questions to the text:

1. How do the physical ideals of ballerinas differ between the late 19th century and the 21st century, and what might these changes reflect about evolving cultural perceptions of beauty?
2. In what ways do dancers transform their bodies into living instruments of artistic expression, and how does this process challenge traditional boundaries between physical training and artistic creation?

3. What specific physiological adaptations do dancers undergo during their early training that distinguish their bodies from those of non-dancers?
4. How do the training and movement requirements differ between ballet, African, and Indian classical dance styles, and what unique bodily skills does each demand?
5. How do individual dancers negotiate the tension between personal artistic expression and the choreographic demands of their performance style?
6. What are the precise muscular and skeletal adaptations that enable dancers to perform seemingly impossible movements like a full ballet turnout or intricate mudras?
7. How did Carlo Blasis's 1828 Code of Terpsichore influence modern dance training, and what aspects of his philosophy remain relevant today?
8. How do individual dancers' unique physical attributes and movement qualities transform identical choreography into distinctly personal performances?
9. To what extent does a dancer's body become a form of abstract art, particularly in avant-garde performances that might deliberately obscure the individual?
10. How do medical scrutiny, physical training, and artistic vision intersect in the creation of a professional dancer's career?

Topics for discussion

- **Discuss these questions in small groups**

- **Personality and Performance Integration**

How do modern choreographers balance a dancer's individual style with the overarching choreographic vision, particularly in works like Alwin Nikolais's pieces that may completely subsume the dancer's personality under props and projections?

➤ **Movement Articulation Dynamics**

In what ways do choreographers explore the nuanced spectrum of movement articulation, from sharply defined, precise movements to fluid, interconnected gestures that challenge traditional notions of dance technique?

➤ **Interdisciplinary Approach to Choreographic Composition**

How do contemporary choreographers incorporate elements beyond traditional dance techniques - such as varying body types, untrained movement, technological projections, and cross-cultural movement vocabularies - to expand the boundaries of choreographic expression?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
- Deconstructing choreographic identity in contemporary performance.
- The body as canvas: interdisciplinary approaches to modern dance composition.
- Choreographic landscapes: technological intervention in 21st-century dance on the map.

TEXTS FOR ADDITIONAL READING

CHAPTER II

MODERN PERIOD OF BALLROOM DANCE

https://en.wikipedia.org/wiki/Ballroom_dance

(Wiki)

TEXT 1

- **EARLY MODERN PERIOD**

The first knowledge of the earliest ballroom dances was recorded at the end of the 16th century, when Jehan Tabourot published in 1588 his *Orchésographie*, a study of late 16th-century French renaissance social dance. Among the described dances were the solemn “*basse danse*” (bass dance), the livelier *branle* (movement), pavane, and the *galliarde* which Shakespeare called the “*cinq (=5) pace*” as it was made of five steps.

In 1650, the Minuet, originally a peasant dance of Poitou, was introduced into Paris and set to music by Jean-Baptiste Lully and danced by the King Louis XIV in public. The Minuet dominated the ballroom from that time until the close of the 18th century.

Toward the second half of the 17th century, Louis XIV founded his “Académie Royale de Musique et de Danse”, where specific rules for the execution of every dance and the “five positions” of the feet were formulated for the first time by members of the Académie. Eventually, the first definite cleavage between ballet and ballroom came when professional dancers appeared in the ballets, and the ballets left the Court and went to the stage. Ballet technique such as the turned out positions of the feet, however, lingered for over two centuries and past the end of the Victoria era.

- **19th CENTURY**

The waltz with its modern hold took root in England in about 1812; in 1819 Carl Maria von Weber wrote *Invitation to the Dance*, which marked the adoption of the waltz form into the sphere of absolute music. The dance was initially met with tremendous opposition due to the semblance of impropriety associated with the closed hold, though the stance gradually softened. In the 1840s several new dances made their appearance in the ballroom, including the polka, mazurka, and the Schottische. In the meantime, a strong tendency emerged to drop all 'decorative' steps such as “*entrechats*” and “*ronds de jambes*” that had found a place in the Quadrilles and other dances.

- **EARLY 20TH CENTURY**



[Vernon and Irene Castle](#), early ballroom dance pioneers, 1910–1918

Modern ballroom dance has its roots early in the 20th century, when several different things happened more or less at the same time. The first was a movement away from the sequence dances towards dances where the couples moved independently. This had been pre-figured by the waltz, which had already made this transition. The second was a wave of popular music, such as jazz. Since dance is to a large extent tied to music, this led to a burst of newly invented dances. There were many dance crazes in the period 1910–1930.

The third event was a concerted effort to transform some of the dance crazes into dances which could be taught to a wider dance public in the U.S. and Europe. Here Vernon and Irene Castle were important, and so was a generation of English dancers in the 1920s, including Josephine Bradley and Victor Silvester. These professionals analyzed, codified, published, and taught a number of standard dances. It was essential, if popular dance was to flourish, for dancers to have some basic movements they could confidently perform with any partner they might meet. Here the huge Arthur Murray organization in America, and the dance societies in England, such as the Imperial Society of Teachers of Dancing, were highly influential. Finally, much of this happened during and after a period of World War, and the effect of such a conflict in dissolving older social customs was considerable.

Later, in the 1930s, the on-screen dance pairing of Fred Astaire and Ginger Rogers influenced all forms of dance in the U.S. and elsewhere. Although both actors had separate careers, their filmed dance sequences together, which included portrayals of the Castles, have reached iconic status. Much of Astaire and Rogers' work portrayed social dancing, although the performances were highly choreographed (often by Astaire or Hermes Pan) and meticulously staged and rehearsed.

TEXT 2

HISTORY OF WALTZ DANCE

History of ballroom dance is filled with important dances and moments when new styles totally transformed dancing fashion and enabled total transformation of the popular dance culture. One of the most influential dances that managed to do just that is waltz, that was first danced in location of modern Germany and Austria between 13th and 18th century, before managing to reach modern ballrooms where it

revolutionized dance fashion and becoming one of the most popular dances on planet Earth.

The original form of Waltz was first used by 13th century peasants in Germany, who devised rolling folk dance that was quite different from all court dances that were popular in that time. Their folk dance filled with rolls, glides and turns was received well, and by 1500s it reached Volta where it was adapted with styles of other local dances. By the end of 16th century people of Vienna embraced Waltz and morphed it into dance called Weller, and France used form called Nizzarda.

Modern form of Waltz was born in suburbs of Vienna and mountain regions of Austria, and was created not for use by folk dancers, but for court. Before that time, all court dances were rigid, stately, solemn, procession-based, very tightly controlled, with complicated moves and timings.

Waltz changed that with the introduction of free form dance with close position of dances, which immediately sparked revolt and scandals from traditional lovers of old ballroom dance. After 18th century came, France become in love with the Waltz form called allemande, dance in which dances were separated one from another. However, this soon changed when popularity of $\frac{3}{4}$ timed Waltz became overwhelming, setting it as a standard and spreading its influence all over the Europe.

One of the major causes for the popularity rise of $\frac{3}{4}$ time waltz was phenomenal music creations of Johann Strauss and Franz Lanner. Their waltz music echoed through the halls of Vienna, Austria and Germany, spreading all across Europe and destroying the sentiment that this dance was immoral and scandalous. United States accepted waltz during mid-19th century, and by early 20th century it became dances everywhere.

During the time of First World War, waltz dance routines become much more relaxed, with dancers dancing much closer to each other than before. Sadly, newborn craze of Foxtrot almost completely destroyed the

popularity of Waltz after the end of WW1, especially in United States where it was completely overshadowed by other dances after 1921.

During its long history, waltz was danced in many styles and variations. Here are some of the most popular: Contemporary ballroom dance, aka Viennese Waltz, International Standard Waltz, American Style Waltz, The Scandinavian Waltz, The Mexican Waltz, The Valse Musette, The cross-step waltz (French Valse Boston), The Cajun Waltz

Adapted from: <http://www.dancefacts.net/dance-history/waltz-history/>

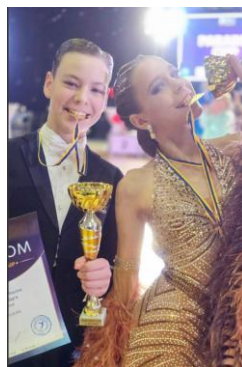
TEXT 3

• STANDARD (SMOOTH) AND LATIN (RHYTHM) DANCES

“Ballroom dance” refers most often to the ten dances of Standard and Latin, though the term is also often used interchangeably with the five International Ballroom dances. Sequence dancing, which is danced predominantly in the United Kingdom, and its development New Vogue in Australia and New Zealand, are also sometimes included as a type of Ballroom dancing.

In the United States and Canada, the American Style (American Smooth and American Rhythm) also exists. The dance technique used for both International and American styles is similar, but International Ballroom allows only closed dance positions, whereas American Smooth allows closed, open and separated dance movements. In addition, different sets of dance figures are usually taught for the two styles. International Latin and American Rhythm have different styling, and have different dance figures in their respective syllabi.

Other dances sometimes placed under the umbrella "ballroom dance" include nightclub dances such as Lindy Hop, West Coast swing, nightclub two step, hustle, salsa, and merengue. The categorization



of dances as "ballroom dances" has always been fluid, with new dances or folk dances being added to or removed from the ballroom repertoire from time to time, so no list of subcategories or dances is any more than a description of current practices. There are other dances historically accepted as ballroom dances, and are revived via the vintage dance movement.

In Europe, Latin Swing dances include Argentine tango, mambo, Lindy Hop, swing boogie (sometimes also known as nostalgic boogie), and discofox. One example of this is the subcategory of Cajun dances that originated in Acadiana, with branches reaching both coasts of the United States.

Standard/Smooth dances are normally danced to Western music (often from the mid-twentieth century), and couples dance counter-clockwise around a rectangular floor following the line of dance. In competitions, competitors are costumed as would be appropriate for a white tie affair, with full gowns for the ladies and bow tie and tail coats for the men; though in American Smooth it is now conventional for the men to abandon the tail suit in favor of shorter tuxedos, vests, and other creative outfits.

Latin/Rhythm dances are commonly danced to contemporary Latin American music and (in case of jive) Western music. With the exception of a few traveling dances like samba and paso_doble, couples do not follow the line of dance but perform their routines more or less in one spot. In competitions, the women are often dressed in short-skirted Latin outfits while the men are outfitted in tight-fitting shirts and pants, the goal being to emphasize the dancers' leg action and body movements.

TEXT 4

Cha-cha-cha dance at competitions in Austria.

- **COMPETITIVE DANCING**

Competitions, sometimes referred to as dancesport, range from world championships, regulated by the World Dance Council (WDC), to less advanced dancers at various proficiency levels. Most competitions are divided into professional and amateur, though in the USA pro-am competitions typically accompany professional competitions. The International



Olympic Committee now recognizes competitive ballroom dance. It has recognized another body, the World DanceSport Federation (WDSF), as the sole representative body for dancesport in the Olympic Games.

Ballroom dance competitions are regulated by each country in its own way. There are about 30 countries which compete regularly in international competitions. There are another 20 or so countries which have membership of the WDC and/or the WDSF, but whose dancers rarely appear in international competitions. In Britain there is the British Dance Council, which grants national and regional championship titles, such as the British Ballroom Championships, the British Sequence Championships and the United Kingdom Championships. In the United States, the member branches of the WDC (National Dance Council of America) and the WDSF (USA Dance) both grant national and regional championship titles.

Australian New Vogue is danced both competitively and socially. In competition, there are 15 recognized New Vogue dances, which are performed by the competitors in sequence. These dance forms are not recognized internationally, neither are the US variations such as American Smooth, and Rhythm. Such variations in dance and competition methods are attempts to meet perceived needs in the local market-place.

Internationally, the Blackpool Dance Festival, hosted annually at Blackpool, England is considered the most prestigious event a dancesport competitor can attend.

Formation dance is another style of competitive dance recognized by the WDSF. In this style, multiple dancers (usually in couples and typically up to 16 dancers at one time) compete on the same team, moving in and out of various formations while dancing. The Blackpool Dance Festival also holds an annual event for competitive formation dancing.

TEXT 5

- **ELEMENTS OF COMPETITION**



Intermediate level international style Latin dancing at the 2006 *Massachusetts Institute of Technology* ballroom dance competition. A judge stands in the foreground.

In competitive ballroom, dancers are judged by diverse criteria such as poise, the hold or frame, posture, musicality and expression, timing, body alignment and shape, floor craft, foot and leg action, and presentation. Judging in a performance-oriented sport is inevitably subjective in nature, and controversy and complaints by competitors over judging placements are not uncommon. The scorekeepers—called scrutineers—will tally the total number recalls accumulated by each couple through each round until the finals when the Skating system is used to place each couple by ordinals, typically 1–6, though the number of couples in the final may vary. Sometimes, up to 8 couples may be present on the floor during the finals.

Competitors dance at different levels based on their ability and experience. The levels are split into two categories, syllabus and open. The syllabus levels are newcomer/pre-bronze, bronze, silver, and gold—with gold the highest syllabus level and newcomer the lowest. In these levels, moves are restricted to those written in a syllabus, and illegal moves can lead to disqualification. Each level, bronze, silver, and gold, has different moves on their syllabus, increasing in difficulty. There are three levels in the open category; novice, pre-champ, and champ in increasing order of skill. At those levels, dancers no longer have restrictions on their moves, so complex routines are more common.

TEXT 6

- **BALLROOM GOES MAINSTREAM: THE BALLROOM TV REVOLUTION**

In the mid-20th century ballroom dance experienced a resurgence in popularity due to its inclusion in popular culture. The television show “Dancing with the Stars” which started in 2005, has helped to introduce a new generation to the world of ballroom dance and has made it more accessible to the general public. The show features celebrities paired with professional dancers, as they compete against each other in a variety of ballroom dance styles.



In recent years, ballroom dance has also experienced a resurgence in popularity in pop culture, with the success of films such as “Shall We Dance” and “Mad Hot Ballroom.” These films have helped to introduce the sport to a new audience and have made it more accessible to the general public.



Ballroom dance continues to evolve and change with the times, with new styles and variations being created all the time! Today, it is enjoyed by people of all ages and backgrounds, and is a beloved pastime for many.

One of the most iconic figures in ballroom dance history is Fred Astaire.

Astaire was a Hollywood actor and dancer who appeared in a number of musical films throughout the 1930s and 1940s. He is best known for his partnership with Ginger Rogers, with whom he appeared in 10 films. Astaire's smooth, elegant style and ability to make complex dance routines look effortless helped to popularize ballroom dance in the United States and around the world.

Adapted from: <https://www.fredastaire.com/blog/ballroom-dances/a-brief-history-of-ballroom-dance/#:~:text=These%20styles%20include%20the%20Waltz,activity%20for%20the%20upper%20class>

TEXTS 7- 10

FOXTROT STYLES

TEXT 7

Adapted from: <https://en.wikipedia.org/wiki/Foxtrot>

Three distinct styles of slow foxtrot are in common use among ballroom dancers today: the American Social Style, the American Continuity Style, and the International Style. All three are partner dances in which the dancers progress around the dance floor in a counter-clockwise direction

and are danced to much the same music. However, they differ significantly in technique, positions, and figures.

AMERICAN SOCIAL FOXTROT

The American Social Style was, and to some extent still is, widely employed in the United States as a social and party dance. It is particularly well suited to dancing in a crowded room, by partners who may or may not know each other well, and who may or may not have had much formal training in dance. Its defining feature is that the dancers close their feet at the end of almost every figure, as opposed to passing their feet as in the other two styles. As a result, the dancers progress fairly slowly around the room, and some figures can even be danced in place.



Furthermore, almost every figure begins in much the same position, with the two partners facing each other squarely in the [closed position](#) and the man starting on his left foot. Since each figure leads so easily and consistently in the next, it is fairly easy for the leader to string multiple figures together on the fly in an ever-changing sequence. Body contact is unnecessary and not generally expected; all figures can be led through the frame formed by the arms. Hence, the potential social awkwardness of body contact between partners who do not know each other well is avoided. As American Social Style is the only style allowed in bronze (beginner) level American Style dance competition, this style is sometimes also known as "American Bronze Foxtrot".

The American Social style uses both six-count and eight-count figures. The rhythmic alteration between the two is one of the few potential difficulties in the dance. Syncopation is generally avoided.

The six-count figures extend across one and a half measures of music, and utilize the rhythm slow (two counts), slow (two counts), quick (one count), quick (one count). Examples include: the basic movement forward and back, the alternating quarter turns (zig-zag), the rock turns right and left, the promenade, the promenade twist (12 counts), the promenade pivot (12 counts), and the sway step. Social dancers generally use the alternating quarter turns to progress in a zig-zag pattern around the room, alternating for variety with the promenade. Rock turns are used for changes of direction in corners and to avoid collisions. Both the rock turns and balance step can be danced entirely in place, if necessitated by crowded conditions. Many of these figures can be further embellished by underarm turns.

The eight-count figures extend across two measures of music and utilize the rhythm slow (two counts), quick (one count), quick (one count); slow (two counts), quick (one count), quick (one count). Most of them can be further decomposed into two four-count figures, although this would break the convention that every figure begins in closed position with the man stepping on his left foot. Examples include: the forward and reverse box, the left and right box turns, the closed twinkle with promenade close ending, the fallaway twinkles (16 counts), the promenade twinkles (16 counts), and the serpentine (progressive twinkles) with closed footwork. A few, such as the grapevine, utilize a faster rhythm consisting of four quicks. Most of these eight-count figures resemble corresponding figures in the waltz, with the rhythm modified by extending the first step of each figure to occupy two counts. Again, many of these figures can be further embellished by underarm turns.

The only common syncopated figure is the chassé. It is a four-count figure with the rhythm slow (two counts) quick-and-quick (two counts), that may be inserted between a closed twinkle and its promenade close ending.

TEXT 8

AMERICAN CONTINUITY STYLE

The American Continuity Style is widely employed in the United States as a competitive dance and as a base for formation dance and the performing arts. It is the style generally seen in American musical theater productions and in film. It differs from the social style in that the dancers pass their feet at the end of each figure, rather than closing them. Consequently, dancers progress much more rapidly around the room, in a smooth, continuous manner that gives the style its name. It differs from the International Style in that body contact is optional. This permits the dance partners to assume a much wider variety of positions and, therefore, to execute many types of figures that are not possible in the International Style. As American Continuity



Style is expected in Silver Level American Style dance competitions and above, this style is sometimes also known as "American Silver Foxtrot". Transitions from one dance position to another are an important aspect of the American style. Commonly employed dance positions include normal (closed) position, in which the dancers face each other squarely with the man's right hand around the woman's back; promenade position, in which the partners open slightly in a vee; open position (a two-hand hold with the arms extending forward sideways); and shadow position (in which both partners face the same direction, rather than each other). Partners may even separate completely for short periods of time. "Lines", in which the partners form and hold a special shape for a short period of time, also play an important role. Examples include the oversway, the chair, the check.

In the American Continuity Style, most figures are based upon four-count units with the rhythm slow (two counts), quick (one count), quick (one

count) repeating in each measure. A basic dance sequence progressing around the room in a straight line might consist of an open left box turn (eight counts), an open twinkle (four counts), an open right turn (four counts), an open impetus (a/k/a hairpin) (four counts), and a continuity ending (four counts), returning to the start of the sequence. Other figures based upon the same rhythm include the serpentine (a/k/a progressive twinkles) with open footwork; the curved running steps; the outside swivel; the pivot from promenade; and the natural fallaway. Many of these figures may be executed in a variety of positions: for instance, the serpentine may be executed in closed position, open position, or shadow position, with the man facing either forwards or backwards. Many of these figures may be further embellished by underarm turns, especially when changing from one dance position to another. Variations upon this basic rhythm may employ four quick steps (quick, quick, quick, quick) as in the grapevine and the second measure of the weave, or syncopation (slow, quick-and-quick quick) as in the chassé.

Many Continuity-Style Foxtrot figures are similar to those of American Continuity Style [Waltz](#), with the rhythm modified by extending the first step of each figure to occupy two counts. Some, like the open twinkles, are direct developments of the corresponding Social Foxtrot figures in which the footwork has been modified by passing the feet at the end of the figure instead of closing the feet; others are entirely different.

TEXT 9

INTERNATIONAL STYLE

The International (British) Style is widely employed in Europe and Great Britain as a social and competitive dance. Its defining characteristic is that partners must maintain body contact at all times. Consequently, the variety of possible figures and positions is



much more limited than in the American style. Dancers concentrate on creating an image of a smooth, gliding motion around the dance floor. The use of body contact makes it possible to execute very tight turns, which is further enhanced by the extensive use of heel turns. This use of heel turns, and the effort required to produce the desired gliding motion, give International Style Foxtrot a reputation as being perhaps the most difficult of all ballroom dances to execute well.

Most figures are based upon four-count units with the rhythm slow (two counts), quick (one count), quick (one count), repeating in each measure. A basic dance sequence progressing around the room might employ a feather step (four counts), reverse turn with feather finish (eight counts), three step (four counts), natural turn (four counts) with impetus (four count) and feather finish (four count), connecting again to a reverse turn. However, rhythmic variation is used to make up for the loss of variety in figures and positions: thus, for example, the weave uses four quick steps in a single measure, while the change of direction uses a two-measure sequence of four slow steps.

TEXT 10

- **COMPETITION**

International Foxtrot is one of the five Standard dances that form the backbone of International Style Dance competitions held around the world under the auspices of the [International Dance Sport Federation](#), its local affiliates, and other organizations. Competitions are generally held at six successive levels of difficulty: Bronze (beginning), Silver (intermediate), Gold (advanced), Novice, Pre-Championship, and Championship. The Bronze, Silver, and Gold levels are syllabus levels: that is, for each level there is a prescribed syllabus of figures from which the competitor is expected to select. The Novice, Pre-Championship, and Championship levels are open levels at which novel, original

choreography is permitted and even encouraged. The competitive dance syllabi are defined and tightly controlled by the Imperial Society of Teachers of Dancing.



Likewise, American Foxtrot is one of the four Modern Smooth dances that form the backbone of American Style Dance competitions held in the United States under the auspices of the National Dance Council of America and USA Dance, and

in some other countries. Competitions are again generally held at six successive levels of difficulty: Bronze (beginning), Silver (intermediate), Gold (advanced), Novice, Pre-Championship, and Championship. The Bronze, Silver, and Gold levels are restricted levels in which the permitted set of figures is restricted by rules – very similar but not identical – published by the sponsoring organization. The Novice, Pre-Championship, and Championship levels are open levels at which novel, original choreography is permitted and even encouraged. At the Bronze level, only American Social Style is allowed; this is enforced by rules that require closing the feet at the end of each figure. Either Social or Continuity Style may be employed at the Silver level and higher, but Continuity Style is generally expected. There are multiple, alternative instructional and competitive syllabi published by various organizations, which are compatible to varying degrees with the competitive rule sets.

TEXT 11

MARCUS HILTON

Marcus Hilton was born in Rochdale, Greater Manchester. Like other guys from Manchester, little Marcus was fond of football, later another passion was added to this passion - dancing. Since his parents were dancers, he started dancing at the age of eight, but quit to devote more time to football. The passion for sports was great - Marcus was making progress as the captain of the school team. But the genetically transmitted love for dancing still took over. "It was a pretty difficult time, Markus admits, they laughed at me, dancing was not very popular with the boys."



By the age of nine, Marcus already had some awards and was mentally prepared to take part in tournaments in Latin American disciplines. He will never forget his first experience - then he and his partner, a girl from a dance school, were disqualified for using prohibited elements.

- **AMATEUR**

The first success overtook Marcus in 1976 - he became the British Junior Champion in the Latin American program.

The close relationship between Marcus and his future life partner Karen Hilton (Karen Hilton) originated during their participation in competitions in the Sunday area, in the North of England. There they met, their friendship began there: running after Karen, walking "by the hand", innocent kisses.

Marcus Hilton and Karen Hilton (Marcus Hilton & Karen Hilton). They did not immediately become partners - Karen made more progress than Marcus, as she danced with a more experienced partner. Coach Karen wanted the guys to work in pairs, but Markus was diligently preparing for a career as a Latin dancer, while Karen was engaged in European dances, so the coach's aspirations for that period of time collapsed. A few years

later, in 1978, thanks to the efforts of the coach, Markus and Karen took part in amateur competitions - their performance went like clockwork, it was a success.

In 1980, the couple takes a big step forward - third place in the British Open Championship. This gives them the opportunity to perform second at the upcoming amateur world championship in West Germany, where they are honored with fifth place. Until 1981, inclusive, they take second place in all major world championships. Their first big success was winning the European and World Amateur 10 Dance Championships in Norway and Belgium. By that time, the couple had already gained wide popularity and was considered in demand. Winning has become commonplace. For the next two years, Marcus and Karen consistently lead the first places in the amateur championships in the Latin American program.

- **PROFESSIONAL**

Their first professional triumph came in 1984 when they became British Rising Star Champions.

Amicita Saltare - "Friendship through dance" - badges with this motto flaunted on the pockets of Marcus and Karen, as a mandatory attribute of their junior ambassador uniforms from the UK. Join hands and bow to the words of the host "Amicita Saltare!" - has become a good tradition for all participants in sports dance competitions. Marcus and Karen's parents constantly reminded the star kids to do the best job you can, and they did. Marcus often repeats in interviews that his parents were a support for him in difficult times, helped him to "preserve himself", stay on the right path, when necessary - they returned him from heaven to earth.

- **COACH, JUDGE**

According to Marcus, he does not feel much regret about the end of his career: the retired dancer enjoys a relatively quiet life, does charity

work with Karen, enjoys communicating with young talents as a sought-after coach, lecturer, and judge. He conducts intensive training for couples shortly before their competition, teaches according to his own methodology, and also pleases us with demonstration performances from time to time. He currently works at Starlight Studio in Streatham, where he is actively teaching along with other stars such as Bill and Bobby Irwin.

CHAPTER 3

MOTION PICTURE INDUSTRY

➤ UNIT 3.1

Reading. HOW TELEVISION WORKS

BEFORE YOU READ

- What do you know about the history of television?
- What is Philo Farnsworth famous for? Have you ever heard this name before?
- What is the role of TV in the world nowadays?



VOCABULARY

<i>commercials</i>	реклама
<i>full-motion video</i>	повноцінне відео
<i>evolve (into)</i>	розвиватися, еволюціонувати
<i>in earnest</i>	по-справжньому, всерйоз
<i>spinning disk</i>	обертальний диск
<i>pivotal</i>	ключовий
<i>to showcase</i>	демонструвати
<i>flickering</i>	мерехтливий
<i>excitement</i>	хвилювання, збудження
<i>broadcast</i>	трансляція / транслювати
<i>scarce</i>	рідкісний, дефіцитний
<i>availability</i>	доступність
<i>high-end</i>	високоякісний
<i>stand out (stood)</i>	виділятися, вирізнятися
<i>image dissector</i>	аналізатор зображення

<i>advanced</i>	просунутий, передовий
<i>immersive</i>	захоплюючий
<i>streaming film</i>	потоківий фільм
<i>precision</i>	точність

I. Read and translate the following collocations:

influential forces, an average American, glued to “the tube”, history of television, mechanical scanning, pivotal moment, despite the limitations, flickering image, immersive experience, streaming film, clarity and precision, ongoing innovations

II. Match the words to their synonyms:

Word		
1	<i>commercials</i>	a puzzle out, decipher
2	<i>for free</i>	b rotating
3	<i>decode</i>	c emotion
4	<i>journey</i>	d crucial, key
5	<i>spinning</i>	e general, worldwide
6	<i>pivotal</i>	f advertising
7	<i>excitement</i>	g voyage
8	<i>universal</i>	h at no charge

III. Read the text and

a) find words (phrases) which mean:

пристрій, отримувати інформацію, безкоштовно, декодувати сигнал, сигнал цифрового телебачення, історія телебачення, рухомі зображення, прокладаючи шлях, на ранніх етапах, транслювати рухомі зображення, винахідник, спінінгові дискові системи, захоплюючий досвід, радіохвилі, універсальна форма

b) translate the text to your native language.

HOW TELEVISION WORKS

Television is certainly one of the most influential forces of our time. Through the device called a television set or TV, you are able to receive news, sports, entertainment, information and commercials. The average American spends between two and five hours a day glued to “the tube”!

Have you ever wondered about the technology that makes television possible? How is it that dozens or hundreds of channels of full-motion video arrive at your house, in many cases for free? How does your television decode the signals to produce the picture? How will the new digital television signals change things?

If you have ever wondered about your television (or, for that matter, about your computer monitor), then read on!

The history of television, often abbreviated as TV is a journey through innovation, beginning with mechanical scanning systems and evolving into the modern televisions we know today.

This journey began in earnest with the first demonstration of moving images using a spinning Nipkow disk, a rudimentary form of mechanical scanning. However, it was Philo Farnsworth's image dissector that marked a pivotal moment in television technology. Farnsworth's invention, which was showcased in a public demonstration, utilized a new technology that captured moving images without the need for mechanical parts, paving the way for the electronic television.

In the early stages, the TV screen size was quite small, with a flickering image that left much to be desired. Despite these limitations, the excitement around the ability to broadcast moving images through radio waves captured the imagination of viewers.

Regular television broadcasts soon became a reality, initially reaching a limited number of people due to the scarce availability of high-end TVs. The Farnsworth television, named after its inventor, stood out for its use of the image dissector, which allowed for clearer pictures than the spinning disk systems.

Modern Television

As television technology advanced, so did the quality and features of the TV sets. The screen size increased, offering viewers a more immersive experience. Modern televisions now boast operating systems that support a wide range of applications, from streaming film and TV shows to browsing the internet, all delivered with clarity and precision that far exceeds the European standard of earlier days.

From the abbreviation “TV” to terms like “radio” and “broadcast”, the lexicon surrounding television reflects its roots in radio waves and its evolution into a universal form of entertainment and information. Today, most people have access to a variety of systems, including high-end TVs that offer not just content but a gateway into a world of interactive media, thanks to ongoing innovations in television technology.

Adapted from: <https://electronics.howstuffworks.com/tv.htm#pt1>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Daily watching television by the typical American takes up to ten hours.	<input type="checkbox"/>
2.	The history of television began with mechanical scanning systems.	<input type="checkbox"/>
3.	Farnsworth's invention gave the way for the electronic television.	<input type="checkbox"/>
4.	In the modern world, regular television broadcasts remain fantasy.	<input type="checkbox"/>
5.	The screen size reduced, offering viewers a more cinematic experience.	<input type="checkbox"/>
6.	TV is a universal form of entertainment and information.	<input type="checkbox"/>
7.	TVs is a gateway into a world of interactive media, thanks to old traditional television technologies.	<input type="checkbox"/>

VI. Answer the questions to the text:

1. What is now one of the most influential forces in the world?
2. Who spends much time “glued to the tube”?
3. Why does television decode the signal?
4. What did television begin with?
5. What did the journey of television begin with?
6. What captured the imagination of viewers despite specific limitations?
7. Who was the Farnsworth television named after?
8. What does the abbreviation “TV” reflect?
9. What does high-end TV offer?

Topics for discussion

- **Discuss these questions in small groups:**

- How did television technology change from mechanical scanning systems to electronic television, and what key inventions facilitated this transition?
- What were the limitations of early TV sets, and how did advancements in technology, such as the image dissector, improve the quality of televised images?
- How have TVs changed besides showing programs? How do new TV technologies make it easier to watch and interact with shows?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The impact of television on society. Positive and negative aspects of television’s influence, using examples from the text to support your points.

- Technological Advancements in Television: the key inventions and innovations that have shaped the development of television sets.
- The Future of Television in the Digital Age.

➤ UNIT 3.2

Reading. GOOD THINGS ABOUT TELEVISION



BEFORE YOU READ

- What do you know about American television?
- Can you name any TV channel popular in the Ukraine / USA / Great Britain?
- What names do you associate Ukrainian / American / European TV industry with?

VOCABULARY

<i>entertainment</i>	розважальний контент
<i>advent</i>	поява
<i>ways of viewing TV</i>	способи перегляду телебачення
<i>plethora</i>	велика кількість
<i>television environment</i>	телевізійне середовище
<i>critical thinking</i>	критичне мислення
<i>viewers</i>	глядачі
<i>a catalyst</i>	каталізатор
<i>follow up</i>	продовження
<i>values</i>	цінності

<i>current events</i>	поточні події
<i>aware</i>	обізнаний
<i>encourage</i>	заохочувати
<i>diminish</i>	зменшувати
<i>commercials</i>	реклама, рекламні ролики

I. Read and translate the following collocations:

Entertainment, to provide with information, to get kids reading, to have access to a plethora, engaged viewers, to offer lots of benefits, to share cultural experiences, select viewing, to diminish self-worth, a distorted view, extended commercials

II. Match the words to their synonyms:

Word			
1	<i>song</i>	a	the tube
2	<i>entertainment</i>	b	ideas
3	<i>view</i>	c	hard news
4	<i>television</i>	d	inspire
5	<i>advent</i>	e	promoting
6	<i>content</i>	f	chant
7	<i>current event</i>	g	amusement
8	<i>films</i>	h	movies
9	<i>encourage</i>	i	go after
10	<i>pursue</i>	j	incoming
11	<i>merchandising</i>	k	watch

III. Read the text and ...

a) find words (phrases) which mean:

залежати від ситуації, мати доступ, спонукати задавати питання, мати переваги, навчати критично мислити, заохочувати

глядача, ділитися досвідом, розвивати мовні навички, пов'язаний з рекламою, в іншому випадку, якість шоу

b) translate the text:

GOOD THINGS ABOUT TELEVISION

Television is an inescapable part of modern culture. We depend *on* TV for entertainment, news, education, culture, weather, sports — and even music, since the advent of music videos.

With more and more ways of viewing TV available, people now have access to a plethora of both good quality and inappropriate TV content. In this crowded television environment, the key is to provide young children with a guided viewing experience and to model and teach them the critical thinking skills they need to be active, engaged viewers.

Television offers lots of benefits to kids:

Because of its ability to create powerful touchstones, TV enables young people to share cultural experiences with others.

TV can act as a catalyst to get kids reading—following up on TV programs by getting books on the same subjects or reading authors whose work was adapted for the programs. Television can teach kids important values and life lessons.

Educational programming can develop young children's socialization and learning skills.

News, current events and historical programming can help make young people more aware of other cultures and people.

Documentaries can help develop critical thinking about society and the world.

TV can help introduce youth to classic Hollywood films and foreign movies that they might not otherwise see.

Cultural programming can open up the world of music and art for young people.

How to choose good TV

How can we select viewing that is good for children? One approach is to ask the following questions:

Does the program encourage children to ask questions, to use their imaginations, or to be active or creative?

Television watching doesn't have to be passive. It can prompt questions, kindle curiosity, or teach activities to pursue when the set is off.

How does this program represent gender and diversity?

Young children believe that television reflects the real world. To not see people like themselves—in race, ethnicity, or physical ability, for example—may diminish their self-worth, and not seeing people different from themselves may lead to a distorted view of the world as well. Beyond the simple presence or absence of diversity, it's important to look at how different people are portrayed.

How commercialized is this program?

Some children's programs are designed to act as extended commercials for related merchandise. While this is often true from the outset, in other cases the merchandising may not appear until the show is successful – which can lead to a situation where the “tail wags the dog” as the marketing becomes more important than the program itself, and hurt the quality of the show.

Adapted from: <http://mediasmarts.ca/television/good-things-about-television>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Television is an unpreventable part of modern culture.	<input type="checkbox"/>
2.	We ignore TV for entertainment, news, education, culture, weather, sports	<input type="checkbox"/>
3.	People now have access to an abundance of both good	<input type="checkbox"/>

	quality and inappropriate TV content.	
4.	Television offers lots of advantages to kids.	
5.	Entertainment programming can develop young children's socialization and learning skills.	
6.	News, current events and historical programming can help make young people more informed of other cultures and people.	
7.	Some children's programs are designed to act as extended commercials for related promotion.	

V. Answer the questions to the text:

1. How does TV influence on people?
2. Does the program encourage children to ask questions, to use their imaginations, or to be active or creative?
3. How can adults choose good TV for their children?
4. How does TV represent gender and diversity?
5. What is the aim of commercials on TV?

Topics for discussion

- **Discuss these questions in small groups:**
 - Why is it hard to define the origin of every style?
 - Is it correct to say that American television was especially American?
 - Is it correct to compare American television with Ukrainian television?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Make a comparative analysis of modern national TV channels.
 - Your opinion about the future of television: brilliant or uncertain?
 - Ukrainian television: TV channels, anchors and problems.

➤ UNIT 3.3

Reading. TO BECOME A TV REPORTER

BEFORE YOU READ

- Is the journalistic profession highly competitive in the job offer market?
- What do you think about modern TV reporters?
- What kind of television reporter would you like to become?



VOCABULARY

<i>TV reporters</i>	телерепортери
<i>reporting</i>	репортажі, звітування
<i>on-air</i>	в ефірі
<i>reporting shifts</i>	зміни репортерів
<i>Bachelor's Degree</i>	ступінь бакалавра
<i>major</i>	спеціалізація, основна спеціальність
<i>coursework</i>	курсіві роботи, навчальна програма
<i>broadcasting</i>	телерадіомовлення, трансляція
<i>subjects</i>	навчальні предмети
<i>public affairs</i>	громадські справи
<i>editing</i>	редагування, монтаж
<i>hands-on experience</i>	практичний досвід
<i>internships</i>	практика, стажування
<i>field of study</i>	напрямок підготовки, галузь знань
<i>employment</i>	робота, працевлаштування
<i>graduates</i>	випускники
<i>enroll in</i>	вступати до

III. Read and translate the following collocations:

reporting assigned stories, newsworthy information, on-air jobs, early morning or late-night reporting shifts, Earn a Bachelor's Degree, major in journalism or communications, public affairs reporting, hands-on experience in news writing, a related field

IV. Match the words to their synonyms:

<i>Word</i>			
1	<i>employment</i>	a	news broadcaster
2	<i>TV news anchors</i>	b	specialty
3	<i>broadcast</i>	c	apply for
4	<i>major</i>	d	training course
5	<i>enroll in</i>	e	semester work
6	<i>Bachelor</i>	f	job
7	<i>internship</i>	g	background
8	<i>coursework</i>	h	search
9	<i>experience</i>	i	alumni
10	<i>seek out</i>	j	undergraduate
11	<i>graduates</i>	k	transmit

III. Read the text and ...

a) find words (phrases) which mean:

розпочати кар'єру, отримати досвід, навчатися за спеціальністю, курсова робота з бродкастингу, програма бакалаврату, випускник, бакалавр, готувати студентів до роботи у цій галузі, можливості практичного досвіду, практика на місцевих телестанціях, отримати досвід, отримати роботу, вступати до бакалаврату

b) translate the text.

SHOULD I BECOME A TV REPORTER?

TV reporters are responsible for covering their assigned stories and reporting them to the general public on-air. They investigate and research stories, write reports and then objectively and accurately report newsworthy information. There is strong competition for these on-air jobs, particularly in larger or metropolitan news markets. Often TV reporters have to start their career in small markets in small towns to gain experience. They also may have to work early morning or late-night reporting shifts. Still, those who advance in the field have the opportunity to travel and cultivate a level of on-air recognition.

❖ STEPS TO BECOMING A TV REPORTER

Step 1: Earn a Bachelor's Degree

TV reporters typically major in journalism or communications. These degree plans focus heavily on communication and writing skills by providing instruction in most genres of communication. For aspiring TV reporters, upper-level coursework should focus on broadcasting. Bachelor's degree programs specifically for broadcasting are also available. Coursework in subjects such as international communications, law and ethics of journalism, public affairs reporting, editing, and broadcast reporting help to prepare students for careers in this field.

✓ Gain Experience During College

Students who aspire to become TV reporters can begin gaining experience while earning their degree. Opportunities for hands-on experience in news writing and broadcasting are available through campus organizations including radio or television broadcast groups, school newspapers, and broadcasting clubs. Students might also seek out internships with local news stations to gain professional experience in the field and begin networking for jobs after graduation. Any type of field

experience is beneficial for job seekers in this highly competitive profession.

Step 2: Gain Employment

Recent graduates in this field typically start their careers at smaller broadcasting stations as general reporters. With experience, novice reporters are gradually given higher-profile stories. Reporters may investigate leads and research information for a story, as well as report their findings on-air. TV reporters often report on-site, usually during a live broadcast.

With proven experience, TV reporters from smaller stations often become strong candidates for reporting jobs at larger news stations, typically in bigger cities. Some reporters eventually become TV news anchors, while others become correspondents in specific areas of news coverage.

Step 3: Join a Professional Organization

TV reporters may choose to join professional organizations in the industry, such as the Radio Television Digital News Association (RTDNA). Membership benefits include networking opportunities, professional development resources and information on industry trends. The networking and professional opportunities combined with work experience may provide reporters skills for career advancement.

Hopeful TV reporters should enroll in a bachelor's degree in journalism, communications, or a related field then seek out broadcast opportunities at their university, complete internships, and gain small town news channel experience before moving on to report in bigger cities or work as a news anchor.

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	TV reporters are responsible for covering their assigned stories and reporting them to the general public on-air.	<input type="checkbox"/>
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2.	TV reporters have to start their career in large markets in big cities to gain experience.	
3.	TV reporters only major in journalism or communications	
4.	Bachelor's degree programs for broadcasting are also available.	
5.	TV reporters should enroll in a bachelor's degree in journalism.	
6.	With any experience, novice reporters are gradually given higher-profile stories.	
7.	Some reporters eventually become TV news anchors, while others become correspondents in specific areas of news coverage.	

V. Answer the questions to the text:

1. What are TV reporters responsible for?
2. Where do TV reporters have to start their career?
3. What do TV reporters typically major in?
4. Why should TV reporters enroll in a bachelor's degree in journalism?
5. What professional organizations can TV reporters choose to join?

Topics for discussion

- **Discuss these questions in small groups:**
 - Does a professional television reporter code exist?
 - Is it difficult to become a successful TV reporter?
 - Is there any difference between a TV reporter and a blogger?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

- Fake news on modern television.
- TV Reporter: a job for adventurers.
- Professional duties of a television reporter / blogger.

➤ UNIT 3.4

Reading. TO BECOME A CAMERAMAN

BEFORE YOU READ

- How to make a professional video?
- How can you get into the television industry?
- Who of the professional reporters, directors, operators would you like to take as an example?



VOCABULARY

<i>cameraman</i>	оператор
<i>stamina</i>	витримка
<i>shoot</i>	знімати
<i>director of photography</i>	оператор постановник
<i>crew</i>	команда
<i>broadcaster</i>	диктор та ведучий телепередач
<i>starry firmament</i>	зоряний
<i>film production</i>	кіновиробництво
<i>kit</i>	технічне обладнання
<i>lens</i>	об'єктив

<i>to record</i>	записувати
<i>scientific</i>	науковий
<i>get on with</i>	знаходити спільну мову
<i>spare time</i>	вільний час
<i>to cover</i>	висвітлювати (показувати, розповідати)

I. Read and translate the following collocations:

to require skills of a TV cameraman, to shoot in extreme conditions, to provide equipment and crews, a long hard path, to take a job as a kit room assistant, to know your kit well, to press record, scientific understanding, the loss of any spare time, to work on election night coverage

II. Match the words to their synonyms:

Word			
1	<i>cameraman</i>	a	announcer
2	<i>celebrity</i>	b	operator
3	<i>broadcaster</i>	c	objective
4	<i>to record</i>	d	VIP
5	<i>production</i>	e	to tape
6	<i>scientific</i>	f	filmmaking
7	<i>get on</i>	g	free time
8	<i>spare time</i>	h	cope
9	<i>compensate</i>	i	set
10	<i>kit</i>	j	reward
11	<i>lens</i>	k	research-based

III. Read the text and ...

a) find words (phrases) which mean:

мати завзятість працювати 24 години на добу, зйомки - це весело і гламурно, складні умови, курс з мистецтва, отримати

диплом з кіновиробництва, стати асистентом оператора, працювати помічником з технічного обладнання, знімати наживо, пропустити постановочний вибух автомобіля, працювати в команді з її супутніми стресами та компромісами

b) translate the text.:

HOW TO BECOME A TV CAMERAMAN?

Mastery of lenses would appear to be one of the least required skills of a TV cameraman, who must possess the tenacity to work 24-hour days, the initiative to drop everything and cross the world on the prompt of a phone call, and the stamina to think – and shoot - straight in extreme conditions. "People think filming is fun and glamorous, but it's very rarely either," Shippey says. "You have to be very sure you want to do it because it involves years of long hours, challenging conditions and low pay."

Shippey, 31, is a cameraman and director of photography at Procam Television, which provides equipment and crews for broadcasters. In his four years with the company, he has worked on election night coverage, the Bafta awards, Stephen Fry's Gadget Man, and Derren Brown's shows. But it was a long hard path that led him to this starry firmament, and very little of the celebrity glitter rubs off on those whose job it is to record it.

"I'd intended to study illustration during an arts foundation course when I left school, but we were allowed to borrow cameras to create art and film and I fell in love with them," he says.

After completing a degree in film production at the Surrey Institute of Art and Design (now the University for the Creative Arts), he took a job as a kit room assistant with ITV Anglia. "It's the long way into the industry, but it's a well-worn path and I chose it deliberately because you learn everything you need to know about the maintenance of equipment."

He moved to Procam as a delivery driver – "the best way to start meeting people and learning about the kit" – and graduated via Procam's kit room to a perch behind the lens as an assistant cameraman.

The thorough grounding as a backroom boy comes into its own when faced with live film jobs. "You only get the one chance to get it right and you have to adapt to any problem that might arise, but if you know your kit well you have the confidence," he says. "It's very easy to forget to press record. I've never done it when it's really mattered, but a friend once described the feeling in the pit of his stomach when he realised, he had missed the staged explosion of a car – not something you can do again."

A good cameraman needs to possess the artistic eye of a director, as well as a scientific understanding of the technology and conditions. It's also essential to love people. Whereas many careers in the creative arts involve working alone, a cameraman has to operate as a team with its attendant stresses and compromises. "You may be stuck with 20 people in a desert for two months, so it's vital to be able to get on with them," Shippey says.

The chance to trail the rich and famous is not always the compensation for the loss of any spare time. "They can be very difficult and very particular, and the more famous they are the less time they have with you, so you don't establish the same working relationship," he says. "The only time I remember being awed by celebrity was when I once went to the bathroom backstage at the Baftas. I had to say 'Excuse me' to three guys blocking my way – I looked up and it was Brad Pitt talking to Russell Crowe and Hugh Jackman."

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Mastery of lenses is one of the most important skills for a TV cameraman.	<input type="checkbox"/>
2.	Shippey's career trajectory in the television industry began	<input type="checkbox"/>

	immediately with a specialized role in camera operation, bypassing entry-level positions that might involve broader foundational learning.	
3.	A TV cameraman must be prepared to work long hours and in challenging conditions.	
4.	A profound understanding of the technical equipment and a readiness to handle unexpected challenges during live filming are critical, as these skills provide the confidence needed to ensure successful captures on the first attempt.	
5.	The role of a TV cameraman is purely technical and does not require any artistic insight or the ability to work collaboratively with a creative team.	
6.	The daily responsibilities of a TV cameraman include extensive teamwork and interpersonal interactions, making it essential to possess a personable nature and the ability to maintain positive relationships during prolonged projects.	
7.	One of the perks of being a TV cameraman that compensates for the loss of personal time is the frequent and rewarding interactions with high-profile celebrities, which often leads to meaningful professional relationships.	

V. Answer the questions to the text:

1. What are some of the misconceptions about being a TV cameraman?
2. How did Shippey start his career in the television industry?
3. What essential qualities should a good cameraman have?
4. According to the text, what are the challenges of working with celebrities as experienced by Shippey?
5. Why does Shippey describe the way of becoming a cameraman as a "long hard path"?

Topics for discussion

- **Discuss these questions in small groups:**

- Hall of Fame of modern television industry?
- Any TV program in its time becomes classical.
- How can you prepare for a successful career of a television operator?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Ukrainian television channels.
 - Broadcasting of significant international events on television.
 - The television program that I watched last time.

❖ UNIT 3.5

Reading. **TOP CHALLENGES FACING TELEVISION BROADCASTERS**

BEFORE YOU READ

- How do you perceive the current landscape of television broadcasting, especially in light of the rise of streaming services and digital media platforms?
- What factors do you believe contribute to the increasing popularity of alternative media channels, and how might this impact traditional television broadcasters?
- In what ways do you think television broadcasters can address the challenges posed by evolving viewer preferences and the need for enhanced content and network security in the digital age?



VOCABULARY

<i>threats</i>	загрози
<i>television</i>	телебачення
<i>broadcasters</i>	транслятори
<i>streaming</i>	потокове мовлення
<i>linear</i>	лінійний
<i>viewership</i>	глядацька аудиторія
<i>digital</i>	цифровий
<i>media</i>	засоби масової інформації
<i>alternative</i>	альтернативний
<i>channels</i>	канали
<i>cord cutting</i>	відключення від кабельного телебачення
<i>security</i>	безпека
<i>hacking</i>	злом
<i>malware</i>	шкідливе програмне забезпечення
<i>cyber-attacks</i>	кібератаки
<i>infrastructure</i>	інфраструктура
<i>content</i>	зміст

I. Read and translate the following collocations:

forge a path, a slew of challenges, the escalating threat, the era of digital and streaming media, robust infrastructure, exponential growth, to facilitate illegal redistribution, key obstacles, on-demand streaming options, millennial viewers, television broadcasters, linear TV viewership, alternative media channels, digital revolution, to revolutionize content access, to face unprecedented challenges, the risk of hacking, personalized content consumption, stringent security protocols, to prioritize security measures

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>Exponential</i>	a	Entry
2	<i>Vulnerabilities</i>	b	Flexibility
3	<i>Viewership</i>	c	Toughness
4	<i>Agility</i>	d	Obstacles
5	<i>Alternative</i>	e	Spread
6	<i>Proliferation</i>	f	Conventional
7	<i>Security</i>	g	Weaknesses
8	<i>Access</i>	h	Substitute
9	<i>Challenges</i>	i	Rapid
10	<i>Resilience</i>	j	Audience
11	<i>Traditional</i>	k	Safety

III. Read the text and ...

a) find words (phrases) which mean:

цифрова революція, альтернативні медіа-канали, курувати їхній розважальний досвід, підписка на кабельне телебачення, захист брендмауером, нестримне поширення спільного використання пристроїв, розширювати можливості глядачів, безліч викликів, продовжують зазіхати, споживання контенту, цифровий ландшафт, що постійно розвивається, належне архівування контенту, підписка на кабельне телебачення, підтримувати актуальність, використовувати технологічний прогрес, зокрема, щоб зменшити ці ризики, значне зниження, зростання платформ, для забезпечення довгострокової цілісності, на завершення

d) translate the text:

TOP CHALLENGES FACING TELEVISION BROADCASTERS IN THE DIGITAL AGE

Television broadcasters are grappling with a slew of challenges as streaming services continue to encroach upon traditional linear TV viewership. Michael Nathanson's study from "Moffett Nathanson"

underscores the escalating threat posed by Netflix, which saw a surge in US subscribers from 4.4 percent in 2014 to six percent in 2015.

As the future of television broadcasting faces unprecedented challenges, here are the key obstacles confronting broadcasters in the era of digital and streaming media:

1. Disruption from Alternative Media Channels

The digital revolution has empowered viewers to curate their entertainment experiences, driving the exponential growth of streaming services. Viewers now demand personalized content consumption, prompting the rise of platforms like Amazon Video, Netflix, Hulu, and YouTube. This shift away from traditional bundled channel offerings has accelerated the phenomenon known as 'cord-cutting,' as evidenced by Leichtman Research Group's findings showing significant declines in cable subscriptions since 2013.

2. Content and Network Security Concerns

The proliferation of TV Everywhere and on-demand streaming options has revolutionized content access but has also exposed broadcasters to a myriad of security threats. Millennial viewers, in particular, prefer the convenience of accessing content on multiple smart devices, heightening the risk of hacking, malware, and cyber-attacks. Moreover, the rampant sharing of devices and personal information among viewers amplifies vulnerabilities, facilitating illegal redistribution of programs over the internet.

To mitigate these risks, broadcasters must invest in robust infrastructure, stringent security protocols, and firewall protection. Additionally, the digitization and proper archival of content with comprehensive tagging are imperative to ensure long-term integrity and usability.

In conclusion, television broadcasters must navigate these multifaceted challenges with agility and innovation to sustain relevance and competitiveness in the ever-evolving digital landscape. By embracing

technological advancements and prioritizing security measures, broadcasters can forge a path towards resilience and growth amidst disruption.

Adapted from: <https://dailyasianage.com/news/232759/the-top-challenges-faced-by-broadcasters-in-the-digital-age>

III. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

1.	Broadcasters are facing numerous challenges due to the rise of streaming services.	
2.	Netflix's subscriber base in the US increased by 10% in 2015.	
3.	Viewers will soon lose interest in curating their entertainment experiences.	
4.	Viewers are satisfied with generic content and do not seek personalization.	
5.	The decline in cable subscriptions since 2013 is due to the rise of cord-cutting.	
6.	Millennials are more likely to watch TV on traditional television sets.	
7.	Viewers never share devices or personal information.	
8.	Broadcasters need to invest in strong security measures to reduce risks.	
9.	Broadcasters will soon overcome all challenges and face no more obstacles.	
10.	Broadcasters do not need to adapt to technological advancements to thrive.	

V. Answer the questions to the text:

1. How has the rise of streaming services impacted traditional linear TV viewership?

2. What are some key platforms that have contributed to the shift away from traditional bundled channel offerings?
3. Why is 'cord-cutting' considered a significant phenomenon in the television broadcasting industry?
4. What security threats do broadcasters face with the proliferation of on-demand streaming options?
5. How can broadcasters mitigate the risks associated with content and network security concerns?
6. What technological advancements should broadcasters embrace to navigate the challenges posed by alternative media channels?
7. What measures can broadcasters take to ensure long-term integrity and usability of their content?

Topics for discussion

- **Discuss these questions in small groups:**
 - How streaming services like Netflix have changed my TV viewing habits and preferences.
 - My thoughts on the rise of cord-cutting and how it has impacted traditional television broadcasting.
 - The importance of content security in the era of digital streaming and its effect on my viewing experience.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - The dominance of streaming services like Netflix is reshaping the landscape of television broadcasting. In what ways has this shift affected the traditional TV industry? Is this a positive or negative development?
 - With the rise of cord-cutting, many viewers are opting for personalized content consumption through streaming platforms.

To what extent do you believe this trend will continue to impact traditional television broadcasting?

- The convenience of accessing TV content on multiple devices raises concerns about network security. Do you think broadcasters are adequately addressing these security threats in the digital age?

➤ UNIT 3.6

Reading. VIEWER BEHAVIOR AND PREFERENCES

BEFORE YOU READ



- How do you think the rise of digital platforms has influenced consumer behaviour and preferences regarding content consumption?
- What challenges might traditional content providers, particularly television broadcasters, face in adapting to the changing preferences of viewers in the digital era?
- In what ways do you believe content protection and piracy have been affected by the rapid dissemination of content through online platforms?

VOCABULARY

<i>digital</i>	цифровий
<i>consumer</i>	споживач
<i>behaviour</i>	поведінка
<i>preferences</i>	вподобання
<i>providers</i>	постачальники
<i>wave</i>	хвиля

<i>chain</i>	ланцюг
<i>viewer</i>	глядач
<i>protection</i>	захист
<i>piracy</i>	піратство
<i>copyright</i>	авторське право
<i>issues</i>	проблеми
<i>authenticity</i>	автентичність
<i>mismanaged</i>	неправильно керований
<i>metadata</i>	метадані
<i>duplication</i>	дублювання
<i>revenue</i>	дохід

I. Read and translate the following collocations:

digital platforms, consumer behaviour, content consumption, a significant threat, content duplication, viewer preferences, multiple channels, revenue loss, copyright infringement, to tag correctly, quality content, to ride the digital wave, content protection, illegal commercial distribution, viewer attention, mismanaged content, to recycle content, legacy content, content promotion, television industry, instant popularity

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>infringement</i>
2	<i>to ensure</i>
3	<i>rapidly</i>
4	<i>distribution</i>
5	<i>to cater</i>
6	<i>to go viral</i>
7	<i>legal</i>
8	<i>quality</i>
9	<i>accuracy</i>
a	quickly
b	circulation
c	legitimate
d	violation
e	obtainable
f	excellence
g	to become popular
h	reachable
i	to guarantee

10 *available*
11 *accessible*

j precision
k to satisfy

III. Read the text and ...

a) find words (phrases) which mean:

множина варіантів, через кілька каналів, вибрати цифрову хвилю, ланцюг вартості, правильні продукти, зіткнутися з значною загрозою, відповідати на змінне поведінку, стикатися з юридичними питаннями, порушення авторського права, контент, створений користувачами, величезна кількість контенту, виклик цифровізації, просувати онлайн програми, майбутнє використання, бути правильно позначеним, зміна поведінки глядачів, телевізійні мовники, генерувати контент, незаконне комерційне розповсюдження, відсутність якісного контенту

b) translate the text:

CHANGING VIEWER BEHAVIOR AND PREFERENCES

As new digital platforms evolve, there is a distinct shift in consumer behaviour and preferences. Users no longer consume what is being offered to them, but choose from a host of options available to them anywhere, anytime across multiple channels.

Traditional content providers are fighting hard to ride the digital wave and secure their place in the value chain by understanding customers' interests and upselling the right products to cater to their preferences. TV broadcasters are facing a significant threat due to changing preference of the viewers and need to create and recycle content to cater to the changing behaviour.

Content Protection and Piracy

In a world where news and videos go viral in minutes, content can travel across geographies fast. Thanks to the Internet, viewers now have the power to generate the content they like, share it with the world and gain instant popularity.

However, reliability and accuracy of such content remain a concern. Broadcasters might get into legal hassles like copyright issues or defamation if the authenticity of user-generated content is not verified. Similarly, illegal commercial distribution of content originally owned and produced by broadcasters may lead to revenue loss.

Mismanaged Content

Mismanaged content is a major challenge that broadcasters face today. While there is a lot of new content generated both by the user and broadcasters every minute, it might not be organized for future usage. Much of the content is not tagged correctly and do not have metadata, which makes it impossible for broadcasters to compartmentalize for reuse, often leading to content duplication.

With a huge amount of content already being created alongside legacy content, broadcast organizations need to organize and tag content to ensure easy search, access and distribution of existing content.

Lack of Quality Content

With modern technology and changing of viewers' preference, there is a huge demand for content. However, to meet the growing need, quality of the content often takes a backseat.

To ensure quality, broadcasters need to utilize the content that is already in use. Recycling legacy content and going regional to cater to different geographies are some of the measures that content creators need to take apart from creating new content.

The television industry is gearing up to meet the digitization challenge. As viewers are spoiled for choice, the television ecology is becoming more democratic. Broadcasters are propagating online programs to catch the viewers' attention and become accessible to new audiences.

Adapted from: <http://www.mediaguru.com/six-top-threats-for-television-broadcasters/>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

1.	Users now consume content only from a limited number of digital platforms.	
2.	TV broadcasters are not affected by changing viewer preferences.	
3.	The Internet has accelerated the spread of content across different regions.	
4.	Content mismanagement is not a significant issue for broadcasters.	
5.	The demand for content has increased with modern technology.	
6.	Broadcasters are not adapting to the digital challenge by promoting online programs.	
7.	Viewer preferences are a factor influencing the democratization of the television ecology.	
8.	Traditional content providers are easily adapting to the digital wave.	
9.	Broadcasters face no legal risks related to user-generated content authenticity.	
10.	Broadcast organizations have successfully organized all their content for easy reuse.	

V. Answer the questions to the text:

1. How has the evolution of digital platforms impacted consumer behaviour and preferences?
2. What challenges are traditional content providers facing in the digital era?
3. How does the rapid spread of content across geographies occur in today's world?

4. What are some potential legal issues broadcasters might face regarding user-generated content?
5. Why is content mismanagement considered a significant challenge for broadcasters?
6. In what ways does the demand for content change with modern technology and evolving viewer preferences?
7. How are broadcasters adapting to the digitization challenge according to the text?
8. What role does the democratization of the television ecology play in the current media landscape?
9. What measures can broadcasters take to ensure the quality of their content amidst changing viewer preferences?
10. What are the potential benefits of recycling legacy content for broadcasters in the digital age?

Topics for discussion

- **Discuss these questions in small groups:**
 - How Digital Changes Affect TV: Talk about how people's TV habits are changing with smartphones and the internet. What are TV companies doing to keep up?
 - Sorting Out TV Shows: Discuss why it's important for TV stations to organize their shows well. How does this help viewers find what they want to watch?
 - Is It Okay to Share Everything Online? : Chat about whether it's okay for people to share whatever they want online. What are the rules for sharing stuff like videos or news articles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

- TV in the Digital Age: How is television changing with the rise of the internet and smartphones, and what steps are TV companies taking to adapt?
- Keeping TV Shows Organized: Why is it important for TV stations to have a system for organizing their shows, and how can they improve their organization methods?
- Staying Legal Online: What are the rules and risks associated with sharing content like videos and news articles online, especially for TV companies, and how can they ensure they stay on the right side of the law?

➤ UNIT 3.7

Reading. **CHALLENGES FACING THE TV INDUSTRY**

BEFORE YOU READ

- How do television executives perceive the challenges facing their industry, and what areas do they prioritize over issues like copyright infringement and FCC regulations?
- What strategies are television producers employing to navigate the increasingly competitive landscape brought about by evolving technology and consumer demand?
- How are television networks adapting their content and business models to appeal to younger audiences like millennials, and what role does streaming technology play in this adaptation process?



VOCABULARY

<i>adaptation</i>	адаптація
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<i>competition</i>	конкуренція
<i>evolution</i>	еволюція
<i>script</i>	сценарій
<i>cluttered</i>	заплутаний
<i>perpetuity</i>	вічність
<i>predominant</i>	переважний
<i>linear</i>	лінійний
<i>scheduled</i>	запланований
<i>strategic</i>	стратегічний
<i>creatives</i>	творчі
<i>imagined</i>	уявлений
<i>experiment</i>	експеримент
<i>blockbuster</i>	хіт-фільм
<i>applicability</i>	застосовність
<i>narratives</i>	наративи
<i>App (application)</i>	додаток

I. Read and translate the following collocations:

to host a roundtable, in other words, cluttered TV universe, to look very different, television executives, TV's greatest challenges, evolving technology, to appeal to millennials, to exist in perpetuity, to have a decade to catch up, to be partnering differently, scheduled TV, on behalf of the audience, the next generation of creatives, original production, any single network, to target a whole different audience, reimagined way, a big shift, to compete against, to swing with business ideas

II. Match the words to their synonyms:

Word			
1	<i>optionality</i>	a	requirement
2	<i>to swing</i>	b	to broadcast
3	<i>to put on</i>	c	news program

4	<i>audience</i>
5	<i>demand</i>
6	<i>millennials</i>
7	<i>newscast</i>
8	<i>further</i>
9	<i>to launch</i>
10	<i>standards</i>
11	<i>To elaborate</i>

d	moreover
e	to start
f	alternative
g	criteria
h	to clarify
i	generation Y
j	viewers
k	to change direction

III. Read the text and ...

a) find words (phrases) which mean:

телевізійна індустрія; щодо викликів; кабельні тюнери; слухаючи наратив; споживчий попит; технологія, що розвивається; поточний бум; конкурувати з усім; що коли-небудь створювалося; переконатися; новий або переосмислений спосіб; звернутися до мілленіалів; цифрова можливість вибору; розібратися в чомусь; ситками ABC; акцент на мілленіалах; через три роки з цього моменту; розважальний контент; зміни, які спричинив стрімінг; знімати по-іншому; зазнати невдачі; ще один додаток

b) translate the text;

c) make up questions to the highlighted words and phrases in bold:

CHALLENGES FACING THE TV INDUSTRY

The Hollywood Reporter recently hosted a roundtable with five “TV Titans” concerning the **challenges** facing the television industry. **Copyright infringement** was not mentioned even once. Nor was the FCC’s proposed rule opening up the standards for cable set-top boxes. Listening to the narrative in Washington DC, however, would lead you to think these are **TV’s greatest challenges**.

Instead, the television executives focused on **the challenge of adapting to an increasingly competitive landscape** with evolving technology and consumer demand. They acknowledge that **streaming technology** has led to what the industry refers to as Peak TV, the current boom of 400-plus scripted series discussed. Netflix's Ted Sarandos described this as **a "golden age of TV."**

But all these programs mean that TV producers need to figure out "how to stand out in that cluttered TV universe." As Sarandos explained, "everything exists in perpetuity now, so every time we put on a new show, we are competing with everything ever made."

The executives also recognized that their industry is constantly changing. A & E's Nancy Dubuc said, "if we were all to come back to this table 10 years from now, our businesses are going to look very different, we're going to be partnering differently, selling to each other and using our brands differently. And not only do we need to swing for shows on behalf of the audience, but we have to swing with business ideas and strategic ideas to make sure the next generation of creatives have a newly imagined or reimagined way of having their products seen."

In particular, the executives addressed **the need to appeal to millennials**. HBO's Richard Plepler explained that the Vice daily newscast, launching next month, is "designed for millennials" with "digital optionality that we wouldn't have had before."

NBC Universal's Bonnie Hammer adds that **the television networks** are "learning to shoot differently, to program differently, to target a whole different audience that doesn't understand linear, live, scheduled TV." This means that "there are so many ways we have to experiment, and we're going to fall on our face." Hammer further noted that "years ago, something would happen and you had a decade to catch up and figure it out. [Then it was] about five years. Now it's five weeks."

The executives stressed the changes wrought by streaming. AMC's Josh Sapan observed that "there wasn't streaming a short time ago, and now look how predominant it is." Netflix's Sarandos elaborated

although Netflix did almost no original production three years ago, “fast forward three years from now and we probably would be producing more original programming than any single source, any single network, and single studio globally. So that’s a big shift.”

But the focus on millennials and streaming means, according to Sarandos, that “we’re not competing against ABC sitcoms, we’re competing against **Pokemon Go**, we’re competing against the \$200 million blockbuster movies.” In other words, **TV programming**, like all entertainment content, is just another app.

Adapted from: <https://project-disco.org/intellectual-property/081216-the-real-challenges-facing-the-television-industry/>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

1.	The Hollywood Reporter hosted a roundtable with five "TV Titans" discussing challenges in the television industry.	<input type="checkbox"/>
2.	The executives discussed specific strategies for combating copyright infringement.	<input type="checkbox"/>
3.	The television executives acknowledged the challenge of adapting to an increasingly competitive landscape with evolving technology and consumer demand.	<input type="checkbox"/>
4.	The roundtable discussion solely focused on copyright infringement and FCC's proposed rule for cable set-top boxes.	<input type="checkbox"/>
5.	HBO's Richard Plepler mentioned the launch of a Vice daily newscast designed for millennials.	<input type="checkbox"/>
6.	The roundtable discussion included concerns about declining viewership ratings.	<input type="checkbox"/>
7.	Netflix's Ted Sarandos described the current era of television as a "golden age of TV."	<input type="checkbox"/>
8.	The executives did not acknowledge the need to adapt to changing consumer demand and technology.	<input type="checkbox"/>

9.	Netflix's Sarandos stated that they were producing more original programming than any other network or studio globally three years ago.	
10.	AMC's Josh Sapan did not mention the impact of streaming on the television industry	

V. Answer the questions to the text:

1. How are television executives addressing the challenge of standing out in an increasingly crowded market?
2. What specific strategies are being implemented to appeal to millennial audiences?
3. How has the rise of streaming technology affected the production landscape according to industry leaders?
4. Can you describe the evolution of television programming and production methods in response to changing audience behaviours?
5. What future changes do television executives anticipate in their industry, particularly in terms of business models and partnerships?
6. How do television networks plan to navigate the shift away from traditional linear, live, scheduled TV viewing?
7. What comparisons do industry leaders draw between television programming and other forms of entertainment, such as blockbuster movies and mobile apps?

Topics for discussion

- **Discuss these questions in small groups:**
 - The Impact of Streaming Technology on the Television Industry: Discuss how the rise of streaming platforms like Netflix has transformed television production and distribution, leading to the current era of "Peak TV" and increased competition.
 - Adapting to Changing Consumer Trends: Explore how television executives are addressing the challenge of evolving consumer

preferences, particularly among millennials, and the strategies they are employing to remain relevant in a rapidly changing media landscape.

- Future Trends and Challenges in Television Production: Delve into the predictions and insights offered by industry leaders regarding the future of television, including anticipated shifts in business models, production methods, and audience engagement strategies.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

- "Navigating the Peak TV Era: Strategies for Standing Out in a Crowded Market". How can television producers capture audience attention in today's era of abundant scripted series and intense competition?
- "The Streaming Revolution: Reshaping Television Production and Distribution". How has the rise of streaming platforms like Netflix transformed the way television content is created, distributed, and consumed, and what does this mean for the future of the industry?
- "The Future of Television: Adapting to Evolving Consumer Behaviors and Technologies". As viewer preferences and technology continue to evolve, what strategies can industry players adopt to remain relevant and successful in an increasingly digital and dynamic television landscape?

➤ UNIT 3.8

Reading. SHAZAM! – Review

243



BEFORE YOU READ

- Have you ever watched films representing Marvel's universe?
- Have you ever watched movies representing the DC (*постійний струм) universe?
- What is the plot of this movie?

VOCABULARY

<i>departure</i>	виїзд, відправлення
<i>franchise</i>	франшиза
<i>play off</i>	розіграти
<i>unlike</i>	на відміну
<i>suffer from</i>	страждати
<i>performance</i>	вистава
<i>be accustomed to</i>	звикнути
<i>invisible</i>	невидимість
<i>narrative</i>	оповідання, розповідь
<i>stretch out</i>	розтягнутись
<i>villain</i>	злодій
<i>caped crusaders</i>	хрестоносець в плащі, темний рицар
<i>subvert</i>	підривати

I. Read and translate the following collocations:

inescapable part, entertainment, the advert of music video, follow up, Plethora aware of, curtend event, diminish self-worth, tail wags the dog, to engage viewers, to create powerful touchstones

II. Match the words to their synonyms:

Word	
1	<i>assure</i>
2	<i>departure</i>
a	glory
b	obviously

3	<i>doubt</i>
4	<i>though</i>
5	<i>triumph</i>
6	<i>supposedly</i>
7	<i>stretch out</i>
8	<i>movie</i>
9	<i>narrative</i>
10	<i>focus on</i>

c	spread
d	film
e	story
f	concentrate
g	nevertheless
h	hesitation
i	leaving
j	convince

III. Read the text and ...

a) find words (phrases) which mean:

сумніватися, мати доступ, телевізійне середовище, бути адаптованим до програм, вчити важливим цінностям, поділитися культурним досвідом, бути обізнаним, навика критичного мислення, поточні події

b) translate the text;

c) make the highlighted sentences interrogative:

SHAZAM! - Review

After the departure of Zack Snyder almost two years ago, the future of the DCEU has started to look brighter with every new movie. While there has been some doubt lately with the departures of stars Henry Cavill, Ben Affleck, Will Smith and a few more, Shazam! is here to not only assure us that there is still a bright future for the franchise, but also that they have seemingly learned from their past mistakes.

Shazam! is unlike any other superhero movie we've ever seen.

Though it does at times suffer from the cliché superhero origin story that nearly every superhero origin movie has, its entertainment value is enough to keep things interesting. In fact, Shazam! at times seems to play off of these clichés by turning them into jokes, making it feel almost like a superhero parody like Deadpool or Teen Titans Go! To The Movies!

The hilarious performances by Zachary Levi (Shazam) and Jack Dylan Grazer (Freddy) add to this aspect of the movie.

The best aspect of Shazam! is that the movie focuses much more on Billy Batson's transition into a superhero rather than setting up his fights against the villains, with Billy not meeting the movie's main antagonist until about halfway through the movie. In the past, many DC movies like Batman v. Superman have put too much emphasis on the villain, making it more about the villain's bland plot than the hero of the movie. Shazam! does not make this mistake, with almost every moment of the movie feeling representative of Billy's character, much like Spider-Man 2.

Much of Billy's transition into a superhero featured Billy becoming accustomed to his superpowers through different experiments, such as trying to fly or turn invisible. While we've seen dramatic takes on superheroes learning their powers (i.e., Man of Steel), **Shazam! takes a much more comedic and realistic angle on the scenario in ways we have never really seen before.** Because of this, Shazam! feels like a truly original superhero movie, which is something we seldom find after nearly 20 years of Hollywood being overcrowded by caped crusaders. **Shazam! subverts the genre we have become accustomed to in ways that still manage to surprise the audience.**

The only place that Shazam! really disappoints is in the third act, which felt way too long. It felt as though the movie "broke into the third act" about six times, which did not flow very well narratively. While the final fight was certainly high stakes, it was rather clear who would triumph, so stretching out the final fight didn't really add much to the plot. While there were still a few surprises in the third act, the movie would've been improved had they cut down the final fight 5 or 10 minutes, or simply written out a few of the dramatic beats.

All things considered, **Shazam! is without a doubt the most fun addition to the DCEU.** Though it's certainly sad to know that we may not see the Justice League assembled on screen for several years, the

ending of Shazam! gives us something even greater to be excited about from this Warner Bros. franchise. Just be sure to wait until the end of the credits!

Adapted from: <https://movieweb.com/shazam-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Shazam! deviates from the traditional superhero movie formula by focusing more on Billy Batson's journey to becoming a superhero rather than emphasizing his battles with villains.		
2.	Shazam! incorporates humour by poking fun at superhero clichés, similar to the style of movies like Deadpool and Teen Titans Go! To The Movies!		
3.	The departure of Zack Snyder from the DCEU had a negative impact on the franchise's future.		
4.	Shazam! suffers from an overly long and disjointed third act, which detracts from the overall narrative flow.		
5.	The comedic performances of Zachary Levi and Jack Dylan Grazer are highlights of Shazam! adding to its entertainment value.		
6.	Shazam! features a refreshing take on the superhero origin story, blending comedy and realism in its portrayal of Billy Batson's discovery of his powers.		
7.	Shazam! marks a significant departure from the typical superhero movie formula, offering a truly original and surprising experience for audiences.		

V. Answer the questions to the text:

1. Who are some of the stars who have departed from the DCEU according to the text?

2. How does Shazam! differentiate itself from other superhero movies in terms of its focus on the protagonist's journey?
3. What aspect of Shazam! does the text highlight as a departure from past DC movies like Batman v. Superman?
4. What is the primary criticism of Shazam!'s third act according to the text?
5. How does Shazam! incorporate humour into its narrative, and what other movies is it compared to in terms of its comedic approach?
6. What does the text suggest about Shazam!'s contribution to the DCEU in comparison to other films in the franchise?
7. What recommendation does the text give to viewers regarding waiting until the end of the movie?

Topics for discussion

- **Discuss these questions in small groups:**
 - Movies made by comics are always spectacular and interesting.
 - What is the task of criticism - to criticize or to praise?
 - Successful and failed films of the universe Marvel.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Write a review of a modern blockbuster.
 - “Classic American directors”: choose one and make a presentation and deliver a report in class.
 - “Famous contemporary American directors”: choose one and make a presentation and deliver a report in class.

❖ UNIT 3.9

Reading. JUSTICE LEAGUE & THE FATAL FIVE

BEFORE YOU READ

- Is it possible to say that modern animated films are interesting?
- What is more interesting: animated film or feature film?
- What is your favourite cartoon? What is the plot of this cartoon?



VOCABULARY

<i>throwback</i>	повернення до минулого/ регрес
<i>characters</i>	персонажі
<i>animated adventure</i>	мультіплікаційна пригода
<i>escape</i>	втеча
<i>struggle with</i>	боротися з
<i>turn into</i>	перетворюватися в
<i>handle</i>	справитися
<i>compelling</i>	переконливий/ непереборний
<i>showdown</i>	обмін думками
<i>awesome weapon</i>	супер зброя

I. Read and translate the following collocations:

throwback elements, a compelling protagonist, break loose, atomic axe, take more than a few lamps, worth seeing, be available for digital download, mediocrity, baddies, pretty sappy, a head-scratching turnaround, disintegrating touch

II. Match the words to their synonyms:

Word			
1	<i>throwback</i>	a	come across
2	<i>grasp for</i>	b	cruel
3	<i>fierce</i>	c	purchasing
4	<i>seal</i>	d	glue up
5	<i>handle</i>	e	nasty
6	<i>decent</i>	f	reversion
7	<i>nefarious</i>	g	understand
8	<i>break loose</i>	h	escape from control
9	<i>acquisition</i>	i	worthy
10	<i>encounter</i>	j	manage

III. Read the text and ...

a) find words (phrases) which mean:

усвідомити, вириватися, звільнитися, перетворюватися, Ліга справедливості, відкласти на задній план, злочинці, новачки, жорстока битва, слабаки

b) translate the text:

JUSTICE LEAGUE VS THE FATAL FIVE

Justice League vs the Fatal Five has enjoyable throwback elements, but grasps for mediocrity with its new lead heroes and underdeveloped villains. Fans of Bruce Timm, who created *Batman: The Animated Series*, *Justice League*, and *Justice League Unlimited* will love the return of the nineties era characters. Kevin Conroy, George Newbern, and Susan Eisenberg return to voice Batman, Superman, and Wonder Woman. It's the newbies that leaves the latest DC animated adventure lacking.

Justice League vs. The Fatal Five opens with a fierce battle in the thirtieth century. Mano (Philip Anthony-Rodriguez), the half cyborg Tharok (Peter Jessop), and the slice them up Persuader (Matthew Yang King), steal a time travelling capsule. They escape to the present with Star

Boy (Eyles Gabel) in tow. The trip doesn't go according to plan. The capsule is sealed and Star Boy, without his meds, has lost his memory.

Batman puts Star Boy in Arkham while the Justice League tries to figure out the capsule's origin. Meanwhile, young Jessica Cruz (Diane Guerrero) struggles with the horrific events that turned her into a Green Lantern. Limelight never wanted to be a part of the Green Lantern corps, nor can she handle her Power Ring. She is soon tested when the futuristic baddies escape into this time frame. The Fatal Five have her targeted for their nefarious plans.

Related: [Justice League Vs. the Fatal Five Trailer Reveals DC's New Animated Movie](#)

Jessica Cruz has a decent origin story, but she never evolves into a compelling protagonist. She's pretty sappy until a head-scratching turnaround. The film needed to dig deeper into her acquisition of the Power Ring. Star Boy, a new character to me, has a similar problem. His trip to the past, initial encounter with Batman, and time at Arkham Asylum were interesting. Apparently, Thursday is pudding day at the supervillain nuthouse. His character is put on the back burner when The Fatal Five breaks loose. Limelight and Star Boy never fulfil their potential as leads. The Justice League does the heavy lifting for the majority of the film.

The entertainment value comes from the Justice League greats battling it out with Mano, Tharok, and The Persuader. The two remaining members of The Fatal Five don't show up until the finale, and are honestly forgettable. Mano, with his disintegrating touch, is a handful. The film's high point is Mano's showdown with Batman. The Dark Knight proves again that even the most powerful enemies can be beaten with intellect. The Persuader's atomic axe is an awesome weapon. The Fatal Five aren't pushovers. The Justice League takes more than a few lumps.

Justice League vs. The Fatal Five isn't a strong entry in the DC animated universe, but worth seeing for the old school animation and classic Justice League characters. Sam Liu, directing his fourteenth

feature in the series, brings the Bruce Timm era back to life. The story, by Supergirl television writer Eric Carrasco, didn't give enough heft or exposition to Limelight and Star Boy. Justice League vs. The Fatal Five is a production of Warner Bros. Animation. It is available for digital download now and will be released on DVD April 16th.

Adapted from: <https://movieweb.com/justice-league-vs-the-fatal-five-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Justice League vs the Fatal Five features the return of classic nineties era characters created by Bruce Timm.	<input type="checkbox"/>
2.	The film primarily focuses on the development and evolution of Jessica Cruz and Star Boy as the main protagonists.	<input type="checkbox"/>
3.	The villains in Justice League vs the Fatal Five are well-developed and pose a significant challenge to the Justice League throughout the film.	<input type="checkbox"/>
4.	Batman plays a prominent role in the film, showcasing his intellectual bravery in a showdown with one of the villains.	<input type="checkbox"/>
5.	Limelight, a member of the Green Lantern Corps, is portrayed as a reluctant hero who struggles with her newfound powers.	<input type="checkbox"/>
6.	The animation style of Justice League vs the Fatal Five harkens back to the classic Bruce Timm era, providing nostalgia for fans of the original animated series.	<input type="checkbox"/>
7.	The director, Sam Liu, successfully brings the Bruce Timm era back to life with his direction of Justice League vs the Fatal Five.	<input type="checkbox"/>

V. Answer the questions to the text:

1. Who are the returning voice actors for Batman, Superman, and Wonder Woman in Justice League vs the Fatal Five?
2. What is the initial premise of the film, involving a battle in the thirtieth century, and what do the villains steal?

3. What challenges does Jessica Cruz face as she grapples with her role as a Green Lantern in the film?
4. How are the new characters, Star Boy and Limelight, introduced and portrayed in Justice League vs the Fatal Five?
5. What is highlighted as the film's primary source of entertainment, and which characters contribute to this aspect?
6. How does Batman demonstrate his effectiveness in combating powerful enemies in the film?
7. What criticism does the text offer regarding the portrayal and development of the new lead heroes in Justice League vs the Fatal Five?

Topics for discussion

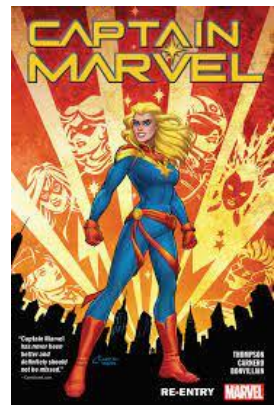
- **Discuss these questions in small groups:**
 - Comics as a bottomless barrel for movie plots.
 - The best candidates for competition to the most powerful movie universes.
 - Successful and failed films of the DC universe.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Write a review of a modern cartoon.
 - Disney classic Worldwide Animated Empire.
 - Modern Ukrainian animation industry.

❖ UNIT 3.10

Reading. CAPTAIN MARVEL



BEFORE YOU READ

- What are interesting decisions made by the screenwriters of the Marvel Universe?
- Which movie of the Avengers franchise do you prefer?
- What is the plot of this movie?

VOCABULARY

<i>surpass the expectation</i>	перевершити очікування
<i>quell the emotions</i>	заспокоїти емоції
<i>go awry</i>	йти шкереберть
<i>pummel baddies</i>	боротися з поганцями
<i>keep in check</i>	тримати під контролем
<i>onslaught</i>	натиск
<i>blast way</i>	вибухнути
<i>interstellar conflict</i>	міжзоряний конфлікт
<i>undertake journey</i>	здійснити подорож
<i>arguably</i>	можливо/ напевно

I. Read and translate the following collocations:

fearless, roaring adventure, infiltrate, fleeting visions, raw recruit, bowtie moments, keep the twist, hilarious and likeable, have no clue, poking fun, helluva

II. Match the words to their synonyms:

Word			
1	<i>surpass</i>	a	pacify/ calm down
2	<i>quell</i>	b	outdo
3	<i>pummel</i>	c	invade
4	<i>infiltrate</i>	d	beat/ fight
5	<i>reveal</i>	e	discover
6	<i>arguable</i>	f	pressure

7 *onslaught*
8 *twists*
9 *poking fun*
10 *clue*

g possible
h cue
i making jokes
j curves

III. Read the text and ...

a) find words (phrases) which mean:

безстрашний новий напрямок, ревучі пригоди, за всяку ціну, бешкетна команда, зернисті знання, миттєвості метеликів, биття над головою, геніальні, всього лише хвилини, щоб втілити в життя

b) read and translate the text:

CAPTAIN MARVEL - Review

Captain Marvel takes the Marvel Cinematic Universe in a bold, fearless new direction. The film surpasses every expectation I had for story, acting, and pure entertainment value. It's a roaring adventure, knockdown funny, and threads together multiple storylines brilliantly. There are EPIC reveals in Captain Marvel. Avoid spoilers at all cost. Captain Marvel honestly challenges for the best film in the MCU.

On the planet Hala, the Kree Starforce protects the universe from the Skrulls. Shapeshifters, the Skrulls can mimic any organism down to their DNA. They infiltrate planets and cause chaos. The Starforce leader (Jude Law) keeps his rowdy team in check. His most problematic soldier (Brie Larson) struggles to quell her emotions during battle. She has fleeting visions of a strange place. When a critical mission goes awry, the raw recruit is forced to the world of her dreams. She fights the Skrull threat with an unlikely human agent (Samuel L. Jackson), who is stunned by the magnitude of the interstellar conflict.

Captain Marvel is a fantastic mystery at its core. Even those with granular knowledge of the comics will be pleasantly surprised by the plot. Directors/screenwriters Anna Boden and Ryan Fleck keep the

twists coming. The result is a film that constantly engages. There isn't a dull second in Captain Marvel. Events we've seen in the previous MCU films are given new meaning here. These bowtie moments are exceedingly clever.

Related: Captain Marvel Wax Statue Unveiled at Madame Tussauds in New York

Brie Larson is superb. An Oscar winning dramatic actress, she shows her tremendous range with a physical performance. Captain Marvel will kick your ass into the ground. She pummels baddies, but is also hilarious and likeable. She undertakes a personal journey to not only recover her memories, but her true strength. Larson takes girl power into the stratosphere. The film shows the value of courage without resorting to overt political correctness. The haters trashing Captain Marvel online have no clue what they're talking about. Ignore the noise from the foolish, Captain Marvel does not beat you over the head with social justice themes.

The nineties setting is the gift that keeps on giving. The film has a field day poking fun of nineties technology, fashion, and music. One scene in particular is so ingenious, it summarizes the era in a mere minute of screen time. Boden and Fleck show real skill on the big budget stage. Credit again must go to Marvel Studios President Kevin Feige. Just like with Jon Watts for Spider-Man: Homecoming, he's finding the perfect talent to bring these stories to life.

My only complaint with the film is the CGI onslaught in the finale. I felt like I was watching a video game as CGI Captain Marvel soars through space, blasting away. Regardless, Brie Larson is now the undisputed queen of the MCU. Captain Marvel has an awesome repeat viewing quality. I'll be back in the theater this Friday to watch it again. There are two scenes during the credits that CANNOT be missed, especially as a prelude to Avengers: Endgame. Marvel Studios continue to dominate Hollywood with amazing movies. They also introduce,

arguably, the greatest cat to ever grace the big screen. Goose is a helluva scene stealer.

Adapted from: <https://movieweb.com/captain-marvel-movie-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	The film "Captain Marvel" is praised for its bold direction and exceeding expectations in various aspects like story, acting, and entertainment value.	<input type="checkbox"/>
2.	The Skrulls, a shapeshifting alien race, are portrayed as the antagonists' infiltrating planets and causing chaos in the film.	<input type="checkbox"/>
3.	Brie Larson's performance in "Captain Marvel" is commended for showcasing her dramatic acting skills and physical bravery.	<input type="checkbox"/>
4.	The film incorporates nods to the 1990s era, including technology, fashion, and music, adding a nostalgic element to the storyline.	<input type="checkbox"/>
5.	Despite some criticisms about the CGI-heavy finale, Brie Larson's portrayal of Captain Marvel is hailed as a standout, solidifying her as a central figure in the Marvel Cinematic Universe.	<input type="checkbox"/>
6.	There are two post-credit scenes in "Captain Marvel" that are essential viewing, particularly as a lead-in to "Avengers: Endgame."	<input type="checkbox"/>
7.	The text suggests that Marvel Studios continues to maintain its dominance in Hollywood with the release of "Captain Marvel" and introduces a memorable character in Goose, possibly the greatest cat in cinema history.	<input type="checkbox"/>

V. Answer the questions to the text:

1. What aspects of "Captain Marvel" does the text praise?
2. What role do the Skrulls play in the film's storyline?

3. How does the text describe Brie Larson's performance as Captain Marvel?
4. What is the significance of the 1990s setting in the film?
5. Despite its overall acclaim, what criticism does the text mention regarding the film's finale?
6. Why are the two post-credit scenes in "Captain Marvel" deemed essential viewing?
7. According to the text, what impact does "Captain Marvel" have on Marvel Studios' position in Hollywood, and what character introduction is highlighted as particularly noteworthy?

Topics for discussion

- **Discuss these questions in small groups:**
 - Did DC and Marvel Universe defeat Star Wars Universe?
 - Is an additional content the advantage of promoting the main franchise?
 - Will Star Wars Universe rematch?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The most popular heroes of the universe Marvel.
 - Disney Company aggression: fighting rivals.
 - Every actor dream of becoming a director. Every director dream of becoming an actor.

❖ UNIT 3.11

Reading. CLASSIC MOVIES vs MODERN ONES

BEFORE YOU READ

- Classic Hollywood Action Movies.
- Modern Hollywood Action Movies.
- Can actors from action movies get an Oscar?



VOCABULARY

<i>narrative</i>	сюжет, розповідь
<i>event</i>	подія, івент
<i>cause-effect</i>	причинно-наслідковий
<i>to overcome the conflict</i>	подолати конфлікт
<i>resolution</i>	врегулювання, рішення
<i>core</i>	стержень, основа
<i>face a problem</i>	стикнутись з проблемою
<i>to spoil</i>	зіпсувати
<i>no story per se</i>	ніякої історії як такої
<i>to make sense</i>	мати сенс
<i>to differentiate</i>	розрізняти
<i>complicated way</i>	складний спосіб
<i>neglect</i>	ігнорувати
<i>to arrange the scenes</i>	організувати сцени
<i>existential crisis</i>	екзистенційна криза

I. Read and translate the following collocations:

movements in the history; to divide into categories; to tell a narrative; overcome the difficulties; black and white movie; tell a story; to introduce characters; storytelling; narrative movie; easy to understand; a typical classical movie; to follow the story; face a problem and work to solve it; to differentiate between classic and modern films; in a chronological order; open ending; focus on the characters' state; existential crisis; from one scene to the next

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>cinema</i>	a	film
2	<i>movie</i>	b	story
3	<i>chronology</i>	c	ignore
4	<i>narration</i>	d	contemporary
5	<i>characteristic</i>	e	challenging
6	<i>spoil</i>	f	movie theatre
7	<i>neglect</i>	g	rotate, spin
8	<i>modern</i>	h	go bad
9	<i>revolve (around)</i>	i	wide
10	<i>complicated</i>	j	sort out
11	<i>character-driven</i>	k	difficult, problematic
12	<i>arrange</i>	L	specific feature
13	<i>broad</i>	m	order

III. Read the text and

a) find words (phrases) which mean:

залежати від ситуації, сучасне кіно, головний герой, причинно-наслідкова логіка, у хронологічному порядку, перебороти конфлікт, досягти згоди, сучасна розповідь, знайомити з героями, мати сенс

b) translate the text to your native language:

CLASSIC AMERICAN MOVIES vs MODERN ONES

All the movements in the history of cinema can be divided into 2 broad categories: Classic and Modern.

Classic Hollywood Movies

In classical movies, the narrative is told in chronological order. There is also a cause-effect logic that leads the audience from one scene to the next.

The movie starts with introducing the characters, then one event leads to the other until the conflict arises. The characters work on overcoming this conflict until they reach a resolution at the end.

This type of storytelling is called the “three act structure”.

For example, let us look at the Titanic. Yes, classical movies don't have to be black and white.

The movie starts with an old woman telling her story, and then we get introduced to the two main characters: Jack and Rose. We follow their story from the moment they get up to the boat until the sinking and Jack's death.

Another main characteristic of classical narrative movies is that they are easy to understand and follow. That is because it is straightforward cinematic storytelling.

The main interest in classical movies is the story itself.

So, the core of a typical classical movie would revolve around characters that face a problem and work to solve it.

When someone asks you: “What was the movie about?”, it will be very easy to answer the question if the movie followed the classic narrative.

But this will not be the case if the movie was modern. You would be answering: “you would have to watch. I don't want to spoil” or “there is actually no story *per se*”.

Let us discuss the narrative of modern movies to make sense of such answers.

Modern Movies

Modern cinema is a movement in cinema that tries to be as far as possible from classical films. (Here modern cinema is a type of film, and it does NOT mean new). That is why it is very easy to differentiate between classic and modern film narratives.

Modern cinematic narratives are stories told in a somehow complicated way and out of chronological order.

Such film narratives neglect the three-act structure. They do not necessarily end with a resolution, and can have open endings instead. For example, look at Tarantino movies, which are good examples although they are post-modern.

The way “Pulp Fiction” tells a story is very complicated because the scenes are arranged out of chronology.

Movies that belong to modern cinema (or art-house cinema) are usually character-driven. In contrast to classic Hollywood movies that are story-driven.

This means that the narrative of modern movies focuses more on the characters and their psychological state or dilemma.

So, if you want to watch a philosophical movie or a film about existential crisis, look for modern film.

Adapted from: <https://avfilmschool.com/differences-between-classic-modern-film-narratives/>

*** Pulp Fiction – Кримінальне читиво**

IV. Make WH-questions to the following sentences.

1. There are two main categories of films in cinematography: classic and modern.
2. The narration in classic films goes from one scene to another in a strict order.
3. The characters are usually introduced at the beginning of the film.
4. The audience carefully follows up the main heroes’ story.

5. The core (*essence*) of a typical classical film as a rule revolves around characters who face a problem and try to solve it.
6. Modern cinematic stories are told out of any chronological order.
7. Quite often modern films have open endings instead of ending with a resolution of a problem.
8. Modern films mostly focus on the characters and their psychological state.

Topics for discussion

- **Discuss these questions in small groups:**
 - Playing in action movies: acting skills or demonstrating athleticism?
 - How can a quality action movie be made?
 - We have no more action movie stars.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The most popular action movie stars.
 - Borrowing plots from international practice.
 - Discuss the difference between classical and modern Hollywood film narrative using the information from the table:

<i>CLASSIC NARRATIVE</i>	<i>MODERN NARRATIVE</i>
Linear storytelling	Non-linear storytelling
A causal relation between scenes	No logical relation between scene
Easy to understand	Requires attention to understand
Ends with a resolution	It may have an open ending

<i>CLASSIC NARRATIVE</i>	<i>MODERN NARRATIVE</i>
Plot-driven story	Character-driven story

❖ UNIT 3.12

Reading. MARVEL CINEMATIC

UNIVERSE



BEFORE YOU READ

- What can you tell about modern American cinema market?
- To fighting competitors all means, is it good idea?
- What are positive and negative characters of comics universes?

VOCABULARY

<i>entertainment</i>	дозвілля, розвага
<i>to purchase</i>	купувати
<i>ownership</i>	власність
<i>a deal</i>	домовленість, угода
<i>business deal</i>	- ділова угода
<i>make a deal</i>	- укласти угоду / договір
<i>to license (rights to)</i>	ліцензувати
<i>onscreen</i>	на екрані
<i>irritating</i>	дратівливий, подразнюючий
<i>to relieve</i>	полегшувати
<i>set the stage</i>	закласти основу
<i>struck a chord</i>	зацепити за живе
<i>moviegoer</i>	кіноман
<i>to release</i>	звільнити, вивільнити
<i>spotlight</i>	прожектор / центр уваги
<i>old-fashioned</i>	закласти основу

<i>team up</i>	об'єднатися (у команду)
<i>get in on the fun</i>	отримати задоволення
<i>tie-in</i>	врізок
<i>rival</i>	суперник, конкурент

I. Read and translate the following collocations:

Entertainment, to purchase a studio, to make movies, multiple characters, to license film rights, watch on TV, rival, struck a chord, buildup, glimpse

II. Match the words to their synonyms:

Word			
1	<i>to purchase</i>	a	humorous
2	<i>enjoyment</i>	b	contemporary
3	<i>comic</i>	c	performance
4	<i>business</i>	d	touch heart
5	<i>fan</i>	e	space
6	<i>stage</i>	f	enjoyment
7	<i>universe</i>	g	competitor
8	<i>onscreen</i>	h	personal
9	<i>struck a chord</i>	i	commerce
10	<i>moviegoer</i>	j	to buy
11	<i>individual</i>	k	scene
12	<i>show</i>	L	supporter
13	<i>current</i>	m	on display
14	<i>rival</i>	n	viewer

III. Read the text and ...

a) find words (phrases) which mean:

повне володіння, купувати права, персонаж, персонажі (e.g. *Spider Man and Hulk*) не можуть з'явитися на екрані разом, створити основу для ..., взаємопов'язаний фільм, відчуті себе коміксами, рятівники супергероїв, фанати коміксів, безтурботний, старомодний, зачепити за живе, нарощування

b) translate the text to your native language:

MARVEL CINEMATIC UNIVERSE

Disney owns 100% of Marvel Entertainment. It was purchased in 2009 and gave Disney complete ownership of its publishing arm and the newly formed Marvel Studios. This applies to merchandise and the comic books.

Due to business deals Marvel made before they decided to make their own movies, Disney does not have the movie and TV rights to all the characters.

Before Walt Disney purchased Marvel in 2009, Marvel sold and licensed various film rights to a number of studios, prohibiting certain characters from appearing in each other's movies. You wouldn't see Spider-Man and the Hulk team up onscreen, for instance, because the character rights belonged to Sony and Universal, respectively.

It was an irritating arrangement for comic book fans - they could read crossover stories with multiple Marvel characters, but couldn't watch them on TV or film. Fortunately, fans were relieved when Disney's purchase of Marvel and its associated film rights set the stage for an interconnected movie and TV universe that felt more like comic books.

Just consider Marvel's larger **Avengers' universe*, which began onscreen with 2008's "Iron Man", where the combination of Robert Downey Jr.'s charm and the fun, light-hearted approach to superhero saviours (compared to films such as "The Dark Knight" trilogy, or 2006's "Superman Returns") struck a chord with moviegoers. "Iron Man" was the starting point for a coming series of Disney and Marvel releases, like 2011's "Thor" and "Captain America", that spotlighted individual

Avengers characters. 2012's "The Avengers" then brought all of these characters together in a good, old-fashioned Marvel comics team-up.

TV viewers also got in on the fun with 2013's "Agents of SHIELD", which occasionally features storylines that tie directly into the Avengers films. The result is a rich and layered superhero world that gives you a real sense that all of these characters are connected. "Agent Carter" features similar related tie-ins, despite being set in the 1940s. Recently, Disney announced it will also produce a show called "Marvel's Cloak and Dagger".

➤ **BATMAN & SUPERMAN**

Disney rival Time Warner owns DC Comics, and the two have produced a number of movies based on DC characters already. Marvel's approach to its Avengers universe influenced DC to create its own interconnected films, which began with 2013's "Man of Steel". Before that, the Christopher Reeve Superman films, 1989's Batman (and its sequels) and Christopher Nolan's Dark Knight trilogy had no connection to each other, ***let alone* any ties to the movies in DC's current film universe.

The second instalment in DC's Extended Universe is "Batman vs Superman: Dawn of Justice". Instead of a gradual buildup of characters, we got a look at Batman and were introduced to Wonder Woman, Cyborg, Aquaman and the Flash. In one quick scene, we glimpsed a small portion of these heroes' beginnings or powers. It was a risky approach to introduce viewers to these characters so hurriedly; after all, you've got a god (Wonder Woman), a sea king (Aquaman) and a cyborg (Cyborg) all existing in a world with a new Batman and an alien Boy Scout (Superman). It's expected that the group's origins will be explained in more detail in 2017's "Justice League" film, but doing so coherently within the confines of one movie won't be an easy task.

"Suicide Squad" will be the next movie in DC's movie universe to be released, and will feature Batman in an unknown capacity. It is

expected to fill in some back story of the new Batman while showing off lots of ***villains, including Harley Quinn, Deadshot and the Joker.

Adapted from: <https://www.cnet.com/special-reports/marvel-cinematic-universe-dc-extended-universe-showdown/>

NOTES

- * **Avengers’ universe** – всесвіт месників
- ** **let alone** – не кажучи вже (про...)
- *** **villain** – лиходій

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1.	Marvel Entertainment fully belongs to Disney.	<input type="checkbox"/>
2.	Walt Disney forbids some superhero characters to appear in Marvel’s movies.	<input type="checkbox"/>
3.	Spider-Man and the Hulk team character rights never to Sony and Universal.	<input type="checkbox"/>
4.	Moviegoers’ hearts were touched with Robert Downey Jr.’s starring in 2008 “Iron Man”	<input type="checkbox"/>
5.	The superhero world is flat and liners with only one character.	<input type="checkbox"/>
6.	DC has been creating its own interconnected films due to Marvel. Since 2013.	<input type="checkbox"/>
7.	The viewers saw Batman, then were step by step introduced to Wonder Woman, Cyborg, Aquaman and the Flash.	<input type="checkbox"/>

Topics for discussion

- **Discuss these questions in small groups:**
 - The successful decision of American film producers.
 - Streaming services or film industry: the conflict of generations.
 - Movie production is not an easy thing.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Movies comic franchise: entertainment or art?
 - Hollywood stars in avant-garde cinema.
 - Avant-garde cinema or blockbusters: what is your choice?



TEXTS FOR ADDITIONAL READING CHAPTER III

➤ TEXT 1

Dazzler Media has released a UK trailer for the biographical drama **Trial by Fire**. Based on David Grann's 2009 New Yorker article of

the same name, the film is directed by Edward Zwick and stars Jack O'Connell as Cameron Todd Willingham, who in 2004 was executed for the murder of his three children, along with Laura Dern as Elizabeth Gilbert who fought to prove Willingham's innocence based on what she believed were questionable methods used to convict him.

Based on a true story, *Trial by Fire* shows the unlikely bond between an imprisoned death row inmate and a mother of two from Houston, Texas, who fights for his freedom while facing staggering odds and a seemingly corrupt system.

Cameron Todd Willingham, a poor, uneducated heavy metal fan with a violent streak and a criminal record, is convicted of arson-related triple homicide in 1992. During his 12 years on death row, Elizabeth Gilbert, an improbable ally, uncovers questionable methods and illogical conclusions in his case, and battles with the state to expose buried evidence that could save his life.

<https://www.flickeringmyth.com/uk-trailer-for-true-crime-drama-trial-by-fire-starring-jack-oconnell-and-laura-dern/>

➤ TEXT 2

Filmart: Jackie Chan, Wu Jing to Star in Chinese Mountain Climbing Epic

China's biggest action stars are teaming to conquer Mount Everest.

Hong Kong legend Jackie Chan and Chinese box-office champion Wu Jing are set to co-star in an epic action film about the first Chinese mountaineers to summit the world's tallest peak.

Tentatively titled *Climbers* in English, the pic will be directed by Hong Kong filmmaker Daniel Lee and produced by Shanghai Film Group.

The film will dramatize the real-life expedition of Chinese climbers Wang Fuzhou, Gonpo and Qu Yinhua, who made a historic ascent up Mount Everest's North Ridge in 1960. The Chinese team was the first to successfully climb Everest's north side, which is known to be especially perilous. The trio famously left a small statue of Chairman Mao atop the summit before returning midway down the mountain to rescue a fourth member of their team who was unable to complete the climb.

Alongside Wu and Chan, the two other climbers in the group will be played by popular young actor Jing Boran (*Monster Hunt, Us and Them*) and television star Hu Ge (*Chinese Paladin, 1911*). Actress Zhang Ziyi rounds out the star-studded cast as a Chinese meteorologist who assists the mission.

Climbers appear to fit the nationalistic action-hero persona both Wu and Chan have cultivated in their recent blockbuster film work. A minor star of Hong Kong action cinema for nearly two decades, Wu broke out as a huge A-list name in Mainland China in 2017 thanks to the historic success of the military action flick *Wolf Warrior 2*, which he wrote, directed and starred in. The film earned \$870 million and remains China's biggest blockbuster of all time. Wu returned to the screen in February as the star of *The Wandering Earth*, China's first sci-fi blockbuster, which has earned \$655 million to date.

Climbers is currently shooting in China and is expected to be released either on China's patriotic National Day holiday or during Chinese New Year in 2020.

[https://mountainplanet.com/blog/filmart:-jackie-chan-wu-jing-to-star-in-chinese-mountain-climbing-epic-\(exclusive\)-6758](https://mountainplanet.com/blog/filmart:-jackie-chan-wu-jing-to-star-in-chinese-mountain-climbing-epic-(exclusive)-6758)

➤ TEXT 3

Vin Diesel Comic Book Adaptation Bloodshot Gets a First Synopsis

Sony Pictures has released a synopsis for the upcoming Valiant Entertainment comic book adaptation Bloodshot which sees Vin Diesel leading the cast as Ray Garrison, a man who finds himself granted superhuman strength, speed, agility and healing; take a look here via [Discussing Film...](#)

“After he and his wife are murdered, Marine Ray Garrison (Vin Diesel) is resurrected by a secret team of scientists. Enhanced with nanotechnology, he becomes a superhuman, biotech killing machine – Bloodshot. As Ray first trains with fellow super-soldiers, he cannot recall anything from his former life. But when his memories flood back and he remembers the man that killed both he and his wife, he breaks out of the facility hellbent on revenge, only to discover that there’s more to the conspiracy than he originally thought.”

Bloodshot is being directed by visual effects supervisor Dave Wilson (Avengers: Age of Ultron) from a script by Eric Heisserer (Arrival) and Jeff Wadlow (Truth or Dare), and also features a cast that includes Toby Kebbell (Fantastic Four), Eiza Gonzalez (Baby Driver), Guy Pearce (The Catcher Was a Spy), Sam Heughan (Outlander), Talulah Riley (Westworld), Johannes Haukur Johannesson (Game of Thrones), Lamorne Morris (Game Night) and Alex Hernandez (UnReal). It is set for release on February 21st 2020.

<https://www.flickeringmyth.com/vin-diesel-comic-book-adaptation-bloodshot-gets-a-first-synopsis/>

➤ TEXT 4

Michael Rooker Joins Paramount Players' Monster Problems

According to Deadline, Guardians of the Galaxy star Michael Rooker has signed on to join Dylan O'Brien in Paramount Players' upcoming post-apocalyptic film *Monster Problems*. Rooker is set to play the role of expert hunter named Clyde, who will serve as Joel Dawson's (O'Brien) mentor on how to survive the *Monster Apocalypse*.

Monster Problems will be directed by Michael Matthews with Shawn Levy set to produce through his 21 Laps banner. The project is said to be a coming-of-age story that will center around a road trip with a young man living in a post-apocalyptic world overrun by monsters. The film is likened to both *Mad Max* and *Zombieland* with John Hughes overtones.

The spec script arrives from Brian Duffield who also wrote *Jane Got a Gun*. Levy jumped onboard the property way back in 2012, and the project has since lingered in Development Hell.

Matthews directed the South African Western Thriller "Five Fingers for Marseilles" about the young 'Five Fingers' who fought for the rural town of Marseilles, against brutal police oppression twenty years ago.

<https://deadline.com/2019/03/michael-rooker-monster-problems-paramount-players-guardians-of-the-galaxy-1202579403/>

➤ TEXT 5

Miranda Richardson Joins HBO's Game of Thrones Prequel

Entertainment Weekly is reporting that Miranda Richardson (*Harry Potter*) has become the latest addition to the cast of HBO's as-yet-untitled *Game of Thrones* prequel pilot.

Richardson joins a growing cast that includes Naomi Watts (*Gypsy*), Josh Whitehouse (*Poldark*), Naomi Ackie (*Lady Macbeth*), Denise Gough (*Colette*), Jamie Campbell Bower (*Camelot*), Shella Atim (*Harlots*), Ivanno Jeremiah (*Black Mirror*), Georgie Henley (*The Spanish*

Princess), Alex Sharp (How to Talk to Girls at Parties), and Toby Regbo (Fantastic Beasts: The Crimes of Grindelwald).

The official description for the as-yet-untitled pilot (which is being directed by Jessica Jones' S.J. Clarkson and may or may not be called The Long Night) reads:

“Taking place thousands of years before the events of Game of Thrones, the series chronicles the world’s descent from the golden Age of Heroes into its darkest hour. And only one thing is for sure: from the horrifying secrets of Westeros’s history to the true origin of the white walkers, the mysteries of the East to the Starks of legend... it’s not the story we think we know.”

<https://www.flickeringmyth.com/tag/miranda-richardson/>

➤ TEXT 6

Ultraviolent Action Thriller “The Witch” Gets a UK Trailer

Signature Entertainment has unveiled a UK trailer for Park Hoon-jung’s ultraviolent action thriller *The Witch*, which is set for a digital release next month; check it out below, along with the official synopsis...

10 years ago, Ja-yoon escaped from a government facility during an inexplicable incident and lost all her memory. She grows up to be a bright high school student and enters a nationally televised audition to win a prize to help her struggling family. As soon as she appears on TV, strange people start appearing in her life. A man named ‘Nobleman’ – and others who have been searching for her – soon frantically pursue Ja-yoon. As her life falls into turmoil, she responds with a chilling descent from innocent girl into cold-blooded knife wielding super killer!

The Witch is set for release in the UK on April 22nd.

<https://www.flickeringmyth.com/ultraviolent-action-thriller-the-witch-gets-a-uk-trailer/>

➤ TEXT 7

Just last week, we finally got word on which actors will be starring in the upcoming World War I drama from director Sam Mendes, titled “1917”. At that point, everyone just assumed that Mendes was working on your typical WWI film, with the action and drama associated with films of that ilk, but he’d just have a pretty spectacular cast to play with. But what was being reported now would lead film fans to believe that “1917” is going to be a very different beast, altogether.

It was reported by IndieWire, while breaking down Universal’s upcoming film slate that was presented at CinemaCon, that Mendes is attempting to film 1917 as one long shot, a la Alejandro Iñárritu’s “Birdman.” No real details were given about what that means for the story or the production, but Donna Langley, Chairman of Universal Filmed Entertainment Group, described the project as “immersive.”

What we do know about “1917” is that Mendes’ film is expected to follow two young British soldiers on the front line (played by actors George MacKay and Dean-Charles Chapman), in a sort of “day in the life”-esque film. Now, combine that description with the news about it being one shot, and your imagination can fill in the blanks.

<https://www.imdb.com/news/ni62436444/>

➤ TEXT 8

British Crime Thriller “The Corrupted” Gets a Poster and Trailer

Ahead of its UK release next month, a trailer and poster have arrived online for director Ron Scalpello’s upcoming British crime thriller *The Corrupted* which stars Sam Claflin, Timothy Spall, Hugh Bonneville, David Hayman, Noel Clarke, Naomi Ackie, Charlie Murphy, and Joe Claflin; take a look here...

Beneath the blinding lights and towering sights of the newly-built East London skyline, lies a dark, dangerous web of corruption. Stratford was home to the Olympic Games; decorated in the notion of legacy. But there’s little hope to be found for the recently released Liam McDonagh

(Sam Claflin); a talented boxer put away for armed robbery, who wants nothing more than a peaceful life, and to reconnect with his young son Archie. But his brother Sean (Joe Claflin) is in deep, caught up in property developer Clifford Cullen's (Timothy Spall) violent, unforgiving circle, with no route out. Liam knows he must risk everything to save his brother before it's too late, but first, he needs to know who he can trust – which is a harder proposition than it sounds.

The Corrupted is set for release on May 3rd in the UK.

<https://www.flickeringmyth.com/british-crime-thriller-the-corrupted-gets-a-poster-and-trailer/>

➤ TEXT 9

“Cowboy Bebop”: John Cho, Mustafa Shakir, Daniella Pineda & Alex Hassell to Star In Netflix Series

John Cho (Star Trek, Searching), Mustafa Shakir (Marvel's Luke Cage), Daniella Pineda (Jurassic World: Fallen Kingdom; What/If) and Alex Hassell (The Miniaturist; Suburbicon) are set as leads in Cowboy Bebop, a live-action adaptation of the cult Japanese animated series.

The space Western hails from Tomorrow Studios, Marty Adelstein's joint venture with ITV Studios; Midnight Radio (Josh Appelbaum, Andre Nemece, Jeff Pinkner & Scott Rosenberg); writer Chris Yost (Thor: The Dark World, Thor: Ragnarok); and Sunrise, the studio behind the original series. In addition, Alex Garcia Lopez (The Witcher; Marvel's Daredevil and The Punisher) will direct the first two episodes.

Written and executive produced by Yost, Cowboy Bebop is the jazz-inspired, genre-bending story of a ragtag crew of bounty hunters on the run from their pasts as they hunt down the solar system's most dangerous criminals. They'll even save the world — for the right price.

Cowboy Bebop is co-produced by Netflix and Tomorrow Studios. Netflix will handle physical production.

<https://deadline.com/2019/04/cowboy-bebop-john-cho-mustafa-shakir-daniella-pineda-alex-hassell-to-star-in-netflix-series-1202588202/>

➤ TEXT 10

Lou Diamond Phillips to direct an episode of Marvel's Agents of S.H.I.E.L.D.

Veteran actor Lou Diamond Phillips (La Bamba, Young Guns) has revealed to Entertainment Weekly that he's got behind the camera to direct an episode of the upcoming sixth season of Marvel's Agents of S.H.I.E.L.D.

"I got the call when I was directing Fear of the Walking Dead down in Austin: 'Would you direct an episode of Agents of S.H.I.E.L.D.?' 'Yeah, done,'" said Phillips. "Instant answer, because of the world, because it's Marvel. It's big. It's comic-book stuff. It's action. It's mythology. It's science-fiction. It's all of that rolled into one. And of course, my old friend Ming-Na Wen was on it. That's crazy, that's wonderful!"

In addition to Fear the Walking Dead, Phillips recently directed an episode of Longmire, while his past credits include The Outer Limits, The Twilight Zone and the feature films Dangerous Touch and Sioux City.

<https://www.flickeringmyth.com/lou-diamond-phillips-to-direct-an-episode-of-marvels-agents-of-s-h-i-e-l-d/>

➤ TEXT 11

STX Announces Bad Moms' Moms

No, April Fool's Day was yesterday. STX Films announced today at CinemaCon that the Bad Moms franchise is getting another entry with Bad Moms' Moms, focusing on the mothers of the original Bad Moms. Cheryl Hines, Christine Baranski and Susan Sarandon are set to reprise their roles from A Bad Moms Christmas, having previously appeared as the moms of characters played by Mila Kunis, Kristen Bell, and Kathryn Hahn. It remains to be seen if Kunis, Bell, and Hahn will appear.

STX Films chief Adam Fogelson called the upcoming sequel, “A whole new adventure that is attracting all sorts of great talent.”

It’s unclear what the plot of the film will be, but count on raunchy hijinks from the titular matriarchs. It remains to be seen if original writers/directors Jon Lucas and Scott Moore will return for the sequel as well, though they previously wrote and directed the other two movies in the series.

<https://www.comingsoon.net/movies/news/1055789-stx-announces-bad-moms-moms>

➤ TEXT 12

Home Box Office (HBO) Developing Epic Fantasy Drama Asunda

With *Game of Thrones* coming to an end this spring, HBO is turning its attention to the comic book medium for its next potential fantasy series, with *Deadline* reporting that the cable network is developing an adaptation of Sebastian A. Jones’ *Asunda*.

Inspired by Greek mythology and J.R.R. Tolkien’s Middle-earth works, *Asunda* takes place in “a culturally diverse but war-battered world where magic and swords often determine the course of history” and follows Niobe Ayutami, “an orphan girl born of two nations, conceived through violence and raised in Oasis, a tiny desert town, who searches for her ancestors in an effort to bind them against an ancient enemy.

The *Asunda* universe launched through Jones’ independent comic publisher *Stranger Comics*, and has spanned a number of “shared universe” titles including *Niobe*, *Dusu*, *Erathune* and *Essessa*. Jones will serve as co-writer on the project, as well as executive producing with Mini DiTrani.

<https://www.flickeringmyth.com/hbo-developing-epic-fantasy-drama-asunda/>

➤ TEXT 13

Joel Coen's Macbeth to Star Denzel Washington & Frances McDormand

For the first time, Joel Coen will be directing a film without his directing/writing/producing partner in crime, his brother Ethan. Variety is reporting that Oscar winners Denzel Washington (Training Day, Fences) and Frances McDormand (Three Billboards Outside Ebbing, Missouri, Fargo) will be starring in Coen's Macbeth, who will direct from his own original script.

The iconic Shakespeare tale follows a lord (Washington) who's convinced by a trio of witches that he's destined to become the king of Scotland. With the help of his ambitious wife (McDormand), Macbeth tries to seize the crown by any means necessary.

Washington recently starred in The Equalizer 2, which marked his first sequel. McDormand recent projects include Isle of Dogs and her award-winning role in Three Billboards Outside Ebbing, Missouri. Oscar winner Coen and his brother's recent Netflix feature, The Ballad of Buster Scruggs, earned the filmmakers an Oscar nomination for best adapted screenplay.

Production on Macbeth is slated for the end of the year. Scott Rudin is producing with A24 attached to distribute.

<https://www.comingsoon.net/movies/news/1054323-joel-coens-macbeth-to-star-denzel-washington-frances-mcdormand>

➤ **TEXT 14**

Sylvester Stallone to Produce and Direct Dirty Cop Drama Series "The Tenderloin"

A+E Networks has announced that Sylvester Stallone is teaming with History for a new drama series entitled The Tenderloin, which will deal with dirty cops in early 20th century New York City.

According to THR, Stallone will serve as executive producer on the drama as well as directing multiple episodes of the show, which is being

written by Stephan Kay (Sons of Anarchy, The Shield), who previously worked with Sly on his Get Carter remake.

The series will follow Charles Becker, a real-life New York Police Department officer from the early 1900s “who ran the NYPD’s Strong-Arm Squad tasked with battling ethnic gangs in the titular neighbourhood of Manhattan — and later was sentenced to death for murder.”

The Tenderloin will be produced by Stallone’s Balboa Productions outfit, which recently announced the dark superhero thriller Samaritan. Stallone meanwhile will next be seen on screen in Rambo V: Last Blood, and is also attached to reprise his role as Barney Ross in The Expendables 4.

[Sylvester Stallone to Produce and Direct Dirty Cop Drama Series 'The Tenderloin'](#)

► TEXT 15

Ghosts is a brand-new comedy on BBC One about a couple who move into a haunted house. Created by the lead cast of writer-performers from the award-winning Horrible Histories and Yonderland.

The crumbling country pile of Button Hall is home to numerous restless spirits who have died there over the centuries - each ghost very much a product of their time, resigned to squabbling with each other for eternity over the inanest of daily gripes. But their lives - or, rather, afterlives - are thrown into turmoil when a young urban couple - Alison and Mike - surprisingly inherit the peaceful derelict house and make plans to turn it into a bustling family hotel.

As the ghosts attempt to oust the newcomers from their home, and Mike and Alison discover the true scale of the project they've taken on, fate conspires to trap both sides in an impossible house share, where every day is, literally, a matter of life and death.

* inane *adj* – безглуздый [*inaner, inanest*]

<https://www.standard.co.uk/culture/tvfilm/ghosts-bbc-cast-trailer-and-all-you-need-to-know-about-the-series-from-the-team-behind-horrible-histories-a4118391.html>

➤ **TEXT 16**

Angelina Jolie in Talks for Marvel’s “The Eternals”

It looks like Marvel is bringing on board some A-list talent for its upcoming franchise launcher *The Eternals*, with THR reporting that Oscar-winner Angelina Jolie is in talks to lead the cast of the superhero movie.

Based on the Jack Kirby-created comic book, *The Eternals* revolves around “super-powered and near-immortal beings known as Eternals and a more monstrous off-shoot known as the Deviants that were created by cosmic beings known as Celestials.”

Confirming previous plot rumors, THR’s report states that a big part of the narrative will be “the love story between Ikaris, a man fueled by cosmic energy, and Sersi, who relishes moving amongst humans.”

Should Jolie sign on, this will mark her first foray into the world of superheroes, although she has previously appeared in a comic book adaptation, starring opposite James McAvoy in 2008’s *Wanted*.

The Eternals is being directed by Chloe Zhao (*The Rider*) and is expected to be released in 2020 alongside the Scarlett Johansson-headlined *Black Widow* solo movie.

<https://www.quora.com/Why-was-Marvel-split-into-different-companies-like-Sony-Disney-and-Fox/>

➤ **TEXT 17**

TV Pixels and Your Brain

Let’s start at the beginning with a quick note about your brain. There are two amazing things about your brain that make television possible. By understanding these two facts, you gain a good bit of insight into why televisions are designed the way they are.

The first principle is this: If you divide a still image into a collection of small colored dots, your brain will reassemble the dots into a meaningful image. This is no small feat, as any researcher who has tried to program a computer to understand images will tell you. The only way we can see that this is actually happening is to blow the dots up so big that our brains can no longer assemble them, like this:

Most people, sitting right up close to their computer screens, cannot tell what this is a picture of — the dots are too big for your brain to handle. If you stand 10 to 15 feet away from your monitor, however, your brain will be able to assemble the dots in the image and you will clearly see that it is the baby's face. By standing at a distance, the dots become small enough for your brain to integrate them into a recognizable image.

Both televisions and computer screens (as well as newspaper and magazine photos) rely on this fusion-of-small-colored-dots capability in the human brain to chop pictures up into thousands of individual elements. On a TV or computer screen, the dots are called pixels. The resolution of your computer's screen might be 800x600 pixels, or maybe 1024x768 pixels.

TV Motion and your Brain

The human brain's second amazing feature relating to television is this: If you divide a moving scene into a sequence of still pictures and show the still images in rapid succession, the brain will reassemble the still images into a single, moving scene. Take, for example, these four frames from the example video:

Each one of these images is slightly different from the next. If you look carefully at the baby's left foot (the foot that is visible), you will see that it is rising in these four frames. The toy also moves forward very slightly. By putting together 15 or more subtly different frames per second, the brain integrates them into a moving scene. Fifteen per second is about the minimum possible — any fewer than that and it looks jerky.

When you download and watch the MPEG file offered at the beginning of this section, you see both of these processes at work simultaneously. Your

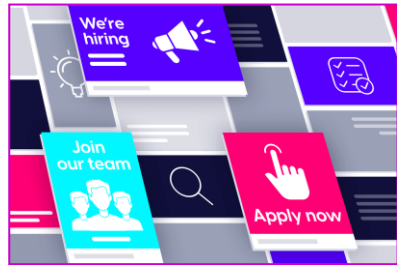
brain is fusing the dots of each image together to form still images and then fusing the separate still images together into a moving scene. Without these two capabilities, TV as we know it would not be possible.

<https://electronics.howstuffworks.com/tv.htm#pt1>

➤ TEXT 18

MEDIA JOB DESCRIPTIONS

The media industry is found out to be the best medium to communicate with the mass audience. You can reach out to your target audience with the help of various media like print, web and electronic media. Whether you own a startup firm or a publishing house, you require media professionals to share your brand messages and other news to the world. Getting your information out there to the right people is the job of media professionals.



Unlike other industries, the media industry is one such industry that requires creativity with a streak of uniqueness. Whether you are hiring a Copywriter or a Photo Editor, finding the right talent for media industry jobs is a time-consuming process. You need to be sure that you are not making a hurried decision and that you are hiring the best-fit candidate.

You and your hiring team should look out for the following qualities when hiring candidates for your media industry job roles.

- Creative and self-motivated individual
- Should have the ability to think out of box
- Solid understanding of social media networks
- Quick learner
- Outstanding communication skills
- Excellent time management skills
- Exceptional multi-tasking abilities

Some of the most popular job roles of the Media Industry are Camera Operator, Video Editor, Content Writer, News Anchor, Sound Engineer, Director, Makeup Artist, and Fashion Editor.

To be a part of the Entertainment Media, you should have strong communication and networking skills. Your stage presence and spontaneous attitude will be beneficial when performing at live events and shows. Moreover, you should be willing to travel long distances to complete film shoots.

As an Actor, you should be able to improvise your performances based on the Director's feedback. You should promote upcoming films and television shows at different events to attract audience's attention.

As a **Camera Operator**, your responsibility will be to work on a variety of programs which include broadcast programs, television dramas, etc. to capture enchanting pictures.

You will work in all aspects of the film. You will be in charge of the camera equipment and operation. You will also have to enable the DoP to concentrate intensively on lighting and overall visual style.

If you are interested in this Camera Operator work and can consider approaches to add creativity to your work. Apply now! We'd like to meet you.

Responsibilities

- Collaborate with directors to determine all aspects of shots.
- Provide practical and creative input to scene planning and arrangement.
- Assemble, select and position all equipment including cameras, stands and so on.
- Manage and operate motion picture cameras to record scenes related to TV broadcasts, advertisement and motion films.
- Prepare and execute each shot according to technical aspects such as light, lenses, camera film, and filters to achieve desired effects.
- Determine the camera placement that is to capture pictures, compose shots, shoot scenes.

- Take quality footage from a stable or move position, prepare cameras and test angles of camera movements and provide recommendations.
- Work with director of photography, makeup artists, lighting and sound staff to create the best last effect.
- Resolve technical or practical issues, if any.
- Create and edit footage of film and pictures as per the requirements.

Video Editor is responsible for editing photos and producing videos from raw footages for external and internal purposes.

You will be required to assemble and edit recorded footage and convert them into finished products that match the director's vision. You should ensure that the final products are appropriate for broadcasting in terms of audio and visual elements. You will play an important role in the company's success as videos are the best way of communicating the company's message on online platforms.

You will be working directly with the producer and director. Hence, you should have an outstanding experience in film editing.

If you are a creative individual and have an eye for details, we would like to meet you. Please do not forget to send in your portfolio to us!

Responsibilities

- Capture high-quality photographs and videos
- Trim footage segments and combine the sequences of the film
- Make an overall video brand messaging strategy
- Prepare rough and final cuts for the videos
- Input effects, graphics, dialogues, and music into the videos to make them more visually appealing
- Insert music and necessary sound effects to the video clips
- Discover and implement new techniques and methods to maximize the company's efficiency
- Manage to work both on-site as well as off-site locations

- Collaborate with stakeholders from production to post-production process
- Monitor all technical aspects of recording and editing
- Work effectively with the team members

Content Writer's primary role is to enrich websites with engaging blog posts, guides, and actionable marketing copy.

As a Content Writer, your responsibilities include

- conduct thorough research on industry-related topics,
- generate ideas for new content composition Write engaging content and ensure that it adheres to SEO standards
- proofread the articles before publication

You should possess excellent writing skills and have an eye for detail. You should develop content that attracts the target audience.

Don't hesitate to share your work samples or portfolio of your published articles, along with your application. Apply now!

Sound Engineer's responsibility is to record, mix and edit music and audio sounds for our productions.

As a Sound Engineer, your duties and responsibilities include setting up and operating sound equipment in live performances, recordings, etc.

You should be deft around delicate audio equipment and expert in utilizing them to deliver quality sound. You should also be knowledgeable about various audio recording and editing techniques.

If you possess a creative mind and have a good ear for this position, then please do apply. We will love to meet you.

Responsibilities

- Set up and test sound equipment before occasions, events, broadcasts or recordings.
- Record, edit, mix or reproduce musical recording with instruments, vocals and so on.
- Improve sound quality and add sound effects to all recordings.

- Collaborate with video editors to synchronize video with recorded soundtracks.
- Work smoothly with Sound Engineering Technicians.
- Play tracks with some special effects amidst live occasions.
- Work with lighting, cameraman and other co-workers efficiently.
- Create and manage sound and audio libraries.
- Resolve technical issues when they emerge.
- Follow details, guidelines, and instructions from executives, producers and so forth.

Director's role is to promote the writer's perspective to the targeted audience in the best way possible. You should be able to lead a team of professional personnel to provide the desired outcome.

You will be responsible to interpret the producer's idea into an extraordinary film or drama by pouring your expertise into the script. This role requires a lot of strategic planning and team leader qualities. You should be well aware of ongoing media trends on channels and digital media.

If you are ready to take up these duties and responsibilities of a director, then apply right away. We will love to meet you.

Responsibilities

- Recruit and train the crew according to the script requirements.
- Hire day to day cast according to the requirement of the characters.
- Read and edit the script according to the screen requirements.
- Coordinate with the helping and technical crew regarding graphics, lights, or any other small details.
- Ensure the desired locations suitable for the script are available on the required dates
- Promote the project with the developing strategy.
- Prepare budget costing for the campaign for the long term and make sure the campaign generates the maximum revenue within the budget.

- Work closely with the senior management for running the crew operation efficiently.
- Make sure the deadlines are taken care of with comprehensive business plans.
- Negotiate with different media houses for competitive ventures.

Makeup Artist will assist actors, presenters, and models to look magnificent in front of audiences.

You should apply essential and complex methods of makeup to make sure of an incredible visual outcome.

As a Makeup Artist, you should apply your imagination, creativity, and skill in influencing individuals to look their best.

You should be conscientious with an impressive portfolio of media cosmetics, makeup, and hairstyling. Your energy for your work should give you an adequate inspiration to exceed expectations.

If you consider yourself a suitable candidate for this position, we would like to meet you.

Responsibilities

- Comprehend prerequisites from a visual and special technical point of view.
- Find the right material and application as indicated by lighting, setting and so on.
- Use simple or complex makeup techniques as and when required.
- Do proper hairstyling to complement the cosmetics.
- Utilize FX prosthetics to make the coveted desired effects.
- Show makeup application to the team and guide them.
- Recommend healthy skincare schedules to the clients for special events.
- Assist the team in proper makeup and prosthetics removal techniques.
- Work together with a team i.e. costume designers, production collaborators, etc.

- Choose the best material (makeup and other equipment) and make budget plans to buy the same.
- Clean and maintain makeup cosmetics, applicators and tools.

Fashion Editor's task is overseeing the process of developing, creating, and presenting content for fashion magazines, photoshoots, newspapers, and websites. You should be passionate enough about the latest fashion trends and techniques. You will be bringing along amazing creative aspects to life.

You will be also working closely with the Advertising Reps, Editor-in-chief, Models, Photographers as well as Fashion Designers. We expect you to have an eye for detail to achieve superior quality artwork. You should make sure that the reasons you provide for a particular feature ought to be the most updated fashion information.

If you feel that you were born for the fashion and fashion industry is your passion, send in your application to us right away!

Responsibilities

- Discuss the themes and ideas with the Editor-in-chief to meet the preferences of the readers.
- Coordinate with the Models, Photographers, Costume Designers, Makeup Artists, and Photoshoot Stylist.
- Choose and book photoshoot locations.
- Manage the layouts of design, artwork, and photography.
- Coordinate with the writers, analyse the content, and edit them.
- Search for the trending fashion vogues to stay ahead of the competitors.
- Attend fashion shows to meet designers and visit retail outlets to stay updated.
- Suggest trendy fashion products, such as makeup, accessories, and outfits
- Enhance social media engagement.
- Manage budget requirements.

- Ensure all the team members are up-to-date with the latest fashion trends.

Adapted from: <https://resources.jobsoid.com/job-descriptions/industry/media>

GRAMMAR REFERENCE



Іменник (The Noun)

-s	a shop – shops; a day – days
-es	після “y” з попередньою приголосною, при цьому “y” змінюється на “i”: a country – countries
	після “o”: a tomato –tomatoes; але a piano – pianos; a photo – photos
	після –s, – ss, – ch, – sh, – tch, –x, –z: a box – boxes; a dress – dresses; a wish – wishes; a bench – benches
	після –f, –fe, при цьому –f, –fe змінюються на “v”: wife – wives; a life – lives; a shelf – shelves; a wolf – wolves; a thief – thieves; a calf –calves; a knife – knives; a half –halves; a leaf – leaves; a loaf – loaves.
	Усі інші іменники на –f, –fe по загальному правилу: a safe – safes; a roof – roofs

Винятки	a man – men, a woman – women, a foot – feet, a child – children, a tooth – teeth, an ox – oxen, a goose – geese, a mouse – mice
Однина = множина	a swine – swine, a sheep – sheep, a deer – deer
Іменники грецького і латинського походження	a curriculum – curricula; a datum – data; a phenomenon – phenomena; a basis – bases; a thesis – theses; a crisis – crises; a radius – radii; a nucleus – nuclea; a stimulus – stimuli; an index – indices
Складові іменники	a mother -in law – mothers-il-law; a fellow-worker – fellow-workers; a commander-in-chief – commanders-in-chief; a forget-me-not – forget-me-nots

Відмінок (The case)

Однина	Множина
Tim's dog. Собака Тіма. St. Paul's cathedral. Собор Святого Павла.	The Bakers' house. Будинок Бейкерів.

Іменники (істоти) / (Animate Nouns)

a girl's hat – капелюх дівчинки a cat's tail – хвіст кішки	girls' hats – капелюхи дівчаток cats' tails – хвости кішок
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Іменники (неістоти) / (Inanimal Nouns)

що означають час і відстань	
a minute's walk – хвилинна прогулянка a kilometre's distance – відстань в один кілометр	a five minutes' walk – п'ятихвилинна прогулянка a three kilometres' distance – відстань в три кілометри
що означають назви країн, міст, суден	
a Ukrainian's pupil – український учень Kyiv's square – площа Києва the "Taras Shevchenko's" crew – команда корабля "Тарас Шевченко"	
збірні іменники	
a company's office – офіс компанії the government's decision – постанова уряду the family's tradition – сімейна традиція	companies' offices – офіси компаній the governments' decisions – постанови урядів the families' traditions – сімейні традиції

Прикметник (The Adjective)

Види прикметників	Основна форма	Вищий ступінь	Найвищий ступінь
• Односкладові	long big hot	longer bigger hotter	the longest the biggest the hottest
• Двоскладові прикметники, що	easy narrow	easier narrower	the easiest the narrowest

закінчуються на – <i>y, -er, -le, -ow</i>	simple	simpler	the simplest
• Двоскладові прикметники з наголосом на другому складі	conclisa polite severe	conciser politer severer	the concisest the politest the severest
• Багатоскладові прикметники	Beautiful important	more beautiful more important	the most beautiful the most importans
• Виняток	good bad little much, more far (далекий)	better worse less more further, farther (більш далекий)	best worst least most furthest, farthest (самий далекий)

Числівник (The Numeral)

Дати	May 9, 1945 – May the ninth (the ninth of May); nineteen forty-five; 1900 – nineteen hundred; 1905 – nineteen o (ou) five; 2000 – two thousand
Дробові числівники	$\frac{1}{2}$ – a (one) half, $\frac{1}{4}$ – a (one) quarter/fourth, $\frac{2}{3}$ – two thirds, 2 $\frac{3}{7}$ – two and three sevenths, 0.5 – (naught) point five, 3.751 – three point seven five one
Номера телефонів, сторінок, глав тощо	366038 – three double six o (ou) three eight 5446 – five four four six page twenty-five – сторінка двадцять п'ята part three – частина третя chapter six – глава шоста room ten – кімната десята size thirty-seven – розмір тридцять сьомий

Займенник (The Pronoun)

Особові	<i>Називний відмінок</i>	I	you	he	she	it	we	you	they
	<i>Об'єктний відмінок</i>	me	you	him	her	it	us	you	them
Присвійні	<i>Залежна форма</i>	my	your	his	her	its	our	your	their
	<i>Незалежна форма</i>	mine	yours	his	hers	its	ours	yours	theirs

Зворотньо-ударні	myself	yourself	himself	herself	itself	ourselves	yourselves	themselves
Взаємні	each other, one another							
Вказувальні	this (these), that (those), such, the same							
Питальні	who, whom, whose, what, which							
Відносні і з'єднувальні	who, whom, whose, which, that							
Неозначені і заперечні	some, any, one, ale, each, every, other, another, both, many, much, few, little, lither, no, none, neither							

Дієслово (The Verb)

Дієвідміна дієслова *to be* в теперішньому часі

<i>Стверджувальна форма</i>							
Особа	Число						
	<i>Однина</i>	<i>Множина</i>					
1-а	I am	we are					
2-а	you are	you are					
3-я	<table style="display: inline-table; border: none;"> <tr> <td>he</td> <td rowspan="3" style="font-size: 2em; vertical-align: middle;">}</td> <td rowspan="3" style="vertical-align: middle;">is</td> </tr> <tr> <td>she</td> </tr> <tr> <td>it</td> </tr> </table>	he	}	is	she	it	they are
he	}	is					
she							
it							
<i>Питальна форма</i>							
1-а	am I?	are we?					

2-а	are you?	are you?
3-я	is { he she it	are they?
Заперечна форма		
1-а	I am not	we are not
2-а	you are not	you are not
3-я	he } she } is not it }	they are not

Дієвідміна дієслова *to have* в теперішньому часі

Особа	Число	
	Однина	Множина
1-а	I have a ball.	We have a ball.
1-а	You have a ball.	You have a ball.
3-я	He } She } has a ball. It }	They have a ball.
Питальна форма (дієслово <i>to have</i> може утворювати питальну форму без допомоги дієслова <i>to do</i>)		
1-а	Have I (<i>got</i>) ball?	Have we (<i>got</i>) a ball?
2-а	Have you (<i>got</i>) a ball?	Have you (<i>got</i>) a ball?
3-я	Has { he } she } a ball? it }	Have they (<i>got</i>) a ball?
Дієслово <i>to have</i> може утворювати питальну форму за допомогою дієслова <i>to do</i>		
1-а	Do I have a ball?	Do we have a ball?
2-а	Do you have a ball?	Do you have a ball?
3-я	Does { he } she } have a ball? it }	Do they have a ball?
Заперечна форма		
1-а	I have not a ball.	We have not a ball.

2-а	You have not a ball.	You have not a ball.
3-я	He, she, it has not a ball.	They have not a ball.

Дієвідміна дієслова *to do* в теперішньому часі

Особа	Число	
	Однина	Множина
Стверджувальна форма		
1-а	I do morning exercises.	We do morning exercises.
2-а	You do morning exercises.	You do morning exercises.
3-я	He She It } does morning exercises.	They do morning exercises.
Питальна форма		
1-а	Do I do morning exercises?	Do we do morning exercises?
2-а	Do you do morning exercises?	Do you do morning exercises?
3-я	Does { he she it } do morning exercises?	Do they do morning exercises?
Заперечна форма		
1-а	I do not do morning exercises.	We do not do morning exercises.
2-а	You do not do morning exercises.	You do not do morning exercises.
3-я	He She It } does not do morning exercises.	They do not do morning exercises.

Тривалі часи (Continuous Tenses)

The Present Continuous Tense		
I am going to the Zoo.	I am not going to the Zoo.	Am I going to the Zoo?
You are going ...	You are not (aren't) going ...	Are you going ...?
He She is going ... It	He She } is not (isn't) going It	Is { he she } going ... ? It
We are going ...	We are not (aren't) going ...	Are we going ...?
They are going ...	They are not (aren't) going ...	Are they going ...?

The Past Continuous Tense		
I He } was going She It	I He } was not She } (wasn't) going. It	Was { I he } going? she it
We You } were going They	We You } were not They } (weren't) going	Were { We you } going? they

The Future Continuous Tense		
I We } will ('ll) be going	I We } will not be going	Shall { I we } be going ?
I You He She } will ('ll) be going It We They	I You He She } will not (won't) It } be going We They	Will { I you he she } be going ? it we they

Доконані часи (Perfect Tenses)

The Present Perfect Tense		
I / you / we / they have just moved to a new flat.	I / you / we / they have not (haven't) just moved into a new flat.	Have I / you / we / they just moved into a new flat ?
He / she / it has already come home.	He / she / it has not (hasn't) come home yet.	Has he / she / it already come home ?
The Past Perfect Tense		
I / you / he /she / it / we / they had finished work by the end of the last week.	I / you / he /she / it / we / they had not (hadn't) finished work by the end of the week.	Had I / you / he /she / it / we / they finished work by the end of the week ?
The Future Perfect Tense		
I / we shall have written the test by 5 p.m. tomorrow.	I / we shall not (shan't) have written the test by 5 p.m. tomorrow.	Shall I / we have written the test by 5 p.m. tomorrow?
You / he / she / it / they will have returned home by the end of the month.	You / he / she / it will not (won't) have returned home by the end of the month.	You/he/ she/it will have returned home by the end of the month.

Пасивний стан (The Passive Voice)

	Indefinite	Continuous	Perfect	Perfect Continuous
Present	-am -is } asked -are <i>(питають взагалі, звичайно, завжди)</i>	-am -is } being asked -are <i>(питають зараз)</i>	- have - has } been asked <i>(вже спитали)</i>	-

Past	-was } asked	-was } being asked	had been asked	-
	-were } (спитали колись)	-were } (питали у той момент)	(до того моменту вже спитали)	
Future	-shall } be asked	-	-shall } have been asked	-
	-will } (спитають коли-небудь)		-will } (спитають до того часу)	
Future-in-the-Past	-should } be asked	-	-should } have been asked	-
	-will } (спитають коли-небудь)		-would } (спитають до того часу)	

Модальні дієслова та їх еквіваленти

Модальне дієслово	Функція	Приклад
can, could	1. Фізична чи розумова якість, вміння	She can do it. Вона може це зробити. I can swim. Я вмію плавати.
	2. Дозвіл / заборона	Can I come in? Можна увійти?
	3. Припущення (в тв.)	She can have done it. Можливо, вона це зробила.
	4. Сумнів, недовіра (в питал. і запереч.)	Can she have done it? Невже вона це зробила?
to be able (to)		She will be able to do it. Вона може це зробити.
may, might	1. Дозвіл / заборона	May I speak to you? Можна з вами побалакати?

	2. Припущення з часткою невпевненості	She may do (have done) it. Можливо, вона це робить (зробила).
	3. Докіп (might)	You might be more attentive. Ти міг би бути уважніше.
to be allowed (to)		He was allowed to go there. Йому дозволили йти туди.
must	1. Обов'язок, необхідність, наказ, порада	She must do it. Вона повинна це зробити. You must consult the doctor. Ви повинні порадитись з лікарем.
	2. Припущення з великою часткою впевненості	He must be an engineer. Мабуть, він інженер.
to have (to)		She had to do it. Вона повинна була це зробити.
to be obliged (to)		I will be obliged to call the police. Я повинен буду телефонувати в поліцію.
to have (to)	Необхідність під впливом обставин	You will have to go home. Вам прийдеться піти додому. I have to get up at 6 a.m. Мені приходится вставати в 6 годин ранку.
need	Необхідність (в питал. і запереч.)	You needn't hurry. Не варто поспішати.
should, ought (to)	1. Моральний обов'язок, порада, рекомендація	You should visit her. Вам необхідно відвідати її.
	2. Припущення з часткою впевненості	They should be a happy family. Вони, повинно бути, щаслива сім'я.
to be (to) в Present Indefinite, Past Indefinite	1. Обов'язок за планом, розписом, графіком, попередньою домовленістю	The lessons are to begin at 9 a.m. Заняття повинні початися в 9. We are to meet at the corner. Ми повинні зустрітись на розі.
	2. Наказ, інструкція.	You are to go to bed! Лягайте спати!
Shall	1. Наказ, попередження, угроза, застереження	You shall not run away from me! Ти від мене не втечеш!
	2. Питання для отримання розпорядження, вказівки	Shall I turn on the lights? Виключити світло?

<i>will, would</i>	1. Воля, бажання, наміри	We will help you. Ми допоможемо вам (охоче)
	2. Ввічливе прохання, запрошення	Would you like some coffee? Не бажаєте кави?
	3. Вказівка на те, що предмет не виконує свої функції (в запереч.)	The knife won't cut. Ніж не ріже.

Форми інфінітива. (The Forms of the Infinitive)

Форми	Active	Passive
Indefinite	to help I am glad to help him.	to be helped I am glad to be helped.
Continuous	to be helping	–
Perfect	to have helped	to have been helped I am glad to have been helped.
Perfect Continuous	to have been helping	–

Пряма і непряма мова (Direct and Indirect Speech)

Пряма мова	Непряма мова
She said to him, «Come at 3 o'clock» He said to me, «Don't go there»	She asked him to come at 3 o'clock. He told me not to go there.
He said, «I know it». He said to me, «I shall do it tomorrow».	He said that he knew it. He told me that he would do it the next day.
She asked me, «Have you written the paper?» He asked me, «Where do you live?» this (these) <i>now</i> <i>here</i> <i>today</i> <i>yesterday</i> <i>tomorrow</i> <i>ago</i> <i>next week</i>	She asked me if (whether) I had written the paper. He asked me where I lived. <i>that (those)</i> <i>then</i> <i>there</i> <i>that day</i> <i>the day before</i> <i>the next day</i> <i>before</i> <i>the following week</i>

Герундій. (The Gerund) Форми герундія (The Forms of the Gerund)

	Active	Passive
Indefinite	ASKING He likes asking questions. Він любить ставити запитання.	BEING ASKED He likes being asked. Він любить, коли його питають.
Perfect	HAVING ASKED I remembered having asked her about it. Я згадав, що я вже запитував її про це.	HAVING BEEN ASKED I remembered having been asked about it. Я згадав, що мене вже питали про це.

Умовні речення (The Conditional Sentences)

Тип умови	Підрядне умовне речення	Головне речення
I тип: <i>реальна умова</i>	Present Indefinite If he works hard, Якщо він буде старанно працювати,	Future Indefinite he will pass his exam. він здасть екзамен.
II тип: <i>нереальна умова</i>	Past Indefinite If he worked hard, Якщо би він працював старанно,	would (could, might) + Indefinite Infinitive he would pass the exam. він здав би екзамен.
II тип: <i>нереальна умова</i>	Past Perfect If he had worked hard the last term, Якщо він би працював старанно в минулому семестрі,	would (could, might) + Perfect Infinitive he would have passed his exam. він би здав екзамен.

IRREGULAR VERBS

Infinitive	Past Simple	Participle II
be	was, were	been
bear	bore	born
beat	beat	beaten
become	became	become
befall	befell	befallen
begin	began	begun
bend	bent	bent
beseech	besought	besought
bind	bound	bound
bite	bit	bit(ten)
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	built	built
burn	burnt	burnt
burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
choose	chose	chosen
cleave	clove	cloven
cling	clung	clung

clothe	clothed	clothed
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
dare	durst	dared
deal	dealt	dealt
dig	dug	dug
do	did	done
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
eat	ate	eaten
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
forgive	forgave	forgiven

freeze	froze	frozen
get	got	got
gild	gilt	gilt
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung	hung
have	had	had
hear	heard	heard
hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt	knelt
knit	knit	knit
know	knew	known
lay	laid	laid
lead	led	led
lean	leant	leant
leap	leapt	leapt
learn	learnt	learnt
leave	left	left
lend	lent	lent

let	let	let
lie	lay	lain
light	lit	lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
mishear	misheard	misheard
mislead	misled	misled
mistake	mistook	mistaken
mow	mowed	mown
pay	paid	paid
put	put	put
read	read	read
rebuild	rebuilt	rebuilt
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
saw	sawed	sawn
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set

sew	sewed	sewn
shake	shook	shaken
shave	shaved	shaven
shear	sheared	shorn
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
sleep	slept	slept
slide	slid	slid
smell	smelt	smelt
sow	sowed	sown
speak	spoke	spoken
speed	sped	sped
spell	spelt	spelt
spend	spent	spent
spill	spilt	spilt
spin	span	spun
spit	spat	spat
split	split	split

spoil	spoilt	spoilt
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk [
stride	strode	stridden
strike	struck	struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell	swelled	swollen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
unbend	unbent	unbent

understand	understood	understood
undertake	undertook	undertaken
upset	upset	upset
wake	woke	woken
wear	wore	worn
weave	wove	woven
weep	wept	wept
win	won	won
wind	wound	wound
withdraw	withdrew	withdrawn
write	wrote	written

KEYS

CHAPTER I. THE ART OF MUSIC

❖ Unit 1.1

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	<i>k</i>	<i>m</i>	<i>f</i>	<i>L</i>	<i>h</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>n</i>	<i>e</i>	<i>o</i>	<i>g</i>	<i>c</i>	<i>i</i>	<i>j</i>

Ex. V

Keys	1	2	3	4	5	6	7	8	9	10
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>

❖ Unit 1.2

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>i</i>	<i>h</i>	<i>a</i>	<i>j</i>	<i>c</i>	<i>e</i>	<i>k</i>	<i>d</i>	<i>g</i>	<i>b</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ Unit 1.3

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>j</i>	<i>e</i>	<i>a</i>	<i>f</i>	<i>b</i>	<i>h</i>	<i>c</i>	<i>i</i>	<i>g</i>	<i>d</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>

❖ Unit 1.4

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>b</i>	<i>a</i>	<i>i</i>	<i>k</i>	<i>j</i>	<i>g</i>	<i>h</i>	<i>c</i>	<i>f</i>	<i>e</i>	<i>d</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 1.5

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>e</i>	<i>k</i>	<i>i</i>	<i>g</i>	<i>h</i>	<i>d</i>	<i>j</i>	<i>a</i>	<i>c</i>	<i>b</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>T</i>

❖ Unit 1.6

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>k</i>	<i>i</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>j</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>

Ex. V

Keys	1	2	3	4	5	6	7	8	9
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ Unit 1.7

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>g</i>	<i>e</i>	<i>a</i>	<i>k</i>	<i>b</i>	<i>j</i>	<i>i</i>	<i>c</i>	<i>d</i>	<i>f</i>	<i>h</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>

❖ Unit 1.8

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>d</i>	<i>k</i>	<i>a</i>	<i>i</i>	<i>b</i>	<i>h</i>	<i>c</i>	<i>e</i>	<i>g</i>	<i>j</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>

❖ Unit 1.9

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>e</i>	<i>i</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>h</i>	<i>k</i>	<i>j</i>	<i>c</i>	<i>d</i>	<i>f</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>f</i>	<i>t</i>	<i>t</i>	<i>f</i>	<i>f</i>	<i>t</i>	<i>f</i>

❖ Unit 1.10

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>e</i>	<i>j</i>	<i>h</i>	<i>a</i>	<i>b</i>	<i>k</i>	<i>c</i>	<i>f</i>	<i>d</i>	<i>g</i>	<i>i</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>

❖ Unit 1.11

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>g</i>	<i>k</i>	<i>a</i>	<i>b</i>	<i>j</i>	<i>c</i>	<i>i</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>h</i>

Ex. V

Keys	1	2	3	4	5	6	7
	<i>f</i>	<i>f</i>	<i>t</i>	<i>f</i>	<i>t</i>	<i>t</i>	<i>t</i>

❖ Unit 1.12

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>d</i>	<i>c</i>	<i>f</i>	<i>i</i>	<i>g</i>	<i>a</i>	<i>i</i>	<i>h</i>	<i>j</i>

Ex. V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

❖ Unit 1.13

Ex. II

Keys	1	2	3	4	5	6	7
	<i>b</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>d</i>	<i>g</i>	<i>f</i>

Ex. V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>

❖ Unit 1.14

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>e</i>	<i>g</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>j</i>	<i>d</i>	<i>c</i>	<i>a</i>

Ex. V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>

❖ Unit 1.15

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>d</i>	<i>c</i>	<i>g</i>	<i>i</i>	<i>j</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>a</i>

Ex. V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

CHAPTER II. THE ART OF DANCE

❖ Unit 2.1

Ex. II

Keys	1	2	3	4	5	6
	<i>d</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>b</i>	<i>a</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

❖ Unit 2.2

Ex. II

Keys	1	2	3	4	5	6
	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>b</i>	<i>a</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>T</i>

❖ **Unit 2.3**

Ex. II

Keys	1	2	3	4	5	6	7
	<i>c</i>	<i>g</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>d</i>	<i>b</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ **Unit 2.4**

Ex. II

Keys	1	2	3	4	5	6	7	8	9
	<i>f</i>	<i>d</i>	<i>b</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>h</i>	<i>i</i>	<i>g</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ **Unit 2.5**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>i</i>	<i>d</i>	<i>k</i>	<i>a</i>	<i>j</i>	<i>b</i>	<i>c</i>	<i>e</i>	<i>L</i>	<i>g</i>

Ex. IV

Keys	1	2	3	4	5	6	7	8	9	10
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ **Unit 2.6**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11	12
	<i>h</i>	<i>L</i>	<i>a</i>	<i>g</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>j</i>	<i>e</i>	<i>k</i>	<i>i</i>	<i>f</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>
	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>N/G</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ Unit 2.7

Ex. II

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>
	<i>g</i>	<i>d</i>	<i>L</i>	<i>a</i>	<i>b</i>	<i>e</i>	<i>k</i>	<i>f</i>	<i>c</i>	<i>i</i>	<i>j</i>	<i>h</i>
Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>		
	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>N/G</i>		

Ex. IV

❖ Unit 2.8

Ex. II

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>
	<i>j</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>d</i>	<i>g</i>	<i>c</i>	<i>b</i>	<i>a</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>

❖ Unit 2.9

Ex. II

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>
	<i>j</i>	<i>i</i>	<i>h</i>	<i>g</i>	<i>f</i>	<i>e</i>	<i>d</i>	<i>c</i>	<i>b</i>	<i>a</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>
	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 2.10

Ex. II

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>
	<i>e</i>	<i>h</i>	<i>a</i>	<i>j</i>	<i>c</i>	<i>b</i>	<i>i</i>	<i>g</i>	<i>k</i>	<i>f</i>	<i>d</i>	<i>L</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 2.11

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>i</i>	<i>j</i>	<i>h</i>	<i>k</i>	<i>g</i>	<i>c</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>e</i>

Ex. IV

Keys	1	2	3	4	5	6	7	8	9	10
	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 2.12

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11	12	13	14
	<i>h</i>	<i>g</i>	<i>j</i>	<i>a</i>	<i>L</i>	<i>k</i>	<i>n</i>	<i>d</i>	<i>f</i>	<i>c</i>	<i>b</i>	<i>e</i>	<i>i</i>	<i>m</i>

Ex. IV

Keys	1	2	3	4	5	6	7	8	9
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ Unit 2.13



Keys	1	2	3	4	5
	<i>d</i>	<i>b</i>	<i>e</i>	<i>a</i>	<i>c</i>

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>j</i>	<i>g</i>	<i>f</i>	<i>h</i>	<i>b</i>	<i>e</i>	<i>c</i>	<i>i</i>	<i>a</i>	<i>d</i>

Ex. IV

Keys	1	2	3	4	5	6	7	8	9	10
	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

❖ Unit 2.14

Ex. II

Keys	1	2	3	4	5	6	7
	<i>d</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>f</i>	<i>e</i>	<i>g</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

CHAPTER III. STAGE AND MEDIA MASTERY

❖ Unit 3.1

Ex. II

Keys:	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>g</i>	<i>k</i>	<i>a</i>	<i>j</i>	<i>b</i>	<i>c</i>	<i>h</i>	<i>d</i>	<i>i</i>	<i>e</i>

Ex. IV

Keys:	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>

❖ Unit 3.2

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>a</i>	<i>k</i>	<i>b</i>	<i>c</i>	<i>j</i>	<i>d</i>	<i>e</i>	<i>g</i>	<i>h</i>	<i>i</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 3.3

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>a</i>	<i>k</i>	<i>b</i>	<i>c</i>	<i>j</i>	<i>d</i>	<i>e</i>	<i>g</i>	<i>h</i>	<i>i</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ Unit 3.4

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>b</i>	<i>d</i>	<i>a</i>	<i>e</i>	<i>f</i>	<i>k</i>	<i>h</i>	<i>g</i>	<i>j</i>	<i>i</i>	<i>c</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

❖ Unit 3.5

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>i</i>	<i>g</i>	<i>j</i>	<i>b</i>	<i>h</i>	<i>e</i>	<i>k</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>f</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>
	<i>T</i>	<i>F</i>	<i>NG</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>NG</i>	<i>F</i>

❖ **Unit 3.6**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>d</i>	<i>i</i>	<i>a</i>	<i>b</i>	<i>k</i>	<i>g</i>	<i>c</i>	<i>f</i>	<i>j</i>	<i>e</i>	<i>h</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>NG</i>

❖ **Unit 3.7**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>k</i>	<i>b</i>	<i>j</i>	<i>a</i>	<i>i</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>g</i>	<i>h</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>
	<i>T</i>	<i>NG</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>NG</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>

❖ **Unit 3.8**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>j</i>	<i>i</i>	<i>h</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>

Ex. IV

Keys	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>
	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>

❖ **Unit 3.9**

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>f</i>	<i>g</i>	<i>b</i>	<i>d</i>	<i>j</i>	<i>i</i>	<i>e</i>	<i>h</i>	<i>c</i>	<i>a</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>

❖ Unit 3.10

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>a</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>g</i>	<i>d</i>	<i>j</i>	<i>i</i>	<i>h</i>

Ex. IV

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>T</i>

❖ Unit 3.11

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11	12	13
	<i>f</i>	<i>a</i>	<i>m</i>	<i>b</i>	<i>L</i>	<i>h</i>	<i>c</i>	<i>d</i>	<i>g</i>	<i>k</i>	<i>e</i>	<i>n</i>	<i>i</i>

❖ Unit 3.12

Ex. II

Keys	1	2	3	4	5	6	7	8	9	10	11	12	13

Ex. IV

Keys	1	2	3	4	5	6	7

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