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# ENGLISH FOR JOURNALISTS

A Course of Writing  
for Professional Purposes

Advanced

Учебное пособие по английскому языку  
для студентов-журналистов

Москва  
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Учебное пособие *English for Journalists: A Course of Writing for Professional Purposes* предназначено для студентов бакалавриата факультета журналистики МГУ, владеющих английским языком на уровне *B2+ - C1* по Общеввропейской шкале владения иностранным языком. Целью пособия является формирование и развитие у студентов письменных навыков посредством создания текстов на английском языке. Теоретический материал пособия и разработанные авторами задания и упражнения направлены также на развитие основных профессиональных компетенций студента-журналиста: авторской, редакторской и проектно-аналитической. Материал пособия рекомендуется использовать в качестве дополнительного к основным программам по английскому языку. Пособие можно также использовать для стимулирования самостоятельной работы студентов.

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## Предисловие

Учебное пособие *English for Journalists: A Course of Writing for Professional Purposes* предназначено для студентов бакалавриата факультета журналистики МГУ, владеющих английским языком на уровне *B2+ - C1* по Общеввропейской шкале владения иностранным языком.

Цель пособия – развитие навыков продуцирования письменного текста на английском языке посредством изучения композиционных и стилистических особенностей статей из качественной англоязычной прессы.

Пособие состоит из 5 глав, включая *Exhibition Reviews*, *Film Reviews*, *Travel Articles* и *Urban Writing*.

Каждая глава состоит из нескольких разделов. Раздел *Writing Skills* отрабатывает навыки письма, необходимые для создания текстов на английском языке, включая параграфирование, использование текстообразующих средств, а также определенных лексико-грамматических и синтаксических конструкций. Раздел *Grammar in Context* акцентирует внимание на грамматических явлениях, которые прослеживаются в изучаемых текстах, а также предлагает упражнения для закрепления теоретического материала. Раздел *Word-Building* знакомит студентов с правилами словообразования в английском языке, а также с неологизмами в современных журналистских текстах. Раздел *Discussion Points* направлен на развитие навыка проведения дискуссий по актуальным проблемам, связанным с изучаемыми темами.

К каждой главе прилагается вспомогательный материал, который включает дополнительные тексты по теме урока (*Section A*), таблицы и исследовательские формы, разработанные авторами (*Section B*), краткий грамматический справочник (*Section C*) и тематический словарь (*Section D*).

Пособие также предусматривает развитие профессионально-направленных навыков межличностного общения: работу в парах (*Pair work*) и группах (*Teamwork*), включая реализацию творческих журналистских проектов.



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# UNIT 1

## OPINION ARTICLES

### EXPLORING THE GENRE

- Fact and opinion
- Subjectivity and objectivity
- Types of opinion articles
- Structure of an opinion article

### JOURNALISM SKILLS

- Differentiating fact from opinion
- Identifying language of subjectivity
- Detecting bias in the news
- Conducting a survey

### WRITING SKILLS

- How to write an editorial
- Expressing opinion in writing
- Using language of problem solution
- Expressing cause and effect

### MENTOR TEXTS

- Editorial from *The Sunday Telegraph*
- Opinion article from *The New York Times*

### GRAMMAR IN CONTEXT

- Gerunds and infinitives
- Conditional clauses
- Alternative conjunctions for *if*

### WORD-BUILDING

- Negative prefixes *mal* and *mis*

# UNIT 1

## OPINION ARTICLES

### THINKING ABOUT THE TOPIC

- What is *a fact*?
- What is *an opinion*?
- How is *a fact* different from *an opinion*?

**Task 1a** In each block of sentences, decide which is a fact and which is an opinion. Explain your choice.

#### Block 1

1. Abraham Lincoln was the most eloquent writer of all the US presidents.
2. Abraham Lincoln was one of the US presidents.
3. Abraham Lincoln was born on February 12, 1809.

#### Block 2

1. The cold season in Toronto lasts for 3.4 months, from December 3 to March 16, with an average daily high temperature below 39°F.
2. The cold season in Toronto lasts for 3.4 months, which is absolutely unbearable.

#### Block 3

1. The first lesson has been shifted to 8.45, which is why students are late for the lesson.
2. The first lesson has been shifted to 8.45.

### PAIR WORK

**Task 1b** Write down the first thing that comes to your mind when you think a) Student 1: about the nationalities in column 1; Student 2: about the groups of people in column 2.

1	2
Americans <i>smile a lot</i>	Bodyguards <i>have athletic bodies and are strong</i>
The British ...	Student journalists ...
The Chinese ...	Bankers ...
Russians ...	Lawyers ...
Italians ...	Football players ...
Germans ...	Taxi drivers ...

**Task 1c** Discuss your sentences in Task 1b with your partner.  
Do they reflect facts or opinion\*? How do you know? Which prevail?

**Task 1d** It is believed that opinions are often based on stereotypes, positive or negative.  
Which of the sentences you/your partner wrote are based on stereotypes? Are they positive or negative?

*\*NOTA BENE: When the word “opinion” refers to the beliefs and judgements of a group of people, it is uncountable.*

## DISCUSSION POINTS

**Task 2** In mini-groups, discuss one of the following questions:

- Do you agree with the statement that all people are stereotyped? Explain your opinion.
- How can a journalist avoid stereotypes?

## BUILDING TOPICAL VOCABULARY: FACT AND OPINION

**Task 3a** Fill in the chart with words that you associate with *fact* and *opinion*.

Fact	Opinion

**Task 3b** Use a Thesaurus dictionary to add more words to the chart above.

**Task 3c** Study the chart. Add the words in bold to the respective column in the chart above.

Word	Definition
<b>persuasion</b>	is a process aimed at changing a person's (or group's) attitude or behavior toward some event, object or other person(s) by using written or spoken words to convey information, feelings, or reasonings, or a combination of them.
<b>objectivity</b>	is the state or quality of being objective; external or material reality. Objectivity hinges on separating independently verifiable facts from subjective values.



<b>stereotype</b>	is a conventional, formulaic, and oversimplified conception, opinion, or image.
<b>bias</b>	is an inclination or preference that influences judgement from being balanced or even-handed.
<b>prejudice</b>	is bias in a pejorative sense. It is an adverse judgement or opinion formed beforehand or without knowledge or examination of the facts; a preconceived preference or idea; irrational suspicion or hatred of a particular group, race, or religion.
<b>slant</b>	is a bias or opinion in a news article: <i>The story was slanted in favor of the strikers.</i>
<b>spin</b>	putting a positive slant on something bad or emphasizing only the positive aspects while ignoring the negatives; the presentation of information in a way that puts a favourable bias or angle on one particular standpoint.
<b>truth</b>	is the real facts about a situation, event, or person

**Task 3d** Practise giving the definitions of the words in bold.

**Task 3e** Which of the words in bold can be used both as nouns and verbs? Bring examples.

**Task 3f** Use a Collocations Dictionary (for example, [www.freecollocation.com](http://www.freecollocation.com)) to fill in these charts:

## OPINION

Types of collocations	Examples
Adj + <i>opinion</i>	a strong opinion
Verb + <i>opinion</i>	
Opinion + <i>Verb</i>	
Prep with <i>opinion</i>	
Phrases with <i>opinion</i>	

## FACT

Adj + <i>fact</i>	
Verb + <i>fact</i>	
Prep + <i>fact</i>	
Phrases with <i>fact</i>	

## PAIR WORK

**Task 4a** Student 1, ask Student 2 to translate into English the phrases in Column 1. Student 2, ask Student 1 to translate the phrases in Column 2.

Column 1	Column 2
<ul style="list-style-type: none"> <li>личное мнение</li> <li>субъективное мнение</li> <li>мнение меньшинства/большинства</li> <li>экспертное мнение</li> <li>противоположное мнение</li> <li>опровергать факты</li> <li>обратить внимание на факт</li> <li>подчеркнуть факт</li> <li>быть основанным на фактах</li> <li>объяснить факт</li> <li>факты говорят сами за себя</li> </ul>	<ul style="list-style-type: none"> <li>спросить мнение</li> <li>придерживаться мнения</li> <li>выражать мнение</li> <li>преобладающее мнение</li> <li>сформировать общественное мнение</li> <li>мнение среди докторов</li> <li>выступать/быть против мнения</li> <li>выступать в поддержку мнения</li> <li>признать факт</li> <li>предоставить факты</li> <li>разница во мнениях</li> </ul>

**Task 4b** Fill in the gaps with these words. Change the word form where necessary.

**hold / in / differ / form / divide**

- She \_\_\_\_\_ strong opinions on education.
- \_\_\_\_\_ my opinion, the text should be thoroughly edited.
- Opinions \_\_\_\_\_ as to what is the right age for a child to go to school.
- I \_\_\_\_\_ the opinion that he was not an honest man.
- Public opinion is \_\_\_\_\_ on the subject of amendments to the Constitution.

**Task 4c** Fill in the blanks with a suitable word from the box. Change the word form where necessary.

<b>external voice (2)</b>	<b>mixed share</b>	<b>side with prevailing</b>	<b>strong seek</b>
-------------------------------	------------------------	---------------------------------	------------------------

1. Student demonstrators passionately protest as part of the Black Lives Matter movement but express \_\_\_\_\_ opinions on rioting and looting.
2. I don't know if you noticed, but it seems like everyone has a \_\_\_\_\_ opinion on just about everything right now, and many are quick to \_\_\_\_\_ their opinions.
3. When Woody Allen was 20, the writer Danny Simon taught him a few rules about comedy, the most important of which was this: always trust your own judgment, because \_\_\_\_\_ opinion is meaningless.
4. Giffin often \_\_\_\_\_ her opinions about topical subjects, politics and pop culture with her online followers.
5. On Monday, federal judges \_\_\_\_\_ the opinion that abortion was essential and that banning it would cause too much potential harm to pregnant women.
6. You should feel free to ask your doctor the whys about your treatment or tell them that you plan to \_\_\_\_\_ a second opinion.
7. Bankruptcy filings are up, and \_\_\_\_\_ opinion is that the trend is only beginning.
8. Researchers who \_\_\_\_\_ an opinion that is politically sensitive or goes against the UAE government's agenda run the risk of arrest and detention.

**Task 4d** Fill in the blanks with a suitable word from the box. Change the word form where necessary.

<b>verified due</b>	<b>lament fingertips</b>	<b>overlook mere</b>	<b>incontrovertible exacerbate</b>
-------------------------	------------------------------	--------------------------	--

1. Instead of \_\_\_\_\_ facts, people rely more on gossip, talk radio, social media and cable news.
2. Yet, most countries' governments \_\_\_\_\_ the fact that the economic consequences are likely to be worse for women.
3. The \_\_\_\_\_ fact that you clicked on this article probably means that you've been thinking about owning your own home.
4. Much like the scientific method, journalism calls for assuming you're ignorant until you've amassed enough \_\_\_\_\_ facts to produce a conclusive story.
5. The Internet puts millions of facts at your \_\_\_\_\_, like: 'What was George Washington's middle name?' (A trick question: he didn't have one.).
6. Because COVID-19 is caused by a new type of coronavirus, its danger is \_\_\_\_\_ by the fact that no therapeutic treatment has yet been developed, and no vaccine is yet available to prevent it.

7. When the market goes down, don't \_\_\_\_\_ the fact that your current investments are temporarily losing some value.
8. \_\_\_\_\_ to the fact that they are different types of learner, it is essential for the school system to set up an atmosphere that is accessible to all learners; with trained and adequate teachers and teaching style.

## **JOURNALISM SKILLS (1): DIFFERENTIATING FACTS FROM OPINION**

### **Task 5a** Read the text and do the post-reading tasks.

Journalists are constantly faced with problems of reporting facts and opinions. They must be able to distinguish between them.

#### **Facts**

A fact can be defined as something said to have happened or supposed to be true. However, as a journalist, you need to know how reliable the statements are before you can report them as facts.

There are facts which have been proved to be true and facts which are probably true, though they have not been proved. The latter have to be attributed.

#### **Proven facts**

These are facts which are proved and accepted as true by everyone. They include such statements as 'The world is round' or 'Barack Obama was President of the United States'. You could check these facts yourself, but they are so universally accepted as true that you do not need to.

#### **Probable facts**

These are statements which you believe to be true, but you are not able to prove this, either because you do not have access to the information or because you do not have time to dig for proof (but not because you are too lazy to check). Probable facts should be attributed.

**An opinion** is a conclusion reached by someone after looking at the facts.

#### **Verifiable opinion**

These are conclusions which can be verified (shown to be true) or shown to be false.

You must always treat verifiable opinions as if they could be wrong. You must always attribute them to the person who gave them.

#### **Expert opinion**

It is worth mentioning here a special category of opinion called *expert opinion*.

The best kind of expert opinion is one in which the expert keeps their own personal feelings out of their conclusions. They look at the facts as they see them, and draw a conclusion based only on those facts.

## Personal opinion

Personal opinions are the conclusions someone reaches based partly on facts and partly on what they already believe.

Personal opinions based on beliefs or values which a person already has are called **value judgments**. These are opinions of what is good or bad and advice on what other people should do about something.

### CHECK YOURSELF

**Task 5b** Mark these sentences as true or false. Correct the false statements.

1. You can check the verifiable facts.
2. Expert opinion is always objective.
3. A journalist always needs to dig for proof.
4. You should always attribute facts.
5. A judgement is an opinion.

**Task 5c** Answer these questions:

1. Why do journalists need to differentiate facts from opinion?
2. What types of fact can there be?
3. What types of opinion can there be?
4. Which facts and opinion need attribution?

### YOUR RESEARCH

**Task 5d** Choose two articles (one reporting hard news, the other soft news) and mark passages (sentences) in them as fact (F) or opinion (O). Then specify which type of fact or opinion they are.

### EXPLORING THE TOPIC: SUBJECTIVITY AND OBJECTIVITY

**Task 6a** Read about objectivity and subjectivity in journalism

When distinguishing different types of media text, we should also consider the set of meanings which relate to what are commonly termed ‘subjectivity’ and ‘objectivity’. From the journalist’s perspective, ‘hard’ news is ‘factual’, ‘objective’ and ‘impersonal’ while argumentative texts are necessarily ‘subjective’, ‘evaluative’ and ‘personalised’.

‘Objective’ in journalism generally means not reporting on what ‘I’ think or feel, but on what has been seen and what can be supported by facts. Being ‘subjective’ means including personal thoughts, judgements and feelings. These two contrasting ways of speaking or writing are known as Reporter’s voice and Writer’s voice.

The *Mum-to-be* text below exemplifies the ‘objective’ and ‘factual’ text type because the journalist does not offer her/his opinions about what happened.

**Task 6b** Read the text and explain why it is ‘objective’.

### **Mum-to-be Bank Teller’s Raid Ordeal**

*By Stewart Hawkins*

A pregnant woman was taken to hospital in a state of shock yesterday after her fourth hold-up since being employed as a bank teller.

Ambulance officers said the tearful woman, in her late 20s, was two months pregnant and although unhurt was extremely upset.

The mum-to-be suffered severe shock after the man made a bungled attempt to rob the Norton St, Leichhardt branch of the Commonwealth Bank.

The man was pinned to the ceiling by his ankle when bank staff activated the security screen as he tried to leap across the counter after ordering tellers to fill the bag with money.

David Santarelli, co-owner of a restaurant opposite the bank, said the man was left hanging by his ankle for about 15 minutes before police got him down.

Mr Santarelli said the offender had spoken to a number of customers in the bank and told them to leave before he approached the tellers.

‘I saw this bloke jump over the counter and midflight they pulled the glass up on him,’ he said. A man was later charged with demanding money with men.

**Task 6c** Read the text. How is this text different from the text in Task 6b? Underline structures/language which express the journalist’s attitude/opinion.

### **A Cheap Slur On Childless**

*by Adele Horin*

Dr Hewson’s insensitive remarks imply that the significant proportion of Australians who are childless cannot be trusted. They are somehow morally inferior to parents, and the men in particular are not ‘full-blooded’. He also assumes that just because people do not have their own children they do not like children.

Through choice, infertility or bad timing, the childless have become a sizable community in Australia. An estimated 20 percent of Australian women will have no children, according to the Australian Institute of Family Studies. Infertility, especially among men, is on the rise, adoptions are virtually impossible, reproductive technology works for very few, and some people decide parenting is not for them.

People who desperately want children but can't have them are cut to the quick by such slurs of second-class citizenship. That parents are somehow better is wounding to people who have suffered so much in their attempts to have children, or to come to terms with their childlessness. And people who have chosen not to have children get tired of hearing they are selfish, immature or lacking depth, as if parenting is the only worthwhile contribution people can make in life. They have a right to remain childless without incurring suspicion, especially in a world that is hardly crying out for more children.

It is wrong to assume that the childless do not like children or want meaningful contact with them. It is our society that is at fault for making childlessness seem tragic or peculiar.

Dr Hewson's view that a man is not a real man till he passes on his genes is simple-minded. His own experience as a non-custodial father should have taught him that Australia is a complex society with many kinds of families.

Just as it would be wrong to stereotype fathers in Dr Hewson's position as morally suspect, so it is wrong to stereotype the childless.

**NOTA BENE:** Even the most ostensibly 'factual' report is the product of numerous value judgements: Why was this event rather than some other covered? Which part of the story received primary focus? Which experts, eye witnesses or participants were asked to comment? And so on.



## JOURNALISM SKILLS (2): HOW TO IDENTIFY THE LANGUAGE OF SUBJECTIVITY

Subjectivity can be identified by the use of certain vocabulary/language.

**Task 6d** Study some examples of the language of subjectivity:

Some ways of introducing subjectivity into a text:	EXAMPLES
MEASURE	<i>a little, lots, for ages, etc.</i>
EFFECT	<i>sad, distraught, desperate, frightened, inspired, etc.</i>
INTENSITY	adverbs: <i>very, somewhat, etc.</i>
MODALITY	<i>should, might, will, may, etc.</i>
JUDGEMENT	<i>insensitive, stupid, bad, etc.</i>

### CHECK YOURSELF

**Task 6e** Answer these questions:

1. What is subjectivity and objectivity in journalism?
2. Which genres are traditionally considered as objective and which subjective?
3. Can factual news contain value judgements? Explain it.
4. Which vocabulary is indicative of subjectivity?

**Task 6f** Go back to the articles you chose for Task 5d. Do the statements marked as *opinion* contain any of the language mentioned in Task 6b?

## JOURNALISM SKILLS (3): HOW TO DETECT BIAS IN THE NEWS

**Task 7a** Read the text and do the post-reading task.

### HOW TO DETECT BIAS IN THE NEWS

At one time or another we all complain about ‘bias in the news’. The fact is, despite the journalistic ideal of ‘objectivity’, every news story is influenced by the attitudes and background of its interviewers, writers, photographers and editors.

Not all bias is deliberate. But you can become a more aware news reader if you know these journalistic techniques:



### **Bias through selection and omission**

An editor can express a bias by choosing to use or not to use a specific news item. Within a given story, some details can be ignored, and others included, to give readers or viewers a certain opinion about the events reported. If, during a speech, a few people boo, the reaction can be described as ‘remarks greeted by jeers’ or they can be ignored as ‘a handful of dissidents’. Bias through omission is difficult to detect. Only by comparing news reports from a wide variety of outlets can help you detect it.

### **Bias through placement**

Readers of papers judge first-page stories to be more significant than those buried in the back. Television and radio newscasts run the most important stories first and leave the less significant for later. Online media, too, place the most significant stories at the very top of the page. Where a story is placed, therefore, influences what a reader or viewer thinks about its importance.

### **Bias by headline**

Many people read only the headlines of a news item. Most people scan nearly all the headlines in a newspaper. Headlines are the most-read part of a paper. They can summarise as well as present carefully hidden bias and prejudices. They can convey excitement where little exists. They can express approval or condemnation.

### **Bias by photos, captions and camera angles**

Some pictures flatter a person, others make the person look unpleasant. A paper can choose photos to influence opinion about, for example, a candidate for election. The captions newspapers run below photos are also potential sources of bias.

### **Bias through use of names and titles**

News media often use labels and titles to describe people, places, and events. A person can be called an ‘ex-con’ or be referred to as someone who ‘served time twenty years ago for a minor offense’. Whether a person is described as a ‘terrorist’ or a ‘freedom fighter’ is a clear indication of editorial bias.

### **Bias through statistics and crowd counts**

To make a disaster seem more spectacular (and therefore worthy of reading about), numbers can be inflated. ‘A hundred injured in air crash’ can be the same as ‘only minor injuries in air crash,’ reflecting the opinion of the person doing the counting.

### **Bias by source control**

To detect bias, always consider where the news item ‘comes from’. Is the information supplied by a reporter, an eyewitness, police or fire officials, executives, or government officials? Each may have a particular bias that is introduced into the story. Companies and public relations directors supply news outlets with puff pieces through news releases, photos or videos. Often news outlets depend on pseudo-events (demonstrations, sit-ins, ribbon cuttings, speeches and ceremonies) that take place mainly to gain news coverage.

## Word choice and tone

Showing the same kind of bias that appears in headlines, the use of positive or negative words or words with a particular connotation can strongly influence the reader or viewer.

([https://mediasmarts.ca/sites/default/files/pdfs/lesson-plan/Lesson\\_Bias\\_News\\_Sources.pdf](https://mediasmarts.ca/sites/default/files/pdfs/lesson-plan/Lesson_Bias_News_Sources.pdf))

## YOUR RESEARCH

**Task 7b** Look for bias in English-language newspapers. Decide their type. You can use this template to present your findings to your groupmates.

### BIAS IN NEWSPAPERS

Headline of the article: \_\_\_\_\_

Source: \_\_\_\_\_

Author: \_\_\_\_\_

Date of reference: \_\_\_\_\_

Type of bias	Yes	No	Illustration/examples from the article if available	Your commentary
Bias by headline				
Bias by selection				
Bias by omission				
Bias through word choice (including labelling)				
Bias by statistics				
Bias by source(s)				
Bias through quotes				
Bias through photos				

## ANALYSING OPINION TEXTS

**Task 8a** Read an extract from Keith Waterhouse's article *Shelf-room for Reading*, followed by the commentary on its *tone*, *vocabulary* and *sentence structure*. Continue underlying the key words and phrases used to comment on different aspects of the text.

Anyone who uses the public libraries knows that they are obsessed with computerization. Where once you had a neat card index in a polished mahogany net of filing cabinets, you now have an electronic slum of sprawled printouts and scattered microfiches. Doubtless the computer is enormously useful to librarians wishing to check that the book they have not got is equally unavailable in other branches, but I don't see why it has to be inflicted on the customer. The fact is that most electronic gadgetry is the enemy of literature.

### Q: What could you say about the tone?

A: Keith Waterhouse's tone is confident, putting across controversial views without trying to defend them. He gives the impression that everyone would agree with him, when he states that "Anyone who uses the public libraries knows...". He uses sarcasm to add to his argument, with his joke about librarians checking that the book is 'equally unavailable in other branches'. He is very assertive: "The fact is ...". He makes the reader feel involved in the argument by use of the pronoun *you*.

### Q: What could you say about the vocabulary?

A: Waterhouse chooses words which will help him win his argument. He makes the days of card index systems sound attractive with vocabulary like *polished* (suggesting high standards) and *nest* (suggesting cosiness). He makes computers sound negative with words like *slum*, *sprawled* and *scattered*. The alliteration emphasizes his harsh, dismissive attitude even more.

### Q: What could you say about the sentence structure?

A: Waterhouse's sentences are complex, but sound like someone speaking – for example: "but I don't see why it has to be inflicted on the customer." The use of the verb form *don't* makes the argument seem more personal than *do not*. Writing in the present tense makes his argument all the more powerful and immediate.

### Q: Any other comments?

A: The text uses humour to make a serious point. It is a good idea to poke fun at librarians in order to show what libraries should really be like. The writer uses various techniques to involve the reader, aiming to carry us along with his argument so that we agree with his point of view

**Task 8b** Fill in this chart with words/phrases from Task 8a:

### ANALYSING OPINION TEXTS

Aspect	Key vocabulary
• sentence structure	
• tone	
• vocabulary	
• other comments	

**Task 8c** Choose an opinion article from Opinion/Review sections of an English-language news media site and comment on their sentence structure, tone, vocabulary and other features. Use the vocabulary from the chart in Task 8b.

### MENTOR TEXT (1): WE CAN'T GO INTO THIS ECONOMIC CRISIS...

**Task 9a** Read this excerpt from an opinion article and comment on its tone, vocabulary and sentence structure.

#### **We can't go into this economic crisis with an outdated, broken administrative machine**

*By Daniel Hannan*

**Our** public health institutions are failing, but as long as **we** clap for them, there's no reason for them to raise their game

The machinery of state is malfunctioning. Its pistons are rusty, its tubes and chambers leaky. Nannying, priggish and woke in normal times, government agencies turn out to be hopeless in a crisis.

Last week, at Ditchley, Michael Gove made a beautifully crafted and intelligent speech about how to improve the performance of our bureaucracies. Although few took issue with his recommendations – better training, wider intellectual diversity, more transparency – many questioned why he was even talking about administrative overhauls during an epidemic. [...]

For an answer, consider how our executive bodies have acquitted themselves over the past three months. Look, for example, at the way they responded to the mass protests.

For nine weeks, the lockdown had been strictly – indeed, officiously – enforced. The police ticked people off for sitting in parks, buying luxury goods and even, in one notorious case, being in their own garden. But when hundreds of thousands congregated in the name of Black Lives Matter, Official Britain applied very different criteria.

BLM activists were indulged, not only when they ignored the social distancing rules, but when they attacked property. Who indulged them? Not the general public, which remained calmly and resolutely in favour of both social order and statues. Nor yet the Prime Minister, who likewise defended both. No, the special pass was issued by, so to speak, those in between. By BBC editors, police chiefs, university administrators, quangocrats – by, in short, that large class of people who are paid by the state without being answerable to the nation. [...]

The episode revealed how far removed our officials are from the country at large. Many of them have come to see “the inclusiveness and diversity agenda”, not as a complementary obligation, but as an end in itself. In their eyes, the purpose of a university is not to educate, but to have a representative intake; the role of a company board is not to maximise profits, but to meet ethnic quotas; the point of a film is not to entertain, but to provide opportunities for minority actors, and so on.

(<https://www.pressreader.com/uk/the-sunday-telegraph/20200705/282179358367421>)

## ANALYSING THE MENTOR TEXT

**Task 9b** Fill in this chart:

Aspect	Your commentary
Tone	<i>Pronouns we/our in the first sentence are used to draw the reader into the article. The writer is suggesting that he and the reader examine the arguments together. The pronoun helps to build a bond between the writer and his audience.</i>
Vocabulary	
Sentence structure	
Other observations	

## JOURNALISM SKILLS (4): HOW TO EXPRESS CRITICISM

**Task 9c** The author of the above article uses language of criticism. Fill in the chart with examples of the following:

Language in focus	Examples
a. Words with a negative meaning/ connotation:	
b. Negative sentences (with a negative form of the verb):	
c. Sentences based on contrast (with conjunctions <i>but</i> , <i>although</i> ...):	

## YOUR RESEARCH

**Task 9d** Select a couple of opinion articles from English-language newspapers/magazines. Which sections do they appear in? Underline phrases/words that indicate opinion.

**Task 9e** Comment on the tone, vocabulary and sentence structure of an opinion article of your choice.

**Task 9f** Analyse the language of criticism in an opinion article of your choice.

## WORD-BUILDING: NEGATIVE PREFIXES *MAL* AND *MIS*

**Task 10a** Read about the meaning of prefixes *MAL* and *MIS* in English and do the practice exercises.

### *MAL-*

#### 1) bad, badly

- a) evil: *malism*, *malinfluence*
- b) unhealthy, harmful: *maleffect*
- c) unpleasant: *malodour*
- d) incorrect: *maldifferentiation*
- e) poorly, deficiently: *malfed*, *malnourished*, *malcirculation*

#### 2) unintentional, mistaken, accidental: *malcommunication*

#### 3) not: *malcontent*

### MIS-

- 1) **wrongly/badly (in verbs):** *misjudge, misbehave, mispronounce, misspell*
- 2) **bad/wrong (in nouns):** *misunderstanding, misdeed, misdiagnosis*
- 3) **opposite or lack of:** *mistrust*

## PRACTICE

**Task 10b** Explain the meaning of the words in the chart. Translate the words into Russian.

MAL	MIS
a) malfunction	a) miscalculate
b) malnutrition	b) misunderstand
c) maladjustment	c) misinterpret
d) maladministration	d) mismanagement
e) malcontent (adj)	e) misconception
f) malformation	f) misconduct
	g) misinform

## APPLYING

**Task 10c** Add an appropriate negative prefix to the word in parentheses to fill in the gaps in the sentences below.

- a. When you write a word the wrong way, you \_\_\_\_\_ (spell) it.
- b. Our individual stories can take unpleasant turns when our genes \_\_\_\_\_ (function) as a result of mutations that cause hereditary diseases or cancers.
- c. The investigators have said they are pressing charges “on suspicion of \_\_\_\_\_ (management), budget fraud, forgery of private documents and unauthorised financial activity”.
- d. But in his article, which was given to the Guardian via the Freedom of the Press Foundation, on whose board Snowden sits, Snowden says such criticism was a simple \_\_\_\_\_ (interpretation) of what he had been trying to do.
- e. She was found guilty of professional \_\_\_\_\_ (conduct) by a disciplinary tribunal and dismissed.
- f. Pervasive corruption and mismanagement fostered political and economic instability until 2003, when a former justice minister, Mikheil Saakashvili, led an uprising known as the Rose revolution.
- g. She’s been making up for her past \_\_\_\_\_ (deeds) by doing a lot of voluntary work.
- h. Luxury tourist travel in a country with widespread problems with poverty and \_\_\_\_\_ (nutrition) can sit uncomfortably with some, but Griffin points out that this would be a difficult dilemma to address had he been a tourist in any developing country.

- i. More than 20 years after it was abolished, Margaret Thatcher's poll tax remains the locus classicus for domestic political \_\_\_\_\_ (calculation) and the yardstick by which all other UK governmental policy ineptitudes are still judged.
- j. Thousands of refugees are dying because of the incompetence and \_\_\_\_\_ (administration) of local officials.
- k. The \_\_\_\_\_ (content) generals saw their role as leaders of this counter-revolution.
- l. Exposure to radiation can lead to \_\_\_\_\_ (formation) of the embryo.

## EXPLORING THE GENRE (1): OPINION ARTICLES

**Task 11a** Discuss these questions in pairs or groups:

- Which genres of journalism are based on an opinion?
- Have you ever written an opinion piece yourself? What about?
- Are you interested in writing opinion articles? Which topics would you like to cover?
- What types of opinion articles can there be?

**Task 11b** Read the text and do the post-reading tasks.

The range of articles based on opinion is broad, including editorials, op-eds, all sorts of reviews (film reviews, exhibition reviews, book reviews, restaurant reviews, etc.), columns, letters to the editor, news analysis.

The publisher and/or what is called an **editorial board**, which might include the publisher, one or more editors, and even people from the community at large - formulate **the newspaper's "voice"** by agreeing to take particular stands on particular issues.

**An editorial** is an article in a newspaper or on a website presenting the opinion of the publisher or the editorial board, typically on a serious political, moral, ethical, and/or other keen issues in society. Depending on the size of the paper and how it chooses to handle the function, editorials might be written by the publisher her or himself, by an editor or by editorial writers who are particularly adept at persuasive writing rooted in ethics and provable facts.

**An op-ed**, which stands for *opposite the editorial page*, once meant an article criticising the editorial and was typically placed opposite it, just as the term says. However, today its meaning has broadened to include any signed article by someone who is not employed by the newspaper, e.g. ordinary readers, commentators, essayists, humorists. Some publications have got special Op-ed pages, others place op-eds in Opinion sections.

**A letter to the editor** is typically shorter than an op-ed. It's written in direct response to an article previously published in that paper, rather than any general news topic. It's almost



always written by a reader or concerned citizen. Letters to the editor have a longer history behind them. They've existed nearly as long as print newspapers.

You can find out more about the letter to the editor in Supplementary Materials Section A6 at the end of this unit.

**Reviews** are opinions about the aesthetics and sensory effects of various diversions: books, art, music, movies, food, wine – written by a reviewer or critic, who is paid specifically to produce such work, and who usually has specialised training or years of experience in writing about the subject.

**Editor's letter** is a letter to the readers written by the editor of a magazine, which is typically placed on the first page of the issue, supplied with his/her photo and signature. Apart from its main function of fostering informal communication with the readers, editor's letter briefly introduces the main idea and theme(s) of the issue aiming at drawing the audience into reading the articles.

## CHECK YOURSELF

**Task 11c** Answer these questions:

1. What is the newspaper's voice?
2. What is an editorial? Who is it written by?
3. What does *op-ed* mean? Who writes op-eds?
4. How are editorials different from op-eds?
5. How is a letter to the editor different from an op-ed?
6. What is the difference between the editor's letter and letter to the editor?
7. What types of review can there be?

**Task 11d** Mark these statements as true (T), false (F) or non-given (NG). Your answers should be based on the text in Task 10b.

1. The editorial team is the same as the editorial board.
2. Letters to the editor, as a genre, are as old as editorials.
3. Op-eds are written by the editorial staff.
4. You don't need specialised training to write a review.
5. An op-ed is longer than a letter to the editor.
6. There is an editorial in every newspaper.
7. Any reader can write a letter to the editor.
8. Editors have to write a letter to the readers in every issue.

**Task 11e** Identify the types of articles below. Put a letter (A-E) next to the number (1-5). Explain your choice. There is one extra option.

- a) editorial
- b) theatre review
- c) book review
- d) editor's letter
- e) letter to the editor

**A. What makes 'Masha & the Bear' propaganda in eyes of West?  
Mere fact Masha is Russian**

*By Margarita Simonyan, RT Editor-in-Chief*



As a parent, I think that Masha is too much of a rascal, a trouble-maker, and a bad influence for kids. Speaking of bad influence, what can we learn from the British press whipping up hysteria about an expansionist threat posed by a Russian cartoon girl?

It's not Masha's mischievousness that makes the British so outraged. By modern standards of parenting, she is a real goody two-shoes. (My own standards are those of a typical Armenian family, with 11 people living under the same roof, which means that it's not just myself who has to be satisfied with my children's behavior, but also my mother-in-law, among others.)

Instead, what troubles the British press is the fact that Masha is Russian. That she is "Putinesque." That the titular bear is so positive and nice that he could make British children stop hating Russia.

Had Masha been "made" in Hollywood – or any other place, for that matter – the cartoon would have got a standing ovation. This only goes to show that some minds are simply incapable of shaking off their centuries-old xenophobia.

Now they say a Russian cartoon is poisoning the minds of British children.

What's next? Are there going to be people demanding they ban Russian gymnasts or, say, figure skaters from participating in competitions – and not because of doping allegations, but out of fear that our athletes' success, just like the dreadful cartoon bear, could plant a seed of an unacceptable affection for the Russians in the heads of the British youth?

This is exactly how fascism begins. Just like that. A humble suggestion: Go back and re-read the great George Orwell.

Specifically, look up his essay titled 'Antisemitism in Britain.'

And feel the horror.

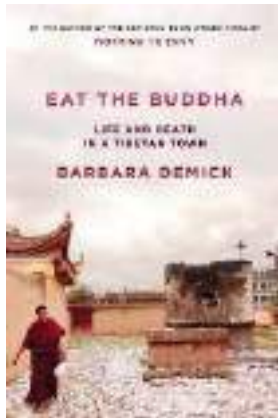
## B. Foreign Tongue

Sir,

You report (May 2) that ‘it is almost impossible to master a foreign language unless you started learning it by the age of ten’. I set about learning Welsh in my twenties. Possibly I have not yet ‘mastered’ it but I have been able to function well enough to earn my living as a translator, interpreter and tutor of Welsh for adults, and to conduct my married life through the language. I am far from being unique. Times readers should not be deterred from learning a language as an adult.

Ann Corkett

## C. ‘Eat the Buddha’ Reports From the ‘World Capital of Self-Immolations’



In “The Unwomanly Face of War”, an oral history of World War II, the Nobel Prize-winning writer Svetlana Alexievich recounts a strange little story. A woman leaps into dark water to rescue a drowning man. At the shore, however, she realizes it is not a man she has hauled from the water but a gigantic sturgeon. The sturgeon dies.

Censors initially cut the scene from Alexievich’s book. *You’re not asking about the right things, they remonstrated. Focus on bravery, on patriotism. Let’s have less about fear, and less about hairstyles.*

There was no place in the canon for her sort of wartime stories, Alexievich recalled in an interview with The Paris Review. There was no place for reality, which comes stuffed with sturgeons and all manner of misapprehensions and muddle; reality, which shows notable indifference, if not outright hostility, to plot.

Perhaps an alternative canon exists, in the work of oral historians like Alexievich, and in the deeply reported narratives of journalists like Barbara Demick. In her latest “Eat the Buddha”, Demick profiles a group of Tibetans with roots in Ngaba County, in the Chinese province of Sichuan, which bears the gory distinction of being the “undisputed world capital of self-immolations.”

(...)

## D.

Dear readers,

Welcome to this special edition of GC magazine: Diversity and Inclusion!

It’s been nearly three years since GC magazine last examined the state of diversity and inclusion within the legal sector of the US. And since that time, it’s fair to say that a lot has happened!



In the wake of the #MeToo movement, America has found itself on the back foot as a renewed spirit of protest has captured the hearts and minds of the wider population.

Google employees across the globe walked out in protest at what they characterized as the company's culture of 'sexual harassment discrimination and systemic racism', utilizing the power of social media to spread their message and tell their stories. [...]

But while it would be all too easy to focus on the negatives, once again GC has found that the legal arm of many corporations, fed and supported by the broader legal profession, is an enthusiastic participant in that collective project.

Consider Michael Wasser, assistant corporation counsel at the New York City Law Department. He shared with us his story of battle with muscular dystrophy and the need for him to advocate for himself from early on in his life...

Or there's the story of Kimberley Harris, general counsel of NBCUniversal, who has taken up the mantle of improving diversity – a real challenge during a period when the microscope is truly on anyone involved within the entertainment industry. [...]

Finally, I would be remiss to not thank our partners on this project, Weil, Gotshal & Manges LLP. Their input throughout the lengthy process of identifying the thought leaders, diversity and inclusion champions, as well as providing a private practice perspective on the issues discussed has been invaluable – and without that, none of this would have been possible.

Alex Speirs,  
Editor-in-Chief – GC magazine  
alex.speirs@gcmagazine.com  
CategoriesFeatures

## YOUR RESEARCH

**Task 11f** Find examples of editor's letters in English-language magazines. Share your observations regarding their content, structure, style as well as the editor's intent.

## COMPARING GENRE TEXTS

**Task 11e** Compare any two texts in Task 10e. Use the language in the chart below to talk about the similarities and differences of these texts. You can also use the template in Supplementary Materials Section B6.

Similarities	Differences
Both A and B... Like A, B ... B... . Similarly, A... A ... is/does/did not ... . Neither .... A... . B, too, ...	Differently from A, B... Unlike A, B... A... . In contrast, B ... A..., whereas B ... A ..., while B ...

## WRITING SKILL (1): EXPRESSING OPINION IN WRITING

**Task 12a** Read about different ways of expressing opinion in writing.

- In informal writing you can use *I think* and *I believe* to say what your opinion is. Phrases such as *in my opinion* and *in my view* can also be used to express your opinions **explicitly**:

a. ***I think that*** a sense of humour is a very important quality.

b. A partnership can, ***I believe***, be temporary and for a fixed purpose.

c. ***In my opinion***, America continues to set an example for women around the world.

- You can use the phrase *according to* when talking about someone else's opinions, but not when giving your own.

***According to*** Freud, our dreams represent our hidden desires.

- However, you can also express your opinion **implicitly**. One way is to avoid using the pronoun 'I': this makes personal opinions and ideas look as if those by the general public. As a result, your writing/reporting appears to be **more objective**.

## HOW TO MAKE YOUR WRITING APPEAR MORE OBJECTIVE

There are a number of impersonal structures which can be used instead of 'I':

### 1. It is + adjective + to-V

- a. *It is reasonable to assume* that such changes have significant social and economic effects.
- b. *It is essential to have* good professional advice and to review your insurance cover from time to time.

Adjectives frequently used in this structure are *appropriate, convenient, difficult, easy, hard, important, impossible, interesting, necessary, reasonable, sufficient, useful*.

### 2. It is worth + V-ing

*It is worth noting* that some writers on business strategy are well aware of this problem.

Verbs frequently used in this structure are *asking, considering, emphasising, examining, investigating, looking at, mentioning, noting, pointing out, quoting, recalling, remembering, repeating, stressing*.

### 3. It is + adjective + that

*It is important that* those concerned with post-school education for young people with learning difficulties are informed about the context in which they work.

Adjectives frequently used in this structure include: *apparent, appropriate, arguable, clear, conceivable, crucial, desirable, doubtful, essential, evident, important, inconceivable, necessary, notable, noteworthy, obvious, regrettable, remarkable, significant, surprising*.

### 4. It seems/would seem that

- a. *It seems that* education is not even essential to happiness.
- b. *It would seem that* the date of the invention of the mechanical clock is between 1280 and 1300.

### 5. Comment adverbs

You can also use adverbs as a way of giving your opinion, especially when you want to qualify or evaluate the content of your message:

- a. *Interestingly*, virtually all published studies from around the world have reported similar findings.
- b. *Significantly*, leading Japanese computer makers have adopted export strategies similar in some respects to those of the car industry.
- c. There is, *surprisingly*, still a good deal of uncertainty about whether animals can solve problems of this kind.

Frequently used evaluative adverbs include *arguably, evidently, interestingly, ironically, obviously, remarkably, significantly, surprisingly*.

**Task 12b** Complete the chart, using the information in Task 12a.

### GIVING YOUR OPINION IMPLICITLY

STRUCTURE	EXAMPLES
1. IMPERSONAL STRUCTURES WITHOUT FIRST-PERSON REFERENCE	
<ul style="list-style-type: none"> <li><b>It is + adj + to - V</b></li> </ul> <p>Adjectives used in this structure include:</p>	
<ul style="list-style-type: none"> <li><b>It is worth + V-ing</b></li> </ul> <p>Verbs used in this structure include:</p>	
<ul style="list-style-type: none"> <li><b>It is + adj + that</b></li> </ul> <p>Adjectives used in this structure include:</p>	
2. IT SEEMS/MIGHT(WOULD) SEEM THAT	
<ul style="list-style-type: none"> <li><b>It seems + that</b></li> <li><b>It would seem + that</b></li> </ul>	
3. COMMENT ADVERBS	
<p>Adverbs used in this structure include:</p>	

## APPLYING

**Task 12c** Use the above structures to express opinion on some current events. For each opinion, formulate two sentences: one with explicit, the other with implicit structures.

**Variation of the task:** In NYT Learning network, choose to comment on one of the articles in the *Student Opinion Section*.

## YOUR RESEARCH

**Task 12d** Select an opinion article and underline the explicit and implicit means of expressing opinion. Which prevail? Share your observations.

## PAIR WORK

**Task 12e** In Supplementary Materials Section A4, Student 1: read text A; Student 2: read text B. Summarise the main points and introduce them to your partner. Take notes of what you have learnt from your partner and share the key points with the class.

## WRITING SKILLS (2): HOW TO WRITE AN EDITORIAL

**Task 13a** Read about the structure of an editorial. How is it different from other genres such as features or reviews?

**NOTA BENE:** In this section, we use the term *editorial* in its broader sense, meaning any opinion piece supported by arguments

(<https://www.nytimes.com/2021/11/24/learning/our-ninth-annual-student-editorial-contest.html>)

### Structure of Editorial

- **Introduction** states the problem
- **Body** expresses the opinion
- **Solution** offers a resolution to the problem
- **Conclusion** emphasises the main point



## MENTOR TEXT (2): IT'S TIME TO TAKE DOWN THE MONA LISA

**Task 13b** In groups of four, discuss the following questions:

- Have you ever seen the Mona Lisa? In person, in a photo, on a pen or in a meme? Is it on your bucket list of things to see or do in your lifetime?
- Each year millions of people flock to the Louvre in Paris to catch a glimpse through the crowds and crush of people raising cellphones toward the famed painting. Why exactly is this 16th-century portrait by Leonardo da Vinci so famous?
- Which other name(s) for the Mona Lisa do you know?
- Predict the content of the article. What can be the reasons to take down the Mona Lisa? Make a list.

**Task 13c** Read the editorial from *The New York Times* and identify the introduction, body, solution and conclusion. Mark the paragraphs accordingly.

### IT'S TIME TO TAKE DOWN THE MONA LISA

By Jason Farago

*Leonardo's painting is a security hazard, an educational obstacle and not even a satisfying bucket-list item. It's time the Louvre moved it out of the way.*



Even in a city saturated with excellent fall exhibitions, from the Grand Palais's retrospective of El Greco to the Fondation Louis Vuitton's showcase of Charlotte Perriand, the show of the season here is the decade-in-the-works "Leonardo da Vinci", at the Musée du Louvre. Mandatory timed tickets are sold out through November for this thorough, deeply serious exhibition, which sloughs off the myths that cling to this least productive of Renaissance masters. You will find here a cleaner, sprightlier Leonardo – or at least you will in the show downstairs, where four of the Louvre's five paintings by the artist have been relocated.

Upstairs, where Leonardo's most famous work remains, is still a fiasco. [...]

The Louvre houses the greatest collection of art anywhere in Europe, within a palace that is a masterpiece in its own right. It is, by some distance, the most popular museum in the world. In 2018 a record 10 million visitors, three-quarters of them foreign tourists, besieged the joint: up 25 percent on the previous year, and more than triple the attendance of the Centre Pompidou or the Musée d'Orsay.

Yet the Louvre is being held hostage by the Kim Kardashian of 16th-century Italian portraiture: the handsome but only moderately interesting Lisa Gherardini, better known (after her husband) as La Gioconda, whose renown so eclipses her importance that no one can even remember how she got famous in the first place.

Some 80 percent of visitors, according to the Louvre's research, are here for the Mona Lisa – and most of them leave unhappy. Content in the 20th century to be merely famous, she has become, in this age of mass tourism and digital narcissism, a black hole of anti-art who has turned the museum inside out. [...]

Enough!

This past summer, amid 100-degree-plus heat, the Louvre undertook a renovation of the Mona Lisa's gallery: the arching Salle des États, in the museum's Denon wing, which once housed Parliament of France. What a mess this was. Relocated to the Richelieu painting wing, the Mona Lisa reduced the museum's Flemish collection into wallpaper for a cattle pen, where guards shooed along irritated, sweaty selfie-snappers who'd endured a half-hour line. The overcrowding was so bad, the museum had to shut its doors on several days. "The Louvre is suffocating," said a statement from the union of the museum's security staff, who went on strike.

Now the Mona Lisa is back in her regular spot, on a freestanding wall that's been repainted an admittedly chic Prussian blue. (Louis Frank, one of the two curators of the Leonardo retrospective, told me there was never any possibility of including the Mona Lisa in the show. The exhibition can "only" be visited by 5,000 people per day; the Salle des États gets 30,000.) [...]

I went up with the crowds recently. Things were no better. Now, you must line up in a hideous, T.S.A.-style snake of retractable barriers that ends about 12 feet from the Leonardo – which, for a painting that's just two and a half feet tall, is too far for looking and way too far for a good selfie.

Apparently, the painting is beneath some nifty new nonreflective glass, but at this distance how could I tell? My fellow visitors and I could hardly see the thing, and we were shunted off in less than a minute. All this for a painting that (as the Louvre's current show confirms) is hardly Leonardo's most interesting, and that has drowned out the Venetian masterpieces in the Salle des États, such as Titian's "Woman With a Mirror", or Veronese's "Wedding at Cana", which Beyoncé was smart enough not to neglect. The museum is admitting as much with the pathetic new signs in the Salle des États: "The Mona Lisa is surrounded by other masterpieces – take a look around the room." [...]

This is a gallery that makes the Spirit Airlines boarding process look like a model of efficiency, and offers about as much visual delight. If you think of me as some sniffy aesthete for saying so, listen to the crowds: In a poll of British tourists earlier this year, the Mona Lisa was voted the "world's most disappointing attraction", beating out Checkpoint Charlie, the Spanish Steps, and that urinating boy in Brussels. If curators think that they are inspiring

the next generation of art lovers, they are in fact doing the opposite. People come out of obligation, and leave discouraged.

Jean-Luc Martinez, the museum's director, has said the Louvre might take further steps to alleviate Mona mania in coming years: new entrances, timed tickets. This misunderstands the problem – for the Louvre, with more gallery space than any museum on the planet, isn't that swamped if you can get through the security lines. On my last visit the Islamic galleries were nearly empty. The French painting wing was trafficked by just a few visitors. Even the Venus de Milo, perhaps the second most famous work of art in the museum, draws a comfortable few dozen peepers at a time. [...]

The Louvre does not have an overcrowding problem per se. It has a Mona Lisa problem. No other iconic painting – not Botticelli's "Birth of Venus" at the Uffizi in Florence, not Klimt's "Kiss" at the Belvedere in Vienna, not "Starry Night" at the Museum of Modern Art in New York – comes anywhere close to monopolizing its institution like she does. And if tourist numbers continue to rise, if last year's 10 million visitors become next year's 11 or 12, the place is going to crack.

It is time for the Louvre to admit defeat. It is time for the Mona Lisa to go.

She needs her own space. Build a pavilion for her, perhaps in the Tuileries, that is optimized for the crowds. Connect it to the main museum via the underground mall known as the Carrousel du Louvre, and sell a single ticket for both locations. Set up prime selfie stations, and let more curious visitors learn about the mysterious Gioconda with supplementary exhibits. Get it up in time for the 2024 Summer Olympics. Let Kylian Mbappé inaugurate it, maybe with Carla Bruni alongside. Sell macarons.

It will need to be big, but I cannot conceive of an easier fund-raising project. The Mona Lisa Pavilion will instantly become the most popular attraction in the most popular tourist destination on earth. Surely, having spent more than a billion dollars to launch the Louvre Abu Dhabi, the potentates of the United Arab Emirates would be glad to fund the new facility, especially if it came with naming rights. The Sheikh Zayed Mona Lisa Pavilion: it has a ring to it, n'est-ce pas? [...]

We have models for this. Picasso's "Guernica" was shown in its own pavilion in Madrid for over a decade, before the opening of the Reina Sofía Museum. A more relevant example – given that the Mona Lisa is nowadays less a work of art than a holy relic – is the image of "Our Lady of Guadalupe", the holiest artwork in Mexico City, venerated by millions of pilgrims a year. Worshipers of the Virgin stand on moving walkways. I can picture the same travelers in front of the Gioconda, smoothly guiding tourists past the Leonardo and into the gift shop.

This Paris pavilion, like the Mexican basilica, would be a pilgrimage site for a sort of worship: the worship of fame, and of one's own proximity to it. Let Samsung or another electronics company install ultra-hi-res cameras around the Gioconda. Let visitors strike a pose on the moving walkways, and then download their cutest selfies with the Leonardo under glass. Perhaps, in exchange for further naming rights, Jeff Koons could have a handbag concession at the exit of the Sheikh Zayed-Louis Vuitton Mona Lisa Pavilion.

In the early 1990s, with the opening of I.M. Pei's pyramid and the expansion into the Richelieu wing, the museum's curators actually considered relocating the Mona Lisa. They balked – on the grounds that this mid-tier Leonardo needed to be grounded among her Cinquecento brothers and sisters. That might just have been true a quarter-century ago, when the museum had less than half its current attendance. In a Louvre of 10 million visitors, such a belief isn't just wrong; it's dangerous. The Mona Lisa is a security hazard, an educational obstacle, and not even a satisfying bucket-list item. [...]

No work of art should make people miserable. Let Paris's millions of future visitors enjoy the art, the shopping, the sweets and the selfies at the Sheikh Zayed-Louis Vuitton-Samsung Galaxy-Ladurée Macarons Mona Lisa Pavilion. Then let them rediscover the Louvre as a museum.

<https://www.nytimes.com/2019/11/06/arts/design/mona-lisa-louvre-overcrowding.html>

## ANALYSING THE MENTOR TEXT

### I. CONTENT

**Task 13d** Answer the following questions:

- Do you agree with Mr Farago's assessment that the Mona Lisa is the 'Kim Kardashian of the 16<sup>th</sup> century Italian portraiture'?
- Why do you think the painting attracts so many people? What do you think are its artistic merits? Is there another work of fine art that you think should get as much or more attention?
- What does the author mean by his claim that 'in this age of mass tourism and digital narcissism, the Mona Lisa has become a black hole of anti-art who has turned the museum inside out'?
- What do you think should be done with the Mona Lisa? How do you think the Louvre should improve the experience of seeing it?
- After reading the article, are you more or less likely to want to see the Mona Lisa in person?

**Task 13e** Fill in the chart with information from the text. Mind the use of articles.

The artist	The painting	The museum
<i>Leonardo da Vinci</i>	<i>The Mona Lisa</i> <i>La Gioconda</i>	<i>the Louvre</i>
<i>Botticelli</i>		


## II. STRUCTURE

**Task 13f** Fill in the chart. You can adjust it to your needs (remove or add columns).

INTRODUCTION:	
Thesis (statement of the problem)	
Background	
BODY (support of the thesis)	
Argument 1	
Argument 2	
Argument 3	

Argument 4	
<b>OFFERED SOLUTION(S):</b>	
Solution	
Support of solution:	
Argument 1	
Argument 2	
Argument 3	
<b>CONCLUSION</b>	
Restatement of the thesis	

### III. LANGUAGE AND STYLE

#### **Task 13g** Annotate the article:

1. Find in the article sentences which express opinion. Is opinion expressed implicitly or explicitly? Which structures (subjective or objective) are used?
2. Does the author use the language of criticism? Bring examples.
3. Find examples of irony/sarcasm.

## YOUR RESEARCH

**Task 13h** Analyse the structure of an opinion article of your choice. Share your observations. You can use the template in Supplementary Materials Section B3.

## GRAMMAR IN CONTEXT (1): GERUNDS AND INFINITIVES

In Supplementary Materials Section C1, read about gerunds and infinitives and do additional exercises.

## APPLYING

**Task 14a** Choose to use the gerund or infinitive form of the verb in parentheses. Explain your choice.

### A.

1. The police ticked people off for \_\_\_\_\_ (sit) in parks, \_\_\_\_\_ (buy) luxury goods and even, in one notorious case, \_\_\_\_\_ (be) in their own garden.
2. Many of them have come \_\_\_\_\_ (see) the inclusiveness and diversity agenda.
3. In their eyes, the purpose of a university is not \_\_\_\_\_ (educate), but \_\_\_\_\_ (have) a representative intake; the role of a company board is not \_\_\_\_\_ (maximise) profits, but \_\_\_\_\_ (meet) ethnic quotas.
4. Are there going to be people demanding they ban Russian gymnasts or, say, figure skaters from \_\_\_\_\_ (participate) in competitions.
5. We'd be fools to trifle with it by \_\_\_\_\_ (make) change for change's sake.
6. But there's also the puzzling question of how \_\_\_\_\_ (intensify) the experience of reading a print magazine.
7. Our aim is \_\_\_\_\_ (make) everything sharper, clearer, more alive and dynamic.
8. Possibly I have not yet 'mastered' it but I have been able \_\_\_\_\_ (function) well enough \_\_\_\_\_ (earn) my living as a translator, and \_\_\_\_\_ (conduct) my married life through the language.

### B.

1. A woman leaps into dark water \_\_\_\_\_ (rescue) a drowning man.
2. The organization was accused of \_\_\_\_\_ (fail) \_\_\_\_\_ (sound) the alarm about the coronavirus quickly enough, of \_\_\_\_\_ (help) the Chinese government cover up the severity of the virus's threat, and of \_\_\_\_\_ (be) too deferential to China in general.
3. He decided \_\_\_\_\_ (withdraw) from the group altogether.
4. But the group remedied the situation exactly as one would hope: by \_\_\_\_\_ (acknowledge) the error quickly and openly, and by \_\_\_\_\_ (correct) it promptly.

5. But \_\_\_\_\_ (withdraw) from the W.H.O. in the middle of a global pandemic is a terrible solution to those problems.
6. Instead, the United States and other member nations – like Brazil, which also recently threatened \_\_\_\_\_ (leave) the organization – should try \_\_\_\_\_ (see) the W.H.O. for what it is: a reflection of the countries that created it and that wrote its bylaws.
7. If they don't like what they see, they should work \_\_\_\_\_ (improve) that reflection.
8. They guaranteed certain protections, including that other nations will refrain from \_\_\_\_\_ (cut off) the affected region from travel and trade.
9. The nations critical of the W.H.O. might also consider \_\_\_\_\_ (invest) more money.

### WRITING SKILLS (3): EXPRESSING CAUSE AND EFFECT

Journalists often have to explain how various phenomena relate in terms of origins and results. A *cause* is something that produces an event or condition; an *effect* is what results from an event or condition. The *cause and effect* structures explain why something happened. They focus on the relationships between actions, motivations, or attitudes and the consequences which follow.

**Task 14b** Study the chart.

#### EXPRESSING CAUSE AND EFFECT

CAUSE	TRANSITION	EFFECT
Unattractive people don't receive as much help in school as attractive people.	As a result, Consequently, Because of this,	they receive lower grades.
Employers assume attractive people are more competent than unattractive people.	This is the reason for This is responsible for This leads/contributes to This results in	unattractive people being unable to compete in the job market.
EFFECT	TRANSITION	CAUSE
Many unattractive people are unable to compete in the job market with attractive people	because because of the fact that since	employers consistently choose to promote attractive people over unattractive ones.
The inability of unattractive people to compete in the job market with attractive people	results from is due to is a result of is a consequence of	discrimination by employers.



TRANSITION	CAUSE	EFFECT
Since Because	unattractive people are presented as bad or evil in fairy tales,	children learn that heroes are handsome and bad people are ugly.
	<b>CAUSE</b>	<b>EFFECT</b>
(so ... that)	Unattractive people experience <b>so</b> much discrimination	<b>that</b> they develop low self-esteem
(such ... that)	Discrimination is <b>such</b> a common experience for unattractive people	<b>that</b> they come to believe they deserve it.

## APPLYING

**Task 14c** Complete each idea, using one of the cause/effect expressions given.

1. (is the reason for/is responsible for/leads to/contributes to/results in)

Early on in life, people learn implicitly that good people are beautiful or handsome and bad people are ugly. This message is reinforced in a variety of ways by society. This deeply-held belief about attractive and unattractive people *leads to handsome cadets achieving a higher rank by the time they graduate.*

---

2. (is the reason for/is responsible for/leads to/contributes to/results in)

People assume attractive people are more interesting, virtuous, honest, and successful than unattractive people. This assumption...

---

3. (as a result/consequently/because of this)

Unattractive people are considered less competent and creative than attractive people; ...

---

4. (so ... that)

Unattractive people experience so much discrimination in life ...

---

5. (Because/since)

... their good looks win praise, attention, and encouragement from adults, ...

---

**Task 14d** In an opinion article of your choice, determine the cause and effect relationship. Which transitions are used? In which part of the sentence?

Cause	Effect

### WRITING SKILLS (4): USING THE LANGUAGE OF PROBLEM SOLUTION

**Task 15a** Study the table.

#### USEFUL EXPRESSIONS FOR TALKING ABOUT PROBLEM SOLUTIONS

Steps Measures	should must could	be taken	so as to / in order to	solve overcome combat deal with eradicate
-------------------	-------------------------	----------	---------------------------	---

Serious attempts to halt/prevent/solve ... must be made.

One possible Another An alternative	way to	solve overcome combat deal with eradicate	this problem / the problem of ...	would be ... is ...
---	--------	---	---	------------------------

People Governments We	should focus their/our attention on ways	to solve the problem of ... to overcome the problem of... to improve the situation of... to reduce the impact of ... on society		
The	effect/consequence outcome/result	of (+ noun/ V-ing)	would might	

## APPLYING

**Task 15b** Note down a couple of issues you are currently facing. Discuss them in pairs or groups. Offer solutions, using the language in Task 15a.

**Task 15c** In pairs, make a list of current national or international problems. Discuss possible solutions, using the language in Task 15a.

## TOPICAL VIDEO: TIPS FROM EXPERTS

Watch the videos and take notes. Prepare to talk about what you have learnt.

<https://www.youtube.com/watch?v=3GkN4qul82Y&t=4s>

<https://www.youtube.com/watch?v=0yahwYkTEr4>

## JOURNALISM SKILLS (5): CONDUCTING A SURVEY

### CONDUCTING A SURVEY

Surveys or *vox pops* are important in journalism as they identify an area of public interest. Journalists often produce articles based on the survey results.

When conducting a survey, there are some things you should keep in mind:

- Keep your questions short and clear.
- Try out the questions on a small number of people first to see if they can be easily answered, and to see if they give you the information you want.
- Introduce yourself; explain where you are from and what your survey is about.
- Ask if the person agrees to be surveyed.
- Thank the person for answering your questions.
- Organize your data, analyze the results, and write up your findings.

**Task 16a** Study an example of the survey below: Attitude to death penalty

Survey as many classmates and friends as you can to find out how many are in favour of the death penalty and how many are opposed. Use the charts below to record their answers. Place a tick (check) in the appropriate box for each person you ask.

Males	Under 20 years old	20-40 years old	Over 40 years old
for			
against			

**Task 16b** Class survey: Make up a list of questions about a certain topic and have your groupmates answer them. Report the survey outcomes.

**Task 16c** Think of a survey you could carry out on a larger scale. Could you produce an article, based on that survey?

## GRAMMAR IN CONTEXT (2): CONDITIONAL CLAUSES

**Task 17a** Turn to Supplementary Materials Sections C2 and C3 to study and do practice exercises on conditional clauses:

**Task 17b** Find conditionals in the text in Task 13a. Which type are they?

## GRAMMAR IN CONTEXT (3): ALTERNATIVES FOR *IF*

**Task 17b** Read about the use of alternative conjunctions in conditional clauses and do the practice exercises below.

### Alternative conjunctions for *if*

*If* can be replaced by words or expressions with a similar meaning.

The most common are:

- as long as
- assuming (that)
- on condition (that)
- on the assumption (that)
- provided (that)
- providing (that)
- supposing (that)
- unless
- with the condition (that)

We sometimes use **unless** instead of **if... not** in the sense of **except if**, especially if we are talking about present circumstances and conditions:

a) *The poor man won't be able to buy a new car unless he wins the lottery.*

b) *He won't be able to pay all the tax he owes unless he robs a bank.*

**Unless** is well used here because it highlights an exception to what is generally true. It works very well in the following examples too when the focus is on exceptions to the general rule. Compare the following:

- a) *I'll be back by the weekend, unless there's a train strike.*  
 b) *I'll be back by the weekend, if the train drivers aren't on strike.*

### **As long as / provided / on condition that / only if**

We can use these alternatives to **if**, if we want to emphasise the conditions surrounding the action, i.e. one thing will happen **only if** another thing happens. We can also use **so long as** and **providing (that)** as alternatives to **as long as** and **provided (that)**. **On condition that** is formally very explicit. **Provided / providing** are more formal than **as long as / so long as**. Compare the following sentences:

- a) *We will lend you the money on condition that it is repaid within 12 months.*  
 b) *We will lend you the money provided (that) you can repay it within 12 months.*  
 c) *I don't mind talking to the press, but only if my identity is protected.*  
 d) *You can have the day off today providing you agree to work a double shift tomorrow.*  
 e) *You can borrow my DVD player as long as you return it on Monday.*

## **APPLYING**

### **1. Rewrite the sentences using the words given.**

- 1) I'll let you go to Philip's house if you tidy your room. (**provided**)  
 \_\_\_\_\_
- 2) Provided I finish work early tomorrow, I'll come with you. (**if**)  
 \_\_\_\_\_
- 3) If you let me wear your sweater, I won't tell Mum what you did. (**as long as**)  
 \_\_\_\_\_
- 4) Aunt Josephine will be here at eight as long as her train arrives on time. (**providing**)  
 \_\_\_\_\_
- 5) You can borrow my car provided you bring it back at four. (**as long as**)  
 \_\_\_\_\_
- 6) I'll go to the party as long as you come with me. (**so long as**)  
 \_\_\_\_\_
- 7) If they offer him enough money, he will accept it. (**so long as**)  
 \_\_\_\_\_
- 8) I'll tell you all about it as long as you promise to keep it a secret. (**providing**)  
 \_\_\_\_\_

### **2. Rewrite these sentences using UNLESS.**

1. We won't buy any fish today if it isn't cheaper than yesterday.  
We won't buy any fish today **unless** it is cheaper than yesterday
2. If you don't go to the party, they'll be disappointed.  
 \_\_\_\_\_

3. I can't help her if she doesn't want to talk to me.

---

4. If it doesn't stop raining, we'll stay at home.

---

5. If he doesn't go to the post office, he won't buy the stamps.

---

6. George won't come out of hospital if he doesn't feel better.

---

### 3. Circle the correct answer.

1. If / Unless he apologises, I'll never speak to him again.
2. If / Unless you are not on time, they'll leave without you.
3. Stanley won't be able to finish the article if / unless Leslie doesn't help him.
4. If / Unless she doesn't tidy her room, her mother will be angry.
5. We'll go to the beach tomorrow if / unless it rains.
6. If / Unless I finish my homework, I can't come out with you.
7. We won't have anything to eat if / unless we don't go to the supermarket.

## YOUR WRITING: AN OPINION ARTICLE

### DRAFTING AND EDITING

Choose a type of an opinion article you are going to write.

In drafting and revising your article, keep asking yourself two questions:

- What do my readers need to know?
- What do I want my readers to think?

### PERSONALISING:

Prepare to discuss with your groupmates:

- a) your idea(s) of writing an opinion article
- b) the steps you need to take to collect the material for your article
- c) the resources you are going to use
- d) the structure of your article
- e) a possible headline

### 1. FIRST DRAFT

Based on what you have learnt about the genre text, produce the first draft of your article.

Take into account:

- the content, structure, language and style typical for the genre

- contextual vocabulary and grammar
- the tips from experts

## 2. SECOND DRAFT

### SELF-EDITING:

- Read your first draft from the beginning to the end and backwards to check its internal logic and coherence. Pay attention to proper paragraphing, transitions, text and sentence connectors.
- Proofread your work: revise your text to make sure it is accurate in vocabulary, grammar, and punctuation.
- Make sure the text is in conformity with the requirements and norms listed in the Style Guidebook.
- Produce the second draft.

## 3. THIRD DRAFT

### PEER REVIEW:

- Swap the second draft of your review with your groupmate to edit each other's work.
- Use the Peer Review Sheet or the Peer Feedback Form, as recommended by your teacher.
- Based on the peer review, produce the third draft of your article.
- Send the draft to your teacher for grading and feedback.

## 4. CLEAN COPY

### GETTING FEEDBACK FROM THE TEACHER:

Analyse the feedback from the teacher and introduce necessary changes to your draft. Produce the clean copy of your article.

## FURTHER RESOURCES

### In the Supplements Sections

1. An example of a student editorial in The New York Times (Subsection A2)
2. The Language of Fake News (Subsection A3)
3. Objectivity and fairness (A4)
4. Refuting an opponent's opinion (Subsection B4)

### Online resources:

- [The Op-Ed Project](#) is a terrific resource for anyone looking to strengthen their op-ed writing. It provides tips on op-ed writing, suggestions about basic op-ed structure, guidelines on how to pitch op-ed pieces to publications, and information about top outlets that publish op-eds.

- [“How to Write an Op-Ed Article,”](#) which was prepared by David Jarmul, Duke’s associate vice president for news and communications, provides great guidelines on how to write a successful op-ed.
- [“How to Write Op-Ed Columns,”](#) which was prepared by The Earth Institute at Columbia University, is another useful guide to writing op-eds. It contains a useful list of op-ed guidelines for top-circulation newspapers in the U.S.
- [“And Now a Word from Op-Ed,”](#) offers some advice on how to think about and write op-eds from the Op-Ed editor of *The New York Times*.

Polling fundamentals and concepts: An overview for journalists: <https://journalistsresource.org/politics-and-government/polling-fundamentals-journalists/>



# SUPPLEMENTARY MATERIALS FOR UNIT 1

## SUPPLEMENTARY SECTION A: ADDITIONAL TEXTS

### A1

#### EDITORIAL FROM THE NEW YORK TIMES

##### The Self-Impeaching President

*Now he wants China to investigate the Bidens and help his re-election bid. Give him this, he's not subtle.*

*By The Editorial Board*

The editorial board represents the opinions of the board, its editor and the publisher. It is separate from the newsroom and the Op-Ed section.

Federal law expressly states that it is illegal for “a person to solicit, accept, or receive” anything of value from a foreign national in connection with a United States election.

Yet there stood President Trump outside the White House on Thursday, openly soliciting help from a foreign government for his re-election prospects by declaring to the assembled press that “China should start an investigation into the Bidens.” This, of course, after Mr. Trump has already become subject to an impeachment inquiry after implicating himself in a scheme to seek foreign help for his campaign in a conversation with the Ukrainian president, Volodymyr Zelensky.

This might seem self-defeating — “self-impeaching,” even. A United States president urging a foreign government to investigate his political rival would seem to be flagrantly violating the law, along with American notions of fair play and decency.

But this president is a master at what Senator Daniel Patrick Moynihan called defining deviancy down. One baldfaced presidential lie, once exposed, is an outrage; a thousand such lies is a statistic.

Mr. Trump and his defenders are increasingly taking the position that what he did in pressuring the Ukrainian president was no big deal — the responsible course of action, even. Ergo, the more governments that Mr. Trump urges to do the same thing, the more normal, if not public-spirited, such aberrant presidential behavior will seem. The cynical marketing calculation — Mr. Trump’s favorite form of math — would seem to be that, as with previous administration outrages, the news media will grow weary, the public will

grow numb, the Democratic inquisitors will appear ineffectual. Mr. Trump is also, of course, seeking to drag former Vice President Joe Biden and his son, Hunter, down to his level and implicate them in the same kind of self-dealing that he and his own family stand accused of. This might work. But it also might not. There is no historical precedent for a president demanding that a foreign government investigate another American politician. If Mr. Trump has evidence of possible corruption overseas, his counsel should relay it to the Department of Justice and let the F.B.I. do its job, in coordination with its foreign counterparts.

Instead, Mr. Trump used his telephone conversation with Mr. Zelensky to pressure him to do Mr. Trump a “favor” and consult with Rudy Giuliani, serving as Mr. Trump’s personal lawyer and unofficial envoy, and the attorney general, William Barr, about digging up dirt on the Bidens. At that time, the United States, under direct orders from the president, was withholding nearly \$400 million in military aid appropriated by Congress to help Ukraine defend itself against Russian encroachment on its eastern border.

Much remains unknown about how the various dots do or do not connect. But basic facts of the Ukraine approach are not in dispute. Nor can there be much question about what Mr. Trump so publicly asked China to do.

There is a certain twisted logic to the president’s approach.

Multiple Republican lawmakers have stepped forward to declare the July 25 phone call, as Senator Lindsey Graham of South Carolina put it, “a nothing (non-quid pro quo) burger.”

“I have zero problems with this phone call,” Mr. Graham said in a Sunday appearance on CBS’s “Face the Nation.” Among those hitting the same talking point have been Senator Ron Johnson of Wisconsin: “We all kind of looked at it and said, ‘There’s nothing here.’” And Senator James Risch of Idaho: “I saw nothing in the conversation that was inappropriate. We’re done here.”

This represents a stark reversal of Republicans’ position during the special counsel’s investigation of Russia’s meddling in the 2016 election. In that case, Republican lawmakers said that it would be troubling if there was clear evidence of collusion between the Trump campaign and Russia. Now, their new position seems to be: There can’t be anything untoward going on here because the president is being so blatant about soliciting foreign help.

Indeed, Mr. Trump seems to be operating on the assumption that the more shameless his assault on democratic norms and laws, the more he can get away with. This is not how the system works, no matter how fervently Mr. Trump’s Republican defenders may wish it so.

The New York Times Student Editorial Contest Winner

### **The Life-Changing Magic of Being Messy**

You might have a “messy” friend or family member. You can’t help but sigh at the chaos of their room — clean and dirty laundry mixed together. Odds are it’ll be difficult to walk two feet without encountering an empty chip bag. Gross? Yes. Bad? Not necessarily.

As a stereotypically “messy” person myself, I’ve received my own share of scorn. Living in a boarding school, I’m obligated to keep my room nice and tidy, ready for visitors and as a model to underclassmen. Monday room inspections are the norm, and faculty members have sometimes passively, sometimes aggressively, urged my roommate and me to clean up. For these purposes, I used to harbour a 24 x 24 x 24 cardboard box in which I’d stuff everything on Monday mornings and empty it out later that evening. Now, I just throw everything downstairs into the communal storage. Out of sight, out of mind.

As much judgment as we get for our clutter, research has shown that messiness can be a sign of creativity and openness. In the NYT article “It’s Not ‘Mess.’ It’s Creativity,” Kathleen D. Vohs’ study of messiness serves as a rare champion for us less-than-neat people. In her study, she gathered a group of subjects in a tidy room and another in a messy room. When each subject had to choose between a “classic” or “new” smoothie on a fake menu, the subjects in the tidy room chose “classic” while subjects in the messy room chose the “new” smoothies. This shows that “people greatly preferred convention in the tidy room and novelty in the messy room.” In addition, Vohs revealed that messy people were more creative. So, what does this mean?

Messy people are willing to challenge the conventional norm. They aren’t confined to the status quo. In a growing age where minimalism seems to be taking on the world by storm, we must remember that there is beauty in chaos. Although a University of Michigan study warns that some people might take one look at your messy desk and view you as “lazy” or “neurotic,” we must remember the people who challenge the old ways of being are some of our greatest innovators. After all, Albert Einstein, Mark Twain, Steve Jobs, and Mark Zuckerberg famously harboured hideously disorganized workplaces.

So, when you see a scatter of papers, laundry, and old food containers, don’t rush out to buy your child, friend, or roommate “The Life-Changing Magic of Tidying Up.” Instead, appreciate that your acquaintance might be “sparking joy” by channelling their creativity differently.

### **Works Cited**

Eichenstein, Izzy. “[Albert Einstein, Mark Twain & Steve Jobs: The Messy Desk Link](#).” The LAX Morning Minute, Word Press, 19 Oct. 2013.

Vohs, Kathleen. “[Tidy Desk or Messy Desk? Each Has Its](#)

### Could language be the key to detecting fake news?

*By David Shariatmadari*

Purveyors of disinformation can be caught out by the particular words they use, according to new research

The internet represents the biggest explosion of data in human history. There's more out there, and more access to it than ever before. The information ecosystem is a bit like a tropical rainforest: luxuriant, dense and fiercely competitive. As such, it contains its fair share of predators and poisonous plants.

Deliberately misleading articles, websites and social media posts can come about for lots of different reasons: they might be trying to influence elections or policies; they might represent a form of cyberwarfare between states; they might be aimed at raising someone's profile and influence, or discrediting their opponents. Or they might simply be about making money, relying on the attention-grabbing nature of outrageous lies to generate ad revenue, as in the case of the "digital gold rush" that saw a small Macedonian town register more than 150 pro-Trump websites during the 2016 presidential race.

One thing they may have in common, however, is the language they use.

Having a reliable way of identifying fake news is important. The whole reason it's a problem is that it mimics reliable reporting – and people can't always tell the difference. That's why, for the past few years, researchers have been trying to work out what the linguistic characteristics of fake news are. Computers that are fed material already classified as misleading are able to identify patterns in the language used. They're then able to apply that knowledge to new material, and flag it as potentially dubious.

One such project, led by Fatemeh Torabi Asr at Simon Fraser University in Canada, recently found that "on average, fake news articles use more ... words related to sex, death and anxiety". "Overly emotional" language is often deployed. In contrast, "Genuine news ... contains a larger proportion of words related to work (business) and money (economy)."

Another group of researchers analysed the relationship of various grammatical categories to fake news. They concluded that words which can be used to exaggerate are all found more often in deliberately misleading sources. These included superlatives, like "most" and "worst", and so-called subjectives, like "brilliant" and "terrible". They noted that propaganda tends to use abstract generalities like "truth" and "freedom", and intriguingly showed that use of the second-person pronoun "you" was closely linked to fake news.

Some of these approaches have their problems. Jack Grieve, at the University of Birmingham, cautions that scholars don't always control for genre – so the differences in language seen above might just come down to the difference between a more formal news article, and a more casual Facebook post.

To get around this problem, Grieve's team has compared 40 retracted and 41 non-retracted articles by Jayson Blair, who resigned from the New York Times in disgrace in 2003. These were produced in a single genre – national newspaper writing – but they still displayed subtle, probably unconscious differences in register, related, according to Grieve, to the different communicative purposes they served (on the one hand to inform, on the other to deceive). Even though he was trying to pass his work off as factual, there were subtle tells that only become evident when the data is crunched. For example, there were more emphatics like “really” and “most” in Blair's retracted articles. He used shorter words and his language was less “informationally dense”. The present tense cropped up more often and he relied on the third-person pronouns “he” and “she” rather than full names – something that's typical of fiction.

So what does all this tell us? Clearly, we don't have a foolproof means of telling fact from fake yet, but there are certain features that should put us on our guard. Is the writing more informal than you'd expect? Does it contain lots of superlatives and emphatic language? Does it make subjective judgments or read more like a narrative than reportage? Ultimately, we may have to rely on artificial intelligence to do the heavy lifting for us – and it should be able to tell us whether those telltale linguistic patterns seen in large datasets of fake news, invisible to the “naked eye”, are present.

For me, there's an interesting correspondence with certain kinds of political rhetoric here. The language of fakery, with its powerful subjective statements and focus on anxiety, has something in common with that used by populist leaders. Their style, which often involves “adversarial, emotional, patriotic and abrasive speech” should put us on our guard too. Cooler heads make for a more boring read, but they might get you a little closer to the truth.

<https://www.theguardian.com/commentisfree/2019/sep/02/language-fake-news-linguistic-research>

## A4

### Text A

#### OBJECTIVITY AND FAIRNESS

The reporter's job is to find out the truth and tell it, regardless of who might be made uncomfortable. The reporter's responsibility is to serve only the reader. The public needs unbiased information in order for democracy to succeed. That means that your stories must be unbiased. Most reporters believe pure objectivity is impossible. When you select one word over another, your judgments enter the story. But fairness is possible, and fairness

should be every reporter's goal. Fairness requires the reporter to recognise his or her own biases in the story, and then consciously include all relevant points of view -- even ones that the reporter doesn't like, personally.

Always look for the "other side" in any story. If someone or some institution is accused of something by a source in your story, you have an absolute obligation to contact the accused party and give them the opportunity to respond. This should be done in the first story, not in some later "response" story.

Use neutral language. Avoid exclamation points. Our tone should be one of the disinterested, but honest observer. reporter's credibility is the only guarantee the reader has of the story's accuracy. There are no policemen in the newsroom forcing reporters to be accurate. If we write inaccurate or biased stories, the readers will stop trusting us. And if that happens, we all might as well go into some other field.

(<https://www.rcfp.org/resources/first-amendment-handbook/>)

## **Text B**

### **HOW TO WRITE AN OPINION PIECE**

**Think of an opinion piece as a persuasive essay.**

The writer has an opinion or a point of view on an issue and wants to convince the reader to agree. This is not as easy as it may seem:

1. You must research your topic and find out what's happening and what went on in the past.
2. You must know the facts and be able to refer to them in your argument.

**Pretend you are a lawyer and you are making a case before a jury.**

You will want to convince the members of the jury to believe that your client is right. Therefore, you need to present as much evidence as you can that proves the point. You do the same when you write a column or editorial.

**NOTA BENE:** *To be successful, your opinion article should be based on solid research. Research involves acquiring facts, quotations, citations or data from sources and personal observation. There are two basic methods of research:*

- Field research: going to the scene, interviews, legwork; primary materials, observations, and knowledge.
- Library, academic, or Internet research: using secondary materials, including graphs, charts, and scholarly articles.

## LETTERS TO THE EDITOR

Read examples of letters to the editor, published in *The Times*. Discuss their similarities and differences.

### a) Quakers lose form

Sir,

Of the Quakers are to reduce or remove all references to God in their Book of Discipline (report, May 2) they will have to change their title from “The Religious Society of Friends” to “A Society of Friends”. I joined them in 1956 because I appreciated their silent worship, avoidance of rigid dogma and acceptance of varying opinions and beliefs. It now seems that Christianity is going to be less and less acceptable to Quakers. Their founder, George Fox (1624-91), would not recognize them.

David L Jones Worthing, W Sussex

### b) Original Web

Sir, Spiders can also help control clothes from moths (letters Apr 27&May 2) if you leave the webs alone. Some moths then get caught without effort, cost or chemicals.

Caroline Tayler

Nutley, E Sussex

c) Sir, Your transport manifesto (May 2) rightly calls for passengers to be automatically refunded for rail delays and guaranteed the cheapest ticket. This should apply to buses too and be integrated with ‘contactless’ card payment nationwide, as now on London’s tube and buses. London is far ahead of the rest of the country, indeed the world – in transport payment technology, which is a key reason why it has experienced such a massive increase in public transport usage over the past decade. London has been able to do this because Transport for London has brilliant transport technologists and is an integrated public enterprise extending across London’s entire bus and Tube network. Hence TfL has a keen interest in maximizing ‘frictionless’ travel across different services without worrying about lost revenue, and no interest in ripping passengers off. The sooner the government applies the London model to the rest of the country the better.

Lord Adonis

Former transport secretary and chairman  
of the National Infrastructure Commission

## HOW TO WRITE A LETTER TO THE EDITOR

### Tips for writing a letter to the editor

- Keep your writing clear. Like an op-ed, you want to focus on your topic, and you have even less space. Since your letter is a response to another article, this should drive the focus of your writing.
- Make it relevant and timely. The newspaper you're writing to isn't interested in your response to a story published a month ago.
- Cite the article you're referencing. If the editor or reader doesn't know what article you're opposing or supporting, your whole letter could fall flat.

## SUPPLEMENTARY SECTION B: WORKSHEETS AND TEMPLATES

### B1

#### Opinion articles in newspapers

The title of the newspaper: \_\_\_\_\_

Reference date: \_\_\_\_\_

Section and page	Headline	What the article is about (one sentence)	Observations

### B2

#### BIAS

Headline: \_\_\_\_\_

Author: \_\_\_\_\_

Publication: \_\_\_\_\_

Date: \_\_\_\_\_



Headline		
Selection		
Omission		
Labelling		
Statistics		
Sources		
Quotes		
Word Choice		

## B2

### Comparing Two or More Texts

**Content:** In your own words, what is each text saying?

Text 1	Text 2

**Similarities:** How are these texts similar, connected or related? How are they alike, whether in terms of subject matter, theme, purpose, tone, etc.? What specific lines and details echo each other or connect?

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**Differences:** How are the two different – again, in terms of subject matter, theme, purpose, tone or anything else? Where do they “disagree”?

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**The Two Texts Together:** How does reading the two together make you see or understand things you might not if you read them separately?

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**Questions and Reactions:** What questions do these texts and their content raise for you? What reactions do you have to them, either individually or together? Use the reverse side of this sheet to write your answers.

## B3

### STRUCTURE OF AN EDITORIAL (refuting opinion)

INTRODUCTION:		
<b>lead</b>	<b>Thesis</b>	
	<b>Background</b>	
BODY		
<b>OPPOSITION's arguments</b>		
Argument 1		
Argument 2		
Argument 3		
<b>REFUTAL OF OPPOSITION's arguments</b>		
Argument 1		
Argument 2		
Argument 3		
<b>OTHER ARGUMENTS defending one's standpoint</b>		
CONCLUSION		
<b>SOLUTIONS</b>		
<b>CLOSING STATEMENT</b>		

## SUPPLEMENTARY SECTION C: GRAMMAR

### C1

#### Grammar tip 1: Gerund or infinitive?

Verbs followed by gerunds:

<i>acknowledge</i>	<i>consider</i>	<i>resent</i>
<i>admit</i>	<i>enjoy</i>	<i>recommend</i>
<i>advise</i>	<i>finish</i>	<i>resist</i>
<i>avoid</i>	<i>involve</i>	<i>risk</i>
<i>appreciate</i>	<i>justify</i>	<i>suggest</i>
<i>deny</i>	<i>mention</i>	<i>tolerate</i>
<i>discuss</i>	<i>postpone</i>	
<i>complete</i>	<i>recall</i>	

Verbs followed by infinitives:

<i>afford</i>	<i>expect</i>	<i>plan</i>
<i>agree</i>	<i>fail</i>	<i>prepare</i>
<i>appear</i>	<i>seem</i>	<i>pretend</i>
<i>arrange</i>	<i>hope</i>	<i>promise</i>
<i>claim</i>	<i>learn</i>	<i>refuse</i>
<i>decide</i>	<i>manage</i>	<i>threaten</i>
<i>demand</i>	<i>need</i>	<i>volunteer</i>
<i>deserve</i>	<i>offer</i>	<i>want</i>
		<i>wish</i>

**Grammar tip 2:** after some verbs (*e.g. forget, remember, regret*) both gerunds and infinitives can be used, but with difference in meaning.

Gerunds are used	Infinitives are used
<p><b>to talk about the past from the given time:</b></p> <p><i>She forgot telling me her plans.</i> (She told me, but then forgot having done so.)</p> <p><i>I remembered sending the letter.</i> (I remembered that I sent the letter.)</p> <p><i>I regret telling her about Jack's failure.</i> (I wish that I had not said that.)</p> <p><i>It was nice/pleasure meeting you.</i> (at the end of the meeting)</p>	<p><b>to talk about the present or future from the given time:</b></p> <p><i>She forgot to tell me her plans.</i> (She did not tell me, although she should have.)</p> <p><i>I remembered to send the letter.</i> (I remembered that I needed to send the letter, and so I did.)</p> <p><i>We regret to inform you that you have failed the exam.</i> (polite or formal apology)</p> <p><i>e.g. (It is) nice to meet you.</i> (at the beginning of the meeting)</p>

### Grammar tip 3

Gerunds are used	Infinitives are used
<p>1) after prepositions and phrasal verbs:  <i>He reached this effect <b>by</b> mixing fantasy and reality.</i>  He gave up smoking.</p> <p><b>2) after the following phrases:</b>  I can't help...  It is worth...  It is no good...  It is no use...  I can't stand...  What about ...?  Do you mind...?</p> <p>It's no use crying over spilt milk.  It is worth testing the new device.</p> <p><b>3) after look forward to, be used to, object to:</b>  <i>I am looking forward to seeing you in Moscow.</i>  <i>I am used to getting up early.</i>  <i>I object to smoking in public places.</i></p>	<p>1) after indirect objects:  <i>I must ask <b>you</b> to reconsider your statement.</i>  <i>His findings caused <b>him</b> to investigate further.</i>  <i>He made <b>us</b> laugh.</i> (bare infinitive)  <i>My parents wanted <b>me</b> to become a lawyer.</i></p> <p>2) as adverbial modifier of purpose or result:  Hydrogen and oxygen unite to form water.  He went to Harvard to study law.</p> <p><b>with too, sufficiently, enough:</b>  <i>The waves are <b>too</b> short to affect the eye.</i>  <i>This method is not accurate <b>enough</b> to give reliable results.</i></p> <p><b>3) with the words first, second ... last:</b>  <i>The <b>first</b> scientist to discover this phenomenon was Lavoisier.</i>  <i>The <b>last</b> person to see her alive was Mr Benson.</i></p>

Special note: You can use either infinitive or gerund after these verbs, with no difference in meaning: *love, like, begin, continue, prefer, start.*

### TEST YOURSELF

1. Complete each sentence with the gerund or infinitive form of the verb in the box.

apply   be   listen   make   try   wash   work   write   answer

1. He tried to avoid \_\_\_\_\_ my question. 2. Could you please stop \_\_\_\_\_ so much noise? 3. I enjoy \_\_\_\_\_ to music. 4. I considered \_\_\_\_\_ for the job but in the end I decided against it. 5. Have you finished \_\_\_\_\_ your hair? 6. If you walk into the road without looking, you risk \_\_\_\_\_ knocked down. 7. Jim is 65 but he isn't going to retire

yet. He wants to carry on \_\_\_\_\_. 8. I've put off \_\_\_\_\_ the letter so many times. I really must do it today. 9. Sarah gave up \_\_\_\_\_ for a job in this country and decided to go abroad.

**2. Complete each sentence with a suitable word.**

1. Don't forget \_\_\_\_\_ the letter I gave you. 2. There was a lot of traffic but we managed \_\_\_\_\_ at the airport in time. 3. Jill has decided not \_\_\_\_\_ a car. 4. We've got a new computer in our office. I haven't learnt \_\_\_\_\_ it yet. 5. I wonder where Sue is. She promised \_\_\_\_\_ late. 6. We were all too afraid to speak. Nobody dared \_\_\_\_\_ anything.

**3. Put the verb in brackets into the correct form.**

1. When I'm tired, I enjoy \_\_\_\_\_ television. (watch)
2. It was a nice day, so we decided \_\_\_\_\_ for a walk. (go)
3. Would you like \_\_\_\_\_ skiing? (go)
4. I'm not in a hurry. I don't mind \_\_\_\_\_. (wait)
5. They don't have much money. They can't afford \_\_\_\_\_ out very often. (go)
6. I wish that dog would stop \_\_\_\_\_. It's driving me mad. (bark)
7. Our neighbor threatened \_\_\_\_\_ the police if we didn't stop the noise. (call)
8. We were hungry, so I suggested \_\_\_\_\_ dinner. (have)
9. Hurry up! I don't want to risk \_\_\_\_\_ the train. (miss)
10. I'm still looking for a job but I hope \_\_\_\_\_ something soon. (find)

**4. Gerund or infinitive? Put the verbs in brackets in the right form (infinitive or gerund).**

- a) 1. I cannot recall (get) those results before. 2. They discussed (run) the experiments again. 3. Susan used to (deal with) difficult kids. 4. Do you wish (participate) in the symposium? 5. She recommends (read) Marx. 6. I suggest (repeat) the experiment. 7. I am looking forward to (hear) from you. 8. I am used to (work) long hours. 9. I object to people (smoke) cigarettes in public places. 10. Do we need (look for) new methods? 11. We could offer (change) the time of the meeting. 12. She encouraged him (look) beyond the obvious. 13. They promise (demonstrate) the new equipment. 14. He will look after (mail) the tickets. 15. If you are used to (have) money, it's hard to be without it.

- b) 1. She refused (cooperate) any longer. 2. He was accused of (forge) documents. 3. We cannot afford (hesitate). 4. She did not want (go) first. 5. He was the first (take) the test. 6. Something seems (be) wrong with your design. 7. We invite you (attend) the ceremony. 8. He insisted on (proofread) the article again. 9. They did not expect us (win) an award. 10. The author advises (undertake) further study. 11. She risks (lose) her viewing time. 12. They cannot force her (reveal) her sources. 13. He ordered the group (leave) the building. 14. He avoided (answer) my question. 15. I must ask you (reconsider) your statement.

# C1

## CONDITIONAL SENTENCES

Type	Use	If-clause	Main-clause	Examples
Zero conditional	general truths	Present Simple	Present Simple	<i>If you boil water, it turns into steam.</i>
First conditional	possible situations in the present or future	Present Simple	Future Simple	<i>If you work hard, you will get excellent marks.</i>
Second conditional	hypothetical situations in the present or future	Past Simple	would } could } + V might }	<i>If I knew his number, I would call him straight away.</i>
Third conditional	hypothetical situations in the past	Past Perfect	would } could } + have + V-ed might }	<i>If you had attended the lectures regularly, you would not have failed the exam.</i>

## TEST YOURSELF

### 1. Put the verbs in brackets in the right form.

- If you come at 8 a.m., we \_\_\_\_\_(have) enough time to finish the project.
- Lisa would find the milk if she \_\_\_\_\_(look) in the fridge.
- The zookeeper would have punished her with a fine if she \_\_\_\_\_(feed) the animals.
- If you spoke louder, your classmates \_\_\_\_\_(understand) you.
- Dan \_\_\_\_\_(arrive) safe if he drove slowly.
- You \_\_\_\_\_(have) no trouble at school if you had done your homework.
- If you \_\_\_\_\_(swim) in this lake, you'll shiver from cold.
- The door will unlock if you \_\_\_\_\_(press) the green button.
- If Mel \_\_\_\_\_(ask) her teacher, he could have answered her questions.
- I \_\_\_\_\_(call) the office if I were you.

### 2. Complete the conditional sentences with the right form of the verb in parentheses.

- If the model \_\_\_\_\_(fit) well, the observed data will be correct.
- It is easy to calculate the volume, if you \_\_\_\_\_(know) the dimensions of the body.
- If life existed on Venus, we \_\_\_\_\_(know) this.

4. A valuable contribution could be made, if considerable efforts \_\_\_\_\_(be devoted) to the detailed analysis of the data.
5. If a compass needle were sensitive enough, it \_\_\_\_\_(swing) back and forth as the waves went on.
6. If the results of their molecular weight determination had been accredited, the concept of giant molecular structures \_\_\_\_\_(be established) long before the 1930s.
7. If they conduct more experiments, they \_\_\_\_\_(collect) the required data.
8. They would be rather offended if I \_\_\_\_\_ (not go) to see them.
9. If you took long walks in the park, you \_\_\_\_\_(feel) better.
10. If I were offered this job, I \_\_\_\_\_ (take) it.

### 3. Match the parts of the sentences below:

1. We would have soaked	a) we'd have a chance of winning the cup.
2. You wouldn't have got food poisoning	b) if you were a little more sociable.
3. You'd make friends	c) I'd try learning French.
4. I wouldn't feel so nervous	d) if you helped more around the house.
5. I'd really appreciate it	e) if you hadn't eaten those shellfish.
6. If I were you	f) he wouldn't have been killed.
7. If Robert had been wearing a crash helmet	g) if I'd known how much petrol it uses.
8. If we had better players	h) if we hadn't taken our raincoats.
9. I would have never bought this car	i) if you didn't drive so fast.

### 4. Peter is ill in bed. Give him some advice. Begin with "If I were you".

- a) make a cup of tea
- b) call the doctor
- c) not go to school tomorrow
- d) eat some soup
- e) stay in bed all day
- f) take an aspirin
- g) stay in bed for two days
- h) drink some orange juice

*e.g. If I were you, I would make a cup of tea.*



## **UNIT 2**

### **EXHIBITION REVIEWS**

#### **EXPLORING THE GENRE**

- Art periods and movements
- Writing about art
- Constituent elements of an exhibition review
- Language of art reviews

#### **JOURNALISM SKILLS**

- Expressing criticism
- Using hedges to avoid offensive statements
- How to best network as a journalist

#### **WRITING SKILLS**

- Describing exhibitions
- Commenting on works of art
- Giving examples and rephrasing

#### **MENTOR TEXTS**

- Botticelli Reimagined: a positive exhibition review
- Botticelli Reimagined: a negative exhibition review
- Venus in the Gutter, More Beautiful Than Ever

#### **GRAMMAR IN CONTEXT**

- Nominalization of adjectives
- The grammar of numbers
- Collective nouns

#### **WORD-BUILDING:**

- Art jobs
- Art works

## UNIT 2

### EXHIBITION REVIEWS

#### THINKING ABOUT THE TOPIC

- In your opinion, does art help the world? How?
- On a scale of 1 (least important) to 5 (most important), how important is the knowledge about art today?
- How often do you go to museums and art galleries?
- Can you mention a piece of art that particularly impressed you?
- Have you ever been asked to produce a written piece about art?

**Task 1a** Match the painting (a-i) to the artist (1-9). Then add the title of the painting.



a) \_\_\_\_\_  
\_\_\_\_\_



b) \_\_\_\_\_  
\_\_\_\_\_



c) \_\_\_\_\_  
\_\_\_\_\_



d) \_\_\_\_\_  
\_\_\_\_\_



e) \_\_\_\_\_  
\_\_\_\_\_



f) \_\_\_\_\_  
\_\_\_\_\_



g) \_\_\_\_\_ h) \_\_\_\_\_ i) \_\_\_\_\_  
 \_\_\_\_\_

Names of the artists:	Titles of the paintings:
1. Salvador Dali	a) The Poppy Field
2. Leonardo da Vinci	b) The Luncheon on the Grass
3. Johannes Vermeer	c) Rainbow
4. Edward Manet	d) The Mona Lisa
5. Pablo Picasso	e) The Girl with a Pearl Earring
6. Claude Monet	f) The Persistence of Memory
7. Vincent van Gogh	g) The Sunflowers
8. Frida Kahlo	h) Self Portrait With Thorn Necklace and Hummingbird
9. Ivan Aivasovsky	i) The Three Musicians

## YOUR RESEARCH

**Task 1b** Prepare a 3-minute talk about a secret/mystery behind a famous piece of art. Fill in the chart below as you listen to your groupmates.

**Variation of the task:** Prepare a 2-min talk about a famous artist. Prepare to share art-related vocabulary.

The year	The author	The work	A one-sentence description of the secret/mystery	Any other important detail

## BUILDING TOPICAL VOCABULARY: ART PERIODS AND MOVEMENTS

### ART PERIODS AND MOVEMENTS

**Task 2a** Start making a list of topical vocabulary related to art. Include terms from the texts in this unit and your own research.

**Task 2b** Fill in the chart with the names of art periods from this list:

- a) Renaissance Art
- b) Romanticism
- c) Baroque Art
- d) Realism
- e) Ancient Art
- f) Impressionism
- g) Abstract Art
- h) Medieval Art

### Timeline of Art History

Before 500	
500-1550	
1400-1600	
1600-1725	
1800-1850	
1840-1870	
1880-1920	
From 1910	

**Task 2c** Read the definitions of art movements. Underline the key words/phrases relatable to a particular movement.

### Art Movements

<b>Classicism</b>	A form of art derived from the study of Greek and Roman styles characterised by harmony, balance, and serenity. In contrast, the Romantic Movement gave free rein to the artist's imagination and to the love of the exotic.
<b>Baroque</b>	European art and architecture of the 17th and 18th centuries. Giovanni Bernini, a major exponent of the style, believed in the union of the arts of architecture, painting, and sculpture to overwhelm the spectator with ornate and highly dramatised themes. Although the style originated in Rome as the instrument of the Church, it spread throughout Europe in such monumental creations as the Palace of Versailles.
<b>Realism</b>	A development in mid-19th-century France led by Gustave Courbet. Its aim was to depict the customs, ideas, and appearances of the time using scenes from everyday life.
<b>Symbolism</b>	As part of a general European movement in the latter part of the 19th century, it was closely allied with Symbolism in literature. It marked a turning away from painting by observation to transforming fact into a symbol of inner experience. Gauguin was an early practitioner.
<b>Impressionism</b>	Late 19th-century French school dedicated to defining transitory visual impressions painted directly from nature, with light and colour of primary importance. If the atmosphere changed, a totally different picture would emerge. It was not the object or event that counted but the visual impression as caught at a certain time of day under a certain light. Claude Monet and Camille Pissarro were leaders of the movement.
<b>Expressionism</b>	A 20th-century European art movement that stresses the expression of emotion and the inner vision of the artist rather than the exact representation of nature. Distorted lines and shapes and exaggerated colours are used for emotional impact. Vincent Van Gogh is regarded as the precursor of this movement.
<b>Dada</b>	A product of the turbulent and cynical post-World War I period, this anti-art movement extolled the irrational, the absurd, the nihilistic, and the nonsensical. The reproduction of the Mona Lisa adorned with a moustache is a famous example. The movement is regarded as a precursor of Surrealism. Some critics regard happenings as a recent development of Dada. This movement incorporates environment and spectators as active and important ingredients in the production of random events.

<b>Cubism</b>	Early 20th-century French movement marked by a revolutionary departure from representational art. Pablo Picasso and Georges Bracque penetrated the surface of objects, stressing basic abstract geometric forms that presented the object from many angles simultaneously.
<b>Futurism</b>	This early 20th-century movement originating in Italy glorified the machine age and attempted to represent machines and figures in motion. The aesthetics of Futurism affirmed the beauty of technological society.
<b>Surrealism</b>	Further development of Collage, Cubism, and Dada, this 20th-century movement stresses the weird, the fantastic, and the dream world of the subconscious.
<b>Constructivism</b>	A form of sculpture using wood, metal, glass, and modern industrial materials expressing the technological society. The mobiles of Alexander Calder are examples of the movement.

**NOTA BENE:** Always capitalise the names of art periods and art movements.

**Task 2d** Write the name of the art movement associated with points (1-15).

- 1) transforming art into a symbol of inner experience \_\_\_\_\_
- 2) the weird, the fantastic, the subconscious \_\_\_\_\_
- 3) abstract geometric forms \_\_\_\_\_
- 4) the machine age \_\_\_\_\_
- 5) ornate and highly dramatized themes \_\_\_\_\_
- 6) Palace of Versailles \_\_\_\_\_
- 7) irrational, nihilistic, nonsensical \_\_\_\_\_
- 8) Greek and Roman styles \_\_\_\_\_
- 9) visual impressions painted directly from nature \_\_\_\_\_
- 10) Claude Monet \_\_\_\_\_
- 11) expression of emotion \_\_\_\_\_
- 12) Scenes from everyday life \_\_\_\_\_
- 13) wood, metal, glass and modern industrial materials \_\_\_\_\_
- 14) Collage, Cubism, Dada \_\_\_\_\_
- 15) Vincent Van Gogh \_\_\_\_\_
- 16) Mona Lisa adorned with a mustache \_\_\_\_\_
- 17) Gustave Courbet \_\_\_\_\_
- 18) distorted lines and exaggerated colours \_\_\_\_\_
- 19) the beauty of technological society \_\_\_\_\_

**Task 2e** Fill in the gaps in 1-8 with respective painting genres (a-h).

- a) landscape
- b) seascape
- c) still life
- d) portrait
- e) real life
- f) religious work
- g) fresco painting
- h) history painting

1. A\_\_\_\_\_ is a work of wall or ceiling art created by applying pigment onto *intonaco*, or a thin layer of plaster. Its title translates as “fresh” in Italian because *intonaco* is wet when the paint is applied.
2. A\_\_\_\_\_ shows objects, such as flowers, food, or musical instruments. It reveals the artist’s skill in painting shapes, light, and shadow.
3. A\_\_\_\_\_ of art shares a religious message. It might portray a sacred story or express an artist’s faith.
4. A\_\_\_\_\_ is a photograph, painting, or other work of art which depicts the sea; in other words an example of marine art.
5. A\_\_\_\_\_ is an outdoor scene. The artist uses paint to create not only land, water, and clouds but air, wind, and sunlight.
6. A\_\_\_\_\_ is an image of a person or animal. Besides showing what someone looks like, it often captures a mood or personality.
7. A\_\_\_\_\_ usually depicts a moment in a narrative story, rather than a specific and static subject, as in a portrait. The term is derived from the wider sense of the word *historia* in Latin and Italian, meaning “story” or “narrative”, and essentially means “story painting”.
8. A\_\_\_\_\_ scene captures life in action. It could show a busy street, a beach party, a dinner gathering, or any place where living goes on.

**Task 2f** Bring examples of paintings by Russian artists in each of the above genres.

**Variation of the task:** With your partner, explore a museum’s website and name the genres that you see.



## TEAMWORK

- In teams, think of your own art movement, give it a name and write its manifesto.
- In teams, prepare a digital art exhibition: think of its theme, select works of art, write the texts on the walls, add music, prepare brochures/invitations. You can also prepare an audio-guide.

For both team projects, you can use padlet.com or any other suitable platform.

## GRAMMAR IN CONTEXT (1): NOMINALISATION OF ADJECTIVES

*Nominalisation* is a grammar tool which is used to turn verbs and adjectives into nouns.

The most common appearance of the nominalised adjective in English is when an adjective is used to indicate a collective group. This happens in the case where a phrase such as *the poor people* becomes *the poor*. The adjective *poor* is nominalised, and the noun *people* disappears. Other adjectives commonly used in this way include *rich*, *wealthy*, *homeless*, *disabled*, *blind*, *deaf* as well as certain demonyms such as *English*, *Welsh*, *Irish*, *French*, *Dutch*.

**Task 3a** Find in the text (Task 2c) nominalised adjectives and translate them.

## APPLYING

**Task 3b** Read these headlines and decide which part of speech (adjective or noun) the words in bold belong to. Insert articles where necessary.

- \_\_\_\_\_ **Rich** Getting \_\_\_\_\_ **Rich** (The New York Times)
- Tax \_\_\_\_\_ **Rich** (The New Yorker)
- \_\_\_\_\_ **Poor** Takes Care of \_\_\_\_\_ **Poor** (The Independent)
- And \_\_\_\_\_ **Poor** Patients! (The New Yorker)
- It's \_\_\_\_\_ **Blind** Leading \_\_\_\_\_ **Blind** (The New York Times)
- \_\_\_\_\_ **Poor** Will Suffer (The New Yorker)
- He Went to a School For \_\_\_\_\_ **Deaf**, I Went to a School for \_\_\_\_\_ **Deaf** (The Guardian)
- \_\_\_\_\_ **English** Beat (The New York Times)
- Learn \_\_\_\_\_ **English** with BBC (BBC)
- Well, \_\_\_\_\_ **English** Can (The New Yorker)



## WRITING SKILLS (1): COMMENTING ON ART

**Task 4a** Study vocabulary commonly used to comment on the works of art. Add antonyms from Task 4b to complete the chart.

ADJECTIVE	MEANING	ANTONYM
a) <b>highbrow</b>	intended for educated, intelligent people	
b) <b>impenetrable</b>	extremely difficult to understand	
c) <b>sophisticated</b>	showing advanced skills and understanding	
d) <b>challenging</b>	demanding considerable effort to be understood	
e) <b>dazzling</b>	inspiring great admiration because it is brilliant in some way	
f) <b>evocative</b>	calling up images and memories	
g) <b>exquisite</b>	having rare beauty or delicacy	
h) <b>intriguing</b>	interesting because it is strange or mysterious	
i) <b>peerless</b>	better than any other	
j) <b>tongue-in-cheek</b>	not intended to be taken seriously despite appearing serious	

**Task 4b** Choose antonyms from this list to complete the chart above:

- a) clumsy
- b) dreary
- c) earnest
- d) lowbrow
- e) pedestrian
- f) primitive
- g) run-of-the-mill
- h) transparent
- i) undemanding
- j) uninspiring

**Task 4c** Use the vocabulary in **Tasks 4a** and **4b** to describe some paintings in **Task 1a**. Adjust the table to your needs.

Painting	Adjectives that describe it
1.	
2.	
3.	
4.	

## DICTIONARY WORK

**Task 4d** Use a Thesaurus dictionary to write down synonyms of these adjectives.

- a) beautiful \_\_\_\_\_  
 b) impressive \_\_\_\_\_  
 c) inexplicable \_\_\_\_\_  
 d) simple \_\_\_\_\_

**Task 4e** Use a Collocations dictionary to find out some combinations with these verbs.

Word	Collocations
portray	
express	

## WORD-BUILDING: ART JOBS AND ART WORKS

**Task 4f** Complete this chart:

Area	Person	Verb	Product
art	artist painter	to draw _____ _____	picture painting (oil or watercolour) drawing
sculpture	_____	to carve to mould to sculpt to sculpture to make	bust _____ statue
architecture	_____	_____  to engineer to build	building cathedral palace
critique	_____	_____  to critique	critique
review	reviewer	_____  to write	review

## APPLYING

**Task 4g** Using the above chart, fill in the gaps with a suitable word in the right form. Sometimes more than one choice is possible.

- a. After years of studying sculpture, Tim is now a fully-fledged \_\_\_\_\_.
- b. The \_\_\_\_\_ showed us the house plans that she had drawn up.
- c. Any \_\_\_\_\_ by Van Gogh is worth a fortune.
- d. The \_\_\_\_\_ was careful, however, not to express his personal opinion about works by specific artists.
- e. There was a \_\_\_\_\_ of Mozart on his grand piano.
- f. Through the ages, \_\_\_\_\_ have experimented with paint (trying new pigments or oils, for instance) and with concepts such as perspective and light.
- g. This is a prime example of the 1930s \_\_\_\_\_.
- h. Whoever stole pieces of \_\_\_\_\_ will be found and arrested, police said Monday.
- i. \_\_\_\_\_ by renowned Liverpool artist Arthur Dooley in 1974, this was the first ever statue to commemorate The Beatles.
- j. Some Russian sculptor has created a chocolate \_\_\_\_\_ of Putin.

## YOUR RESEARCH

**Task 5** Prepare a 3-minute presentation about an art movement.

## TIPS FROM EXPERTS: WHY ART IS IMPORTANT

**Task 6a** Watch a TED TALK about art at <https://www.youtube.com/watch?v=UPk56BR1Cmk>: Why is art important? You can use the Listening worksheet in Supplementary Materials Section B4.

**Task 6b** As you watch the TED TALK again, do the following (1-5):

- 1. Write down 12-15 one-sentence statements on why art is important.
- 2. Note down phrases/sentences with figurative language. How do they change the rhetoric?

3. Look at the chart below. In which context are these people mentioned? Write down the quotes that the speaker selected for her speech.
4. What's the role of quotes?
5. How important is it for a journalist/art reviewer to use quotes?

Name	Occupation	Quote
Oscar Wilde		
Nietzsche		
Antony Gormley		
Kendall Gear		

## EXPLORING THE GENRE (1): WRITING ABOUT AN EXHIBITION

**Task 6c** In groups, discuss the following questions:

- a) Why do people read art reviews?
- b) What kind of information should an art review provide?
- c) Are art reviews objective or subjective?
- d) What kind of language (formal/informal, direct/metaphorical, expressive/neutral) do you expect to see in art reviews?

### WRITING ABOUT AN EXHIBITION

Like other writing about art, a review should deepen the reader's understanding of art history, or enhance the reader's experience of works of art, or both.

Writing a review requires analytic skills, but a review is not identical to an analysis. An analysis usually focuses on one work or at most a few, and often the work (let's say Picasso's *Guernica*) is familiar to the readers. On the other hand, a review of an exhibition normally is concerned with a fairly large number of works, many of which may be unfamiliar. The first paragraph or two of a review usually provide a helpful introduction, in which a reviewer gives some background material about the painter.

*The Impressionist painter Mary Cassatt (1844-1926) was a character of intriguing contradictions. The daughter of a wealthy Philadelphia banker, she led a social life of impeccable gentility, but as an artist in Paris in the late 1870s, she fell in with a disreputable gang of outsiders – the officially denigrated Impressionists.*

*While she worked on the cutting edge of avant-garde style, she made no overtly challenging images. Over and over she depicted women like herself engaged in polite social or domestic activities or tending their children (though she never married or had children). Her fiercely precise and intelligent art acquired an undeserved reputation for saccharine softness.*

(Ken Johnson, "Childless But Fascinated by Intimate Family Life," *The New York Times*, December 1, 2000)

If the exhibition is devoted to an artist whose work is likely to be familiar to the readers, for instance, work by Monet or Rodin or van Gogh or Norman Rockwell, you will not need to do more in your introduction than to announce the topic – though in an interesting way – and then to get down to business. If, however, the material is relatively unusual, for instance, Japanese calligraphy or prehistoric Inuit carving, you probably will have to educate your reader at the outset. Consider Rita Reif’s first two paragraphs about an exhibition of African beadwork:

*In West Africa a century ago, beadwork was a status symbol reserved for kings and priests. Skilled artisans, using gloriously coloured glass beads and cowrie shells, devised the ritual artifacts of great fantasy assembled in “African Beadwork: Traditional Symbols,” an exhibition at the Tambaran Gallert, 20 East 76th Street in Manhattan, through June 28.*

*The 53 pieces on view - crowns, masks, bags and figures – were probably made between 1870 and 1950. The majority were crafted by Yoruban artisans in lands now known as Nigeria. The rest were strung and stitched by Bamileke, Fang and Bamum craftsmen in regions that are today called Cameroon or by the Kuba people in the area now known as Zaire.*

(“African Beadwork,” The New York Times, May 19, 1991)

In both of the above examples, the writers are gently educating their readers, who are assumed to be non-specialists. If, however, Reif had been writing in a journal such as *African Art*, she would not have provided this elementary information.

#### **A review usually includes:**

- description
- analysis
- evaluation

**A description** tells readers what something looks like: how big the exhibition is, how the works are displayed (e.g. crowded together or with plenty of space, on white walls or green, brightly lit or in what John Milton called “a dim religious light”, and it tells us what some of the works look like (“He is a large man, and he fills the canvas”)

**An analysis** tells readers how some aspects of the exhibition work (“The paintings, crowded together, convey a sense of bristling energy”; “The chronological arrangement makes sense, but in this exhibition it unfortunately means that the last objects a viewer encounters are the weakest”) and what all parts of the exhibition add up to (“Although the show is chiefly devoted to African ritual objects created between 1880 and 1920, it includes a few recent works, all of which are clearly designed for the contemporary tourist trade. These last are interesting in their own way, but their only connection with the other works is that they were made in Africa.”)

**An evaluation** tells readers whether the exhibition was worth doing, how well it has been done, and whether it is worth seeing – and, of course, these judgements must be supported with evidence.

## CHECK YOURSELF

**Task 6d** Answer the questions.

- How is a *review* different from an *analysis*?
- What's the role of introduction?
- If the work/artist is familiar to the reader, what kind of introduction is expected? What if the topic is unfamiliar to the reader?
- What does a *review* include?
- What does a *description* do?
- What does an *analysis* do?
- What does an *evaluation* do?

**Task 6e** Find out the meaning of these words. Bring examples of their usage.

- curator
- critique
- contextualisation

## PAIR WORK

**Task 6f** Read about the elements commonly found in exhibition reviews. The first two elements are explained. With your partner, figure out the rest.

### CONSTITUENT ELEMENTS OF AN EXHIBITION REVIEW

Element	Description/explanation
<b>1. Local Context</b>	Name of exhibition, name of artist, name of curator, location of exhibition
<b>2. Information about the artist</b>	
<b>3. Historical/theoretical contextualization</b>	
<b>4. Physical description of the work(s)</b>	A relatively basic description of the art, rather than conceptual interpretation, which lets the reader imagine the works.
<b>5. Interpretation of the work(s)</b>	
<b>6.</b>	

**Task 6g** What other elements can an art review comprise? Add your ideas to the chart above.

## EXPLORING THE GENRE (2): STRUCTURE OF THE EXHIBITION REVIEW

**Task 7a** Put the paragraphs (A,B,C,D) under the proper heading (1-3).

### 1. Introduction (opening paragraph +)

### 2. Body paragraph(s)

### 3. Closing paragraph

- A. Summarise the point - the thesis that has been emerging throughout the review. A relevant quotation by an artist can often help you write a paragraph that does much more than lamely say, "As I have already pointed out..."
- B. Describe the exhibit so visitors know what to expect from it. Discuss the physical specifications of the art, the form, and its content. Additionally, explain how the artwork is installed in the gallery, such as how it's hung or displayed. Then, specify how visitors can interact with the work.
- C. Answer the who, what, where, when, and why. This will provide your reader with a general overview of the exhibit and where they can find it. Tell the reader who the artist is, what style of art they make, where the exhibit is, when it takes place, and why people might be interested in the show.
- D. Discuss your opinions about the exhibit and how well the artist presented their ideas and themes. Explain whether or not the exhibit provides new interpretations. Identify the weaknesses and strengths of the exhibition. Support your analysis with facts or observations from the exhibit.

**Task 7b** In the chart above, where would the elements from Task 6f go? Add them accordingly.

## YOUR RESEARCH

**Task 7c** Read the reviews sections in some English-language newspapers or magazines. How is the review structured? Identify the above elements. You can use this link: <http://www.caareviews.org/reviews/exhibition>

## PAIR WORK

**Task 7d** In subsection A1, Student 1: read Text A; Student 2: read Text B. Summarise the key points.

**Task 7e** Interact:

Student 1, ask Student 2 questions about these aspects of a review and register the answers:

Aspect	Answers
1) the order of information in a review	
2) the physical description and interpretation of works	
3) the length of the first draft	
4) objectivity of the reviewer/curator	

Student 2, ask Student 1 questions to find out about these points related to producing a review:

Producing a review	Answers
1) title	
2) first draft (the length)	
3) taking notes	
4) audio programme	
5) texts on the walls/brochures/catalogues	



## TIPS FROM EXPERTS: HOW TO WRITE AN ART REVIEW

**Task 8a** Read these tips concerning the art of describing a work of art.

**1. Describe your artwork as if you were talking to someone who couldn't see it.**

Pretend the average person is blind. They can't see anything. Not even shadows. Just because they're blind doesn't mean they can't use their four other senses to feel your artwork.

**2. Describe the mood of your artwork as well as the visual characteristics.**

- How does its ambiance feel?
- What undertones does it evoke?
- How does its essence affect your spirit?

**3. Always mention the colours, but make sure you use words that describe the colours and their effect.**

- For example, green is the colour of grass, the leaves of trees, and seaweed. Green represents growth and healing. Red is the colour of blood, roses, and hot chilis. It's a very passionate colour. Red can mean anger or desire.
- Use words such as lustrous, shadowy, radiant, glossy, and saturated when describing colours. These words articulate the depth of the colour.

**4. Art isn't passive. Use action words to describe it.**

To determine which action words to use when describing your artwork to the average person, ask yourself these questions:

- What does the piece do?  
*Perhaps it charms and inspires.*
- What'll the average person do with it?  
*Perhaps they'll luxuriate in it.*
- Does it make a statement?  
*Perhaps it creates a serene atmosphere.*

**Task 8b** Does the review you chose for Task 6g reflect the tips (1-4) in Task 8a? Bring evidence to prove your point.

## JOURNALISM SKILLS (1): WRITING A POSITIVE EXHIBITION REVIEW

**Task 9a** Read this exhibition review and do the post-reading tasks.

## MENTOR TEXT (1): BOTTICELLI REIMAGINED AT VICTORIA AND ALBERT MUSEUM

### Exhibition Review: Botticelli Reimagined at the Victoria and Albert Museum



The Victoria and Albert Museum present a major new exhibition which explores the variety of ways artists and designers from the Pre-Raphaelites to the present have responded to the artistic legacy of Sandro Botticelli (1445-1510), assembling 150 works from around the world. Although Botticelli is now recognised as one of the greatest artists, the exhibition reminds us that he had been largely forgotten for more than 300 years until his work was ‘rediscovered’ in the 19th century. [...]

*Botticelli Reimagined* has been the largest Botticelli exhibition in Britain since 1930 and includes painting, fashion, film, drawing, photography, tapestry, sculpture and print. There are over 50 original works by Botticelli, alongside works by artists such as Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, René Magritte, Elsa Schiaparelli, Andy Warhol and Cindy Sherman.

The exhibition begins with a screen showing excerpts from *Dr No* showing Ursula Andress emerging from the sea clasping a conch shell and *The Adventures of Baron Munchausen* in which Uma Thurman re-enacts *The Birth of Venus*. [...]

The first main section entitled *Global, Modern, Contemporary* illustrates how artists have taken aspects of Botticelli’s imagery and incorporated them into their own works. Botticelli’s most famous work, *The Birth of Venus*, which depicts the naked Venus emerging from a shell on the seashore, is referenced by Andy Warhol’s *Details of Renaissance*, Yin Xin’s *Venus After Botticelli*, David La Chapelle’s *Rebirth of Venus* and a dress and trouser suit of patchwork panels from *The Birth of Venus* from Dolce & Gabbana’s 1993 collection. This section also includes works by Tamara de Lempicka, Robert Rauschenberg, René Magritte and Maurice Denis.

*Rediscovery* considers the impact of Botticelli’s art on the Pre-Raphaelite circle during the mid-19th century. Dante Gabriel Rossetti, John Ruskin and Edward Burne-Jones all owned and were greatly influenced by Botticelli’s work. In this section, a series of portraits by Burne-Jones and Rossetti, mostly featuring Jane Morris, give some insight into the way that the Pre-Raphaelites looked to the past for inspiration.

Botticelli’s celebrated work, *Primavera*, influences William Morris’ *The Orchard* and Evelyn De Morgan’s *Flora*. In this room are a couple of copies of *The Birth of Venus* by Edgar Degas and Gustave Moreau as well as Etienne Azambre’s *Two Women*, copying Botticelli’s fresco of *Venus and the Graces*.

Moving back in time, the final section of the exhibition arrives at *Botticelli in his Own Time*. A series of works by Botticelli show that he was not only a wonderfully skilled artist but also ran a highly successful workshop, which produced a large number of important works. Exhibits include his only signed and dated painting *The Mystic Nativity*, three portraits supposedly of the legendary beauty Simonetta Vespucci, and the remarkable *Pallas and the Centaur*, travelling to London for the first time.

A small number of portraits of the elite of Renaissance Florence give some context to the artist's life and times before the show closes with two full-length paintings of Venus, reprising the heroine of *The Birth of Venus*, and the V&A's *Portrait of a Lady* known as Smeralda Bandinelli, which was formerly owned by Rossetti. [...]

It is remarkable how some artists can produce work that remains influential over the centuries. This exhibition provides plenty of evidence that Botticelli is one of these artists. Whether it is through his influence on the Pre-Raphaelites or the way the iconic works such as the *Birth of Venus* has been endlessly reinterpreted in the late 20th especially. Although there is a running theme through the exhibition, in many ways it feels like three mini exhibitions in one. Due to the variety on display, the exhibition will have quite a wide appeal, each section has its own attractions and delights in an ambitious and interesting show.

Visiting London Guide Rating – Highly Recommended

Botticelli Reimagined

5 March – 3 July 2016.

Admission £15 (concessions available).

V&A Members go free.

Advance booking is advised

(<https://londonvisitors.wordpress.com/2016/03/02/exhibition-review-botticelli-reimagined-at-the-victoria-and-albert-museum-5th-march-to-3rd-july-2016/>)

## ANALYSING THE MENTOR TEXT

**Task 9b** Number the paragraphs in the text above and then answer the questions regarding its content, structure and language.

### CONTENT

- What exhibition is the review devoted to?
- How effective is the headline?
- Which elements mentioned in Task 6f are covered?
- Is it a favourable review? Provide evidence from the text.

## STRUCTURE

- How many paragraphs does the **introduction** include? Which constituent elements does it include?
- How many paragraphs does the **body** include? Which constituent elements does it include?
- What does the **closing paragraph** do? Which constituent elements does it include?

## LANGUAGE

- Which structures(objective or subjective) are used to express opinion?
- Which tenses are used in the paragraphs? Explain why.
- Which prevails, active or passive voice? Why?

## WRITING SKILLS (2): DESCRIBING AN EXHIBITION

**Task 10a** Study this list of phrases used to describe exhibitions. Use them in the sentences of your own, having in mind a particular exhibition that you have recently visited.

- The exhibition/museum presents ...
- The exhibition explores ...
- The exhibition reminds us that...
- The exhibition includes ...
- The exhibition begins with ...
- The (first) main section is entitled...
- The exhibition gives insight into ...
- The first section ... illustrates
- The final section of the exhibition arrives at ...
- The work depicts...
- ... give(s) some insight into
- ... looks to ... for inspiration
- ... give(s) some context to ...

**Task 10b** Fill in the gaps in the sentences with these prepositions/adverbs:

<b>alongside / on / over / during / to / since / from / with / into (2) / in (2)</b>
--

- Botticelli Reimagined has been the largest Botticelli exhibition in Britain \_\_\_\_\_ 1930.
- There are \_\_\_\_\_ 50 original works by Botticelli, \_\_\_\_\_ works by artists such as Dante Gabriel Rossetti, Edward Burne-Jones, William Morris.
- The exhibition begins \_\_\_\_\_ a screen showing excerpts from Dr No showing Ursula Andress emerging \_\_\_\_\_ the sea.
- The first main section illustrates how artists have taken aspects of Botticelli's imagery and incorporated them \_\_\_\_\_ their own works.

5. Rediscovery considers the impact of Botticelli's art \_\_\_\_ the Pre-Raphaelite circle \_\_\_\_\_ the mid-19th century.
6. \_\_\_\_ this section a series of portraits by Burne-Jones and Rossetti gives some insight \_\_\_\_\_ the way that the Pre-Raphaelites looked \_\_\_\_\_ the past for inspiration.
7. \_\_\_\_\_ this room are a couple of copies of The Birth of Venus by Edgar Degas and Gustave Moreau as well as Etienne Azambre's Two Women copying Botticelli's fresco of Venus and the Graces.

## GRAMMAR IN CONTEXT (2): PARTICIPIAL CLAUSES

### a) Participle Clauses

**Task 11a** Break down the complex sentences (column 1) to independent clauses which they have been made from (column 2). One sentence has been done for you.

Complex sentences with dependent participle clauses	Independent sentences
a. The Victoria and Albert Museum present a major new exhibition, assembling 150 works from around the world.	
b. The exhibition begins with a screen showing excerpts from Dr No depicting Ursula Andress emerging from the sea clasping a conch shell...	<p>1. <i>The exhibition begins with a screen.</i></p> <p>2. <i>The screen shows excerpts from Dr No.</i></p> <p>3. <i>Dr No depicts Ursula Andress.</i></p> <p>4. <i>Ursula Andress emerges from the sea.</i></p> <p>5. <i>Ursula Andress clasps a conch shell.</i></p>
c. In this section a series of portraits by Burne-Jones and Rossetti, mostly featuring Jane Morris, gives some insight into the way that the Pre-Raphaelites looked to the past for inspiration.	
d. The first main section entitled Global, Modern, Contemporary illustrates how artists have taken aspects of Botticelli's imagery and incorporated them into their own works	

e. The show closes with two paintings of Venus, reprising the heroine of The Birth of Venus, and the V&A's Portrait of a Lady.	
f. Moving back in time, the final section of the exhibition arrives at Botticelli in his Own Time.	
g. In this room are a couple of copies of The Birth of Venus by Edgar Degas and Gustave Moreau as well as Etienne Azambre's Two Women copying Botticelli's fresco of Venus and the Graces.	

**Task 11b** Now close the first column and try to restore the complex sentences from the independent clauses. Check with the original sentences in the second column.

### GRAMMAR IN CONTEXT (3): DEFINING AND NON-DEFINING RELATIVE CLAUSES

**Task 11c** From the text (Task 9a), write out the sentences with defining and non-defining relative clauses. Explain the punctuation marks (absence or presence of commas around the clause) and the use of relative conjunctions. Extend the table as needed.

Types of Clauses	Examples
<b>Defining relative clauses</b>	<p>1. The Victoria and Albert Museum present a major new exhibition which explores the variety of ways artists and designers from the Pre-Raphaelites to the present have responded to the artistic legacy of Sandro Botticelli.</p> <p>2.</p> <p>3.</p>
<b>Non-defining relative clauses</b>	<p>1. A series of works by Botticelli show that he was not only a wonderfully skilled artist but also ran a highly successful workshop, which produced a large number of important works.</p> <p>2.</p>

## GRAMMAR IN CONTEXT (4): GRAMMAR OF NUMBERS AND COLLECTIVE NOUNS

**Task 12a** From the text in Task 9a, write out the sentences containing the words ‘series’, ‘number’, ‘couple’. Which form of the verb (plural or singular) do they take? Translate the sentences into Russian. For more details on the topic turn to Supplementary Materials Section C1.

### 1. GRAMMAR OF NUMBERS

The use of singular or plural form of the verb with the nouns denoting numbers depends on whether the noun refers to a single entity or to plural items and, often, on whether the noun is preceded by *a* or *the*.

- Take *total*, *number* and *range*, for instance. When preceded by *a*, these nouns usually team up with a plural construction and are treated as plural. When preceded by *the*, they refer to a single entity and are singular.

a) *A number of adolescents are wearing midriff-baring T-shirts this summer.*

b) *The number of adolescents wearing midriff-baring T-shirts this summer is higher than ever.*

- With other words, such as *bunch* and *couple*, the number is determined more by their sense than by the preceding article.

a) *A bunch of us are headed to the drive-in for tonight's double feature. (A bunch means some)*

b) *A bunch of bananas is less expensive, but also less romantic, than a bouquet of flowers. (A bunch refers to a single entity)*

- Percentages and fractions can seem perplexing, but usage authorities are consistent in their advice: the number is determined by the noun following the percentage or fraction.

a) *According to this survey, 64 percent of respondents need eyeglasses when they read.*

b) *The consultant says that 38 percent of the database needs to be updated.*

## APPLYING

**Task 12b** Circle the right option:

- The number of incidents *is* / *are* increasing noticeably.
- A number of incidents *has* / *have* been reported.



- c. The number of opportunities *falls / fall* in the summer.
- d. A number of opportunities *has / have* been overlooked.
- e. The number of passengers injured *was / were* later found to be 12.
- f. A total of 102 people *was / were* injured;
- g. *A / The* total of all department budgets is \$187 million.
- h. Around 75 percent of the population of the United States *has / have* been given at least one dose of a COVID-19 vaccination.
- i. A large majority of global travellers – 87 percent – *say / says* that they want to travel sustainably, according to the new Sustainable Travel Report.
- j. More than two-thirds (68%) of travellers *intend / intends* to stay in an eco-accommodation.
- k. In 1870, 20 percent of the entire adult population *was / were* illiterate.

## 2. COLLECTIVE NOUNS

Collective nouns such as *group, team, committee, staff* are usually treated as plural in the UK. In North America, they're usually treated as singular, except when the members of the collective are acting independently, in which case the nouns are considered plural.

Read more on the topic in Supplementary Materials Section C2.

- a) *In the photo, the **team** is holding aloft a banner that says "Debating Rules!"*  
(*The team is acting as one entity*)
- b) *The **team** are arguing among themselves about who started the on-ice fight.*  
(*The individuals are acting separately*)

In all varieties of English, the collective noun *police* is considered as plural.

- a) *Police are investigating four more reports of home burglaries in Avon.*
- b) *Halton Regional Police have identified the man who was fatally shot in Milton.*

## APPLYING

**Task 12c** Circle the right option.

- a. With loud and enthusiastic applause, the audience conveyed *its / their* appreciation for the daring haki-sak demonstration.
- b. The majority of voters *supports / support* the candidate from the Labour Party.
- c. Following last week's guest lecture on nutrition, the school staff *has / have* decided to supply fruit instead of doughnuts at weekly meetings.
- d. It's August, so I estimate that 70 percent of the movie screens in the downtown core *is / are* showing superhero flicks of one sort or another.
- e. Twelve dollars *is / are* too much to pay for two hours of superpowers.



- f. Downward Dog Direct sells a variety of publications that *is/are* designed specifically to correct your breathing patterns during yoga moves.
- g. My family is always throwing *its/their* weight around.
- h. Each couple *was / were* asked to give \$10;
- i. The couple *was /were* the richest on the block.
- j. The couple *were /was* married in 1952.
- k. The staff *is / are* very efficient.
- l. The staff *was /were* handed a manual.

**Task 12d** Explain the noun-verb agreement in this sentence from the exhibition review:  
*The Victoria and Albert Museum present a major new exhibition...*

**NOTA BENE:** In exhibition reviews, express your opinions but go easy on such phrases as “I think”, “I feel”, “In my opinion”. Express opinions chiefly by calling attention to details that will in effect compel the reader to share your responses.

## MENTOR TEXT (2): VENUS IN THE GUTTER, MORE BEAUTIFUL THAN EVER

**Task 13a** Read the review of the exhibition *Botticelli Reimagined* by *The Guardian* and do the post-reading tasks.

### Botticelli Reimagined review – Venus in the Gutter, More Beautiful Than Ever

#### Victoria & Albert Museum, London

By submerging Botticelli and his Venus in the trashy pool of pop and tourist culture they have inspired, this landmark show elevates them both

*By Jonathan Jones*



A Dolce and Gabbana dress covered with prints of Botticelli’s Birth of Venus, a clip of Uma Thurman emerging from a shell in *The Adventures of Baron Munchausen*, graffiti art, Bulgari, a golden Italian racing car wheel that quotes a Botticelli brooch. I have wandered into some wonderland suspended between beauty and kitsch, where the Renaissance has morphed into trashy pop culture.

One version of *The Birth of Venus*, by Vik Muniz, is literally made of trash, an assemblage of junk shaped into Botticelli’s classical composition, as if it had taken shape in the street. It is glorious. Truthfully, I have never seen an exhibition that so courageously

captures what is magical about Italian Renaissance art. The magic and the mystery is precisely the ability to persist in this mad mix of modern reproduction, imitation, quotation and – let’s be clear – degradation, yet still come out on top. The world’s most beautiful and timeless works of art are also its biggest clichés and most absurd cultural phenomena. [...]

Go to Florence, the city that pervades this V&A exhibition like a half-remembered dream, and you’ll find Botticelli keyrings, bags, statuettes, notebooks and kitchen aprons galore. Some of that souvenir bric-a-brac makes it into this show, as does Tomoko Nagao’s hyperpop digital image, in which EasyJet planes pay homage to Venus in an apotheosis of tourism. The wonderful and strange thing is that, among the crowds at the Uffizi, real, profound experiences are had. Egyptian artist Youssef Nabil even got the Florentine gallery to let him stay after hours. He lies, apparently asleep, in front of Botticelli’s *Primavera*, a weary pilgrim dreaming of Flora and the Three Graces.

Museums are hypocritical. They are happy to sell the tourist tat, but when it comes to curating Renaissance art, they affect a remote scholarly dignity. Never before have I seen an exhibition of a great Renaissance artist that actually embraces the tackiness of souvenirs and pop remakes. This is a landmark event. It shows other museums how to reimagine Renaissance art for 21st century audiences: put Venus in the gutter and let her beauty shine through all the more poignantly. [...]

Here is René Magritte’s painting of Botticelli’s Flora projected onto the back of a bowler-hatted man, there is Scottish surrealist Edward Baird’s portrait of his girlfriend posing as Venus on Montrose Beach in 1934. Across the gallery, a hermaphrodite Venus poses among junkies in a photograph by Joel-Peter Witkin. Bob Dylan is singing *Sad-Eyed Lady of the Lowlands* and Orlan is having cosmetic surgery to look like a living Botticelli. Then it all gets much, much weirder. [...]

If modern culture is still intoxicated by Botticelli, this is because we are the heirs of the Victorians, who rediscovered him and made his melancholy beauties iconic. From contemporary art, the exhibition rewinds to the age of Dante Gabriel Rossetti, who owned a Botticelli portrait and imitated it in his luscious paintings of Jane Morris. Meanwhile, her husband William Morris was creating a tapestry inspired by Botticelli’s *Primavera* that put a socialist spin on its mythic women as they promise a new “spring” for the world.

[...]

Today we don’t go in for such fancy ideas about love. So why do we still keep looking at Botticelli? Andy Warhol, that secretly religious man who worked in Catholic soup kitchens incognito, has the answer. Warhol’s versions of Botticelli’s Venus hugely enlarges her face and leave you drowning in her gaze. It is not a sensual gaze, but a rhapsodic apprehension of the power of love. Warhol understood the sadness and profanity and holiness in all of us, diving for pearls in an ocean of trash. But Botticelli saw it best of all.

## COMPARING GENRE TEXTS

**Task 13b** Compare the two reviews of *Botticelli Reimagined*. You can use the worksheet in Supplementary Materials Section B2.

- The headlines
- The theses
- The opening and closing paragraphs
- The body paragraphs
- Language and style

## WRITING SKILLS (3): DESCRIBING A PAINTING

### MENTOR TEXT (2): VENUS IN THE GUTTER, MORE BEAUTIFUL THAN EVER

**Task 13d** Restore the paragraphs from sentences. The last sentences of the paragraphs are put into bold.

# of para-graph	SCRAMBLED SENTENCES	RESTORED PARAGRAPH
1	<p>a. But are they erotic?</p> <p>b. In these beguiling pictures, it runs like a golden river and flows like frozen honey.</p> <p>c. In a series of paintings often said to be portraits of the legendary Florentine beauty Simonetta Vespucci, the painter explores the possibilities of the female face and, even more so, hair.</p> <p>d. Botticelli's women are marvellous.</p> <p>e. There is a spirituality that makes them truly godlike and pure.</p>	

2	<ul style="list-style-type: none"> <li>a. She has a firm grip on the half-man, half-horse creature, easily disciplining its bestial nature.</li> <li>b. But what is really eerie is the face of Pallas: she looks right past the base, fleshly beast into space.</li> <li>c. In his great painting Pallas and the Centaur, lent by the Uffizi and one of its knockout masterpieces, the goddess of wisdom holds a centaur by the hair.</li> <li>d. The centaur is the most realistic in all art.</li> <li>e. Her eyes are on higher things.</li> <li>f. Botticelli and his fellow intellectuals at the Medici court were fans of Plato.</li> <li>g. According to their neo-Platonic ideas, a love of beauty transcends carnal desire. It can become a vision of the divine.</li> </ul>	
3	<ul style="list-style-type: none"> <li>a. She is beautiful.</li> <li>b. Even when he was using art to preach the end of the world, Botticelli cannot help dwelling on his singular vision of female beauty.</li> <li>c. This artist we know as a painter of pagan gods became a follower of the preacher Girolamo Savonarola, who briefly turned Florence into a theocracy.</li> <li>d. The most fearsome of Botticelli's apocalyptic paintings imagines Florence itself in flames, as a woman hugs the cross.</li> <li>e. So are the angels in the Mystic Nativity.</li> <li>f. Even his angels look like pagan goddesses or nymphs.</li> </ul>	

**Task 13e** Answer the following questions about the paragraphs above.

- a. Which tense is used to describe the images in the painting?
- b. Which tenses are used to talk about Botticelli?
- c. What stylistic devices can you indicate?
- d. Which adjectives make the description effective?

## YOUR RESEARCH

**Task 14a** Select reviews in English-language sources and copy out examples of:

- a) headlines
- b) opening paragraphs
- c) closing paragraphs

**Task 14b** In mini-groups, discuss your examples of Task 14a: Which ones are especially effective?

**Task 14c** Read these headlines of articles devoted to the exhibition *Botticelli Reimagined*. Which headline is the most grabbing? Can you predict the content of each article? Is the review positive or negative?

The Independent	<b>Botticelli Reimagined: The V&amp;A has assembled the grossest heap of kitsch and dross ever to litter its halls</b>  Boyd Tonkin chastises the museum's 'nasty' tribute to Botticelli
Evening Standard	<b>Botticelli Reimagined, exhibition review: Five stars for provoking thought but even two is generous for any kind of aesthetic substance</b>  The Early Renaissance master's beautiful paintings are a powerful pay-off — but you have to endure some inane, present-day reworkings of his art before you get there, says Matthew Collings
Financial Times	<b>'Botticelli Reimagined' at the V&amp;A Museum</b>  In this new show, the Old Master works win out over the 'shrill, fatuous' voices of postmodern art
(BBC)	<b>Botticelli Reimagined: Mish-mash or master mix?</b>

## JOURNALISM SKILLS (2): WRITING A NEGATIVE REVIEW

### Discuss

- Recall an exhibition you didn't like. Specify the aspects that spoiled your impression of it.
- What kind of deficiencies can an exhibition have?
- What language do you expect to find in a negative review?

## MENTOR TEXT (3): EXHIBITION REVIEW: BOTTICELLI REIMAGINED

**Task 15a** Read a negative review of the exhibition *Botticelli Reimagined*. Find a) the thesis statement in the introduction; b) the restatement of the thesis in the closing paragraph; c) arguments supporting the thesis in the body paragraphs.

### Exhibition review: Botticelli Reimagined

By Margreta Moss



Sandro Botticelli was the creator of complex allegories: it's no wonder that his *Birth of Venus*, like Michelangelo's *David*, has been reinterpreted and re-presented in every possible form by artists down the centuries. With its latest exhibition, *Botticelli Reimagined*, the Victoria and Albert Museum in London strives to mix modern interpretations of the Florentine painter's acclaimed masterpieces with original works

mostly on loan from the Staatliche Museen in Berlin. My opinion: they made a bit of a mess. [...]

To begin with, the big plastic "selfie" shell in front of the information desk at the entrance of the museum, although much appreciated by Japanese visitors, is not exactly a stylish introduction to the exhibition. This one opens in a kind of dark cave, which articulates in darker spaces where the *Birth of Venus* is re-dressed, re-shaped and re-skinned in paintings, pictures and movie clips. From Ursula Andress emerging from the waves in *Dr. No* to Uma Thurman displayed in the shell in *The Adventures of Baron Munchausen*, the Asiatic feature by Yin Xin, the close up by Andy Warhol, the camouflage in the Shell petrol pumps and the occasional striptease by Orlan, Botticelli's Venus complies with efforts made by desperate pretenders to "modernize" her beauty. [...]

Among these various "Venus in the gutter" interpretations, René Magritte distances himself with his *Ready Made Bouquet*. When the Belgium surrealist artist first saw Botticelli's *Primavera*, his words were, "It's not bad, but it's better on a postcard." So he produced



a superimposed Flora on a man with a bowler hat seen from behind, possibly implying what he had in mind while walking in the woods. Austrian artist Valie Export has tampered with the mighty *Madonna of the Pomegranate*, including in her photo montage a picture of herself cradling a vacuum cleaner instead of Jesus, emphasizing the social pressure on women through the ages. In Tomoko Nagao's paraphrasing, the Venus comes back as an updated advertisement: she stands on a gaming console floating in a sea of Italian consumer goods while the sky is crowded with EasyJet planes.



This is Botticelli reimagined (and meddled with) so far: like it or not, the exhibition could have ended here. Instead, to elevate the exhibition to a higher classical standard and to show paintings by British artists, the Rediscovery section is a well-lit hall where Dante Gabriel Rossetti, Edward Burne-Jones, William Morris and the like illustrate the impact of Botticelli's art on Pre-Raphaelite circles

during the mid-nineteenth century. These interpretations that are sometimes mangled, stressed or too sophisticated for comparison introduce the next section, Botticelli in his Own Time, which crams together original works thronged with a multitude of paintings from Botticelli's workshop, especially sacred *tondi*: the section is crowded and confusing. Simonetta Vespucci, the greatest beauty of her age in Renaissance Florence and the idealized muse of Botticelli, would perhaps have been worthy of a room all to herself. Then there's what, I believe, should have been the highlight of the exhibition: the magnificent *Pallas and the Centaur*, travelling to London for the first time from the Uffizi. [...]

This is an exhibition of missed opportunities. The ambitious project to showcase Botticelli's real masterpieces alongside the creativity they have inspired instead appears as a potpourri of images lacking the poetic, philosophical and political messages contained within the sublime of Botticelli's art.

Botticelli Reimagined

Cromwell Road, Victoria and Albert Museum, London

Until July 3, 2016

Open 10am–5.45pm

£15

### JOURNALISM SKILLS (3): EXPRESSING CRITICISM

**Task 15b** Which aspects of the exhibition are criticised? Specify.

**Task 15c** Highlight the language used by the author to criticise the exhibition. Fill in the chart below.

### Expressing criticism

Language in focus	Examples
a) words/phrases	
b) sentences (statements)	
c) grammatical structures	

## JOURNALISM SKILLS (4): USING HEDGES

**Task 16a** Read about the use of hedges in writing.

### HEDGING LANGUAGE

With the help of the special language, called “hedges”, writers can soften their statements to avoid criticism for being offensive, radical or overconfident. Consider this example:

*Children living in poverty do poorly in school.*

Do all children living in poverty do poorly in school? Definitely not, and no research can collect the data about every child in the world. Also, a socio-economic situation is only one of the factors that can determine children’s performance in school. As we can see, the original argument can be easily refuted, and, as a result, readers might question the writer’s credibility. To avoid this situation, the sentence could be modified as:

*Children living in poverty tend to do poorly in school.*

Due to adding the verb *tend*, a writer acknowledges that this is just a tendency and that there are still poor children who are successful in school.

Some of the ways to soften claims include the use of:

### COMMON HEDGES

Category	Example	Illustration
a) Verbs	<i>appear, seem, tend</i>	The results <b>seem</b> to support the previous findings.
b) Modal auxiliaries	<i>can, could, may, might</i>	This discrepancy <b>could</b> be attributed to lack of professionalism



<b>c) Adjectives:</b>		
• Expressing probability	<i>likely, unlikely, probable, possible</i>	It is <b>likely</b> that the candidate will win the election.
• Expressing quantity	<i>some, many, much (also expression one of)</i>	Inflation is <b>one of</b> the causes of the crisis.
<b>d) Adverbs:</b>		
• Expressing probability	<i>perhaps, possibly, probably, apparently, evidently, presumably, relatively</i>	The number of patients will <b>probably</b> increase.
• Expressing frequency	<i>occasionally, sometimes, generally, usually, often, seldom</i>	Acceptance rates are <b>generally</b> high.
<b>e) Expressions showing writer's distance</b>	<i>Based on the limited data..., according to this preliminary study..., in the view of many scholars..., according to some earlier studies...</i>	<b>In the view of many applied linguists</b> , phrasal verbs are difficult for language learners to master.

**NOTA BENE:** The opposite of hedges is the language used to emphasise or strengthen points, often referred to as 'boosters'. Boosters are less common in academic writing, but they are used to strengthen the position when writers are absolutely committed to their statements. Some examples of boosters include **definitely, absolutely, certainly, and I firmly believe**.

## APPLYING

### A: WRITING GENERALISED STATEMENTS

#### Task 16b Rewrite each statement twice:

- 1) once with a lexical verb (e.g. *assume, believe, suggest, think, seem*); and
- 2) once with an adjective (e.g. *possible, probable*) or adverb (e.g. *probably, usually, possibly, perhaps, likely*)
  - a. Eating fast food is bad and should be avoided.
  - b. He is guilty.
  - c. Computers are taking away our privacy.
  - d. Paper newspapers will disappear within the next decade.
  - e. I am right.
  - f. Studying for standardised tests does not help students learn how to communicate in English.
  - g. Never use that font for websites.
  - h. She was angry.

## B: HEDGING WITH A WORD

**Task 16c** Rewrite each sentence by adding one adverb to hedge: *Hopefully, evidently, basically, apparently.*

- a. People are sensible.
- b. The earth is getting hotter.
- c. The house fire was caused by a problem with the heater.
- d. Politicians are dishonest.
- e. We will meet tonight at 8 p.m.

## C: WRITING HEDGING SENTENCES

**Task 16d** Complete these sentences:

- a. It is usually true that ...
- b. It is possible that ...
- c. The majority of ...
- d. ... a sort of ...
- e. Generally, ...
- f. About ...

**Task 16e** Does the author use hedges to express opinion in the negative review (Task 6a)? Write out some examples.

## YOUR RESEARCH

**Task 16f** In an art review of your choice, find examples of hedges.

**Variation of the task:** Find hedges in other opinion articles.

## WRITING SKILL (3): GIVING EXAMPLES AND REPHRASING

Some connecting words and phrases may be useful, indicating that the next part of the text will give an example, an explanation, a paraphrase, or a summary.

1. You can use *for example*, *for instance*, *e.g.* and *such as* to introduce an example or examples. *For example* is more common than *for instance*; *e.g.* tends to be used for a series of short examples.

a) *Grierson plc made many attempts to enter the American market. **For instance**, it acquired a small mail order company in Wisconsin in 2009.*

- b) Another solution is to digitize information and give coded access to those who need it. This would mean, **for example**, that the sales team would have access to all the information they might need while on the road contacting clients.
- c) One can save files on a physical object **such as** a hard drive or on a memory stick, or one can save them on a server hosted elsewhere.

2. **That is to say, i.e., in other words**, and **namely** are sometimes used to introduce a definition, paraphrase or a particular example.

- a) Many countries depend on primary industries, **that is to say**, industries that take directly from the earth or sea.
- b) The kangaroo is a marsupial, **i.e.** an animal that suckles its young in a pouch on the mother's belly.
- c) Cars contribute to, and are symbolic of, what has come to be called the 'obesogenic' environment we now find ourselves in. **In other words**, society and our cities are now shaped in a way that makes us likely to become fat.
- d) We will look at four management models, and we will then examine how they fit, or fail to fit, one organization, **namely** a university.

3. **In brief, to sum up**, and **in conclusion** can be used to introduce restatements in summarised form.

## APPLYING

### Task 17a Circle the correct option.

1. The first works of many writers, *that is to say/such as* D.H.Lawrence and James Joyce, derive almost entirely from the experience of their own early lives.
2. The list price, *i.e./e.g.* the price of an article as listed by the manufacturer, may be subject to discount by the retailer.
3. Some nationalities, *for example/in other words*, the French, are renowned for the quality of their restaurants.
4. An individual has two options when confronted with a problematic situation, *for instance/namely* to change the situation, or to change themselves so that the situation becomes tolerable.
5. *Namely/to sum up*, authenticating paintings has become a much more reliable process, but can perhaps never be perfected.

## JOURNALISM SKILLS (5): HOW TO BEST NETWORK AS A JOURNALIST

**Task 18a** With your partner, discuss the following questions:

- How important is networking for journalists?
- How can a journalist network efficiently?
- When is the best period of life to start networking?
- What's the role of intercultural competence in networking?

**Task 18b** Read the tips from experts at <https://www.journoresources.org.uk/how-to-network-as-a-journalist-when-you-really-really-hate-it/> . Take notes. Prepare to discuss what you have learnt.

## DISCUSSION POINTS

**Task 19** Choose a topic to discuss in pairs or groups:

- Is advertising art? (See the text in Supplementary Materials Section A2)
- Is graffiti art or vandalism? (<https://www.vans.eu/thewall/art/is-graffiti-art-or-vandalism.html>)
- Is photography art? (See the worksheet in Supplementary Materials Section B5)
- Is Black Square a big deal? (See the worksheet in Supplementary Materials Section B4)

You can also turn to the recommended online resources in the section Further Resources on the next page.

## YOUR WRITING: AN EXHIBITION REVIEW

### DRAFTING AND EDITING

In drafting and revising your exhibition review, keep asking yourself two questions:

- What do my readers need to know?
- What do I want my readers to think?

### PERSONALISING:

Prepare to discuss with your groupmates:

- a) your idea(s) of writing an exhibition review
- b) the steps you need to take to collect the material for your article

- c) the resources you are going to use
- d) the structure of your review
- e) a possible headline of your review

## **1. FIRST DRAFT**

Based on what you have learnt about the genre text, produce the first draft of your article.  
Take into account:

- the content, structure, language and style typical for the genre
- contextual vocabulary and grammar
- the tips from experts

## **2. SECOND DRAFT**

### **SELF-EDITING:**

- Read your first draft from the beginning to the end and backwards to check its internal logic and coherence. Pay attention to proper paragraphing, transitions, text and sentence connectors.
- Proofread your work: revise your text to make sure it is accurate in vocabulary, grammar, and punctuation.
- Make sure the text is in conformity with the requirements and norms listed in the Style Guidebook.
- Produce the second draft.
- 

## **3. THIRD DRAFT**

### **PEER REVIEW:**

- Swap the second draft of your review with your groupmate to edit each other's work.
- Use the Peer Review Sheet or/and the Peer Feedback Form, as instructed by your teacher.
- Based on the peer review, produce the third draft of your article.
- Send the draft to your teacher for grading and feedback.

## **4. CLEAN COPY**

### **GETTING FEEDBACK FROM THE TEACHER:**

Analyse the feedback from the teacher and introduce necessary changes to your draft.  
Produce the clean copy of your article.

## FURTHER RESOURCES

### 1. For discussion/debate:

- Is advertising art? <https://www.independent.co.uk/arts-entertainment/is-advertising-art-1593252.html>
- The revolution of the Back Square <https://www.youtube.com/watch?v=lozgR-z2Sck> + the Black Square video worksheet in Supplementary Materials Section B3.

### 2. TED TALK:

- Why art is important  
<https://www.youtube.com/watch?v=UPk56BR1Cmk>
- You don't need talent great skill to be a great artist <https://www.youtube.com/watch?v=fje0JEvzG50>
- What makes photography art <https://www.youtube.com/watch?v=6j8QVfNwZf8>

### 3. For listening and note-taking:

- a) Michelangelo's David to be protected from earth tremors  
<https://www.bbc.com/news/av/world-europe-30567298>
- b) As Sistine Chapel turns 500, Vatican may limit visitors  
<https://www.bbc.com/news/av/world-europe-20151583>

### 4. Reviews

Examples of reviews: <http://www.caareviews.org/reviews/exhibition>

# **SUPPLEMENTARY MATERIALS FOR UNIT 2**

## **SUPPLEMENTARY SECTION A: ADDITIONAL TEXTS**

### **A1**

#### **TEXT 1**

##### **Tips On Writing An Exhibition Review**

The information in the art review does not have to be in a particular order, all the points do not have to be covered and the categories are not mutually exclusive.

Of course, giving the reader certain information before other points makes more sense – for instance, a physical description of the work should come before interpretive points, which rely on a knowledge of the physical description of the work.

Remember: reviews are relatively short, make every word count, choose your adjectives and adverbs with great specificity and economy. For example, think of the different connotations which arise if you describe a way of working as “traditional” rather than “common” or “usual”. Don’t fall into banality, be interested in the work.

You do not have to be “objective” – the reader understands you are putting forth your own opinion – choosing to write about a specific exhibition already indicates a certain investment in it. You should, however, be as informed as possible about the artist, the contemporary and historical art context, the specifics of the work (its topics and particular cultural/social/historical/material references).

Talking to the artist or curator directly is how a majority of reviewers glean important information – however, their opinions/intentions are not “the truth” or necessarily more authoritative than your own.

Be prepared to spend some time at the gallery, take notes, make sketches, ask for reproductions if they are available, ask if you can take some photographs if you want to refer to these while writing.

After you write your review make sure to follow up and send a copy to the gallery, they will pass it on to the artist and keep a copy for themselves.

#### **TEXT 2**

##### **Steps to Writing a Good Exhibition Review**

- Read any texts that are on the walls.
- If a brochure is available at the exhibition, take it, read it after you have walked through the exhibition once, and then walk through the exhibition at least once more. On this

second trip, you may want to record your responses to comments made in the brochure. Save the brochure, or buy a catalogue if one is available, such material will provide sources for the illustrations in your paper.

- If an audio program is available, listen to it as you go through the exhibition. Take notes on the comments you think are noteworthy
- Take notes while you are at the exhibition; don't assume you will remember titles and dates, or the ways in which works are juxtaposed, or even all of your responses to individual works.
- In your first draft, don't worry about limitations of space. Put down whatever you think is worth saying, and later revise the review to bring it within the established length.
- Give your review an interesting title: «A Review of an Exhibition of van Gogh's Self-Portraits» but perhaps «Van Gogh Looks at Vincent.» The final version of the title will probably be almost the last thing you write, but make certain that the final draft of the review fulfills expectations that the title arouses.

## A2

### Is Advertising Art?

#### THE CREAM OF BRITISH DESIGN & ADVERTISING

Saatchi Gallery, London

Picasso liked to say that all art is copying, although when someone copies someone else today, the smell of litigation pervades the art world air as odiferously as linseed oil and varnish. Jay Jopling and Damien Hirst were not amused (and threatened legal action) when the Saatchi Gallery made a cutesy play on Hirst's infamous *Away from the Flock* (dead lamb in a case of formaldehyde) in its advertising for its current exhibition of advertising: "The Cream of British Design & Advertising".

This seems a little rich given that "contemporary" artists have been plundering the iconography of advertising for the better part of the past 40 years. Andy Warhol turned the Campbell's soup can into art; since then artists have gone through a veritable supermarket of tins, bottles and labels.

So, if they get huffy when advertisers (as represented in the current Saatchi show) lift, adapt or "pay homage" to various contemporary artworks, they are surely getting too uppity for their own good. Perhaps artists and their puppet masters have learned only too well over the past decade the degree to which copyright laws established in the United States are now filtering through to the United Kingdom: there is often more money to be made through legal action than in the creative act itself.

The question of who is ripping off whom is a delectable one. Shakespeare was not averse to



borrowing from ancient and, even, contemporary authors. Turner quoted Claude in sunset oils. In *Kubla Khan*, Coleridge borrowed a great chunk barely altered from Purchas: His Pilgrimage (1613). Mahler paraphrased (or made what we now call “knowing references”) to Wagner. Should they have been sued? By Hirst and Jopling’s criteria (money?), of course. On the basis of art, history and common sense, no.

The other question raised by Saatchi’s exhibition is that hardy perennial: is advertising art? Or, perhaps, given the number of contemporary ads that make reference to contemporary art, is art advertising? The simple answer to these questions is that art feeds advertising and vice versa.

Advertising is without doubt an art form. It can nurture interest, however superficial, in new movements in art and design, bringing these to the attention of huge audiences. Conversely, an artist like Warhol does sales of Campbell’s soup a favour. When someone who would never drink the stuff displays a shelf crammed with condensed chicken soup and says, without a trace of irony, “It’s my homage to Andy Warhol”, you feel that here is truly a case of art masquerading as advertising advertising art. Or something to this inscrutable effect.

In any case, it makes perfect sense that an exhibition celebrating the work of advertising agencies playing with contemporary art should be shown at the Saatchi Gallery, playpen of a man who has made a fortune in advertising and now spends it on sensational art that advertises itself as loudly and as effectively as anything Saatchi & Saatchi could have come up with in their prime. Here is a showcase of Charles Saatchi and the Design & Art Directors’ Association having their cake and eating it.

### A3

#### STEPS TO WRITING AN EXHIBITION REVIEW

- Walk through the gallery to make observations about the art. Block off 1-2 hours to experience the art exhibition so you have plenty of time to examine the artwork. Move through the exhibition slowly, examining each piece of artwork. Additionally, watch how other people are reacting to the exhibition.
- Look at the art from different angles and distances. While it’s important to examine each piece closely, you also want to take in the entire exhibit as a whole to see how the artist evoked their theme.
- Take notes on the description, form, content, and your impressions. Be as detailed as possible so you can use your notes to write the full review. Write down the medium, materials, and techniques used to create the piece. Then, note the title and theme of each work. Finally, record your reaction to the art, how it made you feel, and what worked or didn’t work within the piece.

### ASK YOURSELF QUESTIONS LIKE:

- Why are the works of art ordered or arranged this way?
  - Does a particular work stand out from the rest?
  - Is there a theme or a subtext to the exhibition?
  - Does the theme or thesis become obvious as I walk through the space?
  - How is this exhibition different from others I've seen?
- 
- Identify the main idea and important themes of the exhibition. Write down your own impressions of the exhibit's main idea and themes. Then, read the artist statement and exhibition description provided by the gallery to learn the artist's intended themes. Compare your interpretation of the exhibition to the artist's intentions.
  - Talk to a docent or curator to learn more about the exhibition. A docent or curator will have more in-depth knowledge about the exhibition that they'll be happy to share. A docent can tell you the information they normally point out to visitors.
  - If it's a travelling exhibition, look at the reviews from prior installations. Use their ideas to help you complete your own analysis of the exhibition, but make sure you draw your own conclusions.

## SUPPLEMENTARY SECTION B: TEMPLATES AND WORKSHEETS

### B1

#### EXHIBITION REVIEW RESEARCH SHEET

HEADLINE OF THE ARTICLE: \_\_\_\_\_

AUTHOR: \_\_\_\_\_

PUBLICATION: \_\_\_\_\_

TITLE OF EXHIBITION: \_\_\_\_\_

1. What's the concept behind the exhibition?
2. What pattern of narration is used? (E.g. historical period + description of exhibits illustrating that period.)
3. Does the first sentence of the introduction hook the readers?
4. Does the introduction answer the 5 Ws?
5. Is there a thesis (the author's key point) in the introduction?
6. How are the introductory and closing paragraphs linked?
7. Comment on the last paragraph and last sentence of the article. Are they effective?

8. How is opinion expressed? Which structures prevail, explicit or implicit?
9. Write out the art-related vocabulary (verbs, nouns, adjectives, adverbs and their combinations) that could be used by you to describe other exhibitions.

## B2

### Comparing Two or More Texts

**Content:** In your own words, what is each text saying?

Text 1	Text 2

**Similarities:** How are these texts similar, connected or related? How are they alike, whether in terms of subject matter, theme, purpose, tone, etc.? What specific lines and details echo each other or connect?

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**Differences:** How are the two different – again, in terms of subject matter, theme, purpose, tone or anything else? Where do they “disagree”?

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**The Two Texts Together:** How does reading the two together make you see or understand things you might not if you read them separately?

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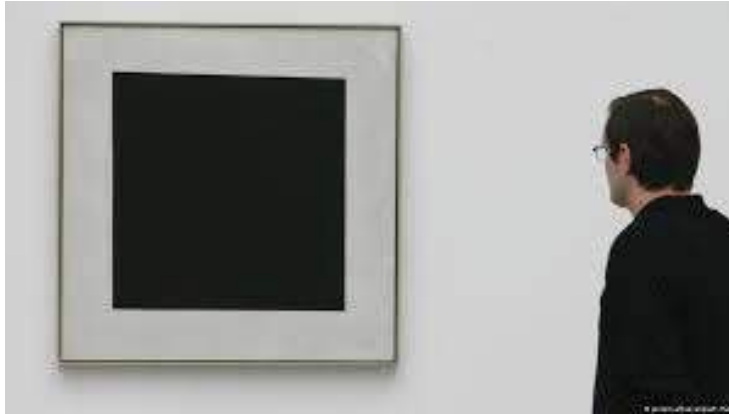


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**Questions and Reactions:** What questions do these texts and their content raise for you? What reactions do you have to them, either individually or together? Use the reverse side of this sheet to write your answers.

The video is available at <https://youtu.be/lozgR-z2Sck>

*The Black Square Video Worksheet*



1. Why is Malevich's Black Square a revolution?
2. Which two movements inspired Constructivism?
3. What was the name of the first exhibition of the new art movement? Decode the name.
4. What was striking about the room created by Malevich?
5. Why is the Black Square so significant?

**Complete the sentences:**

**1) about the Black Square:**

- a) It's about ....
- b) It released...
- c) It made art...
- d) It created art...
- e) It wasn't...

**2) about the new movement**

- a) (The exhibition) was part of the movement called ...
- b) Malevich himself founded a movement called ...
- c) Constructivism takes its starting point from ...
- d) Industrial buildings are driven by ...
- e) It presented new materials such as
- f) One drive of suprematism was...
- g) The other was ...
- h) Many artists are drawn to the dynamism of ...

Mention any other interesting facts that you learned from the video.

## B4

The video is available at <https://www.youtube.com/watch?v=6j8QVfNwZf8>

### LISTENING WORKSHEET: WHY ART IS IMPORTANT

#### 1. As you listen, fill in the gaps with words having negative prefixes.

- Art is \_\_\_\_\_ necessity.
- Without art the banality of reality would be \_\_\_\_\_.
- In today's complex world I believe that art for art's sake is \_\_\_\_\_.
- It's difficult to pigeonhole and categorise what exactly art is and how it functions. That is its beauty and that is its \_\_\_\_\_ value.

#### 2. Fill in the gaps:

- Art can crack a) \_\_\_\_\_ cemented opinions.
- It looks at the world b) \_\_\_\_\_ a critical eye.
- It opens c) \_\_\_\_\_ horizons.
- It exposes that which is often hidden d) \_\_\_\_\_ the carpet.
- It reaches further than the accepted and the known and e) \_\_\_\_\_ the inevitabilities we were told we cannot escape.
- Art functions as the conscience of society. It ... testifies f) \_\_\_\_\_ the power of human imagination.
- ... the unique capacity of humans to project, to dream and to reflect g) \_\_\_\_\_ things not only as they are but as they could or should be.

## B5

<https://www.youtube.com/watch?v=6j8QVfNwZf8>.

### What makes photography art?



#### DISCUSS THE FOLLOWING POINTS:

- How effective is this talk?
- What's its structure like (the beginning, the middle, the end)? What does the speaker include in each part? What's the climax?

3. How effective is her manner of delivery?
4. What's your takeaway(s) from the talk?

### TAKE NOTES:

1. Write down all sentences in which the speaker gives figures, statistics, years, percentage.
2. What's magical about the frame?
3. List all the factors mentioned by Flore Zoe which made photography art.
4. Where did Flore see her photos hanging?
5. How does she finish her talk?

### VOCABULARY WORK:

Look up the word "shot" in a dictionary. What are its different meanings? Write down examples. Can you interpret this phrase used by Flore in her talk: - I'll give it a shot

## SUPPLEMENTARY SECTION C: GRAMMAR

### C1

#### The Grammar of Numbers

The use of singular or plural form of the verb with the nouns denoting numbers depends on whether the noun refers to a single entity or to plural items and, often, on whether the noun is preceded by *a* or *the*.

Take *total*, *number* and *range*, for instance. When preceded by *a*, these nouns usually team up with a plural construction and are treated as plural. When preceded by *the*, they refer to a single entity and are singular.

- *A **total** of 82 dancers have signed up for the cha-cha competition.*
- ***The total** has exceeded our expectations.*
- *A **number** of adolescents are wearing midriff-baring T-shirts this summer.*
- ***The number of adolescents** wearing midriff-baring T-shirts this summer is higher than ever.*
- *A **range** of homemade jams, jellies and chutneys are for sale at this year's craft fair.*
- ***The range of products** for sale at the fair is staggering.*

It helps to realise that when we combine such nouns with *a*, we create familiar expressions that are often synonymous with some, many or numerous and are therefore plural. This realisation can help with other words, such as *bunch* and *couple*, whose number is determined more by their sense than by the preceding article.

- A **bunch** of us are headed to the drive-in for tonight's double feature. (*a bunch means some*)
- A **bunch** of bananas is less expensive, but also less romantic, than a bouquet of flowers. (*a bunch refers to a single entity*)

Majority is much like *bunch* and *couple*. When it refers to a plural (which it usually does), it's plural, but when it refers to a single entity, it's singular.

- A **majority** of voters in the referendum have chosen to destroy their ballots. (*a majority means most of them*)
- The **majority** of these Pop-Tarts have frosted tops, but I'll try to find you a plain one. (*the majority means most of them*)
- Because you have argued your point so persuasively, the **majority** has sided with you. (*the majority refers to a single entity*)

A couple of footnotes about *majority*: Some usage texts, such as the *Oxford Guide to Canadian English Usage* (2nd ed., 2007), remind us to avoid *majority* when writing about things that can't be counted and can't therefore have a logical majority—for example, work, information or time. In these cases, *most* is a better choice.

- Most [not *the majority*] of the time, you can count on Natalie to tell you if you're wearing something unflattering.

Other texts, such as *Garner's Modern American Usage* (3rd ed., 2009), go further and point out that *most* can replace *a/the majority* quite often, producing crisper prose and a more natural plural.

- A **couple** of dogs are playing on my lawn. (*a couple means two*)
- A **couple** is entitled to a Valentine's discount with this vacation company. (*a couple refers to a single entity*)

Like nouns of quantity, other numerical expressions can shift from singular to plural, depending on whether they refer more to plural things or to a single amount.

- The three hours he spent watching *A Brief History of Horticulture* last night were the longest of Marvin's life. (*emphasis on the individual hours*)
- Three hours was simply too long for a documentary on shrubs, he decided. (*emphasis on the single amount*)

Percentages and fractions can seem perplexing, but usage authorities are consistent in their advice: the number is determined by the noun following the percentage or fraction.

- According to this survey, 64 percent of respondents need eyeglasses when they read.
- The consultant says that 38 percent of the database needs to be updated.
- As night falls on the wilderness park, one quarter of the campers are blaring their radios and three quarters of the campers are stewing.
- One quarter of the park is noisy; three quarters is silent.

## C2

### Other collective nouns

Collective nouns such as *group*, *team*, *committee*, *staff* are usually treated as plural in the UK. In North America, they're usually treated as singular, except when the members of the collective are acting independently, in which case the nouns are considered plural.

- *In the photo, the **team** is holding aloft a banner that says "Debating Rules!" (the team is acting as one entity)*
- *The **team** are arguing among themselves about who started the on-ice fight. (the individuals are acting separately)*

Though the latter sentence is correct, many Canadian editors would change it to "The team members are arguing . . ." or "The players are arguing . . ." to make the plural sound more natural (and to satisfy editors' innate fussiness about consistency).

Indeed, with collective nouns, consistency matters above all. As Bill Bryson notes in Bryson's Dictionary of Troublesome Words, "A common fault is to flounder about between singular and plural. Even Samuel Johnson stumbled when he wrote that he knew of no nation 'that has preserved their words and phrases from mutability.'" So keep the debating team singular and the hockey team plural.

## C3

### GIVING EXAMPLES AND REPHRASING

Some connecting words and phrases may be useful to you in indicating that the next part of the text will give an example, an explanation, a paraphrase, or a summary.

1. You can use **for example**, **for instance**, **e.g.**, and **such as** to introduce an example or examples. *For example* is more common than *for instance*; *e.g.* tends to be used for a series of short examples.

*Grierson plc made many attempts to enter the American market. **For instance**, it acquired a small mail-order company in Wisconsin in 2009.*

*Another solution is to digitize information, and give coded access to those who need it. This would mean, **for example**, that the sales team would have access to all the information they might need while on the road contacting clients.*

*One can save files on a physical object **such as** a hard drive or on a memory stick, or one can save them on a server hosted elsewhere.*

2. **That is to say**, **i.e.**, **in other words**, and **namely** are sometimes used to introduce a definition, paraphrase or a particular example.

*Many countries depend on primary industries, **that is to say**, industries that take directly from the earth or sea.*



*The kangaroo is a marsupial, i.e. an animal that suckles its young in a pouch on the mother's belly.*

*Cars contribute to, and are symbolic of, what has come to be called the 'obesogenic' environment we now find ourselves in. **In other words**, society and our cities are now shaped in a way that makes us likely to become fat.*

*We will look at four management models, and we will then examine how they fit, or fail to fit, one organization, **namely** a university.*

3. **In brief**, **to sum up**, and **in conclusion** can be used to introduce restatements in summarized form.

## TEST YOURSELF

### Circle the correct option:

1. The first works of many writers, that is to say/such as D.H.Lawrence and James Joyce, derive almost entirely from the experience of their own early lives.
2. The list price, i.e./e.g. the price of an article as listed by the manufacturer, may be subject to discount by the retailer.
3. Some peoples, for example/in other words, the French, are renowned for the quality of their restaurants.
4. An individual has two options when confronted with a problematic situation, for instance/namely to change the situation or to change themselves so that the situation becomes tolerable.
5. Namely/to sum up, authenticating paintings has become a much more reliable process, but can perhaps never be perfected.

## SUPPLEMENTARY SECTION D: TOPICAL VOCABULARY

### D1

#### List of art vocabulary

##### Visual art

- ceramics
- drawing
- painting
- sculpture
- printmaking
- design
- crafts
- photography

- video
- film-making
- architecture

#### **Written art:**

- literature
- novels
- drama
- short story
- biography / autobiography
- poetry

#### **Performing art:**

- dance
- cinema
- theater
- ballet
- concert
- opera

#### **Painting:**

- portrait
- brush stroke
- canvas
- landscape
- still-life picture
- palette
- impressionism
- expressionism
- sketch
- sitter

#### **Places and events:**

- museum
- gallery
- theater
- cinema/ movies
- exhibition

#### **Collocations**

- the sets were incredible
- colorful / elaborate / lavish / national / traditional / period / eighteenth-century / Victorian costumes

- a good cast
- give a fantastic performance
- do a performance
- get a rave review
- an exhibition by Salvador Dali
- to publish a book
- cinema is showing Steven Spielberg's latest film
- what's on at the cinema / theater next weekend?

## D2

The Elements of Art	The Principles of Design
Form	Balance
Line	Contrast
Shape	Emphasis
Space	Proportion
Texture	Pattern
Value	Rhythm
	Unity
	Variety

### Art Terms

**Asymmetrical:** A balance achieved through the use of unequal parts or elements. (For example: imagine a beach ball by the side of a stick and two baseballs on the other side balancing out the picture.)

**Balance:** A principle of art and design concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical (identical compositional units on either side of an axis) or asymmetrical (not identical) in design and proportion.

**Color:** Element of art derived from reflected light. The sensation of color is aroused in the brain by response of the eyes to different wavelengths of light. Color has three properties: *hue*, *value*, and *intensity*.

**Composition:** The arrangement of forms in a work of art.

**Content:** A work of art is usually discussed in terms of its subject matter, form and content. Content refers to the intellectual, psychological, spiritual, narrative or aesthetic aspect of the work.

**Contour drawing:** An outline that shows only the edge and not the volume or mass of an object. Sometimes called blind contour if the artists in not looking at their paper, only at their subject.

**Contrast:** Use of opposites near or beside one another (light and dark, rough and smooth).

**Cool colors:** mostly green, blue, violet (purple).

**Dominance:** The difference in importance of one aspect in relation to all other aspects of design. What stands out most in a work of art.

**Emphasis:** Principle of design concerned that stresses one element or area in a work of art to make it attract the viewer's attention first.

**Exaggeration:** Increasing or enlarging an object or figure or one of its parts to communicate ideas and feelings.

**Federal Arts Project:** Government program established during the Depression to create jobs for American artists.

**Focal point:** The center of interest of an artwork; the part you look at first.

**Form:** An artist uses form as a vehicle for rendering a particular type of subject matter. The formal elements of a work consist of the groupings and combinations of shapes.

**Gouache:** Pigments ground in water and mixed with gum to form opaque watercolor. Gouache resembles school tempera paint or poster paint.

**Hue:** The name of a color – red blue, yellow, etc.

**Intensity:** Brightness of a color.

**Line:** An identifiable path of a point moving in space. It can vary in width, direction, and length. Horizontal lines tend to create a sense of calm in a picture. Vertical lines tend to create a feeling of stability. Diagonal lines tend to create a feeling of dynamic movement.

**Medium:** The specific material used by an artist, such as oil and brush; also, the vehicle used, such as sculpture, painting or photography.

**Motif:** Unit repeated in visual rhythm. Units in a motif may or may not be an exact duplicate of the first unit.

**Pattern:** Two-dimensional decorative visual repetition. A pattern has no movement and may or may not have rhythm.

**Pictorial space:** The illusion of space, whether three- or two-dimensional, created by an artist on the two-dimensional surface of the canvas or paper.

**Proportion:** Principle of design concerned with the size relationships of one part to the whole and one part to another.

**Rhythm:** Principal of design that repeats elements to create the illusion of movement. Visual rhythm is perceived through the eyes, and is created by repeating positive spaces separated by negative spaces. **Alternating rhythm** is when the visual rhythm set up by repeating motifs but changing position or content of motifs or spaces between them. **Flowing rhythm** is created by repetition of wavy lines. **Progressive rhythm** is a visual rhythm that changes a motif each time it is repeated. **Random rhythm** is a repetition in no apparent order with no regular spaces. **Regular rhythm** is achieved through repeating identical motifs using the same intervals of space between them.

**Screen print:** Printing technique that makes use of a squeegee to force ink directly onto a piece of paper or canvas through a stencil containing the image. (The process is also called silk-screen or serigraphy.)

**Shade:** The dark values of a color (adding black).

**Shape: Geometric shapes** look as though they were made with a straight edge or drawing tool; square, circle, triangle and oval. **Organic shapes** are also called **free form**. These shapes are not regular or even. Their edges are curved and angular or a combination of both.

**Space: (or negative space):** is the element of sculpture, which refers to emptiness or areas between, around, above, below or within objects.

**Subject matter:** The topic of interest or the primary theme of an artwork.

**Texture:** refers to the way things feel or look as though they might feel if they were touched.

**Tint:** light values of a color (adding white)

**Unity:** The arrangement of one or more of the elements used to create a feeling of completeness. Everything in the work seems to belong and contribute to the overall picture.

**Value:** Light or dark; the variations of light and dark on the surface of an object. The lightness or darkness of a color.

**Variety:** Principle of design concerned with difference or contrast.

**Warm colors:** red, orange, yellow.

# **UNIT 3**

## **FILM REVIEWS**

### **EXPLORING THE GENRE**

- Film genres
- Types of film shots
- Constituent elements of a film review
- Language of film reviews

### **JOURNALISM SKILLS**

- How to read a mise-en-scene
- Making a video film review
- Writing about the cast and crew

### **WRITING SKILLS**

- Describing a film
- Writing a neutral film review
- Writing a positive film review
- Writing a negative film review

### **MENTOR TEXTS**

- ‘Don’t Look Up’: You’ll laugh like hell
- Why Solaris is the greatest science fiction film ever made
- Amelie: A Parisian fairy tale with an adorable woman devoting her life to helping others?

### **GRAMMAR IN CONTEXT**

- Compound adjectives
- Narrative present tenses
- Using dashes, colons, and parentheses

### **WORLD-BUILDING**

- Suffixes denoting similarity and resemblance
- Neologisms in film reviews

## UNIT 3

### FILM REVIEWS

#### THINKING ABOUT THE TOPIC

- Why do people watch films? List all possible reasons.
- How often do you watch films?
- What films do you watch?
- Do you go to the movies?
- Do you read reviews before going to the movies?

#### EXPLORING THE GENRE: FILM REVIEWS

**Task 1a** Match the film (a-i) and the director (1-9).

a.



b.



c.



d.



e.





f.



g.



h.



i.



j.



Names of directors	Film titles
1. George Lucas	a. Avatar (2009)
2. Francis Ford Coppola	b. Breathless (1960)
3. Ingmar Bergman	c. 2001: A Space Odyssey (1968)
4. Stanley Kubrick	d. One Flew Over The Cuckoo's Nest (1975)
5. Jean Luc Godard	e. Roman Holiday (1953)
6. Miloš Forman	f. Star Wars: The Phantom Menace (1999)
7. Andrei Tarkovsky	g. The Birds (1963)
8. William Wyler	h. Stalker (1979)
9. James Cameron	i. Apocalypse Now (1979)
10. Alfred Hitchcock	j. The Seventh Seal (1957)

**Task 1b** Discuss the questions with your groupmates.

1. Have you seen any of the above-mentioned films?
2. Have you seen any other films of the above-mentioned film directors?
3. Which films did you like?



## BUILDING TOPICAL VOCABULARY: FILM GENRES

**Task 1c** Start making a list of topical vocabulary related to cinematography. Include lexis from the texts in this unit and your own research.

### Film Genres

In film theory, 'genre' refers to the method based on similarities in the narrative elements from which films are constructed. Apart from the basic genre distinction into fiction and documentary films, film genres can be categorised in several ways. Genres may overlap and combine with other genres.

**Task 1d** Fill in the chart with the names of the film genres from the list (a-k). Underline key words/phrases in the definitions.

- a) *thriller*
- b) *Western*
- c) *sci-fi*
- d) *musical*
- e) *comedy*
- f) *adventure*
- g) *crime*
- h) *action*
- i) *drama*
- j) *horror*
- k) *fantasy*

1	These films usually include high energy, physical stunts and chases, battles, fights, escapes, destructive crises (natural disasters, explosions, etc.), non-stop motion, spectacular rhythm and pacing. There are usually adventurous, often two-dimensional 'good-guy' heroes battling 'bad guys' - all designed for pure audience escapism. Among the films of this genre are the James Bond 'fantasy' spy/espionage series and The Fast Saga. The sub-genres are martial arts films and disaster films.
2	Humor is the main emphasis of this film genre. They are made to amuse people and make them laugh, often by exaggerating the situation, the characters, and the relationships between them for humorous effect. Films made in this genre tend to have light-hearted plots and happy endings. The sub-genres include slapstick, screwball, spoofs, romcoms, and black.
3	Films of this genre are usually exciting stories of new experiences, often at some exotic locales. They are often similar to or paired with the action film genre. They can include traditional swashbucklers and historical spectacles similar to the epics film genre, searches for lost continents, 'jungle' and 'desert' epics, treasure hunts, disaster films, or searches for the unknown.

4	These films are serious, plot-driven presentations, portraying realistic characters, settings, and life situations. Stories often involve intense character development and interaction. There is often no happy ending. There are a lot of sub-genres for this genre, which indicate a particular setting and subject matter: (soap opera, police, crime, domestic, legal, historical, teen, etc.).
5	It used to be the major defining genre of the American film industry. The films in this genre stress the harshness of the wilderness and the action is frequently set in a desolate landscape of deserts or mountains. The recognizable elements of this genre are cowboys, Indians, saloon, ranches, dusty towns, horses, six-guns, etc.
6	Films in this genre are developed around sinister actions of criminals or mobsters, who operate outside the law, stealing and murdering their way through life. Films in this genre focus on various aspects of crime and its detection. This genre often pairs up with other genres, such as drama, action, adventure, thriller or even comedy.
7	Films in this genre are often quasi-scientific, imaginative, and visionary. They often involve aliens, distant planets, fantastic places, impossible quests, improbable settings, futuristic technology, and extraordinary creatures. They are sometimes an offshoot of fantasy films, or they share some similarities with action/adventure films.
8	Films in this genre are aimed at frightening the viewer or invoking their hidden fears. They captivate and entertain us at the same time in a cathartic experience. They feature a wide range of styles, from the earliest silent Nosferatu classic, to today's CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The subgenres include slashers, teen terrors, serial killers, satanic, Dracula, Frankenstein, etc.
9	Films in this genre are also known as suspense films because they are built around the suspense element. There is always mystery involved. Film tension is created by delaying what the viewer sees as inevitable, and is built through menacing situations from which it is impossible to escape. Film characters often don't realise that they are entering a dangerous situation.
10	Films in this genre often involve magic, supernatural events, mythology, folklore, or exotic fantasy worlds. The genre is considered a form of speculative fiction alongside sci-fi films and horror films, although the genres do overlap.
11	Films in this genre contain full-scale song and dance routines. They are films that are centered on combinations of music, dance, song or choreography. They highlight various musical artists or dancing stars, with lyrics that support the story line, often with an alternative, escapist vision of reality - a search for love, success, wealth, and popularity.

**Task 1e** In (a-j) write the name of the genre/genres associated with points 1-10.

1) suspense	a)
2) physical stunts	b)
3) escapist vision of reality	c)
4) menacing situations	d)
5) light-hearted plots	e)
6) sinister characters and actions	f)
7) cathartic experience	g)
8) aliens	h)
9) desolate landscapes	i)
10) futuristic technology	j)

**Task 1f** Bring examples of Russian and foreign film(s) in each genre.

**Variation of the task:** Make your personal top film list in each genre. If you haven't seen any films in a particular genre, *e.g. horror*, skip it.

## BUILDING TOPICAL VOCABULARY

**Task 2a** Match the term (1-8) with the definitions (a-i).

1) performance	a) a place outside the studio where filming is done
2) scene	b) all the people who act in the film
3) score	c) a continuous part in a film where a series of events happen in the same place
4) twist	d) the stage design and arrangement of actors in the scene
5) mise-en-scene	e) a film that has been adopted from a written work, typically, a novel
6) location	f) an unexpected development of the film
7) cast	g) an actor's rendering a role
8) adaptation	i) the music composed for a film

**Task 2b** Choose an appropriate noun from the above chart to complete the following sentences. Change the form to plural where necessary.

- 'Jurassic World Dominion' features a star-studded \_\_\_\_\_.
- The film was beautifully shot \_\_\_\_\_ in Venice.
- The film's stress comes not from the suspense of Agatha Christie's classic whodunit, but from an overwhelming \_\_\_\_\_ by Scottish composer Patrick Doyle – a \_\_\_\_\_ so imposing it threatens to bury every other element with its thundering notes.
- The new season of 'Ozark' delivers complex character studies, unpredictable \_\_\_\_\_, and excellent cinematography.

- e. Johnny Depp gives a finely tuned \_\_\_\_\_ that feels like his first 'old man' turn.
- f. If you like Wes Anderson for his meticulous \_\_\_\_\_, 'The French Dispatch' is for you.
- g. The strongest \_\_\_\_\_ in 'King Richard' gathers up all the movie's strengths and weaknesses in a single basket.
- h. 'Death on the Nile' is the \_\_\_\_\_ of Agatha Christie's mystery novel.

**Task 2c** Make your own sentences about different films with the words from exercise 2a.

## DICTIONARY WORK

**Task 2d** Use a Collocations dictionary to find out some common combinations with these words:

Word	Adjectives	Verbs	Phrases	Prepositions
Film				
Cast				
Performance				

## WRITING SKILLS (1): COMMENTING ON FILMS

**Task 2e** Study the basic vocabulary used to comment on the plot and acting. Add antonyms from Task 2f to complete the chart.

Adjective	Meaning	Antonym
1) balanced	arranged in good proportions	
2) compelling	evoking interest in a powerfully irresistible way	
3) genuine	being exactly as appears	
4) hilarious	extremely amusing	
5) masterful	performed very skillfully	
6) novel	new or unusual in an interesting way	
7) playful	giving or expressing pleasure or amusement	
8) poignant	evoking a keen sense of sadness and regret	
9) stupendous	extremely impressive	
10) uplifting	inspiring optimism and hope	

**Task 2f** Choose antonyms or near antonyms from the list below to go to the chart above.

- a) scrappy
- b) lacklustre
- c) clichéd
- d) contrived
- e) heartrending
- f) clumsy
- g) deadpan
- h) mournful
- i) unimposing
- j) restrained

**Task 2g** Use some of these words to describe a film/films you have recently seen.

**Task 2h** Use a Thesaurus dictionary to write down 3-5 appropriate synonyms of the following words that can be used to describe films.

- a) boring .....
- b) gripping .....
- c) failure .....
- d) success .....

## WRITING SKILLS (2): HOW TO DESCRIBE A FILM

**Task 3a** Study this list of phrases that are used to describe a film. Use them to write a passage in your *Writing Journal*, describing any film at your choice.

1. The film is directed by ...
2. The script is written by ...
3. The score is composed/written by...
4. The soundtrack opens/closes with ...
5. The film adapts the novel by....
6. The story unfolds in ...
7. The film begins with ...
8. ... stars as...
9. ... plays a ..., who...
10. ... gives a tremendously moving performance as...
11. One of the most surprising moments is ...
12. One of the most poignant scenes is ...
13. It is a film that will change the way you think about...
14. ... is a definite must-see.
15. ... fails to ...

## YOUR RESEARCH

**Task 3b** Prepare a 3-5 minute presentation about a film that left a deep impression on you.

### Action plan:

#### Step 1

- Include the title, year of release, main cast and crew members;
- Say what impressed you about the film and which scenes stood out for you;
- Include several film shots and describe them;
- Avoid spoilers if possible.

#### Step 2

- Read two reviews on the same film by two different English media. Do the critics' opinions correspond with yours in any way? What do you agree/disagree with? Do the critics mention anything about the film that has skipped your attention?
- In your presentation, briefly sum up the reviews and highlight descriptive words/collocations;
- Make a separate slide with sentences/collocations/words from the reviews.

**Task 3c** As you watch the presentations of your groupmates, fill in this chart. Add as many lines as needed.

Year	Film title	Director, director of photography, actors	Synopsis	Presenter's opinion Critics' opinion

**Variation of the task (1):** Prepare a 3-min talk about a famous film director. In your talk, focus on the director's distinctive filmmaking style and on what differs them from other directors. Choose three films from the director's filmography that are a must-watch. Prepare visuals (photos/pictures).

**Variation of the task (2):** Prepare a 3-minute presentation about one genre. Include visuals (photos/pictures).

## TYPES OF CAMERA SHOTS

**Task 4a** Study the chart describing the most common types of film shots. Match the types of shots with the appropriate picture.

a.



b.



c.



d.



e.



f.



g.



h.





i.



f.



Type of shot	Description
1. Close up (CU)	This type of camera angle shows a person's face at close range in order to make the viewer focus on the character's facial features and expressions. This shot helps convey the character's emotions and establish their connection with the audience. It may also show an important object at close range.
2. Extreme-close-up	This type of shot shows a specific detail of a person's body in order to establish an uncomfortably intimate connection between the character and the audience. It is used in the most dramatic moments of the film and is very common in horrors. For instance, it can be a close-up of the eyes, mouth or trembling hands.
3. Medium shot (MS)	This shot, also called a waist shot, shows the character from a medium distance. It shows not only the character's facial expressions but also their body language and their surroundings. This shot makes the viewer focus equally on the character and the setting. It is one of the most common shots in film.
4. Long shot	A long shot, also known as the wide shot, usually sets the scene and the character's place in it. It shows the character's body in relation to their setting and location focusing more on the character's movements rather than their emotions.
5. Extreme long shot	This shot creates a substantial distance between the camera and the character so the viewer can concentrate on the setting. It helps to set the mood and define the time and location of a particular scene. The characters themselves may seem quite insignificant here. Long and extreme long shots are often used as establishing shots.
6. Point of view shot (POV)	This camera angle, also known as a subjective camera shot, shoots a scene from the view of a particular character in order to show the viewer what the character is witnessing. The next sequential shot often shows the character's reaction to the event.



7. Over the shoulder shot	This shot is used to show two or more characters talking. It establishes eyeline of where each character in the scene is looking. It may also be used to show the viewer that a specific character in the film sees something that the other characters do not yet see.
8. High-angle shot	In this shot the camera points down on the subject from above. It may be used to convey weakness and vulnerability of characters or a dangerous situation they are in. This shot makes the viewer the person in power. This shot may also provide an overview of the scene itself.
9. Low-angle shot	For this shot the camera is positioned low on the vertical axis, below the level of the eyeline, and looks up at the character. It usually makes the character look strong and powerful. When something is filmed from a low-angle, it makes the thing look bigger than it naturally is.
10. Dutch angle (oblique angle, canted angle)	This is a shot with a tilt on the camera's roll axis. This tilted perspective makes viewers feel uneasy. A Dutch angle shot signals that something is wrong or disorientating.

**Task 4b** Fill in the gaps with the types of shots from the box.

**point-of-view/ close-ups / over-the shoulder / low angle / long (2) / medium**

- \_\_\_\_\_expose this striking perspective when humans come face-to-face with these awe-inspiring, monsters.
- \_\_\_\_\_shots, depicting an earthworm's point of view, show the severe effects of Delhi's air pollution. [[www.lifestyleasia.com](http://www.lifestyleasia.com)]
- The film's lush cinematography features \_\_\_\_\_ shots of the verdant countryside.. [[highonfilms.com](http://highonfilms.com)]
- The scene unfolds with the patience of a hunter. McCarey frames the trio in \_\_\_\_\_ shot, before cutting to a lengthy close-up on Michel—impassioned by Terry humming along to the tune. [[slantmagazine.com](http://slantmagazine.com)]
- Two men are sitting across from each other inside a room and talking. Alternating between tight mid-close-ups and regular \_\_\_\_\_shots, the tropey scene plays out. A mysterious man is telling an inmate that he can make his life sentence disappear. [[firstpost.com](http://firstpost.com)]
- \_\_\_\_\_shots are at the center of the drama. The spark of the drama turns out to be, in effect, eye contact—the connection of the seer and the seen. [[newyorker.com](http://newyorker.com)]
- In this film the cinematographer experimented with \_\_\_\_\_ shots and a handheld documentary style that makes the viewer feel like they're part of each scene. [[movieweb.com](http://movieweb.com)]

**Task 4c** Complete the sentences using the following patterns.

1. The film features long shots of ...
2. Extreme close-ups make the viewer feel...
3. The director experiments with .... shots to ...
4. Over-the-shoulder shots add to the ...
5. The director uses point-of-view shots to ...
6. The ... is portrayed from high-angle shots, as from the perspective of some all-seeing deity.
7. Often shot from a low angle, the character looks...
8. The film succeeds in larger than life extreme long shots, which...

**Task 4d** Re-watch your favourite film scene paying special attention to the type of shots used. What effect do they add to the scene? Make up several sentences describing the shots and their effect on the viewer.

**Variation of the task.** Watch three opening scenes from the films of different genres. What types of shots are used in the scenes? What effect do they have on the viewer? Make up several sentences describing the shots and their effect on the viewer.

## JOURNALISM SKILLS (1): HOW TO READ A MISE-EN-SCENE

**Task 5a** Watch the video *How to Read Mise-en-scene* at <https://www.youtube.com/watch?v=ueSh66xktkk> and do the following tasks.

**Task 5b** Answer these questions:

1. A clip from which film opens the video? Why?
2. How does the presenter describe the character in the opening clip? Do you agree with him?
3. What definition of mise-en-scene is given in the video?
5. What is a binary opposition? Why is it used in films?
6. What do we look out for in a mise-en-scene?
7. What props can be used in a film?
8. How and why is lighting commonly used in a film?
9. What is the role of the set?
10. What does the author mean by 'the film's aesthetic'?
11. Which genres are the best when learning to analyse mise-en-scene and which require a bit more investigation?
12. What plan does the author suggest for analysing a mise-en-scene?

**Task 5c** Fill in the table:

Aspect	Questions to ask ourselves	Adjectives
Character (costume, hair, and makeup, etc.)		e.g. sleek, sophisticated,
Props	How do the props represent the character's personality?	
Set	Is it lavishly decorated or sparse?	
Lighting	Is it natural or stylised?	e.g. romantic,

**Task 5d** Choose a scene from any film you like. Analyse its characters, props, set and lighting. Ask yourself the questions from the table above. What effect does each element of the mise-en-scene have on the viewer? What collective impact do they make? Make notes. Share your analysis with your groupmates.

**Task 5e** Use your notes to write a coherent paragraph describing the scene.

## WORD-BUILDING (2): NEOLOGISMS IN FILM INDUSTRY

**Task 6a** Read the article and say which new words have been added to the Oxford English Dictionary and why.

### **‘Lynchian’, ‘Tarantinoesque’ and ‘Kubrickian’ lead new film words added to Oxford English Dictionary**

*By Nick Reilly*

The Oxford English Dictionary has recognised the cultural influence of film makers such as David Lynch, Quentin Tarantino and Stanley Kubrick.

The latest edition has included a new selection of 100 film-related words – and it means that some of the most influential film makers of all times have been transformed into adjectives.

For Clockwork Orange director Kubrick, it's Kubrickian. The term is described as "meticulous perfectionism, mastery of the technical aspects of film-making, and atmospheric visual style in films across a range of genres."

Tarantino, meanwhile, is Tarantinoesque – which means "characterized by graphic and stylised violence, non-linear storylines, cineliterate references, satirical themes, and sharp dialogue".

Unsurprisingly, Lynchian reflects the ethereal, other-worldly creations that the director is widely renowned for. It's described as "juxtaposing surreal or sinister elements with mundane, everyday environments, and for using compelling visual images to emphasise a dreamlike quality of mystery or menace."

Robert Altman, Steven Spielberg and Frank Capra were among some of the other prolific directors to make the cut.

The full list, which can be found [here](#), also reflects everyday film jargon. 'Mumblecore', 'Scream queen', 'Shaky cam', and 'Diegetic' are among these.

Finally, there are references to some of cinema's most iconic phrases too – with The Wizard of Oz's 'Not in Kansas anymore' making the cut.

[<https://www.nme.com/news/lynchian-tarantinoesque-and-kubrickian-lead-new-film-words-added-to-oxford-english-dictionary-definition-2387041> ]

**Task 6b** Look through the full list of newly introduced words linked to films. Choose 5 words, study their definitions and present them to your groupmates.

[<https://public.oed.com/blog/oed-3-the-revisioning-or-how-we-added-film-terms-in-the-september-2018-release/> ]

## WORLD-BUILDING (2): SUFFIXES DENOTING SIMILARITY AND RESEMBLANCE

**Task 6c** Study the table about adjectival suffixes denoting similarity and resemblance. What is the difference between them?

Suffix	Meaning	Examples
-y	<ul style="list-style-type: none"><li>characterised by or inclined to the substance or action of the word to which the suffix is attached</li></ul>	<i>juicy, dreamy, creepy, shiny, stinky, moldy</i>

<b>-ish</b>	<ul style="list-style-type: none"> <li>• belonging to</li> <li>• having the qualities or characteristics of</li> <li>• (the meaning can sometimes be derogatory)</li> <li>• having a touch or trace of</li> </ul> <p>This suffix can give the word an informal touch.</p>	<i>British, Scottish, Spanish childish, boyish, clownish, bookish, devilish darkish, greenish, yellowish</i>
<b>-like</b>	<ul style="list-style-type: none"> <li>• having some characteristics of</li> </ul> <p>Words with this suffix usually have a neutral connotation.</p>	<i>childlike, moonlike, treelike, doglike, warlike</i>
<b>-esque</b>	<ul style="list-style-type: none"> <li>• resembling or having some characteristics of</li> <li>• it is often added to proper nouns.</li> </ul> <p>You can even invent your own words: Words ending in -esque are usually used without a hyphen. However, if you invent your own word with -esque, it is more preferable to use a hyphen since it alerts readers that the -esque word may be a new and unique one. Bear in mind that words ending in -esque spice up your writing and should not be overused.</p>	<i>picturesque, grotesque. statuesque Kafkaesque, Chaplinesque</i> <p><i>If your friend resembles Timothée Chalamet, you can say that there is something Chalametesque about him or that he has a Chalametesque haircut.</i></p>
<b>-ian, -ean, -an</b>	<ul style="list-style-type: none"> <li>• resembling, typical of, belonging to or relating to a person or thing</li> </ul> <p>Like -esque, they are often added to proper nouns.</p>	<i>Russian, European, Orwellian, Elizabethan, familian</i>

**Task 6d** Find out the meaning of the following words:

- Pythonesque
- Coenesque
- Kafkaesque
- Wildesque
- Bressonian
- Bunuelian

**Task 6e** Study the following sentences and explain the meaning of the adjectives ending in -esque.

- Ms. Zampino's Beverly Hills-esque fortune comes from her lavish body butter firm. ([www.realitytitbit.com](http://www.realitytitbit.com))

2. Pedri scores brilliant Lionel Messi-esque goal for Barcelona (Planetfootball.com)
3. Tarantinoesque bloodshed meets Greek tragedy in Aleshea Harris's daring drama about a voyage of vengeance 'Is God Is'. ([www.theguardian.com](http://www.theguardian.com))
4. Ozzy Osbourne recruits Tony Iommi for his Sabbath-esque single, Degradation Rules. ([www.guitarworld.com](http://www.guitarworld.com))
5. Carrie Cracknell's adaptation of Jane Austin's "Persuasion," may be "Fleabag"-esque, but she's not imitating Phoebe Waller-Bridge. She's making it her own. ([www.euronews.com](http://www.euronews.com))
6. Xiaomi 12 Lite review: Apple-esque, but affordable. ([www.stuff.tv](http://www.stuff.tv))
7. 'Some Interviews on Personal Matters' is an offbeat Coppola-esque romcom from 1970s Tbilisi. ([www.theguardian.com](http://www.theguardian.com))
8. Amazon wants to produce a Marvelesque spin-off show for streaming based on Bond. ([www.theindependent.com](http://www.theindependent.com))
9. Building a Disney-esque theme park near London is a bad idea. ([www.Euronews.com](http://www.Euronews.com))
10. Brexit has become a Monty Pythonesque joke. ([www.thefinancialtimes.com](http://www.thefinancialtimes.com))

**Task 6f** Make adjectives from the names of these film directors and use them in the sentences of your own.

1. Tarkovsky – \_\_\_\_\_  
a. \_\_\_\_\_
2. Kubrick – \_\_\_\_\_  
b. \_\_\_\_\_
3. Scorsese – \_\_\_\_\_  
c. \_\_\_\_\_
4. Lynch – \_\_\_\_\_  
d. \_\_\_\_\_
5. Spielberg – \_\_\_\_\_  
e. \_\_\_\_\_
6. Bergman – \_\_\_\_\_  
f. \_\_\_\_\_
7. Fellini – \_\_\_\_\_  
g. \_\_\_\_\_
8. Eisenstein – \_\_\_\_\_  
h. \_\_\_\_\_

**Task 6g** Fill in the blanks with the words from the box + suffix ‘-ish’.

**thirty/ standoff / boy/ yellow/ cartoon / bitter / nightmare / fever**

1. Lisa is usually quite friendly but today she is being \_\_\_\_\_.
2. Smokers usually have \_\_\_\_\_ teeth.
3. Even though Mike is in his fifties, he loves to learn and has a \_\_\_\_\_ zest for life.
4. This Indian rice dish tastes warm, \_\_\_\_\_ and rather pungent.
5. The monsters in the film look fake and \_\_\_\_\_.
6. The novel’s protagonist is a \_\_\_\_\_ jobless loser, who stumbles comically in his attempts to pick up women. (The Guardian)
7. Travel this summer has been \_\_\_\_\_ at times, marred by delays, cancellations and other snags. (The New York Times)
8. The musician has been recording at a \_\_\_\_\_ pace, releasing a new album each year.

**Task 6h** Figure out the difference between these pairs of adjectives.

- a) childlike – childish
- b) doglike – doggish
- c) ladylike – ladyish
- d) godlike – goddish

## EXPLORING THE GENRE: FILM REVIEWS

**Task 7a** In groups, discuss the following questions.

- a. Why do people read film reviews?
- b. What kind of information should a film review provide?
- c. What kind of language do you expect to see in a film review?
- d. How long should a film review be?
- e. When did you last read/write a film review?

**Task 7b** Read the text about the content and structure of a film review do the post-reading tasks.

### WRITING ABOUT FILM

The film review is a popular way for critics to assess a film’s overall quality and determine whether it is worth recommending. Film reviews encompass personal opinions and evaluations of a film, as well as objective analyses of its formal techniques and thematic content.

Film reviews may vary in length from 500 to 1500 words and are written for general public. They are different from film criticism, written by scholars and published in academic journals.

However, film reviews require quite a lot of preparation before starting to write. Prior to watching the film, it is recommended that you do some preliminary research on the director of the film to get the idea about his style and previous works. It is also advisable that you find some information about other members of the crew and the cast and their previous works. You may also need to study the historical and cultural context of the film or, if the film is an adaptation, read the book the film was adapted from.

Writing a film review often requires multiple viewings of the film. Plan to watch the film two or three times, especially if you are taking your first steps in writing film reviews. During the first viewing, give in to the cinematic experience; in other words, get lost in the film and enjoy it without worrying about what you will write in the review. During your second viewing, try distancing yourself from the plot and instead focus on interesting elements of the film that you can highlight in the review.

These elements may be separated into two categories:

- 1) formal techniques such as cinematography, editing, mise-en-scene, lighting, sound, soundtrack, genre, or narrative;
- 2) thematic content that resonates with issues such as history, class, race, environment, gender, etc.

While and/or after the second viewing, take notes on the formal and thematic elements of the film. Then ask yourself this question: “What is the central idea for my review that brings together the film’s formal and thematic elements?” You may need to re-watch parts of the film one more time in order to formulate the main idea or to clarify certain aspects.

### **Writing a Film Review**

Although there is not a set formula to follow when writing a film review, the genre does have certain common elements that most film reviews include.

#### **1. Introduction**

In the opening paragraphs of your review, provide some basic information about the film. You may include the film’s name, year, director, screenwriter, director of photography, and leading actors. You should also begin to evaluate the film.

*The terrible conversation in the hospital consulting room – everyone’s final rite of passage – is the starting point for this deeply felt, beautifully acted movie from screenwriter Kazuo Ishiguro and director Oliver Hermanus: a remake of Akira Kurosawa’s 1953 film Ikiru, or To Live.*



## 2. Plot Summary

Remember that many readers of film reviews have not yet seen the film. While you want to provide some plot summary, keep it brief and avoid specific details that would spoil the viewing for others.

*A buttoned-up civil servant works joylessly in the town planning department; he is a lonely widower estranged from his grasping son and daughter-in-law. In the original, he was Mr Watanabe, played by Takashi Shimura. Now he is Mr Williams, played by Bill Nighy.*

*Approaching retirement, his supposed reward for a life of pointless tedium, Mr Williams receives a stomach-cancer diagnosis with one year to live. And now he realises that he has been dead until this moment. After a mad and undignified attempt at boozy debauchery in the company of a louche writer (Tom Burke), Mr Williams realises there is one thing he might still achieve: forcing the city authorities to build the modest little children's playground for which local mothers have been desperately petitioning and which he and his colleagues have been smugly preventing with their bureaucratic inertia.*

[<https://www.theguardian.com/film/2022/jan/21/living-bill-night-kurosawa-ikiru-remake> ]

## 3. Description

You may also include a more detailed description of your particular cinematic experience watching the film. It could be your personal impression of what the film looks, feels, and sounds like. In other words, what exactly stands out in your mind when you think about this particular film?

*The story has its moments of suspense, especially when Nina's child wanders off from the beach. But the soul of the film exists in the small exchanges and tensions between characters. No motive or interaction is simple, the complications expressed sometimes in glances, sometimes in words. Dagmara Domińczyk sharply defines Nina's brash, pregnant sister-in-law, Callie, who is by turns benign and intrusive. "Children are a crushing responsibility," Leda tells her, hardly the diplomatic thing to say to a woman expecting her first child, but the comment – maybe wilfully hurtful, maybe thoughtless – is true to Leda's character. Johnson, in her best performance by far, poignantly captures Nina's jumpiness and ambivalence as a woman with nothing to complain about (so she says), except an exhausting child who makes her feel trapped in her own existence.*

[<https://www.bbc.com/culture/article/20211215-film-review-the-lost-daughter> ]

## 4. Analysis

When sharing your impression of the film, analyse how it utilises formal techniques and thematic content. How do the formal techniques of the film (cinematography, genre, narrative, editing, mise-en-scène, lighting, or sound) affect the way the film looks, feels, and sounds? How does the thematic content (history, class, environment, race, sexuality, or social issues) affect your cinematic experience and interpretation? How do the formal techniques forward the thematic content?

*“The French Dispatch” contains an overwhelming and sumptuous profusion of details. This is true of its décor and costumes, its variety of narrative forms and techniques (live action, animation, split screens, flashbacks, and leaps ahead, among many others), its playful breaking of the dramatic frame with reflexive gestures and conspicuous stagecraft, its aphoristic and whiz-bang dialogue, and the range of its performances, which veer in a heartbeat from the outlandishly facetious to the painfully candid.*

[<https://www.newyorker.com/culture/the-front-row/the-french-dispatch-reviewed-wes-andersons-most-freewheeling-film>]

Grabbing a couple of rarely known nuggets about a movie will make your review stand out from the crowd. By conducting a decent amount of research about a film, its cast and crew, it will also make writing the review even easier and quicker. Look out for certain aspects, such as the budget, whether the story is original or based on a book, some details about the casting and/or the production process.

*Partly inspired by the early-life adventures of film and TV producer Gary Goetzman, Licorice Pizza pinballs between seemingly random episodes, taking us from a teenage fair (where John C Reilly cameos as Herman Munster) to the Encino hills via fiery motorcycle stunts with movie stars (Sean Penn as a William Holden-esque screen veteran) and close calls with police and politicians (Benny Safdie as mayoral hopeful Joel Wachs) – all played out against the end-of-days background noise of the Opec oil crisis.*

[<https://www.theguardian.com/film/2022/jan/02/licorice-pizza-paul-thomas-andersons-joyously-nostalgic-coming-of-age-tale>]

*That the movie amassed 152 million hours viewed in one week, according to Netflix, which reports its own figures, suggests a cultural trend taking shape.*

[<https://www.nytimes.com/2022/01/23/arts/television/dont-look-up-climate-change.html> ]

## 5. Cinematic Knowledge

You may also reference other films and filmmakers within your review to give more depth to your criticism. Make short, snappy links to other films to help readers get a better idea about the film.

*Amid overt references to Italian filmmakers such as Fellini, Zeffirelli and Leone, there is a strong metacinematic element in The Hand of God, culminating in Fabietto’s life-changing meeting with the real-life director Antonio Capuano (played by Ciro Capano), whose The Dust of Naples (1998) gave Sorrentino his first writing credit on a feature*

[<https://www.bfi.org.uk/sight-and-sound/reviews/hand-god-leaves-viewers-sort-autobiography-from-fabrication> ]

## 6. Conclusion/Evaluation

In the closing of your film review, summarise your general thoughts and impressions of the film. You may also explicitly or implicitly state whether or not you recommend the film and briefly explain why the film is or is not worth seeing.

*Like the many movies Joel Coen has made with his brother Ethan, The Tragedy of Macbeth has been directed to within an inch of its life, which leeches it of some emotional impact. Sometimes I wanted to linger longer in this dark world, to let its chill seep more fully into my bones. Still, there's no denying Coen has the right temperament for this dooziest of Shakespeare plays. Add it to the many stories he's told about men lost in tragedies of their own making.*

[<https://www.npr.org/2021/12/23/1066924652/the-tragedy-of-macbeth-film-review> ]

Remember that the best reviews are the ones that provide new and unusual ideas that one may have never considered before and we can learn from. Don't write reviews just copying points from other critics.

### CHECK YOURSELF

- What elements are commonly included in a film review?
- What information is commonly included in the introduction?
- What should you keep in mind when summarising the film plot?
- What should you focus on when describing the film?
- What questions should you ask yourself when analysing the film?
- What elements are commonly analysed?
- How can your cinematic knowledge be applied when writing a film review?
- What can you write in the conclusion?

### YOUR RESEARCH

**Task 7c** Choose two film reviews from some English-language media. Identify the above-mentioned elements. How are the reviews structured? Share your analysis with your groupmates.

### TIPS FROM EXPERTS: HOW TO WRITE A FILM REVIEW

**Task 8a** Listen to the tips on how to write a film review given by the New York Times film critic A. O. Scott at <https://www.youtube.com/watch?v=raiWajtEV9s> . Make notes. Compare your notes with your partner.

**Task 8b** Do the reviews you chose for Task 7c reflect the tips (1-4) in Task 8a? Bring evidence to prove your point.

**Task 8c** Read the text “Advice to Young Critics” in Supplementary Materials Section A1. Which tips do you find useful?

**Task 8d** Read the text “How to Watch a Movie Like a Film Critic” in Supplementary Materials Section A2. Which tips do you find useful?

### WRITING SKILLS (3): PRODUCING A NEUTRAL REVIEW

**Task 9a** Discuss the following questions with your groupmates.

- What film can you call an ok film?
- What language do you expect to find in a review where the critic liked the film 50/50?

### MENTOR TEXT (1): REVIEW OF DON'T LOOK UP: YOU'LL LAUGH LIKE HELL

**Task 9b** Read the following film review and annotate it, marking out 1) elements commonly found in film reviews, 2) the structure (order of paragraphs), 3) specific language.

#### Review of “Don’t Look Up”: You’ll laugh like hell

*Audiences should cherry pick the good stuff from the sea of unfocused choices.*

By Peter Travers



It’s time to sit tight and assess “Don’t Look Up,” Adam McKay’s broadly satiric take on global disaster now in theaters en route to Netflix on Dec. 24. Is it the “cynical, infuriating, insufferably smug” lampoon of its worst reviews or “the funniest movie of 2021” to reference a rave?

Audiences would best be served by cherrypicking the good stuff from a sea of unfocused choices, the kind that strand an all-star cast tasked with breathing life into thinly-drawn characters with little chance to resonate despite a needlessly flabby 145-minute running time. [...]

Still, it’s high time we had a movie that makes a star of science. And Leonardo DiCaprio – showing a flair for farce that doesn’t negate seriousness – takes the MVP spot as Dr. Randall Mindy, an astronomer from Michigan State who panics when his protégé, Ph.D candidate Kate Dibiasky (Jennifer Lawrence with a nose ring), discovers a comet hurtling toward Earth.

And not just any comet, this baby is an extinction-level planet killer that will mark the end of days in just six months and change. POTUS (Meryl Streep) and her snarky chief-of-staff son (Jonah Hill, always welcome) Trumps to their core – ignore the problem. Midterm elections are coming and the Prez has another idiot to push through as a Supreme Court nominee. [...]

Alert the media? Randall and Kate do a “Morning Joe”-type talk show, hosted by a fawning Tyler Perry and Cate Blanchett tweaking Mika Brzezinski. She’s a riot when Kate – screaming “we’re all gonna die!” – has a meltdown on camera: “The handsome astronomer can come back anytime, but the yelling lady, not so much.”

And there you have it. Comedy chaos masked as a “Dr. Strangelove” spin that could be subtitled: “How I Learned to Stop Worrying and Love the Bomb of Global Warming.” Though our climate crisis is barely mentioned, that topic clearly attracted environmentalist DiCaprio to a film about how a clueless public refuses to see the calamity staring it right in the face.

Sadly, an attack on our collective stupidity – as timely as an anti-vaxxer denying the latest of lethal COVID variants needs to tell pointed jokes that don’t crash so often on takeoff. In a lunge at grandiosity, McKay misses the stealth accuracy he brought to “The Big Short” and “Vice,” not to mention the spikes embedded in the silliness of “Anchorman” and “The Step Brothers.”

It’s the actors who don’t strain who score the highest. Mark Rylance is smarmy perfection as a global tech billionaire – think Jeff Bezos and Elon Musk who seeks to mine the comet for profit. And Melanie Lynskey as Randall’s wife and the mother of his adult sons (a new look for Leo) brings a welcome human touch to scenes that don’t devolve into protracted “SNL” skits. [...]

McKay, always alive with daring, is too sharp not to get in his licks. DiCaprio soars with a mad-as-hell tirade over how the media argues hotly over trivia yet draws smiley faces on impending doom. And Ariana Grande, as a pop goddess much like herself,” does a killer duet with King Cudi (“Just Look Up”) that recalls Slim Pickins riding an A-bomb to oblivion in “Dr. Strangelove.”

McKay retreats to the obvious when we most want him to find truth in the specific. But there’s no denying the film’s playful and provocative pleasures. You’ll laugh like hell at “Don’t Look Up”—how can you not with McKay at the helm – but the laughs don’t stick in the throat the way they must in a screwball comedy about utter hopelessness.

[<https://abcnews.go.com/GMA/Culture/review-dont-laugh-hell/story?id=81582825> ]

## ANALYSING THE MENTOR TEXT

**Task 9c** Answer the following questions.

### I. CONTENT:

- a. What film is the review devoted to?
- b. What genre is the film?
- c. How effective is the headline?
- d. Are there any spoilers?
- e. What aspects of the film does the writer feel positive about?
- f. What aspects of the film does the writer feel negative about?
- g. Does the writer compare the film with any other films?
- h. What conclusion does the writer draw?

### II. STRUCTURE:

- a. How many paragraphs does the introduction include?
- b. How many paragraphs does the body include?
- c. Which paragraph(s) provide(s) the description of the film?
- d. Which paragraph(s) provide(s) the analysis?
- e. Which paragraph(s) provide(s) the evaluation?
- f. What does the closing paragraph do?
- g. Is the writer's subjective opinion expressed implicitly or explicitly? Provide examples.

### III. LANGUAGE:

- a. Which tenses are used in the paragraphs? Explain why.
- b. Which structures are used to express opinion (objective or subjective)?
- c. Which descriptive phrases are used?

**Task 9d** Use a dictionary to find out the meaning of the following words related to the genre of comedy. Provide examples of films that are examples of these types of comedy.

- slapstick
- screwball
- knockabout

**Task 9e** Follow the link below and read about different types of comedies. Which types are you familiar with? Which types are new to you?

<https://www.popoptiq.com/types-of-comedy-movies/>

## COMPARING GENRE TEXTS

**Task 10a** Compare the review of “*Don’t Look Up*” from exercise 9a with the review from Supplementary Materials Section A3 analysing the points below.

- Headlines and subheadings
- Theses
- Opening and closing paragraphs
- Body paragraphs
- Language and style
- Comparisons with other films
- Which review is more negative? Explain your point.
- Provide examples of explicit criticism.
- Provide examples of more subtle and implicit criticism.

**Task 10b** Do vocabulary work. Which words/phrases from the reviews can be added to your Topical Vocabulary on film?

**Variation of the task.** Find one more review of “*Don’t Look Up*” and compare it with the review in Task10a. You can use the worksheet in Supplementary Materials Section B1.

**Task 10c** Read some headlines of articles devoted to the film “*Don’t Look Up*”. Which headline is the most grabbing one? Can you predict the content of each article? Is the review favourable or not?

The New York Times	<p><b>‘Don’t Look Up’ Review: Tick, Tick, Kablooey</b></p> <p>Adam McKay wants you to know that it’s the end of the world and you should absolutely, unequivocally not feel fine. (But do laugh.)</p>
The Los Angeles Times	<p><b>‘Don’t Look Up,’ but there’s a scattershot satire headed your way on Netflix</b></p>
The Times	<p><b>DiCaprio and Lawrence shine in this doomsday delight with a cynical edge</b></p>
The Evening Standard	<p><b>Don’t Look Up film review: Very well worth looking up</b>  <b>A starry cast makes this headlong rush of a catastrophe-comedy sparkle</b></p>

**Task 10d** Write three catchy headlines for three different films.



## GRAMMAR IN CONTEXT (2): COMPOUND ADJECTIVES

A compound adjective is made up of two or more parts. It is usually written with a hyphen, e.g. *far-fetched*, *star-studded*, *never-ending*. Its meaning is mostly clear from the words it consists of.

**Task 11a** Look through the review in Task 9b and find compound adjectives. How would you translate them?

The chart below contains some common patterns of compound adjectives. For more information on compound adjectives, turn to Supplementary Materials Section C1.

### Types of compound adjectives

Part of Speech	+	Part of Speech	Example
Adjective	+	Present Participle	fast-talking, long-lasting, good-looking
Adjective	+	Past Participle	ready-made cold-blooded, soft-spoken, ill-equipped
Adjective	+	Noun	short-term, long-distance, white-collar, blue-collar
Noun	+	Present Participle	award-winning, spine-chilling, hair-raising
Noun	+	Past Participle	action-packed, star-studded, far-fetched, London-based, celebrity-stuffed
Noun	+	Adjective	gender-neutral, brand-new
Adverb	+	Present Participle	far-reaching, hardest-working, forward-looking
Adverb	+	Past-participle	thinly-drawn, much-needed, underestimated
Determiner	+	Noun	all-star, everyday
Number	+	Noun	first-rate, second-place, five-year, 45-minute
Particle, Preposition	+	Participle/ Adjective	ongoing, outgoing, upcoming, incoming
Past Participle	+	Particle/ preposition	made-up, run-down, blown-up, worn-out
Multiword compounds		Edge-of-your-seat, all-too-common, he-said-she-said, back-and-forth, good-for-nothing, mad-as-hell, under-the-table, happy-go-lucky	



## APPLYING

**Task 11b** Match the words in Columns 1 and 2 to form compound adjectives and use them in the sentences of your own.

Column 1	Column 2	Compound adjectives
1. first	a. needed	
2. ear	b. blooded	
3. much	c. chilling	
4. spine	d. rate	
5. cold	e. spoken	
6. far	f. star	
7. soft	g. splitting	
8. all	h. fetched	

**Task 11c** Use the compound adjectives from Task 11b to fill in the gaps below.

- The film's \_\_\_\_\_ background score make your hair stand on end.
- This is a wonderful romcom with a \_\_\_\_\_ cast and brilliant camerawork.
- I love horrors for their \_\_\_\_\_ thrills.
- Two detectives are investigating a \_\_\_\_\_ murder of a small town priest.
- Most of the film's characters are unbelievable and \_\_\_\_\_, which makes the whole story a bit ridiculous.
- Kingsley plays a righteous \_\_\_\_\_ cab driver, who settles in New York after getting political asylum.
- The show features an \_\_\_\_\_ cast.
- Chasing the Present* is a \_\_\_\_\_ film in the world where so many people are lost in a daily rat race.

**Task 11d** Fill in the blanks with the words from the box.

**star-studded/ thinly-drawn / far-fetched / New York-based / action-packed/  
clear-cut / award-winning/ underpowered/ edge-of-your-seat**

- Don't Look Up* is a \_\_\_\_\_ metaphor for the environmental crisis – hence the use of DiCaprio, a well-known activist in the field.
- Avatar* is the most unrealistic and \_\_\_\_\_ movie I've ever seen.
- La Soga Salvation* is a dynamic \_\_\_\_\_ film loaded with twists.
- Even the \_\_\_\_\_ cast doesn't save the film from being bleak and \_\_\_\_\_.
- \_\_\_\_\_ actors Michael Fassbender and Tilda Swinton are involved in Fincher's new movie project *The Killer*.

6. The main characters are too \_\_\_\_\_ for this love story of all times.
7. Jeniffer Hasse is a young \_\_\_\_\_ actress and musician currently involved in three Broadway shows.
8. *Nightmare Alley* is Del Torro's new \_\_\_\_\_ thriller.

**Task 11e** Use the compound adjectives from the exercises above to talk about some films you have seen.

**Task 11f** Write a paragraph about any film of your choice using 2 or 3 compound adjectives from the table above or any other compounds.

## JOURNALISM SKILLS (2): PRODUCING A VIDEO FILM REVIEW

**Task 12a** Watch the video film review on “*Don’t Look Up*” from the channel *Beyond the Trailer* at <https://www.youtube.com/watch?v=xllQQWSKPm0> and do the tasks below.

**Task 12b** Contextualise the following phrases:

- a) overly aggressive comedian
- b) pull no punches, take no prisoners
- c) right up my alley
- d) searingly hilarious
- e) It’s hard to soar with the eagle when you are surrounded by turkeys.
- f) be miscast
- g) be on absolute fire
- h) hit the bull’s eye
- i) great gags
- j) a laser-like focus and a streak of meanness
- k) deserving of a double Oscar-win

**Task 12c** Answer the following questions.

### I. CONTENT:

1. What is the blogger’s overall opinion of the film?
2. What is her opinion about the film director?
3. What is the film’s biggest problem?
4. What are her favourite performances?
5. What is the greatest surprise of the movie?
6. Who does the blogger give an honorable mention to?
7. What comedy shows does the blogger mention in relation to the film? Why?
8. What is the comet situation a metaphor to?
9. Does the film seem far-fetched to the blogger?

## II. STRUCTURE:

1. How does the blogger start her review?
2. What comes in the middle?
3. How does she finish the review?

## III. LANGUAGE:

1. What language does she use?
2. Does she sound formal or informal?
3. Does she read or improvise?
4. Does she follow a plan?

**Task 12d** Choose to watch three different video reviews from three different channels. Analyse their content and structure. Which review do you like best? Why?

<https://www.youtube.com/user/ChrisStuckmann>

<https://www.youtube.com/user/jeremyjahns>

<https://www.youtube.com/c/ralphthemoviemaker/playlists>

<https://www.youtube.com/user/BeyondTheTrailer>

<https://www.youtube.com/c/JacksMovieReviews>

<https://www.youtube.com/c/LearningaboutMovies>

**Task 12e** Discuss the following questions with your groupmates.

1. How do written film reviews and video film reviews differ in terms of language, style, content, and target audience?
2. Would you rather read a review or watch it? Why?

**Task 12f** Choose a film and record your own video review (5-7 mins).

### Action plan:

1. Make a plan of your review.
2. In your review, remember to mention:
  - a) film title and year of release
  - b) plot/screenplay
  - c) cast/acting
  - d) camerawork
  - e) screenplay
  - f) special effects
  - g) whatever you feel like
3. Write a text for the main parts and leave some space for improvisation.
4. Practice several times before recording.
5. Record your review.
6. Use a video editing programme to add film shots and clips.

## WRITING SKILLS (4): PRODUCING A POSITIVE FILM REVIEW

**Task 13a** Discuss the following questions with your groupmates.

- Think of a film you loved. Specify the aspects that made it great for you.
- What makes a film a masterpiece?
- What language do you expect to find in a positive review?

## MENTOR TEXT (2): WHY SOLARIS IS THE GREATEST SCIENCE FICTION FILM EVER

**Task 13b** Read the following film review and annotate it, marking out a) elements commonly found in film reviews, b) the structure (order of paragraphs), c) specific language.

### Why Solaris is the greatest science fiction film ever made

*Andrei Tarkovsky's magnum opus offers a stark, spectacular reminder of what it means to be human.*

*By William Carroll*



“We don’t want to conquer space at all. We want to expand Earth endlessly. We don’t want other worlds, we want a mirror.” These words, uttered by the disillusioned and paranoid Dr Snaut (Yuri Yarovet), paint in one simple stroke the existential horror and frightening truth of Andrei Tarkovsky’s

1972 magnum opus from Solaris. A film set aboard a lonely, half-abandoned space station orbiting the equally enigmatic titular planet, Solaris provides a more probing look into the narcissism of man than any film set on terra firma. [...]

One of the most celebrated filmmakers of the 20th century, Tarkovsky here melds gorgeous, stark visuals with a meditative commentary on our place in the universe without missing a beat. The director’s earlier Andrei Rublev and later Stalker both interrogate the philosophies of humanity and the higher orders that govern our lives, with the former relying on a 15th-century Christian Russia to navigate the intricacies of faith and the latter being a bleak dystopia. But it’s this science-fiction epic that manages to package all of Tarkovsky’s existential anxieties into a one-man vessel and sends it hurtling into the unknown. [...]

Kris Kelvin (Donatas Banionis) spends his remaining time on earth wandering the quaint countryside near his childhood home, situated by an algae-covered pond far from any cities. Kelvin, a psychologist, has been tasked with travelling to the Solaris space station to determine why its spartan crew of three have begun communicating in gibberish, hallucinatory messages. Kelvin's father knows that he will not live to see his son return from the distant planet, and watches as Kelvin burns his possessions in a final cleansing of his life on Earth.

From its poignant opening 20 minutes, with Kelvin shedding his ties to his family and his past in the quiet grove where he grew up, *Solaris* instantly establishes itself as a film about what it means to be human, and our relationships with the world and those who inhabit it. Aboard the space station, Kelvin is haunted by a mirage of his late wife and memories of his home, and the suicide of a previous scientist casts its long shadow through the empty chrome corridors. All the life in this film is hanging in the balance, on the event horizon of a cataclysm of identity. [...]

It matters not to Kelvin whether his wife's doppelgänger, who committed suicide 10 years earlier, is real or not. Whether she is a simulacrum, a manifestation of a decade's worth of grief-stricken memories, or a celestial hallucination, to Kelvin she is real. He can hold her, speak to her, and so he alone gives licence to her existence. Tarkovsky extends this idea to all our relationships, past and present, and asks us whether they really exist at all. Do we love the people around us, or simply how we perceive them? Is it the idea of them that sustains them, gives them life? How much do we really know about someone, save for our own mental colouring of their character?

Tarkovsky regularly takes us to task on such fundamentally upsetting ideas, challenging the fact that we may not be the centre of everything after all. We may not even be the edges, but rather some subatomic notion of everything. *Solaris* is a film that doesn't just stagger and confound with its visual beauty and striking set design, but the ideas behind every frame add up to far more than the constituent parts. It is not simply the magnum opus of an acclaimed director, but the benchmark against which all sci-fi should be held accountable. No film before or since has placed such devastatingly human ideas into a place so devoid of life. [...]

In the film's breathtaking final shot, when Kelvin seemingly returns home and finds his father tending the same sleepy cabin that he left behind, Tarkovsky opens the airlock on his philosophical space station and lets the world in. Is all life one solipsistic fever dream? Do we wake up and stare at some grand reconstruction of a life, do we think with a conscience beamed from across the cosmos? What is simulated and what is real are, in Tarkovsky's eyes, identical. As long as we believe something exists, everything else is lost in the ether.

[<https://lwlies.com/articles/solaris-andrei-tarkovsky-greatest-science-fiction-film/>]

## ANALYSING THE MENTOR TEXT

**Task 13c** Answer the following questions.

### I. CONTENT:

- How effective is the headline?
- Which aspects are covered?
- Does the writer compare the film with any other films?
- Does the writer mention any other films?
- Does the writer analyse the work of any film crew members? If yes, whose?

### II. STRUCTURE:

- How does the writer start their review?
- How many introductory paragraphs are there?
- How many paragraphs does the body include?
- Which paragraph(s) provide(s) the description of the film?
- Which paragraph(s) provide(s) the analysis?
- Which paragraph(s) provide(s) the evaluation?
- What does the closing paragraph do?
- Is the writer's subjective opinion expressed implicitly or explicitly? Provide examples.

### III. LANGUAGE:

- Which tenses are used in the paragraphs? Explain why.
- Which structures are used to express opinion (objective or subjective)?
- Does the writer use a lot of descriptive language?

**Task 13d** Discuss the content of the article.

- What quote does the writer start their review with? What does it mean?
- Out of the three Tarkovsky's films mentioned in the review, which one does the writer value the most? Why?
- What questions does Tarkovsky address to the viewers according to the writer?

## BOOSTING FILM VOCABULARY

**Task 14a** Fill in the chart with adjectives from the text.

### 1. Paragraphs 1-3

Adjectives	Nouns
a)	horror
b)	space station

c)	planet
d)	visuals
e)	commentary
f)	anxieties
g)	pond
h)	crew
i)	messages

## 2. Paragraphs 4-7

Adjectives	Nouns
a)	opening 20 minutes
b)	corridors
c)	memories
d)	ideas
e)	beauty
f)	set design
g)	final shot

**Task 14b** Translate the above phrases into Russian and use them in the sentences of your own.

**Task 14c** Scan through the article and finish the following phrases. Translate them into Russian.

- The film provides...
- The film interrogates...
- It instantly establishes itself as a film...
- The director takes us to task on ...
- The film staggers and confounds with...
- The film places ...

**Task 14d** Use the verb sentence starters to make your own sentences

Sentences starters	Your ending
a. The film provides...	
b. The film interrogates...	
c. It instantly establishes itself as a film...	
d. The director takes us to task on ...	
e. The film staggers and confounds with...	
f. The film places ...	

**Task 14e** Scan the article for the Latin phrases *magnum opus* and *terra firma*. Study the context they are used in. What do they mean? Why does the writer choose to use them?

**Task 14f** Translate the following Latin phrases into English.

Latin phrase	Meaning
a) carpe diem	
b) bona fide	
c) delirium tremens	
d) memento mori	
e) modus vivendi	
f) nil desperandum	
g) persona non grata	
h) pro bono	
i) rara avis	
j) tabula rasa	

**Task 14g** Fill in the gaps with an appropriate Latin phrase from the table above.

1. In 2011, the Cannes Film Festival officially declared Lars Von Trier \_\_\_\_\_ after he called himself a Nazi and expressed sympathy for Hitler at a press conference.
2. In the most difficult moments of your life remember the motto \_\_\_\_\_, and don't lose hope.
3. People often misinterpret the concept of \_\_\_\_\_, and view it as simple encouragement to engage in careless, pleasure-seeking behavior.
4. This play is in essence a sustained \_\_\_\_\_ that asks us to see the skull beneath the human skin as a reminder of what ultimately links us all.
5. Even politicians inclined to be honest are often obliged to forge a \_\_\_\_\_ with the gangs.
6. The director used his chance to tackle a major film with a \_\_\_\_\_ movie star.
7. In countries with permanent migratory flows, \_\_\_\_\_ organisations frequently assist migrants, asylum seekers and refugees.
8. "Sesame Street" was a \_\_\_\_\_: a mass-market hit on public TV, a kids' show with sophistication and a wild countercultural energy.
9. The film's main character is a \_\_\_\_\_ on which nothing gets imprinted.
10. The protagonist suffers from \_\_\_\_\_ and has intense hallucinations depicted for the audience in vivid detail.



## PAIR WORK

**Task 14g** Search the web for the sentences containing the Latin phrases above and translate them into Russian in a written form. With your partner, take turns in reading and translating one another's sentences from Russian into English. Compare with the original.

**Task 14h** Write a story using all the Latin phrases from the table above.

## GRAMMAR IN CONTEXT (3): USING NARRATIVE TENSES IN FILM REVIEWS

**Task 15a** Read about using narrative present tenses in film reviews. Why are these tenses used?

When writing film reviews, critics usually use the present tense to describe the events in the plot. The events in a film did not happen in some fixed moment in the historical past but rather in some fictional time.

In a sense, the events in the plot are timeless since every time someone watches the film the same events take place. This timelessness is therefore expressed through present tenses. The description of the plot in a review is more like an outline or a sketch, lacks in-depth details and must be differentiated from the film itself. This differentiation is achieved by using the present tense.

*E.g. Kris Kelvin (Donatas Banionis) spends his remaining time on earth wandering the quaint countryside near his childhood home, situated by an algae-covered pond far from any cities. Kelvin, a psychologist, has been tasked with travelling to the Solaris space station to determine why its spartan crew of three have begun communicating in gibberish, hallucinatory messages. Kelvin's father knows that he will not live to see his son return from the distant planet, and watches as Kelvin burns his possessions in a final cleansing of his life on Earth.*

**Task 15b** Fill in the gaps with the correct form of the verb in the box.

**have / live / be / serve / live / be raised / leave /  
not see / glimpse / be reignited / contact**

Juliette Binoche plays Sara, a presenter on a highbrow Paris radio talk show, who for 10 years 1) \_\_\_\_\_ with Jean (Vincent Lindon); he 2) \_\_\_\_\_ a former sports star, retired through injury, who 3) \_\_\_\_\_ time in prison and now is apparently denied a credit card and so deals in cash. Jean 4) \_\_\_\_\_ a teen son, Marcus (Issa Perica) whose mother now \_\_\_\_\_ abroad and who 5) \_\_\_\_\_ by Jean's mother Nelly (Bulle Ogi-er). The third corner of the triangle is François (Grégoire Colin), Sara's ex-lover whom she 6) \_\_\_\_\_ for Jean on a passionate impulse a decade ago. Jean and Sara 7) \_\_\_\_\_

François since then, but one morning outside the studio, Sara 8) \_\_\_\_\_ François in the street and all her old feelings 9) \_\_\_\_\_. Did he see her, too? It's not clear, but maybe it's not a coincidence that he 10) \_\_\_\_\_ Jean trying to get his help with a sports agency he is setting up.

**Task 15c** Read the following excerpt from a film review on 'Totoro' and correct verb tenses where needed.

[...] Based on Miyazaki's own experience as a child in the rural suburbs of Tokyo in the 1950s, the story's exact setting remains pointedly imprecise. Miyazaki hoped to evoke a simpler time "before television", so notice how the only technology that appears onscreen is a telephone. Not even a radio penetrated the purity of the surroundings. There were only farmland and rice fields, bicycles and dirt roads, ancient shrines and colossal trees...

At eight-years-old, Satsuki Kusakabe is the elder sister to the impetuous, squeaky-voiced Mei. They arrived with their father, Professor Kusakabe, at their new home in the countryside where they can be closer to their mother, who was recovering in a nearby hospital from spinal tuberculosis. The home is half traditional Japanese, half-Westernized, though it was not lived in for some time. Their father, an archeology lecturer at the university, busies the children by telling them to look for "soot gremlins". Satsuki and Mei scurry around the house and outdoors, laughing and playing, exploring their new home, when all at once they heard a shuffle and a swoosh. Was that the "soot gremlins", or possibly, as Dad suggests, a ghost? An elderly neighbor woman the girls were instructed to call "Granny" corrects their father, saying that the "soot *sprites*" will be likely to leave once the family is settled. So Satsuki and Mei instinctively scream at the house's empty rooms in unison, hoping to shake the fuzzy balls of black with eyes out of hiding. Granny said she used to see them too, when she was young. [...]

On a rainy evening when Dad forgot to take his umbrella to the university, Satsuki and Mei decided to meet him with one at the bus stop. Tired, Mei was resting piggybacked on Satsuki. The hour grows late and the bus stop light illuminated the girls in the emerging darkness. All at once, lumbering peacefully from within the woods, Mei's King Totoro, as it is called, joins the girls at the stop. Given the rain, Satsuki offered the creature an umbrella to hold. The Totoro accepts and quivers with delight at the sound of the raindrops pattering against the umbrella top. Then the Totoro jumped up and down to send a sheet of drops collected by trees surging down. The sound is immaculate. From down the road the bus finally arrived, but not their father's bus. This is the Cat Bus, a twelve-legged creature with headlight eyes and furry seats. When the Totoro stepped onto the living transport, the audience can do nothing but smile from ear to ear at the wonder of the moment. [...]

**Task 15d** Summarise the plot of your favourite film or any film to your choice using the narrative present tenses.

## JOURNALISM SKILLS (3): WRITING ABOUT FILM CREW MEMBERS

**Task 16a** Read the text and study the table describing the jobs of some key film crew members.

### MAIN FILM CREW MEMBERS

#### Understanding the film production process



In Hollywood, the business of moviemaking is nicknamed “The Industry” since filmmaking is an industrial process, which consists of three main phases: preproduction, production (principal photography), and postproduction. Different people are involved at different points of the production schedule, which can take weeks, months or years, depending on the size and scope of the film. A crew can be a couple

of dozen people for a small, independent film, or thousands for a major Hollywood blockbuster.

It involves finalising the script, hiring actors and crew, finding locations, determining what equipment you need, and figuring out the budget.

It is vital for critics to do some research about the film’s cast and crew and, apart from the main actors, to mention some other key crew members in their review. It also makes sense to research what other significant projects the cast and crew members were involved in.

Here are some key film crew positions.

Film crew members	Job description
producer	manages the production process and the production team.
executive producer	makes financial and business decisions.
screenwriter/ scriptwriter	writes and develops screenplays for films.
director	manages and creates all the creative elements of the film.
actor	portrays characters in films
art director	designs sets and determines the overall look of the production.
costume designer	designs, creates and purchases costumes and accessories.
director of photography (dop)/ cinematographer	is the person responsible for creating the look of a film. They are the chief of the camera and light crews.
camera operator	is a professional operator of a film camera or video camera as part of a film crew.
make-up artist	devises and applies the theatrical makeup designs for actors.

editor	turns uncut footage from a film shoot into a finished project.
sound designer	edits their chosen sounds and, using timecodes given to them by the director, puts them into the film.
visual effects editor	is responsible for producing computer generated images that make film more visually appealing.
composer	creates the musical score that accompanies a film.

**Task 16b** Use some of the words from the table above to fill in the gaps.

1. ‘Downton Abbey’s \_\_\_\_\_ Anna Robbins found it “glorious” to put the actress in trousers for the first time for the movie.
2. The film’s vivid look is unmistakably lensed by \_\_\_\_\_ Rob Hardy, who brings serious mood vibes to the too-lush forest, where a deer corpse decomposes against evil green moss.
3. Doreen Carwithen graduated from the Royal Academy of Music in the 1940s and became the first woman anywhere in the world to work full-time as a film \_\_\_\_\_.
4. Joel and Ethan Coen are not only masterful \_\_\_\_\_ but also \_\_\_\_\_ for some of their films including Big Lebowski and Barton Fink.
5. Ve Neill is a \_\_\_\_\_, who did the makeup for Michael Keaton in “Beetlejuice” and Johnny Depp in “Pirates of the Caribbean”.
6. The core responsibility of a \_\_\_\_\_ is responsible for any visual effects in the production.

**Task 16c** Read an excerpt from a film review and point out which film crew members have been mentioned. Why does the writer choose to mention them? What does it add to the review?

‘Secrets of Dumbledore’ is not without its charms, though. Director David Yates returns with a formidable crew that includes director of photography George Richmond, production designers Stuart Craig and Neil Lamont, editor Mark Day, costume designer Colleen Atwood and composer James Newton Howard to re-create the rich, textured Wizarding World. The battle scenes — slowed down and shot from a variety of angles — add tension and show off the franchise’s technical precision and prowess. The magic creatures are carefully constructed and the world within Newt’s briefcase remains dazzling.

[<https://proxanews.com/movies/fantastic-beasts-the-secrets-of-dumbledore-movie-review/>]

**Task 16d** Write a paragraph about a film of your choice describing several key crew members that contributed to the overall look of the film. Use the model from Task 5c. You may use a more complete guide of film crew professions from the link below.

[<https://thefilmproduction.wordpress.com/>]

### JOURNALISM SKILLS (3): WRITING ABOUT FILM CREW MEMBERS

**Task 17a** Discuss the following questions with your groupmates.

- Think of a film you didn't like. Specify the aspects that spoiled your impression.
- What can make a film a flop?
- What language do you expect to find in a negative review?

### MENTOR TEXT(3): AMELIE

**Task 17b** Read the following film review and annotate it, marking out 1) elements commonly found in film reviews, 2) the structure (order of paragraphs), 3) specific language.

#### Amelie

**A Parisian fairy tale with an adorable woman devoting her life to helping others?**

**Peter Bradshaw finds it all too gooey to take**



Watching this movie is like being frog-marched into Maxim's in Paris and forced to eat up the entire sweet trolley in 60 seconds, while Maurice Chevalier stands behind you, singing a 78rpm version of: «Zank Evans feur leedle gairrls, ceurz leedle gairrls gait beegaire ev-reh deh.» Director Jean-Pierre Jeunet's lavish, hyperactive, romantic whimsy is now the

gooiest dish on the cinema menu. You will need a very sweet tooth to take it. In fact, you may need a tooth of pure sucrose, not to mention gums of marzipan and a jawbone of sherbet. [...]

The gigantic success of this film in France has made a national, and maybe soon international star of its 23-year-old lead Audrey Tautou, who plays Amelie Poulain, the delectable young gamine employed as a waitress in a Montmartre cafe. Tautou's great moon face – with its Bambi eyes, Louise Brooks bob, rosebud mouth and pink hamster cheeks – is always looming prettily out of the screen at us, as she gleefully ponders what adorable mischief she will wreak next. Because Amelie is a leedle gairrl who has carried over the gorgeously vivid fantasy life of her sheltered childhood into adult life.

One day in her apartment, she accidentally stumbles upon a box of toys belonging to a previous male tenant, who is now a lonely grandfather. Consumed with impish yet benign devilment, Amelie contrives a secret way to return these treasures to their astonished owner. Thus Amelie finds her vocation: she will covertly improve the lives of those around her. But

these comfortingly childlike games are interrupted by the very grown-up shock of falling in love with a handsome and mysterious stranger, Mathieu Kassovitz. [...]

The most remarkable fantasy of this movie is the “Paris” that Jean-Pierre Jeunet conjures up. Bizarrely, it is supposed to be modern Paris, or at any rate the Paris of 1997, at the time of Princess Diana’s death. But what with the accordion music and the cafes and the sepia tint that soaks through panoramic shots of the city skyline, it could be the Paris of 50 years before. You almost expect to see a Nazi staff car cruise past. This is a Paris with all modern life digitally removed: no McDonald’s, no Pompidou Centre, certainly no glass Bibliothèque Nationale towers or Grande Arche de la Défense. It is a sumptuous confection of a city, a virtual-reality CGI-Paris, conceived on similar lines to Woody Allen’s New York or Richard Curtis’s London. This is intended to be the forum for light, elegant, witty romance in which the inappropriate realities of poverty and racism are magicked away – a disappearing act all the more notable considering the presence of Kassovitz (director of *La Haine*), and Jamel Debbouze, the Moroccan-French actor whose case was famously taken up by SOS-Racisme after a real-life altercation with the Paris police. [...]

Jeunet’s zappy directing style is similar to that very tiresome Paris-fantasy: Baz Luhrmann’s *Moulin Rouge* – but more intelligent, and less stroboscopic. (Interestingly, Amelie’s cafe is called *Les Deux Moulins*, and in a way we do have two Moulins on at the moment.) At one point, Amelie impulsively grasps the arm of a blind man and chatteringly points out all the quirky things that he can’t see: the batty widow of a drum major who wears his uniform, the crinkly eyes of a florist, etc. It’s a paradigm of the film. Jeunet treats us like the blind man, grabbing us and making us look at the zany details his camera zooms in on. And Amelie is just so sweet that the poor blind man doesn’t do what a blind man would do in real life: break his white stick over the little busybody’s glossy, chestnut coiffure.

Amelie’s charm will be a moot point for many people. Tautou has got an attractive address to the camera, and her bohemian eccentricity hints at Holly Golightly or even - at two or three removes - Sally Bowles. She has a lovely, easy rapport with Kassovitz, although, as she is apart from him for most of the film, this aspect of her performance is not tested as hard as it might be. But there is a curious sequence in which Amelie punishes the local greengrocer for being horrible to his assistant, played by Debbouze. She breaks into his apartment and rearranges everything just to mess with his head. Does Jeunet know that this is precisely what Charles Manson claimed to love doing? [...]

The most successful part of the movie is the first act: Amelie’s childhood, when all the fantasy and naivety work best. There is a terrific voiceover which introduces us to Amelie’s parents and gives us a hilarious run-down of their likes and dislikes, a bravura piece of comedy which is worth the price of admission. There is much to enjoy in Amelie, and some engagingly light touches: the shot of the marshmallow twister at a fair brought a happy memory of Jacques Tati’s *M Hulot*.



As for the starry Amelie herself: the film at one stage debates whether she is jolie or belle. I myself am actually inclined to go with belle. But the movie itself: well, that must content itself with jolie.

[<https://www.theguardian.com/film/2001/oct/05/1>]

## ANALYSING THE MENTOR TEXT

**Task 17c** Answer the following questions:

- What effect does the headline have on the readers?
- What comparison does the writer make in the introductory paragraph?
- Is the plot description in paragraphs 2 and 3 neutral or attitudinal/evaluative?
- Which aspects of the film are criticised in paragraphs 4 and 5? Why?
- What comparison does the writer draw in paragraph 5?
- Who does the writer compare Tautou with in paragraph 6?
- What episodes of the film does the writer focus on in paragraph 6? Why?
- What is the writer's intent in paragraph 7?
- How does the writer finish the review? What do the words 'belle' and 'jolie' mean?

**Task 17d** Highlight in the text:

- sentences explicitly criticising the film
- sentences implicitly criticising the film
- sentences with hedges

## BUILDING TOPICAL VOCABULARY

**Task 18a** Fill in the gaps with suitable words from the text above. Translate the phrases into Russian.

- lavish, hyperactive, romantic \_\_\_\_\_
- the \_\_\_\_\_ dish on the cinema menu
- the delectable young \_\_\_\_\_
- \_\_\_\_\_ prettily \_\_\_\_\_ of the screen
- to \_\_\_\_\_ adorable mischief
- \_\_\_\_\_ yet \_\_\_\_\_ devilment
- a \_\_\_\_\_ confection of a city
- \_\_\_\_\_ the realities of poverty and racism
- \_\_\_\_\_ directing style

- j) the \_\_\_\_\_ details the camera zooms in on
- k) a \_\_\_\_\_ point
- l) bohemian \_\_\_\_\_
- m) have an easy \_\_\_\_\_ with somebody
- n) give a \_\_\_\_\_ of something
- o) a \_\_\_\_\_ piece of comedy
- p) be \_\_\_\_\_ the price of admission

**Task 18b** Fill in the gaps with the words from the box.

**zappy / whimsy / gooey (2) / looming out of / magic away / bravura / gamine /  
impish / moot point / run-down / bohemian eccentricity / sumptuous / wreak**

1. We can't \_\_\_\_\_ plastic waste but we can reduce the use of plastic.
2. Even though he was an old man, he had an \_\_\_\_\_ sense of humour.
3. The film's soundtrack features \_\_\_\_\_ pop songs from the 1980s.
4. Whether Shakespeare actually wrote the works attributed to him remains a \_\_\_\_\_ among many scholars.
5. Marilyn Monroe was the sex goddess, Grace Kelly the ice queen, Audrey Hepburn the eternal \_\_\_\_\_.
6. Even though the romantic scenes feel \_\_\_\_\_, the film is well worth a watch.
7. In her jewelry the designer blends minimalism with \_\_\_\_\_.
8. The film lacks the technological \_\_\_\_\_ of "Gravity," which it most resembles in terms of plot and mood.
9. Here is a quick \_\_\_\_\_ of all the films included in the main festival programme.
10. The scene with the vampire \_\_\_\_\_ the shadows is a spine-chilling one.
11. "Elizabeth" is a \_\_\_\_\_ drama about the life and times of Queen Elizabeth I starring Cate Blanchett.
12. For Pixar, a factory of childhood \_\_\_\_\_ designed to make adults cry, "Turning Red" fills in more than a few blind spots.
13. The film is another \_\_\_\_\_ melodrama with an unconvincing plot.
14. The animated monsters \_\_\_\_\_ mischief and havoc on the daily life of the town's residents.

**Task 18c** Write a short comedy film plot, using the words from Task 18b.

**Task 18d** Fill in the gaps with the adverbs from the negative film review in Task 17b. Translate the phrases into Russian.

- a) \_\_\_\_\_ ponder
- b) \_\_\_\_\_ stumble upon a box of toys
- c) the \_\_\_\_\_ vivid fantasy life
- d) \_\_\_\_\_ improve the lives of those around her



- e) \_\_\_\_\_ childlike games
- f) \_\_\_\_\_ grasp the arm of a blind man
- g) \_\_\_\_\_ point out all the quirky things the blind man can't see
- h) \_\_\_\_\_ light touches

**Task 18e** Fill in the gaps with the adverbs from the box.

**gorgeously / chatteringly / gleefully / accidentally/  
engagingly / comfortingly / covertly / impulsively**

1. The apartment that she rented looked \_\_\_\_\_ familiar.
2. This \_\_\_\_\_ animated adventure film is well worth a watch.
3. The film \_\_\_\_\_ touches on social taboos and makes you laugh through tears.
4. The Iranian film director Jafar Panahi was \_\_\_\_\_ making movies while under house arrest.
5. The heroine \_\_\_\_\_ decides to leave her husband after meeting a mysterious stranger.
6. The new VR game features an \_\_\_\_\_ beautiful design.
7. The protagonist has to survive in teeth-\_\_\_\_\_ cold temperatures and horrendous weather conditions.
8. When the character \_\_\_\_\_ discovers that he was adopted as a child, he sets on the path to find his real parents.

**Task 18f** Make up a story, using the adverbs from Task 18e.

## GRAMMAR IN FOCUS: USING DASHES, COLONS AND PARENTHESES

**Task 19a** Read about the usage of dashes, colons and parentheses in English texts.

We use **parentheses** ( ) to surround the information that seems a bit out of place in the sentence. In the writer's opinion, this information is important but still distantly related to the main idea of the sentence.

*a. The charm of **Resurrection** (which is being released by IFC Films theatrically and on demand, and will later stream via Shudder) lies in the fact that, after a while, you have no idea where the movie is going or how it will resolve itself.*

*b. Ultimately, it's an entertaining dramedy with strong performances from the quickly-rising-star Mia Isaac (also excellent in the recent "Don't Make Me Go"), but it's too often willing to poke fun at easy targets instead of really asking why people lie for popularity.*

We use a **colon** to list, emphasise, and clarify information. We also use it to introduce a dialogue and quotations. A colon has the meaning of “as follows,” “which is/are,” or “thus.”

*a. There are only three types of film: the good, the bad and the great.*

*b. «Resurrection» starts with a cold open: a young woman (Angela Wong Carbone) sits in a glassy modern office, sharing her man-problems to someone off-screen.*

We use a dash ( – ) to accentuate extra information, such as supplementary facts, explanations, descriptions or examples. It denotes a break or a pause. Dashes are used in place of commas, colons and parentheses. While commas make the information most closely related to what is around and parentheses make the information most distantly related to what is around, dashes occupy the middle ground and make the material not too close and not too distant. The difference between a colon and a dash is quite subtle with a dash being a bit stronger and more informal than a colon.

*a. “Purple Hearts” had the potential to be a poignant melodrama – or maybe a sharp satire – about the options available to those left behind by the U.S. health care system.*

*b. The scene where Nina is trying to find her younger daughter at the beach is an intense and exhilarating sequence that captures the fear of losing one’s child – the rest of the film unfortunately fails to recapture that energy.*

Spacing around the dash varies. Some sites insert a space before and after the dash like in the example here – and some, on the contrary, do not add any spaces – like here. Check style guides when writing for a certain edition. In this book however, we are going to use spaces before and after the dash.

## APPLYING

**Task 19b** Read the review in Task 15b and analyse the use of parentheses, colons and dashes. Write a short explanation for each sentence with these punctuation marks. Discuss your answers with your partner.

**Task 19c** Read the excerpt from the review and analyse the use of highlighted punctuation marks.

### **Fadia’s Tree review – emotional portrait of a refugee dreaming of home**

Artist and film-maker Sarah Beddington makes her feature documentary debut with this record of her friendship with Fadia Loubani, a Palestinian woman in Bourj el-Barajneh in Beirut, one of the 58 UN refugee camps. Loubani’s story is fraught with drama and sadness:

when she was a much younger woman – and a widow – her extended family had the chance to get refugee status and EU citizenship in Denmark, but bureaucratic qualifications meant her children would only be eligible if she sent them on alone without her. She chose instead to keep them with her, closer to that yearned-for Palestinian homeland which is just a few miles away but behind grim barriers.

Loubani's friendship with Beddington is complicated by history (someone on camera here is annoyed to hear that she is British, on account of the British Mandate and the Balfour Declaration) but she tells Beddington about her family's home village of Sa'Sa', right on the Lebanese border, and the family legend of a mulberry tree near their house. It becomes Beddington's mission to locate this tree on her behalf. The story of Fadia's tree (perhaps inspired by Eran Riklis's 2008 film *Lemon Tree*) is interleaved with thoughts on birds: the Palestinian ornithologist Sami Backleh is interviewed and the film ponders the freedom of birds to go where they like, to ignore the walls and barriers below, and indeed to alight in whatever trees they want.

[<https://www.theguardian.com/film/2022/aug/01/fadias-tree-review-documentary-palestinian-refugee> ]

**Task 19d** Read the sentences and add colons, dashes, and parentheses where needed.

1. He was sure of one thing he wasn't going to live in poverty like his parents.
2. A fading alcoholic star Rick Dalton Leonardo DiCaprio and his stunt double, Cliff Booth Brad Pitt navigate the changing cultural landscape of the 1969 Hollywood.
3. The café serves a wide selection of fresh baked pastry cinnamon rolls, pies, scones, and tarts.
4. In *Titanic*, the setup of the love story is fairly common but the payoff how everyone behaves as the ship is sinking is wonderfully directed, as passengers have to make heart-rendering choices.
5. Horror films my favourite kind of films help us relieve stress and anxiety.
6. Tony stood up and took a deep breath he was determined to act.
7. Their agreement was clear she taught Jason Spanish and he taught her surfing.
8. While "Resurrection" harbors more than one theme empty-nest anxieties, toxic men and the long tail of their manipulations the movie feels more like an unhinged test of how far into the loonyverse the audience can be persuaded to venture.
9. Mr. McCarthy's book, for all its usual high-literary trappings many philosophical digressions, no quotation marks, is one of his pulpier efforts, as well as one of his funniest.
10. There was only one man left in the room my father.

**Task 19e** Write a paragraph about a film of your choice using parentheses, dash, and a colon.

## DISCUSSION AND DEBATE POINTS

**Task 20a** Choose to discuss a couple of points with your groupmates:

- Do film stars really matter?
- Are directors still auteurs?
- Can you make a great film without a big budget?
- Are there films that can be classified as ‘not for everyone’?
- Has Hollywood had its day?

**Task 20b** Run a class debate on the following motions:

- Going to the movies is a dying concept.
- Streaming services are killing the cinema.
- Films are better than series.
- Mainstream films are better than independent films.
- Film studies should be included in the school curriculum alongside literature.

## YOUR WRITING: A FILM REVIEW

### DRAFTING AND EDITING

**NOTA BENE:** *In drafting and revising a review, keep asking yourself two questions:*

- What do my readers need to know?
- What do I want my readers to think?

### PERSONALISING:

Prepare to discuss the following points with your groupmates:

- a) your idea(s) of a film review;
- b) the steps you need to take to collect the material for your review;
- c) the resources you are going to use;
- d) the outline of your review

### 1. FIRST DRAFT

Based on what you have learnt about the genre text, produce the first draft of your article.  
Take into account:

- content, structure, language and style typical for the genre;
- contextual vocabulary and grammar;
- tips from experts;

Use the checklist below to help you.

### **Checklist for a Film Review:**

- Is the title informative and engaging?
- Do the opening paragraphs give your readers the appropriate amount of background? Do they give the reader an idea of your thesis?
- Does the review provide a clear plot summary without spoilers?
- Does the review provide enough relevant information about the genre, film crew, cinematography, special effects, etc?
- Does the review help the readers understand the film's main ideas?
- Does the writer support their evaluation with evidence?
- Is the review the assigned length?

## **2. SECOND DRAFT**

### **SELF-EDITING:**

- Read your first draft from the beginning to the end and backwards to check its internal logic and coherence. Pay attention to proper paragraphing, transitions, text and sentence connectors.
- Proofread your work: revise your text to make sure it is accurate in vocabulary, grammar, and punctuation.
- Make sure the text is in conformity with the requirements and norms listed in the Style Guidebook.
- Produce the second draft.

## **3. THIRD DRAFT**

### **PEER REVIEW:**

- Swap the second draft of your review with your groupmate to edit each other's work.
- Use the Peer Review Sheet or/and the Peer Feedback Form, as instructed by your teacher.
- Based on the peer review, produce the third draft of your article.
- Send the draft to your teacher for grading and feedback.

## **4. CLEAN COPY**

### **GETTING FEEDBACK FROM THE TEACHER:**

Analyse the feedback from the teacher and introduce necessary changes to your draft. Produce a clean copy of your article.

## FURTHER RESOURCES

### 1. For discussion/debate:

- [A Publicity Stunt or a Huge Step? Hollywood is divided on the Oscars new diversity rules.](#)
- [Why 99% Of Movies Today Are Garbage - Chris Gore](#)
- [Is Netflix Killing Cinema?](#)
- [It's a fact: A well-made historical film is better than one that gets a few things wrong](#)
- Everything Quentin Tarantino Really Thinks About Violence and the Movies

### 2. For listening and note-taking:

- <https://www.youtube.com/watch?v=NnnuleYz8vU>
- <https://www.youtube.com/watch?v=utntGgcsZWI>

### 3. Ted Talks:

- [https://www.ted.com/talks/sharmeen\\_obaid\\_chinoy\\_how\\_film\\_transforms\\_the\\_way\\_we\\_see\\_the\\_world?referrer=playlist-the\\_power\\_of\\_film&autoplay=true](https://www.ted.com/talks/sharmeen_obaid_chinoy_how_film_transforms_the_way_we_see_the_world?referrer=playlist-the_power_of_film&autoplay=true)
- [https://www.ted.com/talks/danielle\\_feinberg\\_the\\_magic\\_ingredient\\_that\\_brings\\_pixar\\_movies\\_to\\_life?referrer=playlist-the\\_power\\_of\\_film&autoplay=true](https://www.ted.com/talks/danielle_feinberg_the_magic_ingredient_that_brings_pixar_movies_to_life?referrer=playlist-the_power_of_film&autoplay=true)
- [https://www.ted.com/talks/beeban\\_kidron\\_the\\_shared\\_wonder\\_of\\_film?referrer=playlist-the\\_power\\_of\\_film&autoplay=true](https://www.ted.com/talks/beeban_kidron_the_shared_wonder_of_film?referrer=playlist-the_power_of_film&autoplay=true)

### 4. Ratings and reviews:

- <https://www.rottentomatoes.com/>
- <https://www.imdb.com/>

# SUPPLEMENTARY MATERIALS FOR UNIT 2

## SUPPLEMENTARY SECTION A: ADDITIONAL TEXTS

### A1

#### Advice to young critics

*By Matt Zoller Seitz*

#### HOW TO BE A CRITIC

1. Watch a lot of TV and movies. Consume media voraciously, and get outside your national, linguistic, or genre comfort zones regularly.
2. Learn about TV and film history beyond your date of birth. Go back as far as you possibly can. Seek out the past because it informs the present.
3. Write for at least two hours every day, even if you don't publish what you write. Writing is like athletics. The more you do it, the stronger and faster you become. Try to get to the point where you write better than anyone who writes faster than you, and faster than anyone who writes better than you. If two hours a day sounds like too much time, it means you don't really want to do this for a living and should do something else instead.
4. If you have a good idea or observation, write it down immediately. Keep a notebook handy when you watch anything, and if you notice a line or a shot that seems significant for whatever reason, or if you have a thought that seems even remotely promising, write it down so you don't forget it. You might as well just go ahead carry the notebook everywhere, because you never know when a decent idea will hit you, and if you get to the end of the day and can't remember it, you'll be annoyed with yourself. Notebooks are better than electronic devices because they don't run out of battery power and you won't annoy anyone if you use them in the dark.
5. Always make your editor's life easier, not harder. This is a job, not just a pursuit. Your bosses do not exist to make you feel good about yourself. They have to crank shit out, and a lot of them don't care how brilliant it is if it comes in late or has accuracy or structural problems that they have to solve. Journalism isn't filled with just-OK writers because that's what editors want. It's filled with just-OK writers because editors don't want to have to put out fires after regular office hours unless there's a damned good reason. So hit your deadlines. Turn in copy that's as smart and clean and exciting as can be under the circumstances. Take responsibility for your words. If you're not sure about an assertion, don't just leave it in the piece and hope somebody else catches it before publication: research and confirm it, or else delete the assertion and write around it. I lose more sleep over corrections than anything else related to journalism. That most errors are easily preventable only makes the discomfort worse.

6. Read about history and psychology, because so much art draws from those two areas. If you don't have some passing familiarity with history (recent and ancient) and psychology, your inferences about an artist's point-of-view will draw almost entirely upon second- or third-hand attitudes: i.e., you'll be critiquing film and TV based mainly on what film and TV you've seen. This will make your work shallow and prevent you from connecting the art to life.
7. Avoid rhetorical echo chambers. Seek out and converse with people whose views on art and life are diametrically opposed to yours, so that you don't preach to the choir all the time.
8. Write just a little bit about the filmmaking. Movies and TV are stories told via pictures, sound and performance. They are not purely literary media. Don't just write about the characters and themes. Write about how the show makes its points, because sometimes the how is the point. If you didn't go to film school, don't worry. It is not necessary to guess what sort of lens a director used or whether a backdrop is real or created on a computer. I'm talking about the mood or style of the show, the pace, the music or absence of music, whether the camera is making the people seem big and important or small and weak, and the way people and objects are arranged in the frame to convey a particular emotional effect or send a message. Don't worry that you'll compromise your "brand," whatever that might be, by writing about picture, sound and performance in addition to whatever else you've been focusing on. Writing about picture, sound and performance will not detract from any points you wish to make otherwise. It will only make your piece stronger. It will also unlock new levels of enjoyment as you watch.
9. Just write, damn it. I believe that ninety percent of writer's block is not the fault of the writer. It's the fault of the writer's wrongheaded educational conditioning. We're taught to write via a 20th century industrial model that's boringly linear and predictable: What's your topic sentence? What are your sections? What's your conclusion? Nobody wants to read a piece that's structured that way. Even if they did, the form would be more a hindrance than a help to the writing process, because it makes the writer settle on a thesis before he or she has had a chance to wade around in the ideas and inspect them. So to Hell with the outline. Just puke on the page, knowing that you can clean it up and make it structurally sound later. Your mind is a babbling lunatic. It's [Dennis Hopper](#), jumping all over the place, free associating, digressing, doubling back, exploding in profanity and absurdity and nonsense. Stop ordering it to calm down and speak clearly. Listen closely and take dictation. Be a stenographer for your subconscious. Then rewrite and edit.
10. Be the best you that you can be. Learn from other writers, but don't imitate them. Absorb their lessons and then try not to think about them. Don't try to write the way you think you're supposed to write. Don't say the things you think you are supposed to say. Write the truth as you see it. Don't worry about impressing anyone with your erudition, setting an agenda, proving how much research you've done, or anything else. An editor once told me that you should try to take all the stuff you'd say to a friend over coffee after



you've filed a piece and put that in the piece. I agree completely. The pieces people still quote to me years or decades later are the ones I wrote in a hurry, when there wasn't time to censor myself or polish the work to death or otherwise worry about how I might be perceived. The more honest, personal and direct your writing is, the more popular it will be. As long as you're not being racist, sexist, needlessly vicious, or thickheaded, as long as you support your arguments with at least some proof drawn from the "text"—i.e. the movie or the TV show as it appears onscreen—there's no way that you will say the "wrong" thing. Let the reader see that there is a person behind your words, because that's ultimately the point of writing anything: to connect with other people.

[ <https://www.rogerebert.com/mzs/advice-to-young-critics> ]

## A2

### How to Watch a Movie Like a Film Critic

Advice from the pros on what to look for

*By Allie Volpe*

Awards season can feel like showing up for the first day of school without doing the summer reading: Your friends are talking character development, plot, conflict — and you're left in the dark, suddenly wishing you'd put in a little more effort.

But you're hardly alone if you haven't seen (or even heard of) some of this year's Oscar-nominated movies. The divide between mass and critical appeal has fast expanded over the past few decades, according to a New York Times analysis, with the year's biggest box office hits now rarely receiving a nomination for best picture. *Titanic* was the highest-grossing film of all time when it won best picture in 1998. At last year's awards, by comparison, Guillermo del Toro's *The Shape Of Water*, which grossed \$195.2 million worldwide, took home the top honor, while the year's top-earning flick, *Star Wars: The Last Jedi*, raked in a cool \$1.3 billion and wasn't nominated.

"You don't really need to know anything about cinematography to recognize when something makes you laugh or makes you think."

Award voters and critics value elements like plot intricacies and dynamic camerawork, but those things can seem inaccessible to the average viewer. Still, even if your genre of choice is the *Fast and Furious* franchise, it's not too late to approach movie watching with a more critical eye. Below, the pros explain how to take in a film — any film — the way they do.

#### Take cues from the first 10 minutes

You'll know pretty quickly what kind of movie experience you're in for, says Vulture film critic Emily Yoshida. Are you seeing something that's heavy on dialogue and story, like *Spotlight*, where you'll need to hold onto what the characters are saying? Or is it a film like

Roma, where much of the story is told through visual subtleties? “You figure out where the action is in terms of what the filmmaker is trying to do,” Yoshida says. “That determines how you actually watch it.”

### **Put your phone away**

This one’s obvious, but it’s important enough to say here. Suppose you’ve paid \$11 to see royal period piece *The Favourite* (plus another \$8 on snacks), and you’re really getting into it. Then, the glow from a fellow audience member’s phone catches your eye. “There are some movies that have their spell broken by the presence of a phone,” Yoshida says. Keep your phone out of sight. You’ll pay greater attention to the story, and you won’t ruin the experience for other theatergoers.

### **Pay attention to the whole frame**

One of freelance critic Candice Frederick’s favorite scenes in the heist thriller *Widows* features a long, unbroken shot where Colin Farrell’s politician character and his campaign manager, played by Molly Kunz, are in a heated discussion in a car. The viewer doesn’t see their faces but instead watches as the camera captures the changing landscape around the car. “We don’t see them because the director wants us to look around,” Frederick says. “These moments when you’re not focused on the characters’ faces and you think it’s downtime — in that scene, there’s so much being said. It really implores you to watch the screen, because, in addition to that, there’s a whole bunch of things happening on the street that we’re supposed to be looking at.” Don’t miss an opportunity to take in some plot development just because the camera isn’t focused on the stars.

### **Go in with an open mind**

Frederick and Yoshida agree that knowing as little about the film as possible allows for a more enjoyable viewing experience. This means staying away from spoilers, obviously, but it also means avoiding reviews or cast interviews.

“It might taint [your experience], meaning it’ll influence it in any way,” Frederick says of reading reviews beforehand. “You don’t want to go in with the notion of what the film’s trying to tell you.”

But you can — and should — use recognizable names as reference points to new films. If you’ve enjoyed prior work by Bradley Cooper or Alfonso Cuarón, for example, this familiarity might be enough to sway you to see *A Star Is Born* or *Roma* without any knowledge of what the films are actually about.

Once the credits roll, you can do some Wikipedia digging to make discoveries like, “Oh, interesting: This shot was borrowed from that movie,” says Alonso Duralde, film critic at *TheWrap*. Also, if you were enthralled by a particular actor’s performance, you can scour their IMDb page and check out more of their work.

## **Find engrossing elements**

“You don’t really need to know anything about film theory or cinematography to recognize when something makes you laugh or makes you think,” Yoshida says. Pay attention to your emotions throughout the movie, and determine what prompted those reactions: Was it the script that made you laugh? Was it the way the actor physically embodied the character? Was it the camera movement itself, sweeping from one point to another? These are all elements you can point to later when detailing why you liked the film.

## **Embrace a critic you love**

Though Duralde avoids reading reviews both before he sees a movie and prior to writing his own review, he likes to check in with what his peers have written afterward. Find a cinematic tastemaker whose preferences closely align with or are the polar opposite of yours. “Read a sampling of critics and get an idea of what they’re about,” he says. “Find people who your tastes mesh with, and if they encourage something, you’ll believe them.”

## **Question everything**

Take a curious approach to all aspects of the story, from characters to setting. Frederick likes to begin with believability, even in fantastical settings. “Thinking from your own experience, would someone react like that? Is that real?” she says. “Ask questions about what you’re being presented, and ask whether you can see humans talking to other humans in that way.” Consider alternative scenarios, and question whether the story could’ve ended a different way. This forces you to think critically and confront the things you thought were weak or unrealistic. “Say, why did such-and-such happen? Or why did this happen instead of that?” Frederick says. “Ask questions. Talk about it afterward.” You don’t necessarily need to arrive at the answers — just asking is enough to get you into a more critical frame of mind. And the more you do it, the easier it will be at the next movie you see, and the next one after that.

[ <https://gen.medium.com/how-to-watch-a-movie-like-a-film-critic-2caa4f359f79> ]

## **A3**

### **‘Don’t Look Up’ Review: A Cosmic Disaster**

Even such marquee names as DiCaprio, Streep, Blanchett and Lawrence can’t save this feeble joke of a movie

*By Joe Morgenstern*

A gigantic comet is on track to collide with Earth and will destroy all human life unless it’s knocked off course. So everyone’s terrified, right? Wrong. That was the reaction back in 1998, when Earth was threatened by a gigantic comet in “Deep Impact” and, less than two months later, by an asteroid the size of Texas in “Armageddon.” That was also when dopey, relatively earnest disaster epics could still pull crowds into multiplexes. You’ll find the current comet in “Don’t Look Up,” streaming on Netflix. It’s three to six miles wide, a planet-



killer if ever there was one, but no one trusts science, government or anything else and people are too distracted to worry. A plausible premise, right? Yes, absolutely, but it's squandered in a slapdash, scattershot sendup that turns almost everyone into nincompoops, trivializes everything it touches, oozes with self-delight, and becomes part of the babble and yammer it portrays.

The main perpetrator is Adam McKay. He wrote and directed the film, which rattles on for 138 minutes, has a few good moments (a blissfully silly song, "Just Look Up," performed in full pop-diva mode by Ariana Grande with Kid Cudi); one eerily arresting performance (by Mark Rylance); and an extraordinary cast (including Leonardo DiCaprio, Jennifer Lawrence, Meryl Streep, Cate Blanchett, Tyler Perry, Timothée Chalamet, Rob Morgan and Jonah Hill), all demonstrating that even they can be unfunny, given sufficient directorial encouragement to comment on the supposed hilarity of their roles.

The crisis begins when Ms. Lawrence's Kate Dibiasky, a doctoral candidate in astronomy at Michigan State, catches sight of something ominous in the cosmos, the comet that will make her a celebrity before its impact makes everyone toast. "What would Carl Sagan do?" she asks herself. (She keeps a Sagan doll on her desk.) What he wouldn't do is panic, and neither does Kate. She comes close, but she's never incoherent, in contrast to her professor, Mr. DiCaprio's Randall Mindy. A fuddy-duddy ditherer from the Hall of Hollywood Stereotypes, he gets a brief audience with Ms. Streep's fatuous and incompetent President Orlean, but he can barely articulate the problem. (It doesn't matter all that much, because she isn't interested, although later she finds him interesting enough to grope.) Ms. Blanchett's Brie Evantee isn't interested either; she's the lascivious co-host, with Mr. Perry's Jack Bremmer, of a TV talk show that keeps the chatter light in leaden fashion. (Brie goes beyond groping.)

This might have been great fun if it had been executed with some respect for our intelligence, and for the power of sharpshooting satire, rather than glib nihilism. Kate and Randall do blurt out the truth whenever they can, as best they can, in a brain-fogged cross between "Bulworth" and "Network." Dividing the country into Don't Look Up-ers—impact deniers wearing MAGA-like hats—and Just Look Up-ers is a nice antic notion, but it's never developed into a full-fledged idea. The only character who commands our attention—he's the villain of the piece and genuinely creepy, as played by Mr. Rylance—is Peter Isherwell, an epicene zillionaire tech overlord combining lofty traits of Steve Jobs and Mark Zuckerberg, with a smidgen of Elon Musk thrown in. In a film more suggestive of sketch comedy than social or political satire, there's a sense of both the actor and the character playing for keeps. Whatever may happen to this planet, Peter will thrive on his own.

<https://www.wsj.com/articles/dont-look-up-review-a-cosmic-disaster-dont-look-up-leonardo-dicaprio-jennifer-lawrence-meryl-streep-kate-blanchett-timothee-chalamet-11640294136> ]

## SECTION B: WORKSHEETS

### B1

#### RESEARCH SHEET: A FILM REVIEW

HEADLINE: \_\_\_\_\_

AUTHOR: \_\_\_\_\_

PUBLICATION: \_\_\_\_\_

DATE: \_\_\_\_\_

#### STRUCTURE AND CONTENT

PARAGRAPHS	ASPECTS COVERED

#### TOPICAL LANGUAGE

Film plot	Characters	Acting	Cinematography	Impressions

#### Miscellaneous

--

**FILM ANALYSIS WORKSHEET**

Film title	
Genre	
Director and their intent	
Plot and narrative	
Main actors, their roles and acting	
Supporting actors, their roles and acting	
Socio-cultural context (customs, values, religion, politics, class, bias, etc)	
Important scenes	
Cinematography (composition, types of shots and angles)	
Sounds, score, soundtrack	
Editing (length of takes, pacing, rhythm; manipulation of plot time: flashbacks, parallel editing, etc)	
Special effects	
Miscellaneous	
Overall impressions	

### B3

#### FILM REVIEWS PEER EVALUATION SHEET

(Give a maximum of 5 points for each aspect)

NAME OF THE AUTHOR: \_\_\_\_\_

HEADLINE OF THE ARTICLE: \_\_\_\_\_

FILM TITLE : \_\_\_\_\_

NAME OF THE REVIEWER: \_\_\_\_\_

Aspect	Mark (1-5)	Comments
Headline		
Structure		
Style		
Language		
Plot summary		
Assessing casting and acting		
Describing overall impressions		

## SECTION C: GRAMMAR

### C1

#### COMPOUND ADJECTIVES

Compound adjectives are compound words that act as adjectives.

- Fast-paced
- Well-known
- Old-fashioned
- Yellow-striped

Types of compound adjectives

Not every compound adjective contains two singular adjectives. We realize that sounds a bit confusing, so this chart should explain it more clearly:

Part of Speech		Part of Speech		Example
Adjective	+	Noun	=	Short-term, first-time, long-distance
Adjective	+	Present Participle	=	Fast-talking, Spanish-speaking, backward-facing
Noun	+	Past Participle	=	Whitewashed, sun-dried, homegrown
Number	+	Noun	=	Second-place, nineteenth-century, four-wheel
Noun	+	Adjective	=	Ice-cold, sky-blue, cruelty-free
Noun	+	Present Participle	=	French-speaking, mouth-watering, self-effacing
Adverb	+	Past Participle	=	Tightly wound, overpopulated, undercooked
Adjective	+	Past Participle	=	Double-baked, deep-fried, warm-blooded
Noun	+	Noun	=	Seasick, meat eater, bulletproof

As you can see, compound adjectives are defined by *what they do*, rather than *what they contain*. Any time two (or more) words become a single term to describe a noun, they're a compound adjective.

Does a compound adjective always need a hyphen?

Unlike compound nouns, compound adjectives usually need [hyphens](#). But like most grammar rules, this isn't *always* the case. Certain compound adjectives don't need hyphens, even if they come before a noun in a sentence. Here are a few examples of open compound adjectives in sentences:

- *As a new lawyer, you should expect to perform pro bono work.*
- *My sister and I are going to a dub reggae concert at the end of this month.*
- *When I saw him, he had that "running on empty" look in his eyes.*



And here are a few closed compound adjectives in sentences:

- *She bought an overstuffed ottoman for her living room.*
- *The meat was undercooked, but the broccoli was perfect.*

When compound adjectives contain numbers

Usually, [compound adjectives that contain numbers](#) need hyphens. For example, you might say:

- *The insular culture retained twentieth-century sensibilities.*
- *We ate a second-rate meal at the diner.*

But when the number comes second in the compound adjective, it does not need a hyphen.

Here's an example of this type of compound adjective:

- *My brother has Type 2 diabetes.*

Using compound adjectives that contain superlatives

Additionally, [compound adjectives that begin with superlatives](#) always need hyphens when they're used before the nouns they're describing. Here are a few examples:

- *It turned out to be a very low-stress job.*
- *Maria was better-suited to the role than Ryan.*

But when a compound adjective containing a superlative comes after its noun, it does not need a hyphen:

- *When I filled my tank, the fuel I chose was high octane.*
- *We didn't want to wait to eat, so we chose a restaurant that was lesser known than others in the neighborhood.*

When a compound adjective starts with an adverb

When a compound adjective starts with an adverb, it doesn't get a hyphen. Here are a few examples of compound adjectives that start with adverbs and thus aren't joined by hyphens:

- *Neatly pressed*
- *Overly affectionate*
- *Warmly received*

Differentiating compound adjectives from single adjectives

With other compound adjectives, a hyphen is necessary to communicate that the two (or more) words are working together as a single compound adjective. Let's go back to an example we used earlier, *yellow-striped*. Compare these two sentences:

- *She drove a yellow-striped car.*
- *She drove a yellow, striped car.*

See the difference? In the first sentence, we picture her driving a car adorned with yellow stripes. In the second, we see a car that's yellow and decorated with stripes of another color. Also notice how in the second sentence, *yellow* and *striped* are separated by a comma.

That's because according to the [Royal Order of Adjectives](#), yellow and striped both describe the car's design and thus, need this distinction.

Compound adjectives in action

Although most compound adjectives are made up of two words, they can contain more. Check out these multi-word compound adjectives in action: =

- *I hired a web designer to create a one-of-a-kind website for my brand.*
- *We won tickets to the new, never-before-seen-in-this-city 3D art exhibit!*

You can write a sentence that contains single and compound adjectives to describe the same noun. Building on an example we used earlier, here's one sentence that does just that:

- *The sauna was steamy and dimly lit.*

You can also use multiple compound adjectives to describe a noun. When you do this, separate the compound adjectives — and any single adjectives you use — with commas. Take a look at these examples:

- *We live in one of the most densely populated, highest-taxed, and most ethnically diverse states in the country.*
- *She belted out a show-stopping, gut-wrenching solo at the end of the scene.*

Compound adjectives can go *anywhere* in a sentence. There's no rule that one has to come before the noun it describes or that it even has to appear before or after it consecutively. Take a look at where the compound adjectives are positioned in these sentences:

- *"Fast-paced" is perhaps the best way to describe their last baseball game.*
- *I want pizza for lunch: deep-dish, extra cheesy, lightly sauced pizza with lots of fresh garlic.*

Make your writing more well-rounded

Using compound adjectives in your writing is one way to make it more engaging, but it's not the only way. Engaging writing is coherent, mistake-free and maintains a consistent, appropriate tone for the subject it's covering. Grammarly can help you make your writing *all of that* and more—and in doing so, help you become a stronger writer over time.

Adapted from: [ <https://www.grammarly.com/blog/compound-adjectives/> ]

## C2

Dashes and parentheses indicate an “aside” to the point you are making in your sentence. Although sometimes considered interchangeable, each serves a specific purpose in your writing. Dashes interrupt your writing to insert an interjection or pause, while parentheses gently add information to your point. A word of caution: although parentheses can be used throughout all writing genres, dashes are rarely used in formal academic research.

Dashes are more common in fiction writing and in more casual texts. Another word of caution: make sure that you are introducing relevant additional information with your dashes or parentheses and that it is not just added for fluff. Strive to be clean and clear in your writing.

In this handout, we have provided some guidelines for using each punctuation mark.

## THE DASH

An em dash — inserted by typing Control+Alt+Minus between the words it separates— signals an abrupt break in thought. It can be seen as “surprising” the reader with information. If used judiciously it can mark a longer, more dramatic pause and provide more emphasis than a comma can. If overused, it creates an impression of haste and carelessness and can diminish cohesion in your paragraphs. Em dashes are useful in early drafts to capture thoughts and afterthoughts, but in revising you may need to delete them in favor of punctuation marks that better express your ideas, such as commas (see our handout on Commas for more information). Think carefully before peppering your papers with them.

Tip: When using the em dash in a sentence, you do not place spaces on either side of the punctuation mark, except in some journalistic styles of writing.

If you wish to use dashes effectively here are some guidelines:

If the main sentence resumes, a second dash is needed. Don’t allow a comma to substitute for the second dash, and be sure that your sentence would make sense if the part without the dashes were omitted:

*The actors bowed—except for the horse—knowing they blew everyone away!*

If the main sentence resumes, a second dash is needed. Don’t allow a comma to substitute for the second dash, and be sure that your sentence would make sense if the part without the dashes were omitted:

*The actors bowed—except for the horse—knowing they blew everyone away!*

Don’t combine dashes with other punctuation marks:

Inappropriate: They acquired several horses at the fair, —a winner, a loser, and a beer-drinking mare.

Appropriate: They acquired several horses at the fair — a winner, a loser, and a beer drinking mare.

Use dashes to mark the beginning and end of a series, which might otherwise get confused, with the rest of the sentence:

*The three female characters—the wife, the nun, and the jockey—are the incarnation of excellence.*

Dashes are also used to mark the interruption of a sentence in dialogue:

*“Help! This horse is going too fast,” the actor yelled. “I think I am fall—.”*

NOTE: Colons are preferred when introducing a list.

## THE PARENTHESES

Parentheses also signify a break in thought, but they mark an addition of information rather than an interruption like dashes do. Rather than a surprise (like dashes), parentheses are a gentler insertion in your sentence. Also like dashes, parentheses should be used sparingly. Too many can break the clarity and flow of your ideas. Another thing to keep in mind is that they are often seen as casual in tone, so make sure they are appropriate for the style of writing you are using. If not, punctuation marks such as commas are often more academically appropriate.

If you wish to use parentheses effectively here are some guidelines:

Parentheses can be used to set off incidental information such as numbers, dates, examples, and references:

*The show will run for a staggering seventeen (17) weekends.*

*A recent study examined wellness practices among Kentucky Derby winning jockeys (Calamine, 2012).*

*The use of “human” as a noun (“Humans are sentient beings”) has been criticized.*

No mark of punctuation should ever precede a parentheses, but you can use punctuation after the closing parentheses if necessary. The rule is that the parentheses shouldn’t affect the punctuation of the main statement:

*After several weeks of exercises (memory and voice), he finally began to feel competent.*

If the enclosed matter is the last part of the sentence, the period comes after the parentheses, as in the next example:

*Horses should be regarded as assets (but only the working kind).*

Like dashes, parentheses can be overused, as in:

*Though making a production about a winning horse has its dilemmas (having the space and the janitors necessary) and the normal problems expected in any play (big egos, emotional cast, and a low budget), it is an immense satisfaction to make it happen.*

NOTE: Dashes and parentheses are great tools to use when you need to add additional information in your sentences. However, keep in mind that they must be used judiciously, and sparingly. If used too often they can complicate the flow of your sentences, which can confuse your reader. Almost any instance of a dash or parentheses is going to be “fluff” or unnecessary, so it is up to you to decide whether the information you want to add is worth the risk of cluttering up your sentences.

## COLON

A colon is used to give emphasis, present dialogue, introduce lists or text, and clarify composition titles.

**Emphasis**—Capitalize the first word after the colon only if it is a proper noun or the start of a complete sentence. (She had one love: Western Michigan University.)

**Dialogue**—Write the speaker’s name, followed by a colon and his or her statement. (Reporter: What is the Western Edge? Dunn: It is a strategic plan for promoting student success.)

**Introduce lists, text or tabular material**—Capitalize the first word after the colon only if it is a proper noun or the start of a complete sentence. (Our future is dependent on three things: sustainability, diversity, and enhancing our strength and health.)

**Clarify the titles of books, lectures and other compositions**—Use a colon in titles that express two parallel ideas. The words on either side of the colon should be able to stand on their own. (He wrote “Crisis Management by Apology: Corporate Response to Allegations of Wrongdoing.”)

[<https://www.uis.edu/learning-hub/writing-resources/handouts/learning-hub/dashes-and-parentheses> ]

[<https://wmich.edu/writing/punctuation/colon#:~:text=A%20colon%20is%20used%20to,start%20of%20a%20complete%20sentence.> ]

## SECTION D: TOPICAL VOCABULARY

### D1

#### Adjectives to describe films

Depending on the combination of words used, they may change from neutral to positive or negative.

Positive	Neutral	Negative
absorbing	big-budget	bland
charismatic	convoluted	brutal
charming	dramatic	cliché ridden
clever	fantasy	disappointing
comical	fast-moving	disgusting
dazzling	highly-charged	distasteful
enjoyable	low-budget	dreadful
first-rate	oddball	dreary
hilarious	picaresque	drippy
imaginative	romantic	flawed
insightful	satirical	implausible
intriguing	sentimental	incredibly tiresome
legendary	slow	juvenile
original	suspenseful	mediocre
poignant	wacky	ordinary
powerful		outdated
riveting		overhyped
riveting		predictable
sensitive		second-rate
spine-tingling		senseless
sumptuous		slushy
tender		static
thought-provoking		third-rate
underrated		trite
unpretentious		uneven
uplifting		weak
uproarious		

## D2

### Film Related Vocabulary

Word	Definition
Auteur	Auteur is the French word for author and in film theory, refers to the director's personal vision; the director being the 'author' of the film.
B-Grade/B-Movie	Low budget, B-grades are often shot by an independent director or one who has lost his gloss. They commonly have a cheesy storyline and star no-name, second-rate actors, fresh starlets, or aging stars looking for retirement funds. However, some B grade films have a low budget but a talented cast, good director, and an interesting and/or unusual storyline and end up cult classics.
Bomb	A film devoid of merit or a financial flop.
Cineaste/ Cinephile	Film enthusiast.
Cinéma vérité	Translates as truth cinema. Cinéma vérité grew out of French Cinema in the 1960s and refers to a film movement that uses documentary-style techniques to create realism. Influenced by the neorealist (see below) film movement of post-World War II Italy, as well as post-war British documentaries, characters are shown in real-life, everyday situations and employ authentic dialogue and natural action. Sometimes referred to as «kitchen sink» drama.
Colourisation	Process of recreating old black and white films in colour and generally regarded as a no-no by film buffs, who reason that films originally shot in b&w weren't designed for colour and thus nuances may get lost. Arose in the 1980s.
Denouement	The defining point of the film. The denouement is that part of the film, just past the climax, where everything is resolved (or not, depending on the flavour).
Deus ex machina	Refers to a clumsy plot device, by which problems in the storyline are conveniently resolved by improbable event/s or situations, usually at the end of the film.
Diagnosis	Those elements in a film that logically and realistically exist within the narrative; eg; a bird singing, a radio playing, dialogue - as opposed to illogical mood elements such as a background musical score, a narrator, etc.
Film Noir:	Film noir is a dark and shadowy genre that deals with danger and moral ambiguity. Film noir is often cynical in tone and visually early noir was influenced by the German expressionist films of an earlier decade.

Fourth Wall	An invisible wall that divides the characters from the audience. Sometimes the fourth wall is deliberately broken through for effect, such as when a character stops mid-action to talk to the audience.
Leitmotif	Originally a musical term leitmotif is sometimes used in a film context to describe a recurring theme within a film. For example, in the movie Jaws a distinctive, menacing musical piece is used throughout the film to indicate the presence of the shark. The leitmotif need not be musical - it can be a repeated image, sound, or word, eg; In Citizen Kane the leitmotif is rosebud.
McGuffin	A term popularised by Alfred Hitchcock to denote a plot device that drives the main character/s and draws the audience in, though it may have little or no real significance - in plot terms, it's usually a red herring. In Psycho the Macguffin is the theft of 40,000 dollars, yet as the film progresses we see this has little importance.
Montage	In a cinematic context, montage refers to a series of shots edited together to create either the passage of time or symbolic meaning.
Narrative Film	A film that tells a story in a traditional, linear way where you have a series of events linked by cause and effect. Thus, the story moves forward logically with each scene dependent on the one before.
Neo-Realism	Characterised by a desire for authenticity, neo-realist directors employ real-life scenarios, no special effects, authentic locations, often no-star casts, natural or no make-up, and simple camera work (no tricks). As a result, the films have a documentary-like feel. The term was first used by critics to describe Viscottonti's film, Obsessions, after its release in 1942 and the movement reached its zenith through the work of post-war Italian directors such as Roberto Rossellini and Vittorio de Sica.
New Wave Cinema	New Wave had its roots among the French filmmakers of the 1950s and '60s. The term was coined by critics to describe those filmmakers who rejected traditional forms of cinema in favour of experimenting with narrative, editing style, and visual images. New Wave directors considered themselves auteurs, influenced by Neorealism and Cinema Verite
Rack Focusing	Rack focusing is a means of directing the viewer's eye to a particular part of a sequence by means of blurring out part of the image on the screen so that only a particular area remains in clear focus.
Rack Focusing	A minor, usually stereotypical character whose actions are wholly predictable.



Swashbuckler	A genre that denotes high action/adventure in romantic, historical settings. Swashbuckler films feature heroic, resourceful, and physical adept characters who often engage in dangerous activities, such as sword fighting.
Psycho Noir	A blending of film noir and psychological drama: e.g. Mulholland Drive, and Blue Velvet.
Tech-noir	A combination of film noir and science-fiction or cyberpunk: Blade Runner and The Terminator.
Tentpole	A blockbuster/star-cast/high budget film that is expected to prop up the studio and compensate for the flops.
Vignette	A scene or segment within a film that is a contained story in itself. Vignettes are sometimes used in postmodern films that don't follow a conventional structure, as displaced, self-contained scenes, in order to reveal certain aspects of a character, an idea, or even an object.

# **UNIT 4**

## **TRAVEL ARTICLES**

### **EXPLORING THE GENRE**

- Types of travel articles
- Travel writing: content, structure, language and style
- Micro-themes of travel articles
- How to write competitive travel texts

### **JOURNALISM SKILLS**

- Identifying the purpose and style of travel texts
- Integrating narrative passages and interviews into travel texts
- Developing cross-cultural competence

### **WRITING SKILLS**

- Paragraphing in travel articles
- Opening and closing paragraphs of travel articles
- Using participles to connect ideas
- Producing travel headlines

### **MENTOR TEXTS**

- Mumbai: The City of Magic and Madness
- Tourists Offered Night's Stay in Mumbai Slum
- Niagara: It Has It All

### **GRAMMAR**

- Continuous aspect
- Emphatic structures
- Cleft sentences

### **WORD-BUILDING**

- Suffixation: Making adjectives from nouns and verbs

## UNIT 4

### TRAVEL ARTICLES

#### THINKING ABOUT THE TOPIC

- Do you know any travel magazines? Which?
- Have you read any travel articles? What about?
- How are travel articles different from other genres?
- Have you ever written a piece describing your travel experience?



#### BUILDING TOPICAL VOCABULARY

**Task 1a** With your partner, fill in this chart with suitable words related to travel.

Micro-themes of travel articles	Related words
Types of travel	<i>hiking, sea holiday, round-the-world trip, safari, ecotourism</i>
Transport	<i>train,</i>
Activities	<i>sightseeing,</i>
Accommodation	<i>a 5-star hotel,</i>
Clothes/gear	<i>skis,</i>
Other	<i>gift shops,</i>

**Task 1c** Rank these types of travel in order of preference (1-most preferable, 8- least preferable). In pairs or groups, discuss your ranking.

- the weekend break
- the package holiday
- the group tour
- the caravan/road trip
- volunteer travel
- long-term slow travel
- the gap year
- visiting friends or relatives

## YOUR RESEARCH

**Task 2a** Find examples of travel ads. Discuss their layout, structure, language, photos.

**Task 2b** Off the beaten track: Prepare a 2-minute talk about one of these travel destinations: <https://brainybackpackers.com/off-the-beaten-path-travel-destinations>.

**Variation of the task:** Prepare a 2-minute talk about a travel magazine. What sort of texts appear in it: “*how-to*” (informative or “service”) or *literary* (more narrative in purpose (aesthetic or entertaining))?

**Task 2c TEAM WORK** You are the marketing team of a big travel agency. Invent a new type of tourism and prepare a travel brochure for it.

In your brochure, include:

- the length and period of the holiday
- facilities and services you offer
- suitable activities for customers to do
- other information to attract your customer

You can choose your target audience from this list:

- a group of friends who want an adventure holiday
- a gap-year student
- a big family wanting an all-inclusive package holiday
- a retired couple interested in history and heritage
- a young married couple

**Variation of the task (1):** In your teams, work out a new tourist route and advertise it.

**Variation of the task (2):** In teams, choose and describe the best place for marriage proposal or wedding.

## EXPLORING THE GENRE (1): TRAVEL TEXTS

### TRAVEL TEXTS

What is travel writing? The definitions are hotly debated. Travel writing takes many different forms and may include many other genres such as memoir or autobiography, adventure narratives, ethnography, scientific observation, advertisement, 'how to' articles, profiles of interesting people, and so on.

**Task 3a** Study *The Guardian's* guidelines for good travel articles:

#### THE CONTENT

A good travel article provides guidance on planning your holiday and leaves you wanting more. And whether you aim to describe a traditional holiday at one location, or a whole trip, you can't go wrong with a text which entertains the reader and gives them useful information. Try to use information and tips which are not easily searchable. [...]

There are countless *micro-themes* you can include in a travel article, for example:

1. Getting there
2. Accommodation options
3. Geographical location and climate
4. Vegetation
5. Routes
6. Sports and leisure activities
7. Dining and restaurants
8. Attractions and museums
9. History
10. Shopping
11. Entertainment
12. Specific local information and rules of conduct

**NOTA BENE:** *Only concrete description of landscapes, observations and feelings will make your travel article unique and arouse the urge to travel. If you have already visited the holiday location, remember to include your personal experience, and in addition, describe anything you have noticed – personal impressions and insider tips look authentic and offer the reader added value.*

#### THE STRUCTURE

The introduction will decide whether the reader ventures any further. You can draw readers into your text by working with opposites (*in Germany it's cold and grey, while on Ipanema beach...*), make your introduction a scene or description, or start by mentioning what, in your view, is the most important highlight of the trip.

Break down the text into meaningful paragraphs and describe the most important aspects of the trip. Deal with one topic per paragraph, e.g. landscape, leisure, culture, cuisine. Insert several examples in each paragraph and (unless instructed otherwise) include alternatives for different target groups.

Select a meaningful subheading for each paragraph. [...]

## LANGUAGE, STYLE AND TONE

Language plays a vital role in all good travel articles and travel blogs. Of course, the language should be informative, understandable and accurate. But if the text is to transport the reader to the destination, the writing must also be vivid and alive.

*e.g. Provence is known for its beautiful lavender fields.*

For the reader, this sentence does not have the same effect as if you were to write:

*e.g. All along the narrow winding road unfolds an endless sea of swaying blue-violet flowers, wrapped in a delicately bitter aroma.*

In travel texts, use colourful language as much as possible, and insert plenty of adjectives. This advice also applies to hotel descriptions; statements such as *The hotel is really great* are not particularly helpful. Instead, describe the picturesque location or pay attention to detail, and how this becomes apparent to the traveller. Make your meaning clear: rather than *homely*, write *Bavarian country style*, which allows the reader to imagine something concrete. [...]

Tone and style are dependent on the specific target group and the publication. If your text is about a low-budget train trip for young, adventurous readers, choose a more relaxed, youthful style. But if, on the other hand, it is a refined luxury cruise for the well-off enjoying their Golden Age, an elegant, serious language-style is more appropriate.

Whether you address the reader as *you* depends on the target group and the site on which the text appears. If nothing is specified, address the reader as *you* quite sparingly, and only when it makes sense. [...]

Include personal impressions, valuable insider tips, and colourful descriptions: travel reviews and articles for travel blogs offer authors all sorts of creative freedom.

<https://www.theguardian.com/travel/2011/sep/23/travel-writing-tips-expert-advice>

## CHECK YOURSELF

### Task 3b Answer these questions:

1. What genres can a travel article include?
2. What are the characteristics of a good travel article?
3. What micro-themes can a travel article contain?
4. How can you make your travel article unique?
5. How can you hook the reader in the opening paragraph?
6. What kind of paragraphing is recommended for travel articles?
7. What kind of language should you use?
8. What do the tone and style of travel articles depend on?

### Task 3c Mark these statements as true/false/NG (not given). Correct the false statements. Your answers should be based on the text in Task 12c.

1. You should cover as many micro-themes as possible.
2. Do not refer to your personal experience.
3. Give attention to details.
4. Your writing should be vivid and alive.
5. Use the pronoun *you* whenever possible.
6. Valuable insider tips are more important than picturesque descriptions.
7. You should bring concrete examples.
8. Use the passive rather than active voice.

### Task 3d Which micro-themes are these words/phrases related to? Put (a-l) next to the micro-themes (1-12) in Task 3a.

- a) caravan, train, cycle trip
- b) common dishes, culinary specialities
- c) dress codes, eating out
- d) first settlers, ancient ruins, visiting times
- e) flights, train, bus, car, boat
- f) guided tours, famous exhibits
- g) hot desert, snow-capped peaks, Mediterranean climate
- h) local shops, souvenirs, special opening times
- i) low-budget: hostels, camping; mid-range: hotels, apartments; high-end: luxury hotels
- j) picturesque apricot blossoms
- k) quad biking, surfing, health spa and fitness, culinary classes
- l) traditional festivals, nightlife, club scene

**Task 3e** Fill in the gaps. Check with the text in Task 3a.

1. .... make your articles unique.
2. Use information that ..... searchable.
3. .... look authentic.
4. Make your introduction .....
5. Break down the text .....
6. Select powerful .....
7. The language should be .....
8. To transport the reader to the destination the language should also be.....
9. Rather than *homely*, write .....
10. Tone and style depend on .....
11. Whether you address the readers as *you* depends on .....

## DICTIONARY WORK

**Task 3f** Is there any difference between these words? Use a dictionary to clarify their meaning and use them in the sentences of your own.

1. specialty  
speciality
2. angle  
angel
3. gray  
grey
4. dinner  
diner

**Task 3g** Match the adjectives (1-8) with the nouns (a-h) to make common collocations. More than one option is possible.

1) colourful	a) reader
2) meaningful	b) style
3) valuable	c) insider tip
4) picturesque	d) suggestion
5) noticeable	e) description
6) adventurous	f) headline
7) youthful	g) location
8) helpful	h) progress



## WORD-BUILDING: FORMING ADJECTIVES FROM NOUNS AND VERBS

**Task 4a** Make adjectives from these words. Underline the suffix you used.

Noun/Verb	Suffix	Adjective
a) understand		
b) adventure		
c) youth		
d) value		
e) search		
f) picture		

**Task 4b** Make two pairs of adjectives from these nouns, one with the suffix *-ful*, the other with *-less*. Use them in the phrases/sentences of your own.

*Help, hope, pain, harm, care, trust, colour, meaning*

-ful	-less

## YOUR RESEARCH

**Task 4c** Select a travel article from an English-language newspaper or magazine, highlight its micro-themes. Write down your observations regarding its content, structure, language and style. You can use the worksheet in Supplementary Materials Section B1.

## JOURNALISM SKILLS (1): ANALYSING TRAVEL TEXTS

Travel writing describes people and places from the viewpoint of the traveller. It can sometimes read like an autobiography; but it can also feature *narrative passages* (which tell the story of the journey) and *descriptive passages* (which tell us what a place was like).

**Task 5a** Read the extract from a travel text and the commentary on its style, tone, vocabulary and structure.

*By Alison Gostling*

August 1988 found me wandering the bleak of corridors of a government hotel in Xining, Central China, trying to find someone willing to attempt a three-thousand-kilometre hitch with me to Lhasa, the capital of Tibet.

Having waited all spring in Kathmandu without success for the Nepalese/Tibetan border to reopen, I had flown to Hong Kong and spent four days crossing China by train.

**Q. What could you say about the style?**

A. The text refers to very specific places, but the style is autobiographical, telling us about where she went and what she did. The writer is not aiming simply to give us information about the places she visited. Instead, she wants to tell us the story of her journey so that we see a different world through her eyes. This is the aim of much travel writing. (If she had used a descriptive style in this passage, we would have learnt less about her plans but more about what the hotel was like.)

**Q. What could you say about the tone?**

A. She sounds frustrated in the first paragraph: the adjective *bleak* and verb *wandering* suggest how she feels. She then gives a flashback to an earlier part of her journey and describes her journey across China as if it was very straightforward.

**Q. What could you say about the vocabulary?**

A. The most striking feature is the unusual vocabulary – proper nouns like *Kathmandu*, *Xining* and *Lhasa*. These help to give the text an exotic feel, an air of adventure.

**Q. What could you say about the sentences?**

A. The sentences are quite complex, adding to the impression that the writer is describing an exotic, complicated scene.

**Q. What could you say about the structure?**

A. The text is quite unusual. The first paragraph tells us what the writer was doing in August 1988; the second paragraph goes further back in time. The text is not chronological (in the usual sequence of time), and this is another way the writer gains our interest. She doesn't start at the beginning and work forward; instead, she starts in the middle of her journey.

## CHECK YOURSELF

**Task 5b** Answer these questions:

- a. What is the aim of travel writing?
- b. What is meant by an autobiographical style?
- c. What is the difference between narrative and descriptive styles of writing?
- d. What does the use of proper nouns add to the text?
- e. How can the structure gain the reader's interest?
- f. Why does the author use complex sentences?

**Task 5c** Complete the sentences with the words/phrases from Task 5a.

- a. The text refers ...
- b. She wants to tell ...
- c. She sounds ...
- d. She gives a flashback to ...
- e. The most striking feature is ...
- f. The text is not ...

## PAIR WORK

**Task 5d** With your partner, practise asking and answering questions about the style, tone, vocabulary and structure of the extract in Task 5a.

## YOUR RESEARCH

**Task 5e** Select a travel article and analyse its layout, sentence structure, tone, vocabulary, and style. You can use the worksheet in Supplementary Materials Section B2.

## EXPLORING THE GENRE: TYPES OF TRAVEL TEXTS

**Task 6a** Skim three texts (A,B,C) about Mumbai. Which is a travel blog, a travel guide, a travel feature?

**Task 6b** Comment on the headlines: How effective are they?

### MENTOR TEXTS (1-3)



Mumbai, Photo by [Sonika Agarwal](#) on [Unsplash](#)

#### Text A: **Gateway to India**

Bombay is not only the financial hub of India but also one of the largest manufacturing centres in the East.

Bombay is a city unto itself and hits you with an intensity of its own. It's distinctly tropical, with pockets of palm trees and warm, salty breezes that keep you aware of the Arabian Sea. Its weathered Victorian mansions, some still privately owned, and grand public buildings, many beautifully lit at night, stand as a lingering reminder of the days of the British Raj. Bombay's culture is new, vibrant, and often aggressive, reflecting the affluence and energy of a busy city of 10 million people. [...]

The Bombay you see today is a city of mind-boggling contrasts – sometimes charming, sometimes deeply disturbing. As your airplane descends towards the runway, your first view of Bombay is stretches of slums, stacked and piled onto each other like cardboard boxes – only a fleeting glimpse of the staggering poverty that coexists with Bombay's other side, the dazzling, flashy wealth encountered in a trendy boutique or a five-star deluxe hotel. In the neighbourhoods of Churchgate or Nairman Point, Bombay's slick hotel and business centres, a fleet of dark-suited businessmen may breeze by on the way to a meeting while, just behind them, a naked little girl with matted hair scavenges in the gutter.

But Bombay can be as much fun as it is disturbingly eye-opening. You can feast in fabulous restaurants, sunbathe poolside at luxurious hotels, bargain like crazy in the mayhem of a street bazaar, browse in an exclusive boutique, stroll at sunset along Marine Drive's waterfront promenade, get lost in the carvings of the 7<sup>th</sup>-century Elephanta Caves, take a horse and buggy spin around the stately old Gothic and Victorian buildings, or watch the sunrise over the Gateway to India. [...]

### **Text B: Mumbai: The City of Magic and Madness**

Mumbai is a stunning paradox of hope and chaos, magic and madness. Where the changing modernity of India has been experienced most intensely. From Gandhi's arrival from England in 1915 to the protests against the Simon Commission in 1928, Bombay, now Mumbai, has been home to many key events of the freedom struggle.

Mumbai has a long colonial past – handed down from Dutch imperialists to the British. There existed a time when public statements, singing of songs, playing of music, the exhibition of pictures and placards were considered a crime by law. The colonial authorities would invoke their commodious powers to swing lathis and point their guns at innocent crowds. [...]

Today, Mumbai is a melting pot of lifestyles. It soaks everything in its fabric and makes it its own. From Portuguese and European dwellers who migrated to the city years ago to struggling actors hoping to make it big; from Bollywood superstars and big industrialists to slum dwellers and tribes of fishermen – the city boasts of stories from all walks of human existence. Mumbai is one of the main centers of culture, art, theater, dance and music in India all driven by the indomitable spirit of Mumbaikars. [...]

#### **Do**

Stroll down Marine Drive: Walk down the promenade at night to soak in the hundreds of glittering street lights that form the 'Queen's Necklace' or sit by the waterfront to hear the rumbling sea.

Take a walking tour around the city: The city is rich in heritage and architecture, with some of the most awe-inspiring buildings dotting the quaint lanes. Lose yourself in this charming world as you walk through the pages of history!

Experience the nightlife: From hole-in-the-wall beer bars, debonair lounges, happening nightclubs to in-vogue theaters, live-music spaces and art galleries – Mumbai is the hub of India's nightlife. [...]

#### **Eat**

The Street Food: Pav Bhaji, Vada Pav, Bhajias, Pani Puri, Sev Puri, Dahi Puri, Kala Khatta – Mumbai is a connoisseur's delight. Experience layers of colours, textures, flavours melt in your mouth in dishes that are very light on your pocket!

A Quintessential Maharashtrian Meal: Make sure you pamper your taste buds with Thaal Peeth (a multigrain tangy pancake), Kandha Pohe (flattened rice nibbles), Sabudana Vad (sago and potato fritter flecked with roasted peanuts), Misa Paav (a spicy curry made of pulses served with bun) and Kothimbir Vadi (coriander leaf and gram flour fritters). [...]

### Buy

Colaba Causeway: Junk jewellery, posters, artifacts, knick-knacks and anything else you can imagine is sold here.

Linking Road, Bandra: Shoes, junk jewellery, bags and clothes

### Text C: Tourists Offered Night's Stay in Mumbai Slum

*Travellers can taste life of city's millions of slum residents – but critics call it poverty tourism*



Tourists are being offered a night's stay in a Mumbai slum to experience the "reality" of life in India's financial capital, including using a public toilet shared by more than 50 other families.

The scheme is being run by David Bijl, 32, a Dutch citizen who works for a Mumbai NGO in conjunction with a local resident,

Ravi Sansi. He argues that slums are "part of the reality of Mumbai – not the only part, but a part" and anyone who wishes to understand the inequalities of the city needs to understand slum life. Other tours of Mumbai slums, he said, can often be "superficial". [...]

"Visitors come in, take a few snapshots for their Facebook page and go off without really understanding anything," he said. "I have worked in many slums and I know there is a positive impact for both sides when an outsider takes an interest in slum dwellers' lives and how they cope by connecting with them."

Sansi's family home will be available for tourists to stay in. It includes a new "loft" which has been equipped with a flatscreen television, an air conditioner and a new mattress – all of which are considered luxuries for the majority of residents.

Bijl says the entire 2,000 rupee (£22) rate for one night's stay will go to the host family. "I am already getting a lot of interest from [other] slum families who want to invite guests to stay," he said.

Around 60% of Mumbai's 20 million residents live in slums, giving rise to the city's moniker "Slumbai". Housing is scarce and so expensive that even the wealthiest residents grumble over rents and purchase prices.

Tours of Mumbai's slums are not new, but remain controversial. Supporters say they offer a window into the true nature of poverty, arguing that both sides benefit from the interaction, particularly if the proceeds go to residents. [...]

But critics decry what they see as "poverty tourism", which they claim is exploitative and demeaning.

Asim Shaikh, manager of Reality Tours and Travels, has been taking foreign tourists into Mumbai's Dharavi slum, which sprawls over more than 160 hectares, for the past 11 years. He claims the trips are "a way to dispel the negative image of life in the slums as dirty and crime-infested, and of seeing normal people going about their lives".

"It also shows how slum-dwellers manage diversity – Indians of every faith and every corner of the country live in Dharavi," said Shaikh. [...]

However, Jockin Arputham, president of the advocacy group Slum Dwellers International, criticised the plans.

"These tours are meaningless and a stay for a night will be meaningless. These are not objects in a museum or animals in a zoo. It is a community, real people living their lives. Staying the night helps neither the visitor nor the family," he said.

## **JOURNALISM SKILLS (2): USING DESCRIPTIVE LANGUAGE IN TRAVEL TEXTS**

**Task 6c** Fill in the gaps with descriptive words/phrases from text A in Task 6a.

- a. Mumbai is a city \_\_\_\_\_ itself.
- b. It's \_\_\_\_\_ tropical.
- c. You can see \_\_\_\_\_ Victorian mansions and \_\_\_\_\_ public buildings.
- d. It's \_\_\_\_\_ lit at night.
- e. The buildings stand as a \_\_\_\_\_ reminder of the days of the British Raj.
- f. Mumbai's culture reflects the \_\_\_\_\_ and \_\_\_\_\_ of a busy city of 10 million people.
- g. As your airplane \_\_\_\_\_ towards the runway, your first view of Mumbai is...
- h. You see \_\_\_\_\_ stretches of slums, stacked and piled \_\_\_\_\_ each other.

**Task 6d** Fill in the gaps with adjectives from text A. Translate the phrases into Russian.

- a) \_\_\_\_\_ poverty
- b) \_\_\_\_\_ wealth
- c) \_\_\_\_\_ boutique



- d) \_\_\_\_\_ hotel
- e) \_\_\_\_\_ businessmen
- f) \_\_\_\_\_ hotel and business centres

**Task 6e** Fill in the gaps with verbs from text A. Translate the sentences into Russian.

- a) \_\_\_\_\_ in fabulous restaurants.
- b) \_\_\_\_\_ poolside at luxurious hotels.
- c) \_\_\_\_\_ like crazy in the street bazaar.
- d) \_\_\_\_\_ in an exclusive boutique.
- e) \_\_\_\_\_ at sunset along the waterfront promenade.
- f) \_\_\_\_\_ in the carvings of the ancient caves.
- g) \_\_\_\_\_ a horse and buggy spin around stately old buildings.

**Task 6f** Choose the phrases from Tasks 6d-f to describe a place you have been to: Write about 10 sentences.

**Task 6g** Fill in the gaps with nouns from text B.

- a. Mumbai is a stunning paradox of \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
- b. Experience the nightlife: From hole-in-the-wall beer \_\_\_\_\_, debonair \_\_\_\_\_, happenings \_\_\_\_\_ to in-vogue \_\_\_\_\_, live-music \_\_\_\_\_ and art \_\_\_\_\_ – Mumbai is the hub of India's nightlife.
- c. Mumbai has some of the most awe inspiring \_\_\_\_\_ dotting the quaint \_\_\_\_\_.

**Task 6h** Fill in the gaps with prepositions or adverbs.

- a. Stroll \_\_\_\_\_ Marine Drive. Walk \_\_\_\_\_ the promenade \_\_\_\_\_ night to soak \_\_\_\_\_ the hundreds \_\_\_\_\_ glittering street lights that form the Queen Necklace or sit \_\_\_\_\_ the waterfront to hear the rumbling sea.
- b. Take a walking tour \_\_\_\_\_ the city. The city is rich \_\_\_\_\_ heritage and architecture.
- c. Lose yourself \_\_\_\_\_ this charming world as you walk \_\_\_\_\_ the pages of history.
- d. Pamper your taste buds \_\_\_\_\_ tangy pancakes.
- e. You can find all types of clothes \_\_\_\_\_ fancy designer brands \_\_\_\_\_ A-grade imitations.



## GRAMMAR IN CONTEXT: THE CONTINUOUS ASPECT

Read about the use of continuous forms in English sentences in Supplementary Materials Section C1.

**Task 7a** Use the verbs in parentheses in the right tense and voice. Explain your choice. Check with the original (text C in Task 6a).

1. Tourists \_\_\_\_\_ (offer) a night's stay in a Mumbai slum to experience the "reality" of life in the capital.
2. The new scheme \_\_\_\_\_ (run) by David Bijl, 32, a Dutch citizen.
3. Since 1915 Mumbai \_\_\_\_\_ (be) home to many key events of the freedom struggle.
4. There \_\_\_\_\_ (exist) a time when public statements, singing songs, playing music \_\_\_\_\_ (consider) to be illegal.
5. It's a city where the changing modernity of India \_\_\_\_\_ (experience) most intensely.
6. "Visitors \_\_\_\_\_ (come) in, \_\_\_\_\_ (take) a few snapshots for their Facebook page and \_\_\_\_\_ (go) off without really understanding anything," he said. "I \_\_\_\_\_ (work) in many slums and I \_\_\_\_\_ (know) there is a positive impact for both sides.
7. Asim Shaikh, manager of Reality Tours and Travels, \_\_\_\_\_ (take) foreign tourists into Mumbai's Dharavi slum, which \_\_\_\_\_ (sprawl) over more than 160 hectares, for the past 11 years.
8. Bijl \_\_\_\_\_ (say) the entire 2,000 rupee (£22) rate for one night's stay \_\_\_\_\_ (go) to the host family. "I already \_\_\_\_\_ (get) a lot of interest from [other] slum families who \_\_\_\_\_ (want) to invite guests to stay," he said

## WRITING SKILL (1): USING PARTICIPLES TO CONNECT IDEAS

### USING PARTICIPLES TO CONNECT IDEAS

For economy, and to maintain the flow of your sentences, you can use participle clauses to link two ideas that have the same subject.

- a. *Lincoln's Electricals needed to expand abroad to maintain their market share.*
- b. *They bought a small factory outside Paris.*

*Needing to expand abroad to maintain their market share, Lincoln's Electricals bought a small factory outside Paris.*

- The perfect participle is used for **completed actions**.

- a. *The Chief Superintendent read a statement.*
- b. *Then he invited questions from journalists.*

*Having read out a statement, the Chief Superintendent invited questions from journalists.*

- You can use a past participle to **replace a passive verb**.

- a. *Penicillin was discovered in 1929.*
- b. *It provided a cure for many serious diseases.*

*Discovered in 1929, penicillin provided a cure for many serious diseases.*

- Present participle can replace *subject + main verb* after the time words **after, before, since, and while**.

- a. *After investigating the causes of the accident, flight engineers recommended withdrawing the remaining Concorde from service.*
- b. *You should talk to the tutor before changing your course again.*
- c. *While travelling with the British navy, on the ship HMS Surprise, the naturalist Maturin was able to collect rare species of wild plant.*

- If the meaning is clear, you can replace connecting words such as **because, so, and therefore** with a participle.

- a. *Not being far from the centre of the city, the museum attracts many visitors.*
- b. *The new model of bank opens on a Sunday, making it easier for customers to visit.*
- c. *A video link may be set up in court for vulnerable witnesses such as children, preventing them from having to give evidence in person.*

**Task 8a** Rewrite the sentences, using the present, past or perfect participle of the underlined verb.

- a. The Democrats needed to regain California, so they launched a series of aggressive TV ads.
- b. Before he began his expeditions, Amundsen always made meticulous preparations.
- c. Hans Blix and his team were refused access to the nuclear facility, so they had to return to their hotel.
- d. Because Professor Ancram had worked through the night, she was able to announce her results before the midday deadline.
- e. After they had exploited known reserves around the world, oil companies began to look to the Arctic for new sources of petroleum.
- f. The bridge rises automatically on the approach of tall ships, and therefore allows them to pass safely through.

**Task 8b** Use participle clauses to join these sentences:

- a. Tourists are offered a night's stay in a Mumbai slum to experience the reality of life. This includes using a public toilet.
- b. Supporters say they offer a window into the true nature of poverty. They argue that both sides benefit from the interaction, particularly if the proceeds go to residents
- c. Mumbai is one of the main centres of culture, art, theater, dance and music in India. They all are driven by Mumbaikars' indomitable spirit.
- d. The city is rich in heritage and architecture, with inspiring office buildings and hotels. The buildings and hotels dot the quaint lanes.
- e. There are vast stretches of slums. The slums are stacked and piled onto each other like cardboard boxes.
- f. The city is home to Portuguese and European dwellers and struggling actors. The actors hope to conquer Bollywood.

**Task 8c** Use relative clauses to join these sentences:

For a quick reference on relative clauses, you can turn to Supplementary Materials Section C2.

- a. Mumbai has a long colonial past. The colonial past was handed down from Dutch imperialists to the British.
- b. Experience layers of colours, textures, flavours. They melt in your mouth.
- c. The project's initiator is David Bijl. He works for a Mumbai NGO in conjunction with a local resident.
- d. Mumbai is home to European dwellers and struggling actors. The dwellers migrated to India many years ago.

**PAIR WORK**

**Task 9a** In Supplementary Materials Section A1, Student 1: read Text A; Student 2: read Text B. Then do the tasks below:

**TASKS FOR STUDENT 1**

Ask Student 2 to give words/phrases from Text B which match these definitions. Make notes.

Definitions	Words/phrases
a) a partial view of the plot from the perspective of a character or set of characters	
b) a particular or singular thing that someone has written or said which is especially informative, interesting, useful, etc.	

c) a restaurant or café	
d) a short amusing or interesting story about a real incident or person.	
e) a story of one's personal experience	
f) an unfortunate accident	
g) choose and take only (the most beneficial or profitable items, opportunities, etc.) from what is available.	
h) make something more interesting and exciting	
i) something that annoys you a lot	

### TASKS FOR STUDENT 2

Ask Student 1 questions to find out about the 4 biggest errors made by travel writers. Make notes.

Errors	Notes
1.	
2.	
3.	
4.	

**Task 9b** In pairs, discuss how to avoid the errors in travel writing (points 1-4 of the above chart). You can use some ideas from the list in Supplementary Materials Section A2.

### **TIPS FROM EXPERTS: HOW TO PRODUCE WINNING TRAVEL STORIES**

**Task 10a** Watch the video at <https://www.worldnomads.com/create/learn/writing/5-tips-to-writing-a-winning-travel-story> and write down the tips on how to produce winning travel stories:

**Task 10b** Watch the video again to find out how to use *a story arc* in travel writing.

## WRITING SKILLS (2): PARAGRAPHING IN TRAVEL ARTICLES

The paragraph usually consists of **the topic sentence** and **supporting sentences**. Normally, the topic is the first sentence of the paragraph, although it is possible that it comes later. Supporting sentences develop the idea(s) of the topic sentence, providing details, explaining, giving arguments or examples, etc.

**Task 11a** a) Write the name of the author (1-6) above each travel piece (A-F). Highlight the words/phrases that guided you through the task.

b) In each paragraph, underline the topic sentence and the supporting sentences, specifying their role.

1. **Andy Pietrasik** prioritizes details.
2. **Gemma Bowes** says it's important for the travel article to have a certain angle.
3. **Isabel Choat** stresses the importance of senses in collecting the memories of places.
4. **Kevin Rushby** says you should delete sentences which are not informative.
5. **Mike Carter** emphasizes the importance of the first paragraph in attracting the reader to the text.
6. **Vicky Baker** emphasizes the importance of research.

### Experts Share Their Tips for Travel Writers

**A** \_\_\_\_\_

An important part of travel writing is coming up with an introduction that creates a compelling bridge to the place you're writing about. If a reader isn't gripped by your introduction and keen to know more, you stand a real chance of them not reading any further. Your best writing could come in the middle of the piece, but it might go unread.

A good technique is to drop the reader into the middle of the action. Think about a stand-out encounter in your journey, something exhilarating, frightening, funny, or just plain odd. This could perhaps be a revealing conversation, where you're told some interesting information. Don't worry about establishing where you are until paragraph two or three. That can wait until the reader is gripped. And don't worry about the chronology of your trip. Your intro can have happened anytime during your journey. You can pick up chronologically later on, as long as you explain at some point how the intro fits in.

**B** \_\_\_\_\_

Keep the story bouncing along in the right direction. No diversions for irrelevancies. No boring sentences allowed. Someone once said about self-editing: "Slaughter your darlings."

There are always lines in a story that you love too much. If they don't carry the narrative forward, get rid of them.

## C\_\_\_\_\_

The best travel writing focuses on something specific – a detail, an observation, or a meeting – that can then be used to make a wider point about the location. There has to be a narrative structure that carries the reader along in an entertaining way, and that isn't necessarily chronological, as that's a predictable and clunky device. The perspective of the piece should shift – from close up to wider context, and back again – in order to vary the pace. Detail is everything, and again it should be varied to include dialogue, landscape and observations. And language is key – keep it simple and go easy on the adjectives.

## D\_\_\_\_\_

The piece should be broader than just a personal account of your holiday, saying something about the destination or some travel trend or new experience. It's great if your story has an angle or is telling the reader about a holiday idea, something that has changed in a destination, a new trip or attraction or new aspect of travel that they won't have heard about before. Avoid irrelevant – and boring – personal details such as your taxi journey from the airport or the stomach bug you picked up. Try to stick to entertaining anecdotes and things that would be relevant to a reader who is thinking of making a similar trip.

## E\_\_\_\_\_

Take notes about everything – shapes, colours, light, sound, smells, tastes – so that when you come to write your piece, you don't have to rely on words such as “stunning”, “gorgeous”, or “tasty”, but can describe the place or experience in detail, adding richness to your story. Don't try to cover every single thing you did in your trip; you are not writing a list. Instead, edit your experience so that you are using one or two good, strong examples to illustrate your point. And avoid cliches: all those bustling markets, hearty meals, lovingly restored buildings, turquoise seas and anything that nestles are definite no-nos.

## F\_\_\_\_\_

Travel writing doesn't begin the moment your fingers hit the keyboard. Do your research; consider changing your itinerary to visit somewhere that makes a better story; and, most importantly, talk to people. When you ask lots of questions, not only will you get plenty of quotes to lift the piece, you may also find your own ideas are turned on their head: your story – and indeed your trip – could take an entirely new direction.

**Task 11b** Based on the experts' recommendations, fill in this chart:

### TIPS FOR TRAVEL WRITERS

DO	DON'T

**Task 11c** Fill in the gaps with these prepositions:

**from / for (5) / between / to (2) / in (3) / on (3) / along**

1. Travel writing benefits \_\_\_\_\_ a cinematic approach, \_\_\_\_\_ that you need to vary the focus – wide lens \_\_\_\_\_ setting and landscape; medium lens \_\_\_\_\_ context and colour; zoom lens \_\_\_\_\_ detail and narrative – and switch \_\_\_\_\_ the views in a piece. It may sound a bit precious, but it's a very handy tip \_\_\_\_\_ varying the pace of an article.
2. Travel journalism should add \_\_\_\_\_ the wealth of information already out there \_\_\_\_\_ guidebooks and \_\_\_\_\_ websites, so try to seek out the more off-the-beaten-track places to eat, drink, visit – often the places locals might frequent. Revealing a new or different side to a destination will give your story a richness that you won't get with a description of a visit \_\_\_\_\_ the tourist cafe \_\_\_\_\_ the main square.
3. What sets good travel writing apart is detail, detail, detail. Which cafe, on what street, overlooking what view? You must sweep the reader up and carry them off \_\_\_\_\_ the journey with you. Paint an evocation of where you are so we can experience it \_\_\_\_\_ with you.
4. An important rule of creative travel writing is to show, not tell, wherever possible. Readers want to feel as if they're eavesdropping \_\_\_\_\_ a conversation, or being shown something secret and magical. People don't like being told what to think. If a child wearing rags made you sad, \_\_\_\_\_ example, describe the child, their clothes, the way they carried themselves. This is much more powerful than saying, "I felt sad."

## EXPLORING THE GENRE (2): OPENING PARAGRAPHS OF TRAVEL ARTICLES

### EXAMPLES OF OPENING PARAGRAPHS

**Task 11d** Read these examples of opening paragraphs from travel articles. How do the authors grip the reader? Which paragraph(s) do you think is/are the most grabbing? Which headline(s) is/are the most effective?

#### (A) Beyond Borscht: Food Tour of Russia

At *Taste to Eat*, a contemporary restaurant with a distinctly SEO-unfriendly name in St Petersburg, I am about to plunge into a *chicken kiev*, its heart bursting with garlic. Over the past five days I have eaten hot *pyshki* doughnuts covered in sugar, scarfed down *herring under fur coats*, and gobbled barley porridge with blood sausage. I have looked askance at beef wobbling in grey-brown aspic. I've tasted mead and pickled mushrooms where you can practically taste the mud on the fingernails of the people who made them. I have had borscht (exceptional) and borscht (execrable) and borscht (middling). In tearing the pizza-like crust of a *katchapuri* and dipping it in its central egg and molten cheese vat, I have learned the joys of Georgian cuisine. Despite all this, I worry I am no closer to answering the question I set out to answer: what's Russian food actually like?

#### (B) The Tiny Village Hidden Inside the Grand Canyon

The Native American village of Supai is the most remote village in the lower 48 states, and the only way to reach it is by helicopter or on foot.

"There are many benefits to travelling solo, but if you've never done it before, the idea can be daunting. Who do you chat to about everything you've seen and done at the end of the day? What do you do with yourself while waiting for your meal to arrive at your table? These two questions alone are enough to deter even the most eager traveller from jetting off on an adventure to their dream destinations. But you can't let the fear of being alone stop you. We show you how to travel solo without ever feeling lonely."

#### (C) A Portugal of Pristine Beaches, Tiny Villages and Little Else

The local butcher, with his daughter standing by his side, was selling roasted whole chickens and slabs of fresh-cut beef to customers who only had to look into the store and nod to put in their orders, much as it has been done in this tiny hillside village in rural Portugal for decades now. Routines here are as well-worn as the cobblestone streets.

Just a block away, French-speaking visitors waltzed into the row of recently opened boutiques selling designer dresses and bikinis, next to the site where the French shoe designer Christian Louboutin is preparing to build this town's first hotel. It is a hint of the two worlds that have come together in this beachside town.



*Melides* is in the midst of a transformation as a wave of super affluent Europeans – artists, bankers, actors and sports stars – have discovered this extraordinarily beautiful spot, which happens to sit in the middle of a 40-mile stretch of nearly untouched Atlantic Ocean beaches, and at the edge of hundreds of square miles of cork oak fields, vineyards and rice fields.

**(D) Stylish hotels have never been Croatia’s strong point  
but one island has given its accommodation a radical makeover,  
Annabelle Thorpe reports.**

Strolling into Hvar Town in the late afternoon sunshine, for a moment I feel as though I have arrived in the middle of a tourist board photo shoot. It looks too brochure-perfect; the polished cobbles of the piazza gleam in the rich sunlight, chisel-jawed yachting types and blondes in skimpy frocks curl up on rattan sofas beneath pristine white parasols, sipping cold beers and *caipirin* has that come with neat heaps of roasted almonds and a *Café del Mar* soundtrack. A cluster of terracotta-roofed houses clambers up the hillside behind the harbour, opposite a glittering sea stretching out to some hazily blue islands.

### (E) Popular Portugal

Everyone seems to be going to Portugal right now. Indeed, this week the country reported gleefully on another record year for overseas arrivals. Just over 12.7 million foreigners visited the country in 2017 – up 12 per cent year-on-year. Here’s why it is proving so popular.

## YOUR RESEARCH

**Task 11e** Find some examples of opening and closing paragraphs of travel articles. How effective are they? Discuss their characteristics. You can use the template below.

### OPENING AND CLOSING PARAGRAPHS OF TRAVEL ARTICLES

Headline of the article, source/author, date of reference	Opening paragraph (copy/paste)	Closing paragraph (copy/paste)	Your comments
1.			
2.			
3.			
4.			

## MENTOR TEXT (1): NIAGARA: IT HAS IT ALL

**Task 12a** Read the excerpts from an article about Niagara. Can you define the genre? (Remember that in modern journalism the borderline between different genres is blurred).

Before you read, find out what these phrases mean:

- 1) Love Canal
- 2) Ur-battle
- 3) Pyrrhic victory



### Niagara: It Has It All

A memory. I am twelve years old and win my local newspaper's writing contest, along with the \$100 prize. I planned my piece carefully and, with the day's most boosterish tourist slogans in mind, chose my headline: "Niagara: It has it all."

It's a clear winner, particularly in the context of early 1980s Niagara, a place which really did have it all, but in all the wrong ways. Heart-shaped luv tubs, wax museums, a failing tourist industry, disastrous urban renewal, Love Canal, high unemployment and prostitutes, who, as everyone knew (even my mother), waited on Bridge Street on the Canadian side to catch the cross-border traffic — realities so grim that even the genteel strips of emerald parkland at the Falls couldn't fully make up for them.

But then, Niagara has always been a site of extreme contrasts, where the sublime and magnificent cozies up to the tawdry and brutal. Since its European "discovery" in the 17th century, Niagara Falls has been not only one of the most famous natural wonders in the world, but also one of the most exploited, the preeminent staging ground for the UR-battle of American culture: the

battle of human against nature, of the power of nature versus man's ability to harness it. And at Niagara, at least, you could reasonably conclude that man wins; but the victory is pyrrhic. After passing miles of vacant motels, empty factories and desolate downtowns, today's tourist comes away wondering if anyone now cares about Niagara at all.

But Ginger Strand, the author of *Inventing Niagara: Beauty, Power, and Lies*, cares. And somewhat to my amazement, as a local who left Niagara behind years ago, she made me care again, too. [...]

Our collective blindness about Niagara is surely caused by its very familiarity, its status as the first big celebrity of North American culture. Indeed, for the better part of two centuries, Niagara has been the most reproduced and widely circulated sight on the continent through paintings, panoramas, prints, ceramics, stereographs, photographs, film and every kind of kitschy souvenir item you can imagine from chapstick to T-shirts. (I remember my hilarity at finding a "Niagara" toilet in Greece.) The Falls's imageability even has its own architectural monuments – the local Minolta and Kodak Towers, so named in the 1970s and the '80s, when reportedly more photographic film was sold in Niagara than anywhere else in North America. Yet Strand's study suggests that the more Niagara was imaged, the more it was exposed, the more it became a "view", then the less we've been able to see it for what it is. And the less we've thought it matters. [...]

I admit it. I envy Strand's immense passion for Niagara. I want to feel her sense of amazement and enthusiasm, or at least something other than the surprisingly world-weary cynicism I'd felt about the place when growing up there, or the polite interest I've shown it since as an academic. I set off wanting to fall in love with Niagara.

I go for broke. I cross the border into the United States and head for Niagara Falls State Park. I go to the Three Sisters, a trio of islands set in the Niagara Rapids and, according to Strand, "the best thing" there. At the Third Sister, I am somewhat astonished to find myself right at Niagara's edge – literally. There is no fence, no railing, no barrier of any kind. Just me, balancing uneasily on a slippery rock, and, less than a foot away, the pounding, roiling Niagara River nearing its greatest intensity before it crashes over the Horseshoe Falls. It is exhilarating – and scary. Having always viewed the Falls from the well-managed security of the Canadian side, I've never been so close to the waters, certainly never able to touch them, though now I'm too chicken to do so. They roar, thud, swirl, pull, rush and suck as if they're alive and, frankly, coming to get me. The Emergency Hot Line phones dotted around the Islands no longer seem like a melodramatic touch. I know exactly why they are there. [...]

Once you start looking, the effects – the dissonances – are obvious enough. I see it later in the day, when I visit the Niagara Whirlpool, located a few miles down the River at a 90-degree bend. The Whirlpool was a big attraction in the 19th century, but today nobody pays it much mind. I view it from the deserted and partly washed-out Whirlpool Scenic Overlook Trail. Despite myself, I'm disappointed. The Whirlpool has little of the seething drama that you'd expect from a place whose waters are contaminated with chemical waste. [...]

The sheer asymmetry of views is astounding. My jaw dropped (yet again) when I first caught sight of the Falls' view developments from a bridge deep within the American State Park. How did the Canadian government get away with this? How were buildings of this uncompromising ruthlessness ever given the go-ahead in such a fragile ecosystem? And, sure enough, one 2004 study has concluded that these cliff-like hotels are responsible for changing mist patterns, causing significantly more rain-like days in the region. [...]

I've seen enough for now. I reserve the artificial mountain of the CECOS landfill, a 385-acre hazardous waste dump, for a future visit, when I'll do Strand's Niagara Toxic Tour. Meanwhile, I take stock: Have the last three days of driving around done the trick? Have I fallen (back) in love with Niagara? While it hasn't been the proverbial scales-falling-from-my-eyes journey, it's come awfully close, and for weeks after I find myself burbling on about Niagara to everyone I meet, like someone in the first throes of a romance. But if it's a romance, then it's a bittersweet one. There's too much here to feel angry about, too much to deplore, too much to cause anxiety. [...]

Maybe it's best to think of it as a sort of *amour fou*. And this is as it should be. Niagara should make us feel crazily passionate about it. It matters. As the greatest of the continent's natural wonders and the site some of its greatest cover-ups, Niagara really does have it all: beauty, power, lies, along with abundant, surreal, and often frightening proofs of how these have shaped our behavior and environment today.

## ANALYSING THE MENTOR TEXT

**Task 12b** Annotate the article. Before you start, number the paragraphs.

### I. CONTENT

1. What problem does the author raise in the article?
2. What's the author's intent?
3. How many micro-themes can you detect?
4. What was the context of 1980s' Niagara as remembered by the author? Which contrasts are described?
5. What do people know about Niagara today? What does the author mean when saying that Niagara is the most reproduced sight of North America?
6. Explain what is meant by 'collective blindness'.
7. Who is Ginger Strand? How is her experience relatable to the author's?
8. Why does the author set off on a journey to Niagara?
9. What does she discover during her journey?
10. Which places did the author reserve for a future visit? Why?
11. In what way does the author's experience resemble a bittersweet romance?

## II. STRUCTURE

1. How effective is the opening paragraph? Is there a hook?
2. Is the closing paragraph powerful? Can it be considered as the restatement of the author's point of view?
3. Is there a link between the headline, the opening and closing paragraphs?
4. How many logical sections can you divide this text into?
5. The first sentences of paragraphs vary in terms of length. How does this affect the perception of the text?

## III. LANGUAGE

1. What is meant by "Niagara: It has it all"? How can you '*have it all*' in the wrong way (para 2)?
2. What language and structures are used to describe contrasts in para 3?
3. Find "viewing" verbs/phrases in para 8 and 9.
4. In paragraphs 8, 9 and 10 find words/phrases indicating environmental problems.
5. Which other names does the author use to refer to Niagara?

## IV. STYLE

1. Find examples of 'the rule of 3' in paragraphs 3, 10, 11.
2. The author uses not only narrative sentences but also interrogative ones (paragraphs 9 and 10). Why?
3. Find examples of personal pronouns used by the author. Explain their use. How does the choice of pronouns affect the style of writing?
4. Paragraph 7 is action-packed. What effect does this have?
5. Find words expressing sounds/noise in para 7. Use a dictionary to find out the shades of their meaning.
6. Find examples of figurative language.

## DICTIONARY WORK

**Task 12c** Use a Thesaurus dictionary to find synonyms of these words:

- a) sublime
- b) tawdry
- c) desolate

**Task 12d** Use a Collocations dictionary to find some collocations with these verbs:

- a) admit
- b) cause
- c) prove

**Task 12e** You can read more about the environmental problems at Niagara Falls at <https://remoteswap.club/toxic-history-niagara-falls-ny/>

## GRAMMAR IN CONTEXT: EMPHATIC STRUCTURES

**Task 13a** Read about the use of emphatic structures in English sentences and do the practice exercises.

### Emphatic Structures

We often emphasise a particular part of a sentence, perhaps to contradict what someone else has said or for dramatic effect. While speaking, we can do this with stress and intonation alone, but we can also do this by using auxiliaries or changing the position of elements in a sentence in speech and writing.

#### Emphatic *do*

When we want to add emphasis to present simple or past simple tenses, we need to add auxiliary *do*, remembering to use the main verb in its basic form.

##### a) Present simple

- She doesn't like cheese, does she?
- But she **does like** cheese! In fact, she loves it.
- I don't like cottage cheese, but I **do like** blue cheese.

##### b) Past simple

- You said you would phone me!
- I **did phone** you! But you didn't answer.
- OK, I didn't phone you, but I **did send** you a text (SMS).

And when you see forms of the auxiliary *do* in positive sentences in written English, it is always stressed.

## APPLYING

**Task 13b** Complete the answers, using emphatic *do*.

1. A: Melanie helps a lot of children to get adapted to new surroundings.  
B: Yes, she \_\_\_\_\_ a lot of children.
2. A: How much did that dress cost?  
B: Well, it \_\_\_\_\_ rather a lot.
3. A: Someone once told me I look like the singer Arlene Black.  
B: Well, \_\_\_\_\_ a bit like her, actually.
4. A: This train doesn't stop at our station.  
B: Are you sure? I think \_\_\_\_\_ there.

5. A: Why didn't you go to the match on Saturday?  
B: What do you mean? \_\_\_\_\_ to the match.
6. A: Matthew and Emma never quarrel.  
B: In fact, \_\_\_\_\_ all the time, I'm afraid.

**Task 13c** Read about the use of cleft sentences in English sentences and do the practice exercises.

### Cleft Sentences

In a cleft sentence, information which could be given in one clause is divided into two parts, each with its own verb. We often use this pattern to emphasise some piece of new information, to give explanations or to make a contrast with a previous statement:

- a. *All of the family are gifted actors. But it is **Vanessa** who made the greatest impact in the world of feature films.*
- b. *'I remember your uncle taking us to the fair.' 'No, it was **my father** that took us there.'*

We can use this pattern to emphasise the subject or the object of a simple sentence, or an adverbial phrase, or a prepositional phrase:

<b>Sentence</b>	<i>Mike took Sally to the party on Saturday.</i>
<b>Emphasising the subject</b>	<i>It was Mike who took Sally to the party on Saturday.</i>
<b>Emphasising the object</b>	<i>It was Sally (that) Mike took to the party on Saturday.</i>
<b>Emphasising the adverbial</b>	<i>It was on Saturday (that) Mike took Sally to the party</i>
<b>Emphasising the prepositional phrase</b>	<i>It was to the party (that) Mike took Sally on Saturday.</i>

### Other Types of Cleft Sentence

We can use wh- clauses with *when*, *where*, *why* and *who* to highlight a person, a place, a time and a reason, where the wh- clause acts like an ordinary relative clause:

- a. *The guy who told me about the new club was Zack.*
- b. *The house where I used to live is near here.*

We can emphasise an item with *the (only/ last) thing* or *all*:

- a. *The thing I most disliked about the movie was the scene in the graveyard*
- b. *All we're asking for is to be given a chance*



## APPLYING

**Task 13d** Rewrite the sentences using cleft sentences. Begin with the words in parentheses.

- a. They are doing something quite unprecedented. (What)  
\_\_\_\_\_
- b. The shellfish made Jasmine sick. (It was)  
\_\_\_\_\_
- c. Greg lost the office keys. (It)  
\_\_\_\_\_
- d. They've done something unforgivable. (What)  
\_\_\_\_\_
- e. I came by bus because my car has broken down. (The reason)  
\_\_\_\_\_
- f. A second chance is the only thing I want. (All)  
\_\_\_\_\_
- g. The guy who told me about the new club was Zack. (Zack)  
\_\_\_\_\_
- h. We have to leave our bags and coats here. (This)  
\_\_\_\_\_
- i. They told me the same thing. (That's)  
\_\_\_\_\_

### Fronting Adverbials, Participles and Infinitives

We can put known information at the beginning of a sentence by putting adverbial phrases describing position or place (e.g. *At the back of the house*), verbs of position and movement (e.g. *stand, attach, lie*) and to + infinitive forms in the front position, with inversion of the subject and the verb *be*:

- a. *At the back of the house* was an untidy garden, much of which was taken up by a large and unkempt lawn. *Standing in the corner of the garden* was a massively overgrown silver birch tree which towered over the roof of the garage. *Attached to the roof* was an unsightly FM aerial.
- b. *For years I have been writing to the President in the White House.* *To meet him* is my most fervent wish.



## APPLYING

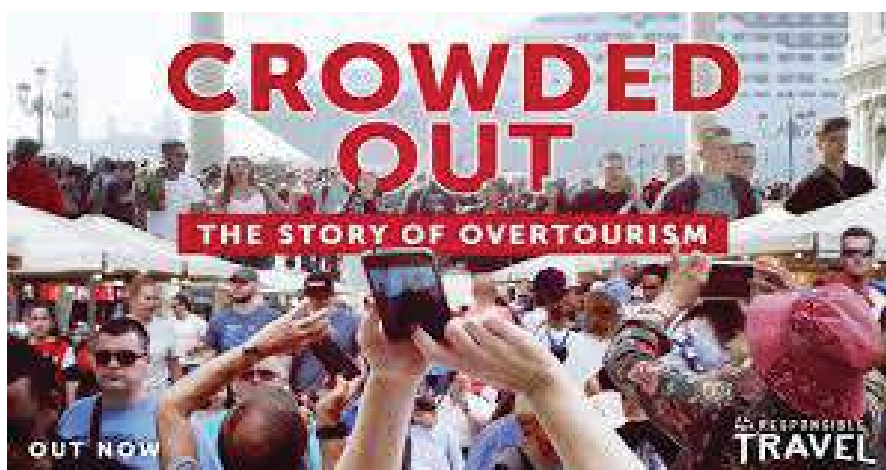
**Task 13e** Write a descriptive passage, fronting adverbials.

## PAIR TASK

**Task 14** Imagine you are assigned to prepare an advertisement of Niagara Falls for a travel brochure. Write 150-200 words. Include emphatic structures.

## VIDEO WORK: OVERTOURISM

**Task 15a** Watch the video at <https://www.youtube.com/watch?v=U-52L7hYQiE> and do the tasks below:



1. What is overtourism? Write the definition.
2. List some of the drawbacks of overtourism given at the beginning of the video.
3. Write a couple of sentences describing the problems caused by overtourism in 1) Venice 2) Barcelona 3) Indonesia.
4. Watch the piece from 14.58 - 17.25. What are overtourism's key destructive factors?
5. Fill in the Quotes Sheet in Supplementary Materials Section B3.

## DISCUSSION POINTS

**Task 15b** In pairs or groups, choose to discuss:

- Poverty tourism: a moral dilemma
- Overtourism: Crowds of tourists are ruining popular tourist destinations. Should popular tourism be banned?

## SUGGESTED RESOURCES:

- a) overtourism: <https://www.youtube.com/watch?v=sBhqXdCk5qk>
- b) <https://blogs.lt.vt.edu/kristino/2017/12/12/industry-and-tourism-in-niagara-falls/>
- c) <https://www.theguardian.com/sustainable-business/six-reasons-mass-tourism-unsustainable> to prepare for the discussion of the second issue.

## WRITING SKILLS (3): HOW TO PRODUCE EFFECTIVE TRAVEL HEADLINES

### Travel Headlines

#### YOUR RESEARCH

**Task 16a** Search the Internet for travel article headlines. Analyse their structural and stylistic features. Which ones are grabbing? Why? Share your observations.

**Task 16b** Study this list of the most popular travel headlines:

#### 1. How To Headlines

We all enjoy learning how to do things. These headlines are direct and promise valuable information. They also work for travel articles, too!

##### **How To [benefit] in [period of time]**

- How To “Do” Italy in 7 Days
- How To Find the Cheapest Flight in 5 Minutes

##### **How to [benefit] and [benefit] without [common problem]**

- How To Quit Your Job and Travel the World... Without Spending A Dime
- How To Visit Bali and Have the Time of Your Life... Without the Crowds

##### **How To Do [Place] on [\$\$] a Day**

- How To Do Paris on \$35 a Day
- Trip of a Lifetime: How To Do The World on \$500 a Day

#### 2. Questions

It's a natural response: Ask your readers a question, and they'll subconsciously try to answer it. And if they can't, you'd better believe they'll click through to read more...

##### **Is [blank] the Best [blank]?**

- Is Vietnam the Best Country in Asia?
- Is Saigon the Best “Foodie” Town in Vietnam?

### **Tired of [blank]? Here's [blank]**

- Tired of Coach? Here's How To Get Free Upgrades
- Tired of Hostels? Here's How To Find Posh Apartments Around the World

### **[blank] 7 Reasons You'll Love...**

- Rich and Famous? 7 Reasons You'll Love Skiing in Vail
- Young and Broke? 7 Reasons You'll Love Southeast Asia

## **3. Secrets**

Who doesn't like secrets? By including this in your headline, you're promising "inside information" for your readers. Just make sure you deliver!

- The Secret to Nomadic Matt's Success
- The Secret to Long Term Travel (Without Burning Out)
- Italy's Best Kept Secrets: Killer Destinations Without the Crowds
- New York City's Best Kept Secrets

### **Discover the Truth About ...**

- Discover the Truth About Hidden Hotel Fees

## **APPLYING**

**Task 16c** Discuss the headlines of your future travel articles. For every article, suggest a couple of headlines.

## **JOURNALISM SKILLS (3): CROSS-CULTURAL COMPETENCE**

**Task 17a** Read the text about cross-cultural competence. Can you think about other ways of promoting your cross-cultural competence?

### **Cross-Cultural Competence: understanding people from different cultures**

Cross-cultural competence helps you develop the mutual understanding and human relationships that are necessary for achieving your professional goals.

People are traveling, reaching out, and mixing with different others like never before. They do it for fun, but they also do it for work. In all cases, success requires developing a relationship. And doing this means bridging a cultural divide.

But what exactly makes up cross-cultural competence? What are the specific knowledge, skills, and attitudes that make someone cross-culturally competent?

Find below some tips as how to raise your cross-cultural competence.

- 1. Understand the culture within yourself:** Keep aware of the fact that you see the world in a particular way because of your own background, personal history, and culture.
- 2. Manage your attitudes towards the culture:** You don't always have to love the culture. But you do have to keep check on your reactions to values and customs that are different from your own.
- 3. Develop reliable information sources:** Find two or three locals to get answers from about the culture. Build the relationships so you feel comfortable asking about most anything.
- 4. Learn about the new culture efficiently:** You can't learn everything about the culture before your trip. It's unrealistic. Focus on learning a few things that fit your interests, and use those to make connections and learn more while you are abroad.
- 5. Cope with cultural surprises:** No matter how much you prepare in advance, you will find yourself faced with people acting in ways that you find puzzling. When you do, try to find out why. Doing so will often lead to new insights.
- 6. Take a cultural perspective:** Try to see things from the point of view of the people from the other culture. By taking a cultural perspective, you may create a whole new understanding of what's going on around you.
- 7. Control how you present yourself:** Be deliberate about how you present and express yourself. Sometimes you'll be most effective if you're just yourself. Other times you have to adapt how you present yourself to the culture you are in to be most effective.
- 8. Reflect and seek feedback:** Continue to reflect on and learn from your interactions and experiences after they occur. After an interaction you can think about whether you got the messages across as you intended. You can even ask a local how they think you did.

<https://www.globalcognition.org/cross-cultural-competence/>

#### TIPS FROM EXPERTS: CROSS-CULTURAL COMPETENCE

**Task 17b** Read the interview with Canadian communications specialist Patricia Paddey. Summarize the content. Prepare to talk about what you have learnt.

<http://mediashift.org/2015/07/why-cross-cultural-competency-is-a-must-in-journalism-education/>

**Task 17c** Prepare to tell the class about a case of cultural misunderstanding/cultural gaffe involving politicians/diplomats/celebrities visiting foreign countries.

## **YOUR WRITING: A TRAVEL ARTICLE**

### **DRAFTING AND EDITING**

Choose a type of a travel article you are going to write.

When drafting and revising your article, keep asking yourself two questions:

- What do my readers need to know?
- What do I want my readers to think?

#### **PERSONALISING:**

Prepare to discuss with your groupmates:

- a) your idea(s) of writing an article in the given genre
- b) the steps you need to take to collect the material for your article
- c) the resources you are going to use
- s) the structure of your article
- e) a possible headline

### **1. FIRST DRAFT**

Based on what you have learnt about the genre text, produce the first draft of your article.

Take into account:

- the content, structure, language and style typical for the genre
- topical vocabulary and contextual grammar structures
- the tips from experts

### **2. SECOND DRAFT**

#### **SELF-EDITING:**

- Read your first draft from the beginning to the end and backwards to check its internal logic and coherence. Pay attention to proper paragraphing, transitions, text and sentence connectors.
- Check your review against the checklist you produced for the genre text.
- Proofread your work: revise your text to make sure it is accurate in vocabulary, grammar, and punctuation.
- Make sure the text is in conformity with the requirements and norms listed in the Style Guidebook.
- Produce the second draft.

### **3. THIRD DRAFT**

#### **PEER REVIEW:**

- Swap the second draft of your review with your groupmate to edit each other's work.
- Use the Peer Review Sheet or the Peer Feedback Form, as instructed by the teacher

- Based on the peer review, produce the third draft of your article.
- Send the draft to your teacher for grading and feedback.

#### 4. CLEAN COPY

Analyse the feedback from the teacher and introduce necessary changes to your draft. Produce the clean copy of your article.

#### **FURTHER RESOURCES:**

1. More tips on writing travel articles: subsection A3 of Supplementary Section A
2. How to make travel brochures: <http://www.wikihow.com/Make-a-Travel-Brochure>.
3. Travel blogs: <https://www.wanderlust.co.uk/content/the-top-travel-blogs-you-must-read/>
4. The New York Times travel section: <https://www.nytimes.com/2018/08/21/travel/ireland-irish-coast-budget.html>
5. Personal Travel Blog: <https://talesofabackpacker.com/visiting-the-cliffs-of-moher-from-galway/>

# SUPPLEMENTARY MATERIALS FOR UNIT 4

## SUPPLEMENTARY SECTION A: ADDITIONAL TEXTS

### A1

#### PAIR WORK

##### Text A

#### 4 BIGGEST ERRORS MADE BY TRAVEL WRITERS

Travel writing is a dream job that can pay your way around the world. But beware of beginners' errors, warns travel writing tutor Jonathan Lorie...

##### 1. Boring us all

The error:

Forgetting to give anyone a reason to read your story. It's easy to assume that because you had a great time, your trip will interest anyone else in the world. This may not be the case. Especially if your story lacks a sense of place, purpose or plot. It needs to be a story, not a self-indulgence, and the good old-fashioned elements remain the same, whether you're writing travel, thrillers or TV scripts.

Solution: \_\_\_\_\_

##### 2. Talking about yourself

The error:

Thinking that your personal opinions, dazzling life story or incredible adventures are more interesting than the places you're writing about. This might work if you are as famous or fascinating as Bill Bryson, say, but otherwise it's safer to assume that people read travel stories to learn about places they might like to visit themselves. It's not your adventure that counts – it's theirs.

Solution: \_\_\_\_\_

##### 3. Telling your story from A to Z

The error:

Telling us what happened from day one to day seven in a straight sequence with no regard to how interesting or otherwise each moment really is. This is why train journey stories get so dull, because we can predict the route and the next five stops and we've got to get through them all to reach the end.

Solution \_\_\_\_\_

#### 4. Writing ‘fancy’

Don’t write something readers will need a dictionary to understand

The error:

Filling your story with garbage words because you’re freaking out that someone else may read it. Words you’d never naturally use, like ‘boasts’, or words so fancy they need a lot of space on the page and patience from the reader. Was the sea really ‘cerulean’? Was that what you thought, on the beach? What kind of blue is it, anyway, and how long should I spend working all this out? I’m meant to be watching your story, not your verbiage.

Solution: \_\_\_\_\_

#### Text B

### HOW TO WRITE EFFECTIVE TRAVEL ARTICLES

Write in the first person, past tense (or present if the action really justifies it), and make your story **a personal account**, interwoven with facts, description and observation.

- Many writers start their piece with a strong – but brief – **anecdote** that introduces the general feeling, tone and point of the trip and story. Something that grabs the reader’s attention and makes them want to read on. Don’t start with the journey to the airport – start with something interesting, not what happened first.

- Try to come up with a **narrative thread** that will run throughout the piece, linking the beginning and end; a point you are making. The piece should flow, but don’t tell the entire trip chronologically, **cherry pick** the best bits, anecdotes and descriptions that will tell the story for you.

- Quotes from people you met can **bring the piece to life**, give the locals a voice and make a point it would take longer to explain yourself. Quote people accurately and identify them, who are they, where did you meet them?

- Avoid cliches. Try to come up with original descriptions that mean something. Our **pet hates** include: “bustling markets”... “azure/cobalt sea”... “nestling among” ... “hearty fare” ... “a smorgasbord of...”.

Don’t use phrases and words you wouldn’t use in speech (such as “**eateries**” or “**abodes**”), and don’t try to be too clever or formal; the best writing sounds natural and has personality. It should sound like you.

- Check your facts! It’s good to work in some interesting **nuggets of information**, perhaps things you’ve learned from talking to people, or in books or other research, but use reliable sources and double-check they are correct.

- Moments that affected you personally don’t necessarily make interesting reading. Avoid tales of **personal mishaps** – missed buses, diarrhea, rain – unless pertinent to the story.



Focus on telling the reader something about the place, about an experience that they might have too if they were to repeat the trip.

## A2

### **HOW TO AVOID COMMON ERRORS MADE BY TRAVEL WRITERS: SOLUTIONS**

A. Choose somewhere interesting to write about and make sure you do just that. Take us there through the vivid pictures you create with your words, make us smell the spices in the marketplace, introduce us to the carpet dealer, show us the sunset from the rooftop bar. You can add a little of your own emotion and expertise, but only if these add to the picture and illuminate the place.

Alternatively, set up your story from the start as a personal journey of some sort, with a clear and compelling reason for why we should care.

B. Write in your natural voice, using the good words you normally use. If something's difficult to say, it may not be worth saying. If it's pulling towards fancy phrasing, that may be to hide that it's empty inside. So check that it's worth the space on your page.

A safeguard against writing purple prose is to keep your sentences short and clean. Let each contain just a single subject. If you're using a lot of clauses and punctuation, you may be over-complicating things. Try inserting a full stop. There's nothing like it for clarity.

C. Liberate yourself from the tyranny of time. Choose the five most interesting moments from your trip and rearrange them into a sequence that makes a great tale. Feel free to lose the boring bits in between. Skip across the tedious stuff with a phrase like 'Two days later...' Cut people and events that don't add much or don't relate to your theme.

Spend more time with the key episodes and characters, savouring what is special. Maybe start with one of these – in the middle of some action, say, or meeting an amazing person. That way you'll transform your random real experience into a working story shape.

D. Sift your travel experience for material that could make a strong and simple story - maybe just a slice of the trip, that hangs around a single theme or event, so you've got a coherent concept to work with. Then think about the shape this might make, starting with a bang of some sort to grab the reader, a series of varied moments to keep them strung along, and an ending that answers all the questions – did you find the temple in the jungle, see the wild tiger, learn to make sushi like a local?

Many travel stories – and almost all travel articles – have a purpose to their journey, and this can provide a natural direction and shape.

## PRACTISE TRAVEL WRITING

When it comes to travel writing, it's important to know some of the frameworks and storytelling techniques that will help you write a captivating story. But once you have the knowledge, it's time to apply it. Here are three exercises that will help improve your creative travel writing!

### Exercise 1: Judgements vs Observations

This exercise is designed to help you separate your observations from your judgements/reactions.

1. Draw a line down the middle of a blank page. On one side, write Observations. On the other, write Reactions.
2. Choose a place to write about, and then under observations, write down everything you see/hear/smell/etc. (or remember seeing/hearing/smelling/etc. if you are thinking of a place you visited in the past.) We are looking for lots of details here!
3. Which is more powerful – observations or reactions?

Example:

Observations	Judgements (reactions)
I see 200-year-old oak trees. The trees are draped in Spanish moss. Light shines through the leaves. A dusty pathway makes its way through the centre of the trees.	The oak alley is beautiful

### Exercise 2: Experiencing Place

In this exercise, the goal is to experience a place more fully and then practice sorting this information to build toward a central truth or theme.

1. First, choose a location you have visited recently (or go somewhere new where you can make observations in real-time!)

Example: Oxford, England

2. Write down some accurate observations of the place/experience you decided on in step 1. se can be sights, smells, overheard conversations, actions, events, etc.

1. Tourists wander through the street and crowd into the colleges.
2. There are lots of yellow stone buildings in the city.
3. Students punt down the river.
4. The bells ring for a long time on Sundays as residents go to Sunday services.
5. Students stop by kebab vans for late night snacks.
6. Late-night Oxford smells like meat and grease near the kebab vans...

- Look for a pattern or theme across the observations you have made and decide what story you want to tell. This step is important, as you are creating order and meaning out of diversity and chaos! Mercilessly cut out any unimportant details.
- If I want to tell a story about the different types of people in Oxford, I would likely remove the observation about the yellow stone buildings in the city.

### Exercise 3: Mapping your story

This exercise presents a series of questions that are important to think about before beginning a travel story.

- Think about the story you want to tell. What is the most exciting/scary/emotional part? Can you start telling the story from this moment to grab the reader's attention?
- What narrative voice will you use? Will you include yourself in the story? Or use distance so you can share the opinions of others too?
- Should you use past or present tense?

NB: When the action is important, it can sometimes be more compelling to use the present tense! In many cases, though, you will probably be best off with using past tense.

## SUPPLEMENTARY SECTION B: WORKSHEETS

### B1

#### TRAVEL ARTICLE RESEARCH SHEET

Headline: \_\_\_\_\_

Author: \_\_\_\_\_

Publication: \_\_\_\_\_

<b>TARGET AUDIENCE</b>	
<b>PURPOSE OF THE ARTICLE</b>	
<b>CONTENT (micro-themes)</b>	

<b>STRUCTURE</b>	
<b>LANGUAGE</b>	
<b>STYLE</b>	
<b>Other observations</b>	

## B2

### TRAVEL ARTICLE ANALYSIS

Headline: \_\_\_\_\_

Author: \_\_\_\_\_

Publication: \_\_\_\_\_

<b>LAYOUT</b>	What can you say about the layout?
<b>SENTENCE STRUCTURE</b>	What can you say about the sentence structure?
<b>TONE</b>	What can you say about the tone?

<b>VOCABULARY</b>	What can you say about the vocabulary?
<b>STYLE</b>	What can you say about the style?

### B3

Watch the video on overtourism again (3.41-11.55) and put down some lines that you hear from the interviewees. Select some quotes which would be suitable for a headline or sub-headings of an article devoted to overtourism. Explain your choice.

Person 1	Quotes

Person 2	Quotes

Person 3	Quotes

Person 4	Quotes

## B4

### PEER REVIEW SHEET

HEADLINE of the article: \_\_\_\_\_

AUTHOR: \_\_\_\_\_

EDITOR: \_\_\_\_\_

	MAXIMUM POINTS POSSIBLE	POINTS GIVEN
HEADLINE	3	
CONTENT	5	
STRUCTURE	5	
OPENING PARAGRAPH	2	
CLOSING PARAGRAPH	2	
LANGUAGE (VARIOUS STRUCTURES, EFFECTIVE DESCRIPTIONS, LANGUAGE FROM THE READINGS)	5	
GRAMMAR	5	
RANK THE READING EXPERIENCE (how pleasurable was reading the article)	3	
TOTAL	30	

WHAT I LIKED

WHAT I DIDN'T LIKE (THIS INCLUDES MISTAKES)

SUGGESTIONS/RECOMMENDATIONS

## SUPPLEMENTARY SECTION C: GRAMMAR

### C1

#### Continuous Aspect

We use **continuous aspect**:

- for something happening **before and after a specific time**:

*He's getting on the train.* (before and after the moment of speaking)

*It was a quarter past ten. We were watching the news on television.*

- for something happening **before and after another action**:

*Mother will be cooking the dinner when we get home.*

*We were waiting for the bus when it started to rain.*

- for something **continuing for some time**:

*Everybody will be waiting for us.*

*They had been working hard all day.*

- for something **happening again and again**:

*They've been doing that every day this week.*

*The children were always shouting.*

*He will be practising the piano every night.*

- for something **temporary**:

*We are renting an apartment until our house is ready.*

*He was working in a garage during the vacation.*

- for something **new**:

*We have moved from Birmingham. We're living in Manchester now.*

*He had left university and was working in his father's business.*

- to describe something **changing** or **developing**:

*Everything has been getting more difficult.*

*He was growing more bad-tempered every day.*

We can use **continuous aspect**:

- with **perfect aspect**:

*How long have you been sitting there.*

*I don't know how long she had been learning Spanish.*

- with **modal verbs**:

*They might be playing tennis.*

- with both **modal verbs** and **perfect aspect**:

*You should have been driving more carefully.*

*Soon we will have been living here for 25 years.*

We do **not** normally use the continuous aspect with **stative verbs**. We use the **simple instead**:

*I **don't understand** you.* (NOT ~~am not understanding~~)

*When I got home, I really **needed** a shower.* (NOT ~~was needing~~)

*I've always **liked** John.* (NOT ~~been liking~~)

## C2

A relative clause is a subordinate clause which begins with a relative pronoun **who/which** or the word **that**. There are two types of relative clauses: defining and non-defining.

**A defining relative clause** identifies a thing or person.

	<b>Subject</b>	<b>Object</b>	<b>Possessive</b>
for people	who that	whom/who that	whose
for things	which that	which that	whose/of which

*e.g. Jerry Brown is the man **who** has the best chance to be nominated, the experts predicted.*  
*Computer games **that** involve fighting and shooting have a negative effect on young people.*

(!) **Whom** is highly formal. We normally use *who* or *that* (for objects) and it is still more common to omit the object pronoun altogether:

*e.g. The car (that) was stolen yesterday was recovered last night.*

*Police identified him as the man (who) they saw in the area yesterday.*

The defining relative clause cannot be eliminated without changing the meaning of the sentence – it will leave the noun it modifies incomplete or would materially alter the sense of what is being said.

**A non-defining relative clause** provides additional information about a thing or person. The relative pronoun **who** or **which** is always preceded by a comma.



	Subject	Object	Possessive
for people	who	whom/who	whose
for things	which	which	whose/of which

e.g. *Albert Einstein, **who** put forward the theory of relativity, is considered as the most intelligent person in human history.*

*The UN, the headquarters of **which** is located in New York, supports world peace.*

(!) Do not use the relative pronoun **that** in non-defining relative clauses.

(!) You cannot omit the relative pronoun in non-defining relative clauses.

### Relative Adverbs Level: intermediate

A relative adverb can be used instead of a relative pronoun plus preposition.

e.g. This is the shop **in which** I bought my bike. → This is the shop **where** I bought my bike.

relative adverb	Meaning	use	example
when	in/on which	refers to a time expression	the day when we met him
where	in/at which	refers to a place	the place where we met him
why	for which	refers to a reason	the reason why we met him

### Connective clauses

Connective clauses do not define or describe a thing or object in the main clause – they continue the story. Connective clauses are preceded by a comma.

e.g. The clock struck thirteen, **which** made everyone laugh.

He refused to do his share of the chores, **which** annoyed the others.

## C3

### COHERENCE

Each paragraph in your story should flow naturally from the one before it. If you have gathered enough information, and if your lead is strong enough, you may find that your story seems to write itself”, flowing naturally from beginning to end. But other stories seem “choppy”, with the narrative taking jags and loops that could lose or confuse the reader. Transitions smooth out those jags and make the story easier to read. Here are some guidelines:

- Make sure your story elements are presented in a logical order. The most common order is the chronological order. This happened, then this happened, then this happened. For the sake of variety, you want to use the word “then” no more than once.
- Use introductions as transitions between speakers. For example: Ed Smith, professor of biology at Ohlone, disagrees with the idea that frozen yogurt causes split ends. “That’s the craziest idea I’ve ever heard,” he said.

- Set the scene for a new area of discussion. Don't just start in a new direction without notifying the reader. For example: Meanwhile, a group of Ohlone instructors have been developing another theory, one based on experiments with bananas. "We think we're on to something," said Professor Harold Foote.

## SUPPLEMENTARY SECTION D: TOPICAL VOCABULARY

### D1

#### Air Travel Vocabulary and Sample Sentences

**Airport:** I went to the airport to catch a flight to San Francisco.

**Check in:** Make sure to get to the airport two hours early to check in.

**Fly:** I like to fly on the same airline to get mileage points.

**Land:** The airplane will land in two hours.

**Landing:** The landing took place during a storm. It was very scary!

**Plane:** The plane is packed with 300 passengers.

**Take off:** The airplane is scheduled to take off at 3:30 p.m.

#### Vacation Travel Vocabulary and Sample Sentences

**Camp:** Do you like to camp in the woods?

**Destination:** What is your final destination?

**Excursion:** I'd like to take an excursion to the wine country while we're in Tuscany.

**Go camping:** Let's go to the beach and go camping next weekend.

**Go sightseeing:** Did you go sightseeing while you were in France?

**Hostel:** Staying in a youth hostel is a great way to save money on vacation.

**Hotel:** I'll book a hotel for two nights.

**Journey:** The journey will take four weeks and we'll visit four countries.

**Luggage:** Can you carry the luggage upstairs?

**Motel:** We stayed in a convenient motel on our way to Chicago.

**Package holiday:** I prefer to buy package holidays, so I don't have to worry about anything.

**Passenger:** The passenger felt ill during the voyage.

**Route:** Our route will take us through Germany and on to Poland.

**Sightseeing:** The sightseeing in this town is rather boring. Let's go shopping.

**Suitcase:** Let me unpack my suitcase and then we can go swimming.

**Tour:** Peter went on a tour of the vineyard.

**Tourism:** Tourism is becoming an important industry in almost every country.

**Tourist:** Every May, many tourists from around the world come to see the flower festival.

**Travel:** Travel is one of his favorite free time activities.

**Travel agent:** The travel agent found us a great deal.

**Trip:** The trip to New York was lovely and interesting.

**Vacation:** I'd love to take a nice long vacation on the beach.

## **Overland Travel Vocabulary and Sample Sentences**

**Bicycle:** One of the best ways to see the countryside is to ride a bicycle.

**Bike:** We rode a bike from shop to shop.

**Bus:** You can catch a bus for Seattle at the bus station.

**Bus station:** The bus station is three blocks from here.

**Car:** You might want to rent a car when you go on vacation.

**Lane:** Make sure to get into the left lane when you want to pass.

**Motorcycle:** Riding a motorcycle can be fun and exciting, but it's also dangerous.

**Freeway:** We'll have to take the freeway to Los Angeles.

**Highway:** The highway between the two cities is quite lovely.

**Rail:** Have you ever traveled by rail?

**Go by rail:** Going by rail offers the opportunity to get up and walk around as you travel.

**Railway:** The railway station is down this street.

**Road:** There are three roads to Denver.

**Main road:** Take the main road into town and turn left at 5th Street.

**Taxi:** I got in a taxi and went to the train station.

**Traffic:** There's a lot of traffic today on the road!

**Train:** I like riding on trains. It's a very relaxing way to travel.

**Tube:** You can take the tube in London.

**Underground:** You can take the underground in many cities throughout Europe.

**Subway:** You can take the subway in New York.

## **Sea / Ocean Travel Vocabulary and Sample Sentences**

**Boat:** Have you ever piloted a boat?

**Cruise:** We will stop at three destinations during our cruise through the Mediterranean.

**Cruise ship:** It's the most elegant cruise ship in the world!

**Ferry:** Ferries allow passengers to take their cars with them to their destination.

**Ocean:** The Atlantic Ocean takes four days to cross.

**Port:** There are all kinds of commercial ships in the port.

**Sailboat:** The sailboat requires nothing but the wind.

**Sea:** The sea is very calm today.

**Set sail:** We set sail for the exotic island.

**Ship:** Have you ever been a passenger on a ship?

**Voyage:** The voyage to the Bahamas took three days.

# UNIT 5

## URBAN WRITING

### EXPLORING THE GENRE

- Event description
- Experiential writing
- City essays
- Architectural journalism

### JOURNALISM SKILLS

- Applying David Kolb's model
- Describing a personal experience
- How to evoke a scene

### WRITING SKILLS

- Show, don't tell
- Describing actions
- Using similes and metaphors in writing
- 

### MENTOR TEXTS

- Venice carnival brings out the masks, regattas and revelry
- My First New York by Colum McCann
- My First New York by Parker Posey

### GRAMMAR IN CONTEXT

- Indirect questions
- Parallel structures
- Adverbs as stance markers

### WORD-BUILDING

- Proper adjectives
- Forming nouns and adjectives from verbs

# UNIT 5

## URBAN WRITING

### CITY EVENTS

#### THINKING ABOUT THE TOPIC

1. Where do you usually find information about events in the city?
2. What kind of city events do you attend?
3. Which of the following city events have you attended? Specify:
  - festivals (music, film, theatre, etc.)
  - shows (fashion, aviation, etc.)
  - fairs (education, job, book, etc.)
  - Day of the City
  - sports events (marathons/matches/championships)
  - other
4. How can a journalist make a city event description compelling?
5. If you were to write an article about such an experience, which aspects would you cover?

#### EXPLORING THE GENRE: CITY EVENTS

##### Task 1a Answer these questions

- What is a carnival? What is the etymology of this word?
- How is a carnival different from / similar to a) fair b) parade c) masquerade? d) festival

### CITY EVENTS: CARNIVALS

##### Task 1b Match the description (1-6) with the carnival (a-e):

- a) The Tibetan Butter Lamp Festival
- b) The Rio Carnival in Brazil
- c) The Dragon Boat Festival
- d) Holi Festival
- e) Venice Carnival

1. \_\_\_\_\_

This festival is by far the largest in the world. Hundreds of thousands of visitors come every year for celebrations before the start of Lent, (a fasting period of forty days before Easter). The carnival

takes place in the Sambadrome, a huge new stadium. There, samba schools compete with each other for the best costumes and dancing. They spend a lot of time and money on carnival preparations, making fantastic costumes, masks, decorations, mobile floats and teaching the samba.

2. \_\_\_\_\_

This Carnival is the most internationally known festival celebrated, as well as being one of the oldest. This congregation of masked people, called Carnival, began in the 15<sup>th</sup> century, but the tradition can be traced back to the beginning of the 14<sup>th</sup> Century.

During the Carnival period the city offered numerous possibilities for spending money. The choices were various, with activities such as gambling dens, brothels, theatres, cafes, wine shops (licensed and illicit) and restaurants, as well as booths where one could see exotic animals, ropewalkers and jugglers.

The streets of the city were full of people in masks, and no differentiation could be made between nobility and the common people.

In the squares street-artists and singers entertain with songs and music from their guitars, the guests of the Carnival.

3. \_\_\_\_\_

Buddhists believe that nothing is permanent, and on March 9 they celebrate this belief. Long before the festival begins, monks make their preparations by mixing brightly-coloured dyes into huge quantities of iced butter. It takes them several months to carve the frozen butter into highly decorated statues, some of them as much as 8 meters high. On the day of the festival itself, the sculptures – supported by wooden frames – are carried through the streets and greeted with cheers from the excited crowds. Afterwards, the figures are thrown into a river by the monks who made them to demonstrate the idea that not even the most beautiful things last forever.

4. \_\_\_\_\_

Also known as Hindu Festival of Colors, it is celebrated by all the sections of the Indian society and crosses the barriers of religion and caste. It is the day when all classes of people mix up and celebrate this festival displaying unity.

There is one popular legend that is reputed to bring about the birth of the holiday. Long ago there was an evil king named King Hiranyakasipu. His son, prince Prahlad, however, was very holy and often prayed to God and this infuriated his father. One day, the wicked king ordered his sister, the demon Holika, to kill his son. The demon Holika, who was immune to fire, captured prince Prahlad and entered a fire furnace. She had done this to kill the prince, however, it was her who was burnt to ashes. Prince Prahlad was safe and was not burnt at all. The legend goes that before the demon aunt died, she begged for prince Prahlad's forgiveness and the prince forgave her and announced that her name would be remembered once a year.

5. \_\_\_\_\_

The festival is held in China to honour the memory of Qu Xuan, a politician and poet who, in the year 278 B.C., is said to have committed suicide by jumping into a river. It is said that

local people threw rice dumplings into the water to save Xuan's soul from the evil spirit in the river. Nowadays, boat races are held every year to remind people of the search for the body of the dead poet. Spectators eat rice cakes and crews row large dragon-shaped boats.

## YOUR RESEARCH

**Task 1c** Find out how city events are described in newspapers. Prepare to share your observations with your groupmates.

## JOURNALISM SKILLS (1): HOW TO WRITE AN EVENT DESCRIPTION

### HOW TO WRITE A GREAT EVENT DESCRIPTION

**Task 2a** Read the text and do the post-reading tasks.

Good event descriptions can also lead to more media coverage. This is important for encouraging people to attend events and for talking about them with a broader audience. The descriptions of registered events give the publicity team material to work with and provide journalists with leads for events and speakers that might make good stories.

#### **Write a short, snappy event title.**

Good examples include 'Fifty shades of cray: reproduction in the sea', 'Epigenetics: you are what your grandparents ate' or 'The mathematical magic of *The Simpsons*'. They are attention grabbing or challenging, descriptive, fun and/or convey a lot in a few short words.

#### **Put the tastiest bits upfront in the summary.**

You'll be asked to provide a full description (up to 2000 characters) and a short description or event summary/excerpt (up to 300 characters).

In the summary, tell us what happened at the event and what is interesting about it.

Include the most interesting and most important information in the summary as this becomes the first paragraph on your event's web listing. It is read first and needs to engage people quickly.

#### **Give information, not opinion or rhetoric.**

Avoid empty, superfluous words that don't give the reader useful information.

Don't rely on adjectives like 'fun', 'interesting' and 'exciting'. Let the things speak for themselves.

#### **Give examples of activities.**

Highlights and examples make the event tangible. They also provide a wider range of words relevant to the event that can be identified by the website's search engine.

For example, 'an exciting celebration of science' doesn't really say much. An alternative might

be ‘working scientists talk about the science that has inspired them, such as the discovery of the Wollemi pine, Australia’s role in astronomy and the invention of needleless vaccinations’.

### **Tell us who your experts and speakers are.**

If experts or speakers are a key feature of your event, tell us who they are!

Compare:

- a) ‘...featuring an international guest speaker...’
- b) ‘...featuring TV presenter, astrophysicist and internationally recognised ‘badass’  
Neil de Grasse Tyson’

### **Include a captivating picture**

Humans are visual creatures. A captivating, interesting picture can help tell the story and promote your event. It might be a photograph of people participating in the event, it might be related to the topic of the event or it could be a photograph of a drawcard speaker.

## **CHECK YOURSELF**

### **Task 2b** Answer these questions:

- What kind of title should you produce when writing about a city event?
- What information should you include in a summary?
- What should you avoid?
- What makes the event tangible?
- What should you do if the event has a key speaker or expert?
- What kind of photo should you include?

**Task 2c** What do the adjectives in column A describe? Fill in column B with the right word from the list. Check with the text above.

<b>title / picture / audience / event / description / words / bits</b>	
<b>A</b>	<b>B</b>
a) captivating, interesting	
b) empty, superfluous	
c) full	
d) short, snappy, attention-grabbing, challenging or descriptive	
e) tangible	
f) tastiest	
g) broader	



**Task 2d** Read about the content and structure of an event description.

## EVENT DESCRIPTION

### I. CONTENT

1. Place/date of the event
2. History background of the event
3. Special features of the event
4. Your feelings before the event
5. Your feelings during the event
6. Your feelings after the event

### II. STRUCTURE

When we write an article about a celebration/event we attended, we can divide it into four paragraphs.

In the **first paragraph**, we write **what** celebration/event we attended and **where** and **when** it took place (place/date/time).

In the **second paragraph**, we write about the **preparations** before the celebration/event (e.g. costumes, food, etc.).

In the **third paragraph**, we write **what happened during the celebration/event**.

In the **last paragraph**, we write **how we felt**.

We normally use **past tenses** in such pieces of writing.

## GRAMMAR IN CONTEXT (1): INDIRECT QUESTIONS

**Task 3a** Read about the use of indirect questions and do the practice exercises.

### What's an indirect question?

Indirect questions are a more polite way to ask for information or make requests. We often use them when asking something of strangers or people we do not know well, including **coworkers**. We also use them when asking for **favours** from friends or when we want to avoid sounding demanding.

When we make requests in English, we usually use the modal verbs *can*, *could* and *would*. We also use these modals to begin many indirect questions.

Here are a few common question **phrases** for indirect questions:

*Can/Could you tell me...?*

*Do you know...?*

*Would you mind...?*

*Do you have any idea...?*

*Would it be possible...?*

### **Forming indirect questions**

To form an indirect question, we start with phrases like those above and add direct questions which take a form of a statement. As such, they have direct word order and don't include auxiliaries do/does or did.

*a) Can you tell me where MacDougal Street is?*

*b) Do you have any idea when the film finishes?*

*c) Could you tell me who led the team?*

### **“Yes or no” questions**

To form these into indirect questions, we start with an indirect question phrase, such as “Do you know...?” and then begin the noun clause with *if* or *whether*.

*a) Do you know if the game has started yet?*

*b) Do you know whether they're coming with us?*

## **APPLYING**

### **Task 3b** Complete the indirect questions.

#### **A.**

a. Why did she cry?

Can you tell me \_\_\_\_\_?

b. Does she speak Greek?

I'd like to know \_\_\_\_\_ Greek.

c. Where is Joe?

Do you know \_\_\_\_\_?

d. What time does the show start?

Do you have any idea \_\_\_\_\_?

e. Will they be all right?

I wonder \_\_\_\_\_ all right.

f. What did he want?

Would you mind telling me \_\_\_\_\_?

g. Whose car was it?

Could you let me know \_\_\_\_\_?

h. Is this the right train?

I would like to know \_\_\_\_\_.

**B.**

- a. When will they get married?

I wonder \_\_\_\_\_.

- b. How long has she known him?

I'd like to know \_\_\_\_\_ him.

- c. Could you babysit tonight?

I was wondering \_\_\_\_\_ tonight.

- d. What is her name?

Can you tell me \_\_\_\_\_?

- e. Do they have any free tickets?

Could you let me know \_\_\_\_\_ some free tickets?

- f. Where were the boxes?

Can you remember \_\_\_\_\_?

- g. Which countries did she visit?

Do you know \_\_\_\_\_?

**MENTOR TEXT 1: VENICE CARNIVAL BRINGS OUT THE MASKS**

**Task 4a** Read the text and do the post-reading tasks.



**Venice Carnival Brings Out the Masks, Regattas and Revelry**

*By The New York Times*

In Venice, Italy, it's that time again.

Time for grand costume balls, fierce mask contests, towering wigs and a parade of preening, strutting revellers as city residents and visitors from around the world take part in its annual carnival.

The season technically began on Jan. 27 with the Flight of the Angel, a ritual dating to the 1500s, and an opening regatta. Others will follow, and the season will end on Shrove Tuesday (Fat Tuesday or Martedì Grasso), the day before Ash Wednesday. [...]

The theme this year, “Creatum: Civitas Ludens”, evokes the spirit of fun and play during carnival.

Throngs of visitors from places like South Korea and the United States have already arrived for the festivities, but the pre-Lenten festival is celebrated throughout Italy.

For those who can afford it, the de rigueur costumes echo themes of 17th- and 18th-century nobility. But masks of all kinds flood the streets. [...]

On Saturday, the Festa delle Maria, or parade of the Marias, unfolded. Traditionally, 12 young women were chosen to represent the city, commemorating the rescue of Venetian brides-to-be from pirates centuries ago.

Next Sunday, a masked eagle will descend from St Mark’s bell tower. The weekly descents are among the carnival’s most popular attractions, but for security reasons, participants in the square this year have been capped at 20,000.

Every day, there will be a competition for the most beautiful mask. The tradition of the mask started in the 13th century, when Venetians held parties before the start of Lent and wore elaborate masks to conceal their identity. [...]

These parties were said to be the only time when aristocrats and peasants, disguised by their masks, played out their fantasies together.

They indulged in illicit activities like gambling, clandestine affairs and political assassinations. By the 18th century, masks were banned outside during carnival time because they were abused by Venetian gamblers and prostitutes seeking anonymity.

The grand finale is on Feb. 13, when a lion will take flight.  
(Not really.)

## ANALYSING THE MENTOR TEXT

### Task 4b Analyse the mentor text:

#### I. CONTENT

Comment on the information provided by the article: Which aspects of the event are covered? Does the headline reflect the content of the article?

--

## II. STRUCTURE

Comment on the opening paragraph, the body paragraphs and the closing paragraph.

## III. LANGUAGE AND STYLE:

Comment on the headline, the sentences (type, length, variety), the language.

## IV. PURPOSE

Define the target audience and the author's intent.

## WORD-BUILDING: PROPER ADJECTIVES

For a quick reference on Proper Adjectives, turn to Supplementary Materials Section C1.

**NOTA BENE:** *Proper Adjectives are always written with a capital letter.*

## APPLYING

**Task 5a** Form adjectives from the proper nouns in parentheses.

- a. It is believed that \_\_\_\_\_ (Sweden) Vikings and Gutar mainly travelled east and south, going to Finland, the Baltic countries, Russia, Ukraine, the Black Sea and further as far as Baghdad.
- b. Although \_\_\_\_\_ (the Netherlands) paintings of the Golden Age comes in the general European period of Baroque painting, and often shows many of its characteristics, most lack the idealization and love of splendour typical of much Baroque work.

- c. \_\_\_\_\_ (Germany) classical composers include J.S.Bach's sons Carl Philipp Emanuel Bach, Johann Christian Bach and Johann Christoph Friedrich Bach.
- d. The \_\_\_\_\_ (Switzerland) National Bank conducts Switzerland's monetary policy as an independent central bank.
- e. Original \_\_\_\_\_ (Belgium) Chocolate Sea Shells are sure to deliver you the ultimate chocolate experience.
- f. The \_\_\_\_\_ (Japan) phrase for «Happy New Year» is «Akemashite omedetou».
- g. The \_\_\_\_\_ (Vietnam) people or the Kinh people are an \_\_\_\_\_ (Asia) ethnic group originating from present-day northern Vietnam and southern China.
- h. Local \_\_\_\_\_ (Iraq) residents, who had initially welcomed al-Qaeda's resistance to the US occupation, were chafing at the draconian rules imposed on them by extremists.
- i. \_\_\_\_\_ (Israel) Jews are found mostly in Israel and the Western world, as well as many other countries worldwide, not necessarily only in \_\_\_\_\_ (Jews) communities.
- j. Large quantities of \_\_\_\_\_ (Denmark) butter are imported into Britain every year.
- k. A ship laden with \_\_\_\_\_ (Finland) timber reached London yesterday.
- l. The names of many \_\_\_\_\_ (Wales) places are hard to pronounce.
- m. The tour included a visit to several \_\_\_\_\_ (Norway) fiords.

## DICTIONARY WORK

**Task 5b** Form adjectives from the names of these cities. Check with a dictionary.

CITY	ADJECTIVE
Venice	<i>Venetian</i>
Paris	
Naples	
Vienna	
Florence	
Monaco	
Boston	

**Task 5c** Fill in the gaps (1-11) with an adjective from Task 5b so as to form common collocations with the nouns in this chart. There can be more than one option.

Adjective	Noun
1)	waltz
2)	festival
3)	leather handbags

4)	strudel
5)	songs
6)	royal family
7)	shoes
8)	fashion
9)	pizza
10)	masks
11)	seafood

### TOPICAL VIDEO: EXPERIENCING CARNIVAL IN VENICE

**Task 5d** Watch the coverage of the Venetian carnival at <https://www.youtube.com/watch?v=zhBDfjFI9Zk>. Write down your impressions: What did you like? What would you do differently?

### WRITING SKILLS (1): SHOW DON'T TELL

**Task 6a** Study the text.

You've heard the classic writing rule, "Show. Don't tell."

'Show, don't tell' is a popular piece of creative writing advice to write with more sensory details, allowing your reader to hear, see, taste, touch, and smell the same things your characters are experiencing.

The vivid details make the experience visceral for the reader, allowing them to imagine what a character is actually experiencing in the moment. Because of this, it's more likely that the reader forgets that they're reading – a goal all writers want to achieve.

As Anton Chekhov said, "Don't tell me the moon is shining; show me the glint of light on broken glass."

How do you show rather than tell? The good news is that it's pretty easy to show if you just learn this one trick:

#### **Be more specific**

The simplest rule to remember if you're trying to show is just to write specific details. Specificity will fill in the gaps from your telling and bring life to your scenes.

"They went to New York to see *Cats*. They both enjoyed it very much. When they tried to go home, their flight was delayed because of the snow so they stayed another night and decided to see the musical again".

That's a fun story. A great trip to the city could be ruined by the weather, but they make the most of it. It's all pretty vague, isn't it? Who is *they*? What theatre did they see *Cats* at? Why did they enjoy it? How did they feel after their flight was delayed? [...]

To show rather than tell, you have to interrogate your story. You have to be more specific. Here's that example with some of those questions answered:

"Tanya and James flew to New York city in a 747. They got their bags, took a taxi to their hotel, and checked into their rooms. "I can't wait to see the show," Tanya said. "You're going to love it."

Their hotel was just a few blocks from the Foxwoods Theatre so they walked. He had never seen buildings so tall or so many people walking on the street. When they got to the theatre, Tanya noticed his eyes were a little wider, his mouth a little slacker. The foyer was covered in gold and white marble, with hundreds of people milling around in gowns and beautiful suits. He didn't talk much. Finally, they took their seats, and the lights went down. He took her hand".

How to know when to show, not tell and when to show and tell? Here's brief guide:

#### **Show if:**

- It is a pivotal scene, like the climactic moment in your story.
- You are bringing the reader into a scene and need to briefly describe the details of the setting so they can picture it.
- It is a moment of great conflict, drama or crisis.
- You are presenting an important, dramatic conversation and the dialogue between the two characters advances the plot.
- In other words, show if the scene is exciting, dramatic, story-advancing, character-developing, and altogether interesting.

#### **Tell if:**

- You are mostly giving information the reader needs to know but which doesn't advance the plot.
- It is a non-pivotal moment in your story.
- You are linking two highly dramatic scenes and need to skip over less dramatic period of time.
- In other words, tell if the scene is boring, non-pivotal, not dramatic and mostly exposition or informational.
- If you want to be a better writer, make *show and tell* a natural part of writing.

(<https://thewritepractice.com/show-dont-tell/>)



## CHECK YOURSELF

**Task 6b** Answer these questions:

- How can you make your experience visceral for the reader?
- How can you *show rather than tell*?
- When should you show?
- When should you tell?

## DISCUSSION POINTS

**Task 7** Have a debate over the following motion.

Old university buildings with shabby dormitories dotted around the city should be replaced with modern campuses with all imaginable facilities in one place but outside the city.

## JOURNALISTIC TASK: DESCRIBE A CITY EVENT

**Task 8a** Visit a city event and write its description, based on what you have learnt in this unit. In your article, include photos.

**Variation of the task:** Prepare a video reportage from a city event. Include interviews and commentary.

**Task 8b** Rank one another's articles/video reportages. Specify the features/aspects you especially liked. Would you like to visit some events after watching/reading about them?

## EXPERIENTIAL ESSAYS

### THINKING ABOUT THE TOPIC

- What kind of personal experience can be interesting to the readers of newspapers/magazines?
- How can a journalist obtain experience valuable for the readers?
- How are experiential essays/articles written by journalists different from those by non-professionals?
- Have you ever written a piece describing a personal experience?

**Task 9a** Read about experiential essays and do the post-reading tasks.

### HOW TO WRITE AN EXPERIENTIAL ESSAY

Experiential writing refers directly to your own experience without employing a lot of research. What is more, you do not need to read a lot on the topic before starting the process of writing. All you need to do is to formulate your topic, to recall a given experience,

and to attempt at reflecting on it. In some sense it is good that you are not required to provide sources, evidence or arguments; on the other hand, you have to be creative, use your imagination, and be able to describe and reflect on your experience in a very logical, precisely formulated manner. Hence, imagination and logic always walk hand in hand when it comes to experiential writing. [...]

## **Learning**

Basically, every piece of text one writes is a kind of learning. One learns about him/herself, one's own feelings, attitudes and values, and so forth. The experiential essay is more special because it is focused entirely on your own experiences. It helps you to learn more about yourself and reflect more on the given experience you want to describe.

## **The model of David Kolb**

David Kolb has elaborated a model of experiential learning. It consists of four main parts which you should include in your essay: concrete experience, reflective observation, abstract conceptualization, and active experimentation. We advise you to employ this model, for it will make your experiential essay coherent and well-organized.

The first part of the model concerns your own experience. You should be able to answer questions regarding what happened, how, when and where, what you have felt or thought, what was your reaction to it, etc. Keep in mind that you should not merely write everything coming to your mind (like a stream of thoughts, feelings and associations), but you rather need to answer these questions in brief – in three or four sentences. [...]

The second part concerns reflection on your experience. You need to explain, for instance, how you behaved and why, and what were the consequences of your behavior.

The conceptualization part requires formulating a few basic concepts which cover your experience. This is the tool which allows you to render more objectively what you have experienced as a person (for no one would be able to understand your description without referring to objective concepts). The last part deals with experimentation – from what you have learned by now (from the concrete experience), what conclusions do you make? Can you apply this knowledge?

## **Topic formulation**

There are plenty of topics you can deal with. It is advisable to refer to an experience which has had a strong influence on you: a romantic story, a situation which brought about an important change in your life, a painful or pleasant situation. You can formulate it in short as follows: “My first day at Moscow State University.”

## **Language and style**

There is no need to say that you have to use standard English at a very high level; this means employing terminology related to the field covering your experience. It is also important to

use complex, long sentences, in order to prove you master the language and have perfect writing skills. Another important thing to mention is the use of “I”-person, that is, to speak only from your own point of view, and not from someone else’s. It is not important what Peter or Mary has said about your experiences: the experiential essay covers only your own experience and reflections on it.

([https://resource.acu.edu.au/acuskills/critlit/6\\_11.html](https://resource.acu.edu.au/acuskills/critlit/6_11.html))

## CHECK YOURSELF

### Task 9b Answer these questions:

1. What is experiential writing?
2. In what sense is experiential writing connected with learning?
3. What model was elaborated by David Kolb?
4. What kind of experience should you describe in an experiential essay?
5. What kind of language should you use?

### Task 9c Complete the sentences with words/phrases from the text above.

- a. Experiential writing refers directly \_\_\_\_\_
- b. All you need to do is to formulate \_\_\_\_\_, to recall \_\_\_\_\_, and to attempt \_\_\_\_\_
- c. You have to be creative, use your imagination, and be able to describe and reflect on your experience in a \_\_\_\_\_.
- d. Imagination and logic always walk \_\_\_\_\_ when it comes to experiential writing.
- e. One learns about him/herself, one’s own \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
- f. Using Kolb’s model will make your writing \_\_\_\_\_.
- g. Keep in mind that you should not merely write everything coming to your mind (like a stream of \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_).

## JOURNALISM SKILLS (2): HOW TO APPLY DAVID KOLB’S MODEL

### Task 9d Fill in the table: Describe each component of David Kolb’s model.

Component of the model	Key points
a) concrete experience	
b) reflective observation	

c) abstract conceptualization	
d) active experimentation	

## APPLYING

**Task 9e** Which of your personal experiences could be developed into experiential writing. Write down a couple of possible topics. Using David Kolb's model, outline a plan for each of them.

**Task 9f** In mini-groups, discuss your plans. Which have a potential to become a good story? Which headlines could you propose for them?

## WRITING SKILLS (2): DESCRIBING ACTIONS

To describe actions, writers commonly use adverbs of manner and word combinations with words such as *way*, *manner*, *fashion*, *mode*, *like*.

- An **adverb of manner** modifies a verb to tell us how something happens, such as whether it was **quickly** or **slowly**. They're usually placed after the main verb or after the object.  
*e.g. She sings beautifully.*
- If an adjective already ends in *-ly*, we use the phrase **in a .... way/manner/fashion**:  
*a. He behaved in a silly way.*  
*b. She spoke in a friendly manner.*
- A few adverbs of manner (hard, fast, late/early) have **the same form as the adjective**.  
*a. They all worked hard.*  
*b. She usually arrives late/early.*
- We often use **phrases with like** as adverbials of manner:  
*She slept like a baby.*
- Linking verbs, such as *feel*, *smell*, *sound*, *seem*, and *appear*, typically need adjectives, not adverbs.  
*a. They looked happy.*  
*b. You sound sad.*

## APPLYING

**Task 9g** Form adverbs from the adjectives in parentheses to fill in the gaps:

1. The airplane landed \_\_\_\_\_ on the runway. (safe)
2. The lawyer told him to answer his questions \_\_\_\_\_. (truthful)
3. I was scared during the taxi ride. The chauffeur was driving \_\_\_\_\_. (reckless)
4. If you don't want to put on weight, eat \_\_\_\_\_. (healthy)
5. She waited \_\_\_\_\_ for him to arrive. (patient)
6. The acrobat dived \_\_\_\_\_ through the air. (daring)
7. My dog is well-behaved. He follows my instructions \_\_\_\_\_. (obedient)

**Task 9h** Fill in the gaps with the right word/phrase from the list. Sometimes there can be more than one option.

**silly manner / bad / early / friendly manner/ like chicken / fast /  
like the back of my hand / good/ cordial manner / silly way /**

1. Do you have to drive so \_\_\_\_\_? You're making me nervous.
2. Have you ever eaten frogs' legs? They taste \_\_\_\_\_.
3. You can be romantic by showing your loved one how much you care in a \_\_\_\_\_.
4. I lived in Cairo for more than ten years. I know it \_\_\_\_\_.
5. Let's get the later bus, at 10.45. We don't want to arrive at the airport too \_\_\_\_\_.
6. This milk doesn't smell very \_\_\_\_\_. How long has it been in the fridge?
7. Why's he dancing in that \_\_\_\_\_? Is he trying to be funny?
8. You look really \_\_\_\_\_! What time did you go to bed last night?
9. Like most developed democracies, New Zealand makes an effort to welcome visitors in a \_\_\_\_\_.
10. Anne Womack, a White House spokeswoman, said: "We hope this can be resolved in a \_\_\_\_\_".

## DICTIONARY WORK

**Task 10a** Use a dictionary to find out the differences between these blocks of words:

	Word	Definition	Example in a sentence
1.	experience (n)		
	experiment (n)		

	expertise		
2.	learn		
	teach		
3.	language		
	tongue		

**Task 10b** Use a Collocations dictionary to find some combinations with these words:

word	with adjectives	with verbs	with prepositions
experience (n)			
expertise			
language			
tongue			

**Task 10c** Use a Thesaurus dictionary to write some synonyms of these adverbs:

- a) peacefully
- b) confidently
- c) aggressively
- d) recklessly

## WORD-BUILDING

**Task 11a** Fill in this chart:

Verb	Noun	Adjective
experience	_____	_____ experienced
experiment	_____	experimental
refer	_____ referral	referential
please	_____	_____ pleasurable
_____	_____	reflective

**Task 11b** Use the above vocabulary to fill in the gaps in these sentences:

1. She is very \_\_\_\_\_ in marketing.
2. Steiner Waldorf schools, which exclude screen time before the age of 12 in favour of physical activity, art and \_\_\_\_\_ learning, are particularly popular with Silicon Valley executives and their UK counterparts.
3. The manager demanded time to \_\_\_\_\_ on what to do.
4. The school is \_\_\_\_\_ with new teaching methods.
5. I am writing to you with \_\_\_\_\_ to the job advertised in yesterday's newspaper.
6. The doctor gave him a \_\_\_\_\_ to (= arranged for him to see) the consultant.
7. A \_\_\_\_\_ surface sends back most of the light that shines on it and can therefore be seen easily.
8. After hearing the news, they sat in a quiet, \_\_\_\_\_ silence.
9. The hotels were not so good, but on the whole the trip was a \_\_\_\_\_ experience.
10. The drug is still at the \_\_\_\_\_ stage.

## JOURNALISM SKILLS (3): WRITING A PERSONAL NARRATIVE

**Task 11c** Read about the genre of personal narrative.

The purpose of the personal narratives is to share and elaborate on an appealing experience from your life. A personal narrative is sometimes even called a life experience essay and can be difficult to write for many students.

A personal narrative focuses on your experience and the importance of that experience and impact that it has on you.

The outline of a personal experience narrative follows the common structure: It starts with an intro, then the main body and finally summing up the ideas in the conclusion. Try and describe the events and experiences in the chronological order, as it allows you to present experiences as they happened. Alternatively, you can use the flashback technique (depicting / recalling a set of events that occurred before the scenes immediately proceeding).

To make your personal narrative exciting you should start with choosing the relevant experience to base your writing upon. Describe a situation that you consider to be crucial in your development.

You may think that you have no appropriate event or experience to share, but everyone has something that shaped who they are. Whatever topic you decide on, keep in mind that your aim is to convey its importance to the audience. Your narration should give a deep insight into the details of the event and the readers must gain some meaning why this specific experience is so remarkable to you.

Don't open your narrative with too general statements, make it as close to the situation as possible. Then quickly jump to developing your story in the body. The main part of the essay should abound in pertinent details, without which your essay will be lifeless. Remember: Specific is Terrific!

**Use:** See, hear, smell, feel, taste.

**Describe:** Emotions, thoughts, actions.

**Finish** your essay by concluding how this experience has influenced you.

<https://www.nytimes.com/2019/09/04/learning/personal-narrative-essay-contest-for-students-tell-a-short-story-about-a-meaningful-life-experience.html>

**Task 11d** Read examples of personal narratives at <https://www.nytimes.com/2020/01/07/learning/personal-narrative-essay-winners.html>

**Task 11e** Use the worksheet in Supplementary Materials Section B1 to evaluate the personal narratives you chose for reading.

**Task 11f** Produce a narrative piece of writing entitled *An unforgettable experience (or day, or person)*.



## JOURNALISTIC TASK: WRITE A PERSONAL NARRATIVE

### CITY ESSAYS

#### Task 12a Discuss with your partner:

- Can you define the genre of city essays? Predict the content, style and structure.
- How are city essays different from other genres describing cities, e.g. travel brochures?
- Why should readers be interested in reading city essays?
- Asked to write a city essay, which aspects would you cover? How would you attract audience?

**Task 12b** Read a couple of essays in the series *My New York* at <http://nymag.com/nymag/features/64944/index2.html>. As you read, annotate and take notes on what you notice about the way these pieces are written.

Here are some questions to consider for each story:

1. What is the event or small, memorable moment that this story focuses on? Why do you think the writer might have chosen it?
2. Ed Shanahan, the editor of *Metropolitan Diary*, says that he often looks for stories that have “sharp memories of people, places and things” and “settings that instantly put the reader in the city”. Circle or underline the descriptive details in the story. What do these details contribute to the story? Why do you think the author included them?
3. The purpose of city essays is to share stories that surprise, delight and inspire. What kind of response or reaction do you think the author of the story you read was trying to elicit from the reader? What word choices, literary devices or other “writer’s moves” help achieve this response?
4. Many of the stories readers submit impart some kind of universal message about human kindness, happy coincidences, making connections or what it’s like to live in New York City. What do you think is the message of the story you read? What lines help communicate that message?
5. Mr. Shanahan says he also keeps a close eye on the kicker, or the last line of the story, and almost always cuts commentary such as “that’s why I love New York.” Why do you think he does that? How does the story you read end? Do you think the ending is effective? Why or why not?
6. Which of the stories did you find the most interesting, meaningful or compelling? Why? What did the author do that you admired that you might like to try in your own writing?

## EXPLORING THE GENRE: CITY ESSAYS

**Task 12c** Based on Task 12b, write your own description of the genre of city essays.

### CITY ESSAYS

## MENTOR TEXT (2): MY FIRST NEW YORK

**Task 12d** Read this article from the series *My New York* and do the posts-reading tasks.



### My First New York

*By Colum McCann*

Drunk and sober, high and low, off and on, up and down, lost and found, New York has been my city for sixteen years now. It's a vast mystery to me, like it is to most New Yorkers, how this ugly lovely town became my lovely ugly town, this gorgeous rubbish heap of a place, this city of the timeless Now, with little of the style of Paris, little of the beauty of Rome, little of the history of London, and not even much of the dear dirty dereliction of my hometown, Dublin. [...]

New York is a fiction of sorts, a construct, a story, into which you can walk at any moment and at any angle and end up blindsided, turned upside down, changed.

There are dozens of moments I can recall from the early days, when I first got to the city as a naïve young Dubliner, in 1982. I was 17 years old and visiting for the summer. I ran the midtown streets as a gopher for Universal Press Syndicate. I rushed for sandwiches,

answered phones, delivered parcels. My ears popped in the Time-Life elevators. On a July afternoon, I lay down in the middle of Sixth Avenue and looked up at the skyscrapers. I laughed as people stepped over and around me. Later, I sat in the back of the Lion's Head pub and dreamed myself into writing days. I bluffed my way into Limelight. On the D train, I nursed a cocaine itch back to Brighton Beach, where I rented a cockroached room. It was all a fantastic fever dream: Even now, the moments collide into each other and my memory is decorated by a series of mirrors flashing light into chambers of sound and color, graffiti and roar. I left it after a few months, back to Dublin, enchanted and dazzled.

But I truly fell in love with the city many years later, on my second stint, when I wasn't quite sure if I was meant to be here at all, and it was a quiet moment that did it for me, one of those little glancing shoulder-rubs that New York can deal out at any time of the day, in any season, in any weather, in any place – even on the fiercely unfashionable Upper East Side. [...]

It had snowed in the city. Two feet of it over the course of the night. It was the sort of snow that made the city temporarily magical, before all the horn-blowing and slush puddles and piles of dog crap crowning the melt. A very thin little path had been cleared on 82nd Street between Lexington and Third, just wide enough for two able-bodied people to squeeze through. The snow was piled high on either side. A small canyon, really, in the middle of the footpath. On the street – a quiet street at the best of times, if anything can be quiet in New York – the cars were buried under drifts. The telegraph wires sagged. The underside of the tree branches appeared like brushstrokes on the air. Nothing moved. The brownstones looked small against so much white. In the distance sounded a siren, but that was all, making the silence more complete.

I saw her from a distance halfway down the block. She was already bent into the day. She wore a headscarf. Her coat was old enough to have once been fashionable. She was pushing along a silver frame. Her walk was crude, slow, laborious. With her frame, she took the whole width of the alley. There was no space to pass her. [...]

There is always a part of New York that must keep moving – as if breath itself depends on being frantic, hectic, overwhelmed. I thought to myself that I should just clamber over the snowbank and walk down the other side of the street. But I waited and watched. Snow still fell on the shoveled walkway. Her silver frame slipped and slid. She looked up, caught my eye, gazed down again. There was the quality of the immigrant about her: something dutiful, sad, brave, a certain *saudade*, a longing for another place.

As she got closer, I noticed her gloves were beautifully stenciled with little jewels. Her headscarf was pulled tight around her lined face. She shoved the silver frame over a small ridge of ice, walked the final few feet, and stopped in front of me.

The silence of strangers.

But then she leaned forward and said in a whisper: "Shall we dance?"

She took off one glove and reached her hand out, and with the silver frame between us, we met on the pavement. Then she let go of my hand. I bent to one knee and bowed slightly to her. She grinned and put her glove back on, said nothing more, took a hold of her silver frame, and moved on, a little quicker now, along the corridor of snow and around the corner. I knew nothing of her, nothing at all, and yet she had made the day unforgettable.

She was my New York. Still is.

## ANALYSING THE MENTOR TEXT

**Task 12e** Analyse the structure, content and language of the mentor text.

### I. STRUCTURE:

1. Divide the city essay into logical sections (it's possible to combine paragraphs) and give them subheadings.
2. How are the paragraphs distributed in reference to time (present, past)?
3. In which paragraph is the climax of the story?
4. What's the opening sentence like? The closing sentence? How effective are they? Are they different from other journalistic genres such as breaking news or reviews? In what way?
5. Comment on the length of paragraphs. Why do some paragraphs run only a line or two?
6. How does this text resemble a film?

### II. CONTENT:

1. Summarise the story in one sentence: This essay is about ...
2. If you were to give your own headline to this essay, what would it be?
3. Give the description of the author's New York.
4. Give the description of the woman.
5. How is the woman similar to New York?
6. Does some description resemble Moscow? Which?
7. In the third paragraph from the bottom, what is meant by "We met on the pavement"?

### III. LANGUAGE:

1. Find in the text examples of
  - a. antonyms (opposites)
  - b. synonyms
  - c. oxymoron
  - d. repetition
  - e. parallel structures
  - f. metaphor

2. Find examples of “the rule of three” or triads of
  - a) nouns/noun phrases
  - b) verbs/ verbal phrases
  - c) participles
  - d) adjectives
3. What other numbers in enumeration have you spotted? Bring examples.
4. Comment on the variety of sentence length.

**NOTA BENE:** “The rule of three” is a writing principle that suggests that a trio of words, phrases, sentences, lines is more effective than other numbers. The audience of this form of text is also thereby more likely to remember the information conveyed because having three entities combines both brevity and rhythm with having the smallest amount of information to create a pattern.

#### JOURNALISM SKILLS (4): HOW TO EVOKE A SCENE

Sometimes when reporters tell a story in a faraway or unusual locale, they use striking language to give the feeling of the place. They may use words relating to one of the senses (sight, smell, sound, touch, and taste) to describe the scene. This language helps readers more easily imagine the context of the situation being reported about.

##### Task 12f Answer these questions:

- How does the author *evoke the scene* in *My First New York*?
- In which pieces does the author follow the principle “show, don't tell”? Which of the five senses (see, hear, touch, smell, taste) does the essay appeal to? Bring examples:
- What makes this essay sound like a piece of music?
- What makes it look like a painting?

##### Task 12g Fill in this chart with examples from the text, if available.

sense	yes/no	examples
sight		
sound		
smell		
touch		
taste		

## YOUR RESEARCH

**Task 13** Analyse the content, structure and language of the essay(s) you selected for Task 12b.

## GRAMMAR IN CONTEXT (2): PARALLEL STRUCTURES

**Task 14a** Read about the use of parallel structures in English texts.

### PARALLEL STRUCTURES

You can connect several words or phrases with coordinating conjunctions *such as, and, but, and or*. The words or phrases must have parallel structure; that is they must all have the same grammatical function.

- a. She enjoys **hiking** but not **playing** golf (two gerunds).
- b. Soon **hunger**, a chilling **drop** in temperature, and **darkness** descended on the group (three nouns/noun phrases)
- c. Some inexperienced climbers become **overconfident** or **overambitious** (two adjectives).

## APPLYING

**Task 14b** Read the sentences. Correct the errors in these parallel structures.

- a. Pedro is good at maps and following trails.
- b. Jake likes to cycle and to climb mountains.
- c. If someone needs help, you should brave but not be foolish.
- d. In a survival situation, it's essential to build a shelter, keep warm, and finding water.
- e. The instructor didn't take part in the search for food but he watched from distance.
- f. The students listened carefully, watched the instructor, and have learnt how to make a fire.
- g. Chang wasn't happy on the survival course; he was always complaining or got lost.
- h. In most cities, you can visit museums or you go shopping in stores.

**Task 14c** Complete these sentences with your own ideas. Use parallel structures.

- a. Before it gets dark, Andy needs to build a shelter and \_\_\_\_\_
- b. The instructor spent a lot of time explaining the dangers and \_\_\_\_\_
- c. Most people have never had to search for food or \_\_\_\_\_
- d. My brother and I bought a tent, rented a car, and \_\_\_\_\_
- e. I could survive in a forest but not \_\_\_\_\_
- f. We can visit the zoo, see a movie, or \_\_\_\_\_
- g. After the survival class, she wanted to go home and \_\_\_\_\_

**Task 14d** Fill in the gaps with the right option.

1. Harry wants me to do the task \_\_\_\_
  - a) precisely, carefully and as soon as possible.
  - b) with accurate measure, carefully, immediately.
  - c) precisely, carefully and immediately.
  - d) precisely, with proper precaution and immediately.
2. His actions were \_\_\_\_
  - a) bold, with lots of courage and laudable.
  - b) bold, courageous and laudable.
  - c) bold, with lots of courage and can be praised.
  - d) bold, courageous and can be praised.
3. She was \_\_\_\_
  - a) weak, vulnerable and stupid.
  - b) not so strong, without any defense and stupid.
  - c) weak, without any defense and stupid.
  - d) weak, vulnerable and lacked intelligence.
4. Doctor advised him \_\_\_\_
  - a) to stay at home, taking proper medication and avoiding junk food.
  - b) staying at home, to take proper medication and avoid junk food.
  - c) to stay at home, to take proper medication and avoiding junk food.
  - d) to stay at home, to take proper medication and to avoid junk food.
5. My wife is \_\_\_\_
  - a) an artist, sings and dances.
  - b) an artist, a singer and dances.
  - c) an artist, a singer and a dancer.
  - d) an artist. Sings and a dancer.
6. I asked him to finish reading the book \_\_\_\_
  - a) quickly and thoroughly.
  - b) as soon as possible and thoroughly.
  - c) quickly and in a detailed manner.
  - d) soon as possible and to be as precise as it can be.
7. The protest was \_\_\_\_
  - a) peaceful, organized and goal oriented.
  - b) not violent, without any chaos and goal oriented.
  - c) peaceful, without any chaos and goal oriented.
  - d) not violent, without any chaos and not goal oriented.

8. I know you can complete the task \_\_\_\_
- a) not requiring any help, within time and avoiding errors.
  - b) not requiring any help, timely and accurately.
  - c) alone, within time and avoiding errors.
  - d) alone, timely and accurately.
9. Don't leave me here \_
- a) alone, helpless and blindfolded.
  - b) alone, without any assistance and eyes tied up.
  - c) helpless, alone and eyes tied up.
  - d) alone, without any assistance and blindfolded.
10. While visiting New York we \_\_\_\_
- a) roamed around, eating at restaurants and enjoying our stay there.
  - b) roaming around, ate at restaurants and enjoyed our stay there.
  - c) roamed around, ate at restaurants and enjoying our stay there.
  - d) roamed around, ate at restaurants and enjoyed our stay there.
11. This girl is \_\_\_\_
- a) beautiful, have lots of talent and will definitely grow into an adorable woman.
  - b) a thing of beauty, intelligent and is going to be grown into an adorable woman.
  - c) beautiful, intelligent and will definitely grow into an adorable woman.
  - d) a thing of beauty, have lots of talent and is going to be grown into an adorable woman.
12. What he submitted was \_\_\_\_
- a) nonsense, without any proper meaning and didn't have any organization.
  - b) nonsense, meaningless and unorganized.
  - c) had not sense, meaningless and wasn't properly organized.
  - d) nonsense, had not meaning and unorganized.

### GRAMMAR IN CONTEXT (3): ADVERBS AS STANCE MARKERS

#### ADVERBS AS STANCE MARKERS

**Task 15a** Read about adverbs as stance markers in English texts.

Stance markers are words or phrases that express the writer's /speaker's feeling or attitude about something, for example, when describing a personal experience. Certain adverbs, usually placed at the beginning of a sentence, can be very useful for adding descriptive details and feeling to a piece of writing.



a. ***Luckily**, there's a cheap and adorable way to make your budget stretch and show your friends and family how much you care: Christmas gift bundles, collections of cut-price items with a personal theme.*

b. ***Surprisingly**, many people don't have working smoke alarms in their homes.*

## APPLYING

**Task 15b** Insert a suitable stance marker from the list. Sometimes more than one option is possible.

**luckily / surprisingly / honestly / interestingly / sadly / fortunately**

1. \_\_\_\_\_, the building kings of New York have clearly retained their crowns.
2. I have observed that, \_\_\_\_\_, most people who criticise the idea of measuring happiness are handicapped by the fact they know little about the research literature on the topic.
3. \_\_\_\_\_, I think being productive at home is a must to become fit, to not get weak and be healthy.
4. \_\_\_\_\_, Japan has a large cycling population and many cycling laws – all of which are completely ignored.
5. \_\_\_\_\_ this was not the outcome that any of us were hoping for.
6. \_\_\_\_\_, the word that provincial voters have most frequently been using to describe the elections so far is «trivial».
7. Suddenly and \_\_\_\_\_, at what many thought was the end of a long career at the heart of EU politics, Juncker has become the most divisive figure in Europe.
8. \_\_\_\_\_, times have changed and we don't face such organised crimes to that extent now.

## MENTOR TEXT (3): MY FIRST NEW YORK

**Task 16a** Read the text and do the post-reading tasks.

### My First New York

*By Parker Posey*

I was 16 the first time I came to New York City. I had two close girlfriends who had grown up in Manhattan that I met at the University of North Carolina School of the Arts, Tanya and Sasha. We had taken the acting program there, and I visited them the following spring.

My parents and I arrived from a small town in the Deep South into the city, and in the cab, as I sensed their fear of the unknown, I could sense my attraction to it. I looked into all the cars passing us, amazed that it could all exist without people crashing into each other – *What instinct!* I thought. *Where does it come from?* It all seemed choreographed to me, and unbelievable. I thought: this is a place to truly put your trust in God, to test accidental nature, to live like an existentialist! [...]

Tanya and Sasha and I sang and danced through the streets, jumping on park benches, swinging on lamp posts, doing silly dances, and no one judged us or seemed to even notice. People and their lives would walk by, and I loved the fleetingness of it all, loved that they dressed like they didn't care. Some people looked as though they'd been in the same clothes all week, and I thought, *Yeah, who cares!* I loved asking for directions and talking to strangers I would never see again. I almost got run over by a bike messenger, something I had never seen in my life. It felt like a miracle I wasn't dead.

Sasha's mom, a painter, lived in a loft in Soho, which seemed to me like a huge attic but without the furniture. A bed was somewhere behind huge paintings that leaned against each other like giant books in the middle of the living room – which was the whole apartment, the whole house! Exposed brick and wooden floors, exposed light bulbs, a homemade bathroom with a tub on a platform of mosaic tiles, and her mother's jewelry all around – earrings from Afghanistan and other exotic things that looked like travel to faraway places. I thought about her neighbors just on the other side of the wall, and I got a glass and pressed the bottom to my ear and tried to hear them. Endless entertainment. I couldn't wait to live like this. [...]

We climbed the fire escape to smoke cigarettes and take pictures of ourselves in the sunset looking serious. And we played Ping-Pong and pool somewhere in the West Village and drank beer and ate burgers at the Corner Bistro. Sasha liked the Clash and I liked the Jam, and the Beastie Boys were just beginning. A cute guy offered to buy the jeans I was wearing for a hundred dollars, and I almost took him up on it, but then I thought, *What would I wear?* He said they were for his girlfriend. Now I think he was hitting on me.

**Task 16b** Analyse the text: Fill in the worksheet in Supplementary Materials Section B1.

## COMPARING GENRE TEXTS

**Task 16c** Compare Mentor Texts 1 and 2. What are their similarities and differences? Fill in the worksheet in Supplementary Materials Section B3.

### WRITING SKILLS (3): SIMILES AND METAPHORS

**Task 17a** Read about the use of similes and metaphors in English texts.

When you write a story, you can use similes and metaphors to make it more interesting. Generally, similes and metaphors are not used in more formal writing.

In a simile, you say that two things are similar using *like* or *as*.

- a. *It sounds as if someone was lost on the moor.*
- b. *Infrasound is like the sound of a gigantic rumble that you can't hear.*
- c. *A blast of infrasound from a whale can be as powerful as being physically hit.*

In a metaphor, you say that one thing is another thing. It is a stronger image than a simile.

- a. *That hollow, shuddering sort of roar rushed round and round the house.*
- b. *As I walked into the party, I was hit by a wall of sound.*
- c. *The silence was deafening.*

### APPLYING

**Task 17b** Complete the similes with phrases from the list. Which two things are compared?

**scampering rabbits/ silver marbles/ the flames of uncounted candles /  
a peacock's eyes/ dandelions into the sunlight / the stars in the sky /  
heavy and slow / the dawn of day**

- 1. The fountain tossed its water, up and up, like...
- 2. The oil upon the puddles dries to colors like ...
- 3. Like ... , we seem near though we are far apart.
- 4. White clouds chase each other like...
- 5. Who throws their money around like ...
- 6. You glow in my heart like...
- 7. A year has gone as the tortoise goes, ...
- 8. Her cheeks are like...

**Task 17c** Complete the metaphors with words/phrases from the list. Which two things are compared?

**song-birds in it / washed over my mind / blossomed /  
port at last / spill / ashes / falling**

1. Behind me the bright lights...
2. The purple jars of night ...
3. My heart is a nest that had ...
4. The ship of my soul is rolling to ...
5. Untrue friends, your words are...
6. The veil of the night was ...
7. Long blue waves of music ...

## YOUR WRITING: A CITY ESSAY

### IDEAS FOR WRITING

- Have you ever had an encounter in your city or community that surprised, delighted or inspired you? Perhaps an interaction with a friend or a stranger at the bus stop, in a skate park, at your job, in a classroom or online, in a video game chat or the comments section of a post? It might be something that happened to you, or something you observed or overheard.
- Take a minute or so to brainstorm places in your community where you often see special, unusual or funny things happen.
- Then, use the sentence starter below to write for a few minutes about whatever comes to mind:

*An encounter that I had that I'll never forget is ...*

**Task 18a PERSONALISE:** Use this chart to outline your city essay. In pairs, or groups discuss it, giving recommendations to each other. Decide where the climax will go.

**NOTA BENE:** A *working title* of a written piece is a tentative, preliminary one.

Working title of the essay: \_\_\_\_\_

Elements of Structure	Details
Introduction/ opening paragraph	
Main body	
Closing paragraph	

**Task 18b** Write your city essay. Follow the guidelines in Supplementary Materials Section B2.

**Variation of the task:** Prepare a video essay.

## TEAM WORK

**Task 18c** Prepare a team project entitled “My Moscow”, using one of the online publishing platforms. Include photos.

## ARCHITECTURAL JOURNALISM

### THINKING OVER THE TOPIC

- Do you prefer modern architecture to traditional architecture? Why?
- Think of one example of modern architecture in your community (or anywhere in the world) and describe it.
- What does the building you described say about the person who designed it?
- In general, what kind of person designs buildings? What characteristics do you think they have? What motivates them?

### EXPLORING THE GENRE: ARCHITECTURAL JOURNALISM



**Task 19a** Prepare a 2-min presentation about a famous architect.

**Task 19b** Prepare a 2-min presentation about a famous building.

**Task 19c** Select and read articles on architecture. Analyse the content, structure, language and style. Write down your observations regarding the headlines, opening and closing paragraphs, the body paragraphs. Compare different texts within the genre.

**Task 19d** Make a list of topical vocabulary on architecture.

### WHAT IS ARCHITECTURAL JOURNALISM

Architecture is a difficult field to pursue in itself and every aspect of it has a fascinating and rising curiosity. Since architecture is a multidisciplinary field, it makes an individual a professional, an educator, a researcher, a social worker, but very few are able to achieve the power of words through deep understanding of the past, present and the future. Architectural Journalism is a profession of communication where technical knowledge is expressed in simpler words and graphics for the common public to appreciate. Journalism is not only constricted to words but also includes graphic, photo-journalism, narratives as used in cinemas.

Architectural Journalism is still not a very well explored industry but in the latest years it has developed rapidly. Today, many active architectural journalists like Paul Goldberger, Michael Kimmelman, Rowan Moore and many more contribute in the field with their deep understanding of structures and surroundings that form the marvellous structures we live in.

#### The list of 10 top architectural journalists:

- 1) Paul Goldberger
- 2) Michael Kimmelman
- 3) Rowan Moore
- 4) Jonathan Glancey
- 5) Inga Saffron
- 6) Hugh Pearman
- 7) Allison Arieff
- 8) Martin Filler
- 9) Blair Kamin
- 10) Kenneth Frampton

**Task 19e** Find out about Pritzkerprize awards in architecture at <https://www.pritzkerprize.com/>

**Task 19f** Prepare a min-talk (2 min) about one architect.

## MENTOR TEXT FOR INDEPENDENT STUDY: APPLE'S NEW HEADQUARTERS

### Apple's New Headquarters

*By Paul Goldberger*



I don't usually go in for reviews of buildings that aren't yet built, since you can tell only so much from drawings and plans, and, besides, has there ever been a building that didn't look great as a model? Still, it's hard not to comment on the new headquarters that Apple plans to build in Cupertino, California.

With Apple's characteristic secrecy, the company hasn't officially released the design, or announced that the architect is Foster + Partners, the London-based firm known for its super-sleek, elegant, exquisitely detailed buildings. But images of Apple's future home, to be built on a campus that it has taken over from Hewlett-Packard, are all over the place, because plans must be presented to the local authorities in Cupertino, who understandably are falling all over themselves with delight. Foster may be the best large architectural practice around today, a firm that has done remarkably well at maintaining quality even as it produces more enormous corporate, institutional, and civic buildings all over the world. The finesse of Foster's modernism would seem a natural fit with Apple, which produces the best-designed consumer products of our time, and which has done more than any other company to inject sophisticated modern design into the mass market.

Foster has proposed a gargantuan glass-and-metal ring, four stories high, with a hole in the middle a third of a mile wide. The building, which will house upwards of twelve thousand employees, will have a circumference of a mile, and will be so huge that you won't really be able to perceive its shape, except from the air. Like everything Foster does, it will be sleek and impeccably detailed, but who wants to work in a gigantic donut? Steve Jobs, speaking to the Cupertino City Council, likened the building to a spaceship. But buildings aren't spaceships, any more than they are iPhones.

So why is Foster's design troubling, maybe even a bit scary? The genius of the iPhone, MacBook, iPad, and other Apple products is that they are tools that function well and happen to be breathtakingly beautiful. (Last year, I wrote about the design for the new Apple store on the Upper West Side.) A building is also a tool, but of a very different sort. In architecture, scale – the size of various parts of a building in proportion to one another and to the size of human beings – counts for a lot. With this building, there seems to be very little sense of any connection to human size. Flexibility is a hallmark of the iPad, and it counts in architecture, too, but how much flexibility is there in a vast office governed entirely by



geometry? For all of Foster's sleekness, this Apple building seems more like a twenty-first-century version of the Pentagon.

Christopher Hawthorne, the architecture critic of the Los Angeles Times, was one of the first to write about the new Apple building. He pointed out that, however elegant the headquarters might turn out to be, it will still be a huge suburban office complex, reinforcing car culture at a time when that seems increasingly less tenable. I suppose Apple has solved enough problems over the years that it may not be entirely fair to expect it to conquer suburban sprawl, too, but you would hope that a forward-thinking company would at least try not to compound the problem.

When Apple started opening retail stores, most of which have been designed by the firm of Bohlin Cywinski Jackson, I thought they'd gotten it exactly right, and figured out how to translate the aesthetic brilliance of the company's products into architecture. I still feel that way; their pristine glass box on the Upper West Side of Manhattan is the best Apple store yet. But that place is a tiny cottage compared to the proposed new headquarters.

When companies plan wildly ambitious, over-the-top headquarters, it is sometimes a sign of imperial hubris. A.T. & T. was broken up not too long after it moved into Johnson and Burgee's famously grandiose "Chippendale skyscraper" on Madison Avenue. General Foods did not last too long after taking occupancy of the glass-and-metal palace Kevin Roche designed for it in Westchester County, and Union Carbide fell apart after it moved into another Roche building in Danbury, Connecticut. The New York Times Company's stock price plummeted after it moved into its Renzo Piano building on Eighth Avenue, and they now lease the home they built for themselves.

Architecture isn't in itself a cause of corporate decline – that notion is ridiculous – but overbearing buildings can sometimes be a symptom of companies losing touch with reality, and this problem will manifest itself in other ways. It's said that Steve Jobs considered this building to be a key part of his legacy, which would be unfortunate, because it would mean that his last contribution to his company might well be his least meaningful.

## TEAM WORK

**Task 20a** In teams, suggest activities for further exploration of architectural journalism.

**Task 20b** In teams, prepare a project devoted to architectural writing. Think of the main theme which will umbrella the individual pieces by different authors. For example, some of you can write about the 18-century buildings of Moscow or about the libraries of Moscow or about some well-known or not-so-well-known streets or buildings, etc. Include photos.

**Variation of the task:** Prepare a video project on architecture, with individual students making reportages united by a common theme.



## FURTHER RESOURCES

- 5 Tips to Take Your Event Coverage to the Next Level at <https://kochcomm.com/insights/elevate-event-coverage>
- <https://stevebuttry.wordpress.com/2016/09/27/tips-on-covering-events/>
- <https://www.thoughtco.com/tips-for-writing-about-live-events-2074299>
- Architectural writing in SS 1.5c
- <https://www.architecturaldigest.com/story/most-iconic-buildings-around-the-world>
- <https://www.cntraveler.com/gallery/the-most-beautiful-churches-in-the-world>
- <https://www.re-thinkingthefuture.com/fresh-perspectives/a885-15-active-architectural-journalists-every-architect-must-know/>
- <https://www.re-thinkingthefuture.com/career-advice/a2801-a-brief-history-of-architectural-journalism/>

# SUPPLEMENTARY MATERIALS FOR UNIT 5

## SUPPLEMENTARY SECTION A: ADDITIONAL TEXTS

### A1

#### What, Why and How of Architecture Journalism

##### Introduction

To begin with, Architecture Journalism for novices can be understood as **reading/researching/writing effectively** about Architecture/design. It involves efficiently expressing design and its experience in words, consequently producing content about the field. While adding this experience in writing, it becomes equivalent to adding life to design with words as the only tool.

It is essential for architects to design buildings, but it is equally important to convey the same efficaciously. The above statement can be reinterpreted as, the importance of this articulated piece of architecture is enhanced once it is put down in words that aptly communicate it. Infact, Rem Koolhaas is a journalist turned into architect – where his critique about architecture gained popularity in his initial days, which makes his building even more worth writing today.

And it becomes the job of an Architecture Journalist to interpret such powerful design ideas and highlight these such that it can capture more eyes and thus more awareness among the fraternity. The more we read/write/research about the field, the better we'll nurture.

##### Is this you?

This field is apt for those architecture students/architects who thrive on reading and researching about architecture.

*“Ideas improve but the meaning of words participate in the improvement. – Guy Debord”*

If you're somebody who would love to write and document architecture and value the importance of the same, this field is for you. Knowledge about Architecture and a flair for writing form the basic skill-set required to pursue Architecture Journalism.

##### Opportunities

An Architecture Journalist can work for architecture magazines, publishing houses, blogs, social media, architectural websites etc. In this digital era, architecture offices are constantly looking for freelancers to effectively depict their designs in words. They use this on social media, their website etc. as a marketing strategy or even sometimes to sell their ideas to the client aptly.

Offices also hire people to carry out preliminary research for a new typology of the project they are on to. This is an emerging field where new job opportunities are constantly coming up.

## **Courses**

There are multiple colleges and universities offering courses relating to Architecture Journalism.

One can also apply for a Diploma/certification program in Architecture Journalism while pursuing Architecture. This will surely account for an additional brownie point in your portfolio.

## **Relevance**

By producing Architectural content relevant to the industry, the architectural community is bound to benefit. Translating the experience of an Architectural building in words grabs more people's attention than the number of people actually being able to visit the same. By reaching a larger audience, learning and awareness increase among the people.

*“Still, I believe I can really contribute to the dialog because architecture is this strange art form that's the most invested in people's daily lives while it also comes across as the most elitist of the art forms. – Steve Cuozzo ”*

Steve Cuozzo, an American writer/journalist said the above mentioned statement in an interview published by The Architect's Newspaper. He has worked as a real estate reporter and did not pursue any formal training in architecture. However, he still firmly believes that since architecture is so rooted in our everyday lives he feels the need to mention and contribute to the architecture dialog.

Thus, it is essential to read and write more about architecture because this is something that affects our lives on an everyday basis- whether you're from the field or not. It affects lives on a much larger scale. Thus, writing about it is actually really necessary.

Infact, architecture is a field that defines the everyday life of a man; starting from as one wakes up, the path from his bed to the bathroom to the living to the kitchen to the exit door, everything is because of the way the space is planned by an architect. As soon as one steps out of the house, the buildings you see around, the distance from home to workplace etc is all because of the urban planners involved in designing the city. Thus, if everything around is determined by architecture, it just makes all the more sense to dwell in this field further, informing people about the constant changes happening around them that is going to affect them directly.

## **Conclusion**

Micheal Kimmelman, Paul Goldberger, Inga Saffron, Rowan Moore, Jonathan Glancey etc. are a few Architecture Journalists one can look up to. Just like architecture, getting recognition as an Architecture Journalist is a very slow process. The credibility of work only comes by working constantly with patience and acquiring experience.

If somebody wants to opt for this field, it is required to constantly remain updated with new innovations happening in the architectural sphere. Reading the current affairs pertaining to architecture can be a stepping stone to begin your journey towards this path.

## SUPPLEMENTARY SECTION B: TEMPLATES AND WORKSHEETS

### B1

#### PERSONAL NARRATIVES EVALUATION QUESTIONS

1. What is the event or small, memorable moment that this story focuses on? Why do you think the writer might have chosen it?

2. Ed Shanahan, the editor of Metropolitan Diary, says that he often looks for stories that have “sharp memories of people, places and things” and “settings that instantly put the reader in the scene.” Circle or underline the descriptive details in the story. What do these details contribute to the story? Why do you think the author included them?

3. The purpose of personal narratives is to share stories that surprise, delight and inspire. What kind of response or reaction do you think the author of the story you read was trying to elicit from the reader? What word choices, literary devices or other “writer’s moves” help achieve this response?

4. Many of the stories readers submit impart some kind of universal message about human kindness, happy coincidences, making connections, etc. What do you think is the message of the story you read? What lines help communicate that message?

5. How does the story begin? Does it hook the reader? What about the ending? Is it effective?

6. Is the headline appealing?

7. Which of the stories did you find the most interesting, meaningful or compelling? Why? What did the author do that you admired that you might like to try in your own writing?

## B2

### GUIDELINES FOR WRITING YOUR CITY/COMMUNITY ESSAY

- Your story should be about a small, memorable moment – and it should be true (that is, it happened to you, or you were there when it happened).
- Metropolitan Diary stories are all about New York City, but your story can be about any community you belong to.
- Try to make your piece fewer than 500 words.
- Play with form. You can write your piece as a traditional story, but it can also take the form of a poem or a short play.
- Consider the larger message you want your piece to impart. What does this anecdote say about your community? What does it tell us about the world we live in, human nature or life itself? Then, see if you can employ some of the writing moves you read to help communicate your message – descriptive details that evoke a sense of place, literary devices that elicit a reaction and a kicker that subtly, but effectively, tells your reader what your piece is about.

## B3

### Comparing Two or More Texts

**Content:** In your own words, what is each text saying?

Text 1	Text 2

**Similarities:** How are these texts similar, connected or related? How are they alike, whether in terms of subject matter, theme, purpose, tone, etc.? What specific lines and details echo each other or connect?

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**Differences:** How are the two different – again, in terms of subject matter, theme, purpose, tone or anything else? Where do they “disagree”?

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**The Two Texts Together:** How does reading the two together make you see or understand things you might not if you read them separately?

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**Questions and Reactions:** What questions do these texts and their content raise for you? What reactions do you have to them, either individually or together? Use the reverse side of this sheet to write your answers.

## SUPPLEMENTARY SECTION C: GRAMMAR

### C1

#### WORD-BUILDING: PROPER ADJECTIVES

Geographical name	Adjective	Person	Population
<b>-ish/sh</b>			
Britain	British	a British man/woman/person more formally: a Briton	the British
Ireland	Irish	an Irishman/an Irish woman/person	the Irish
Wales	Welsh	a Welshman/ a Welsh woman/person	the Welsh
Scotland	Scottish	a Scot/a Stottish woman	the Scots
Poland	Polish	a Pole/a Polish woman	the Poles
Spain	Spanish	a Spaniard/a Spanish woman	the Spanish
Sweden	Swedish	a Swede/a Swedish woman	the Swedes
Denmark	Danish	a Dane/a Danish woman	the Danes
Finland	Finnish	a Finn/ a Finnish woman	the Finns
Turkey	Turkish	a Turk/a Turkish woman	the Turks
<b>-ian/an</b>			
Australia	Australian	an Australian	the Australians
Austria	Austrian	an Austrian	the Austrians
Belgium	Belgian	a Belgian	the Belgians
Argentina	Argentine/ Argentinian	an Argentinians an Argentine	the Argentinians the Argentines
Canada	Canadian	a Canadian	the Canadians
Iran	Iranian	an Iranian	the Iranians
Egypt	Egyptian	an Egyptian	the Egyptians
Norway	Norwegian	a Norwegian	the Norwegians
Italy	Italian	an Italian	the Italians
Mexico	Mexican	a Mexican	the Mexicans
Germany	German	a German	the Germans
Korea	Korean	a Korean	the Koreans
Europe	European	a European	the Europeans
Morocco	Moroccan	a Moroccan	the Moroccans
<b>-ese</b>			
Japan	Japanese	a Japanese	the Japanese
China	Chinese	a Chinese	the Chinese
Vietnam	Vietnamese	a Vietnamese	the Vietnamese
Malta	Maltese	a Maltese	the Maltese

Portugal	Portuguese	a Portuguese	the Portuguese
Lebanon	Lebanese	a Lebanese	the Lebanese
Sudan	Sudanese	a Sudanese	the Sudanese
<b>-i</b>			
Kuweit	Kuweiti	a Kuweiti	the Kuweitis
Iraq	Iraqi	an Iraqi	the Iraqis
Israel	Israeli/ Jewish	an Israeli a Jew	the Israelis the Jews
Pakistan	Pakistani	a Pakistani	the Pakistanis
<b>Other</b>			
The Czech Republic	Czech	a Czech	The Czechs
Greece	Greek	a Greek	the Greeks
Cyprus	Cypriot	a Cypriot	the Cypriots
France	French	a Frenchman/French woman	the French
Switzerland	Swiss	a Swiss	the Swiss
Holland	Dutch	a Dutchman/Dutch woman	the Dutch

**SPECIAL NOTE:**

- **Scotch** refers to food and drink from Scotland.
- Monosyllabic words denoting a person tend to refer more to men, so it's preferable to use the word *woman* , if you refer to a lady: a Swedish woman, a Swiss woman
- **Arabic** ['æɹəbɪk] refers to the language, music, coffee and other stuff from Arabic countries, the people are referred to as **Arabs**, and **Arabian** is used in a restricted context like the Arabian Sea.





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