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Vasyl Stefanyk Precarpathian National University

***LISTENING***  
***COMPREHENSION:***  
***ARTS***

(with audio/video guide)

**TEACHER'S BOOK**

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#### Рецензенти:

**Стахмич Ю.С.**, доцент кафедри філології та перекладу інституту гуманітарної підготовки та державного управління Івано-Франківського національного технічного університету нафти і газу, кандидат філологічних наук.

**Ковбаско Ю.Г.**, доцент кафедри англійської філології факультету іноземних мов Прикарпатського національного університету імені Василя Стефаника, кандидат філологічних наук.

*Рекомендовано до друку  
Вченою радою факультету іноземних мов  
Прикарпатського національного університету  
імені Василя Стефаника*

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#### Укладачі:

**Білик О.І.**, доцент кафедри англійської філології факультету іноземних мов Прикарпатського національного університету імені Василя Стефаника, кандидат філологічних наук;

**Пилячик Н.Є.**, доцент кафедри англійської філології факультету іноземних мов Прикарпатського національного університету імені Василя Стефаника, кандидат філологічних наук;

**Троценко О. Я.**, доцент кафедри англійської філології факультету іноземних мов Прикарпатського національного університету імені Василя Стефаника, кандидат педагогічних наук.

Навчально-методичний посібник “Listening Comprehension: Arts (with audio/video guide)” розроблено як додаток до навчальних підручників, рекомендованих для студентів 2 курсу, з метою збагачення змісту, удосконалення навичок слухання автентичних текстів та підвищення якості філологічної підготовки студентів, які вивчають англійську мову як фахову дисципліну або другу іноземну мову у вищих навчальних закладах.

Студентам запропоновано набір тестів різних видів, а також рекомендації, як самостійно працювати над розвитком навичок слухання та сприймання іноземної мови. Матеріал посібника можна використовувати у вищих навчальних закладах, а також для проведення факультативних занять у гімназіях, гуманітарних ліцеях, загальноосвітніх школах із поглибленим вивченням іноземних мов, для слухачів курсів та осіб, які самостійно вивчають англійську мову.

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## Preface

The manual consists of listening tests accompanied by authentic or semi-authentic recordings played twice along. Each test includes clear instructions how to do it correctly. The recorded text types/videos might include conversations, lectures, discussions, narratives, announcements, instructions or media broadcast. There will usually be one task for each of the recordings for a student to do. The typical task types include: multiple choice, true/false, matching and gap filling. Some tips how to do different types of tasks:

### TRUE/FALSE

In this type of task, you need to decide if the given statements convey the same information as used in the text (and mark them *True*) or different (and mark them *False*).

- Remember that your task is to decide if a statement is true or false in reference to the text, not if it is true in general;
- remember that the questions follow the order of the information in the text;
- many true or false statements are built in such a way that the information from the text is conveyed by means of synonyms or antonyms.

### MULTIPLE CHOICE

In a multiple choice task you need to rule out the incorrect answers and choose one answer that is correct. The correct answer should contain the same information as the text.

- Before you start reading the text, first read all the questions and then find in the text the parts that correspond to each question – it can be a single word, a sentence or a paragraph;
- remember that the questions follow the order of the information in the text. It is safe to assume that the answer to question number two will be somewhere before the answer to question number three. This might help you if you are not sure where to look for the answer to a particular question;
- never choose the answer on the basis of one word, as both the correct and incorrect answers may contain the same words used in the text. Pay attention to the general context of the text, which will help you rule out the answers which are not consistent with it;
- when choosing the correct answer, always double check if the information in the questions is the same as what is in the text. You may want to underline the parts of the text that contain the answer you need, which will help you finish the task more quickly;
- it is important for you to be able to locate the main idea of the text and separate it from ideas which are only details or illustration of the main idea. This will help you answer the questions correctly as a lot of wrong options in the exam questions ask about ideas of secondary importance.

## **GAPPED TEXT (MATCHING)**

This is a special type of matching task in which you have a text with some parts (full sentences or parts of sentences) missing from it. As with all the other types of reading tasks, before you start doing the task, read the text ignoring the gaps to get the overall idea of what it is about.

- When completing the gaps, look for words which are used to refer to sentences that come before or after the gaps. Pay attention to:

\* *cause and effect markers*: if a sentence talks about an action, then the next one will most probably talk about its effect;

\* *pronouns and determiners*: if they are used in the sentences, they refer to the people or things that are already mentioned in the text;

\* *chronology markers*: look for words like *afterwards*, *eventually*, *finally* which show the order of events;

\* *vocabulary paraphrases*: neighbouring sentences often refer to the same person, thing or concept but use different words or phrases to describe them.

## **GAP FILLING**

In this type of task, you will get a set of gapped sentences, a form, or a fact file with some information missing. Your task will be to complete the gaps using the information you find in the text. The sentences you need to complete are only paraphrases of what you read in the text – they convey the same information, but they are not phrased in the same way.

- Sometimes the instructions specify the number of words you can write, so make sure your answers are the right length. If the instructions say you have to write one or two words, your solution of three words will not be accepted, although otherwise it may be correct;
- read the gapped sentences carefully before you start doing the task and try to guess what word category is missing from each gap. If you do this, it will be easier for you to find the correct answers;
- the sentences you have to complete are given in the same order as the information in the text. Bear this in mind when you work through the task.

### **Test 1. Trip to Staunton Theatre (keys)**

You will hear a man telling a group of students about a trip to the theatre. For each question, fill in the missing information in the numbered space. Write NO MORE THAN THREE WORDS for each answer.

#### **Trip to Staunton Theatre**

Meet at 6.00 p.m. at the: (1) *back gate* of the school.

The name of the play is: (2) *The Party*.

Get a copy of the play from the: (3) *(school) secretary*.

Each theatre ticket will cost: (4) *15.75*.

After the theatre - have: (5) *ice cream* and coffee.

On the return journey, the coach will stop at the: (6) *bus station/bus stop* and then the school.

## **Test 1. Trip to Staunton Theatre (audio script)**

**Man:** Okay everyone, now I need to say a few things about our visit to Staunton Theatre next Tuesday. You need to be here at school at six o'clock. We'll meet by the back gate because the coach can't stop at the front one. We can't leave any later than six, as the play starts at 7.30.

We're seeing a very interesting play called *The Party* by Andrew McVitie. It's a comedy about a birthday celebration. His works can be difficult to understand so you need to read the play in advance. There is a copy for everybody which you can pick up from the school secretary. Do that as soon as you can.

I'll hand out the theatre tickets on the coach. We're all sitting together, in rows E and F. The full price of these tickets is £18, but you're lucky, because I managed to get a discount for the group, so you only have to pay £15.75 each. Could you let me have this money before Tuesday, please, and £3.50 for the coach.

Now, a lot of you have suggested going somewhere together afterwards. Well, the coach driver is willing to come back a bit later, but there isn't time for a three course meal, so we'll go to a cafe I know nearby for an ice cream and a coffee. Don't forget to bring some money for that.

I've arranged for the coach to make an extra stop before it comes back to the school. So for those of you who need to take the bus home, it will be possible for you to get off at the bus station. If you decide to take a taxi, you should find plenty of taxis there, or you can walk to the main square.

Right, any questions...

## Test 2. Amersham Theatre (keys)

You will hear a woman talking about the Amersham Theatre. For questions 1-10 choose the correct answer (A-G).

Questions 1-2 Choose TWO letters, A-E.  
Which TWO changes have been made so far during the refurbishment of the theatre?

**A Some rooms now have a different use.**

**B A different type of seating has been installed.**

C An elevator has been installed.

D The outside of the building has been repaired.

E Extra seats have been added.

Questions 3-4 Choose TWO letters, A-E.  
Which TWO facilities does the theatre currently offer to the public?

A rooms for hire

**B backstage tours**

C hire of costumes

**D a bookshop**

E a cafe

Questions 5-6 Choose TWO letters, A-E.  
Which TWO workshops does the theatre currently offer?

A sound

B acting

**C making puppets**

D make-up

**E lighting**

Questions 7-10 Label the plan below.  
Write the correct letter, **A-G**, next to Questions **7-10**.

7 box office

**Answer: G**

8 theatre manager's office

**Answer: D**

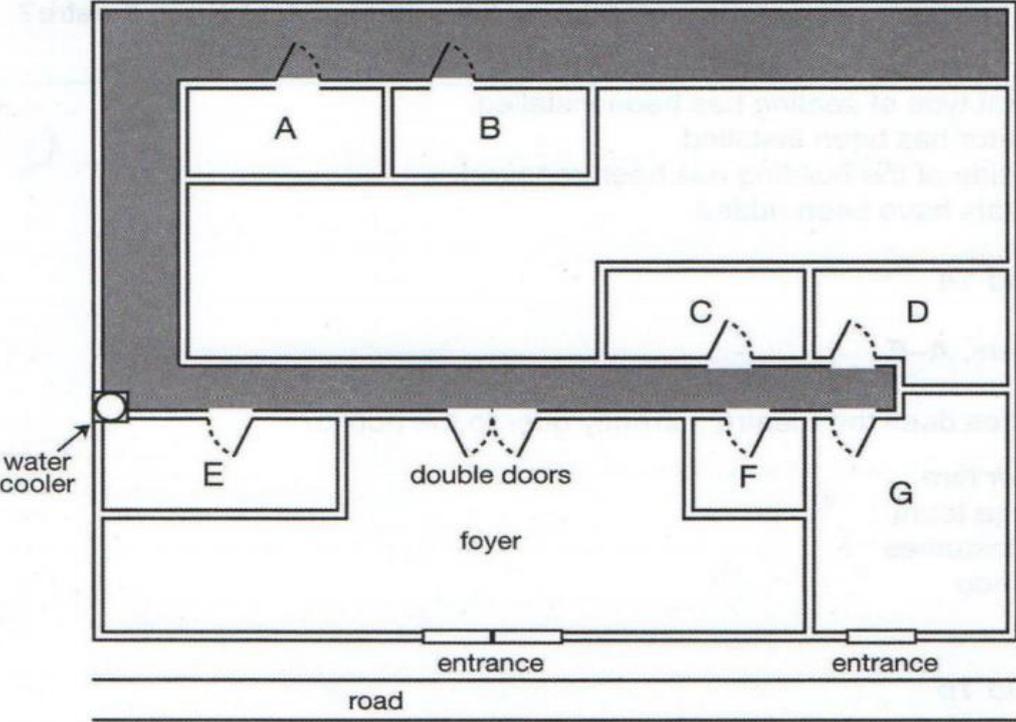
9 lighting box

**Answer: B**

10 artistic director's office

**Answer: F**

# Ground floor plan of theatre



## Test 2. Amersham Theatre (audio script)

Hi. Great to see you! I'm Jody, and I'll be looking after both of you for the first month you're working here at the Amersham Theatre. I'll tell you something about the theatre now, then take you to meet two of the other staff.

It's an old building, and it's been modernised several times. In fact, as you can see, we're carrying out a major refurbishment at the moment. The interior has just been repainted, and we're about to start on the exterior of the building - that'll be a big job. The work's running over budget, so we've had to postpone installing an elevator. I hope you're happy running up and down stairs!

When the theatre was built, people were generally slimmer and shorter than now, and the seats were very close together. We've replaced them with **larger seats, with more legroom**. This means fewer seats in total, but we've taken the opportunity to install seats that can easily be moved, to create different acting spaces. We've also turned a few storerooms over to **other purposes, like using them for meetings**.

We try hard to involve members of the public in the theatre. One way is by organizing **backstage tours**, so people can be shown round the building and learn how a theatre operates. These are proving very popular. What we're finding is that people want to have lunch or a cup of coffee while they're here, so we're looking into the possibility of opening a cafe in due course. We have **a bookshop**, which specialises in books about drama, and that attracts plenty of customers. Then there are two large rooms that will be decorated next month, and they'll be available for hire, for conferences and private functions, such as parties. We're also considering hiring out costumes to amateur drama clubs.

Now I want to tell you about our workshops. We recently started a programme of workshops that anyone can join. Eventually we intend to run courses in acting, but we're waiting until we've got the right people in place as trainers. That's proving more difficult than we'd expected! There's a big demand to learn about the technical side of putting on a production, and our **lighting** workshop has already started, with great success. We're going to start one on

sound next month. A number of people have enquired about workshops on make-up, and that's something we're considering for the future. A surprise success is the workshop on **making puppets** - we happen to have someone working here who does it as a hobby, and she offered to run a workshop. It was so popular we're now running them every month!

Now, a word about the layout of the building. The auditorium, stage and dressing rooms for the actors are all below ground level. Here on the ground floor we have most of the rooms that the public doesn't see. The majority are internal, so they have windows in the roof to light

Standing here in the foyer, you're probably wondering why **the box office** isn't here, where the public would expect to find it. Well, you might have noticed it on your way in – although it's part of this building, it's next door, with a separate entrance from the road.

For the **theatre manager's office**, you go across the foyer and through the double doors, turn right, and it's the room at the end of the corridor, with the door on the left.

The **lighting box** is where the computerised stage lighting is operated, and it's at the back of the building. When you're through the double doors, turn left, turn right at the water cooler, and right again at the end. It's the second room along that corridor. The lighting box has a window into the auditorium, which of course is below us.

The **artistic director's office** is through the double doors, turn right, and it's the first room you come to on the right-hand side. And finally, for the moment, the room where I'll take you next - the relaxation room. So if you'd like to come with me...

### Test 3. Theatre Trip to Munich (keys)

You will hear a man talking about a theatre trip to Munich. For questions 1-5, choose the correct answer (A-C). For questions 6-10, choose the correct letter (A-G) from the box.

- 1 When the group meet at the airport they will have  
A breakfast.  
**B coffee.**  
C lunch.
  
- 2 The group will be met at Munich Airport by  
A an employee at the National Theatre.  
B a theatre manager.  
**C a tour operator.**
  
- 3 How much will they pay per night for a double room at the hotel?  
**A 110 euros**  
B 120 euros  
C 150 euros
  
- 4 What type of restaurant will they go to on Tuesday evening?  
A an Italian restaurant  
**B a Lebanese restaurant**  
C a typical restaurant of the region
  
- 5 Who will they meet on Wednesday afternoon?  
A an actor  
B a playwright  
**C a theatre director**

What does the man say about the play on each of the following days?

#### Comments

- A The playwright will be present.
- B The play was written to celebrate an anniversary.
- C The play will be performed inside a historic building.
- D The play will be accompanied by live music.
- E The play will be performed outdoors.
- F The play will be performed for the first time.
- G The performance will be attended by officials from the town.

- 6 **F** Wednesday
- 7 **B** Thursday
- 8 **E** Friday
- 9 **G** Saturday
- 10 **C** Monday



### **Test 3. Theatre Trip to Munich (audio script)**

Right. I've now almost succeeded in finalising plans for our tour, so I'll bring you up to date with what I know.

As you know, we're flying first to Munich, on Monday the 4<sup>th</sup>.

The flight is at 11.30. so it's too early to have lunch at the airport. **I suggest we meet there for coffee at 10**, which should give us plenty of time for breakfast before we leave home.

**When we arrive in Munich, we'll be met at the airport by Claus Bauer. Claus works for a tour operator**, and he'll look after us for the time we'll be in Germany. He's already liaised with the managers of the theatres we're going to visit, and he's also arranged for an officer of the National Theatre in Munich to show us round the theatre one afternoon during our stay.

Now last time we discussed this trip, I didn't have the precise cost for hotel rooms, but now I have. **The normal rate at the hotel where we're staying is 150 euros a night for a double room. I'd hoped to get that down to 120 euros, but in fact I've been able to negotiate a rate of 110.** That'll be reflected in the final payment which you'll need to make by the end of this week.

On Tuesday, the day after our arrival, I had hoped we could sit in on a rehearsal at one of the theatres, but unfortunately that's proved very difficult to arrange, so instead we'll have a coach trip to one of the amazing castles in the mountains south of Munich.

On Tuesday evening, we'll all have dinner together in a restaurant near our hotel. From talking to you all about your preferences, it was clear that a typical local restaurant would be too meat-oriented for some of you. **Some of you suggested an Italian restaurant, but I must confess that I decided to book a Lebanese one.** as we have plenty of opportunities to go to an Italian restaurant at home.

**On Wednesday afternoon, the director of the play we're going to see that evening will talk to us at the theatre.** She'll describe the whole process of

producing a play. including how she chose the actors, and, as the play we're going to see is a modern one, how she worked with the playwright.

Right. Now I'd just like to make a few points about the plays we're going to see, partly because it might influence your choice of clothes to take with you!

**The play we're seeing on Wednesday evening is a modern one, and we're going to the premiere,** so it'll be quite a dressy occasion, though of course you don't have to dress formally. I gather it's rather a multimedia production, with amazing lighting effects and a soundtrack of electronic music, though unfortunately the playwright is ill and is unlikely to be able to attend.

**On Thursday we're seeing a play that was first performed last year, when it was commissioned to mark a hundred years since the birth in the town of a well-known scientist.** We're going to see a revival of that production, which aroused a lot of interest.

**Friday's play will really make you think hard about what clothes to pack, as it'll be in the garden of a palace.** It's a beautiful setting, but I'd better warn you, there won't be much protection from the wind.

**On Saturday, we're going by coach to a theatre in another town, not far from Munich. This will be the opening of a drama festival, and the mayor and all the other dignitaries of the town will be attending.** After the performance, the mayor is hosting a reception for all the audience, and there'll be a band playing traditional music of the region.

And after having a day off on Sunday, **our final play is on Monday, and it's in the stunning setting of the old Town Hall which dates back to the 14<sup>th</sup> century.** The performance marks the fifty years that the lead actor has been on stage, and the play is the one where he made his first professional appearance all those years ago.

And the day after that, we'll be flying back home. Now have you got any questions before I ...

#### Test 4. Shows for Children (keys)

You will hear an interview with a woman called Rachel who is talking about the shows she puts on for children. For questions 1-6, choose the best answer (A, B or C).

- 1 Before her children were born, Rachel worked as  
A an art teacher.  
**B a painter.**  
C an actor.
  
- 2 Who first thought of doing a show at a party?  
**A Rachel's husband**  
B Rachel's children  
C Rachel's parents
  
- 3 Rachel's neighbour, Lena, helps by  
A making some dolls for the shows.  
**B performing in the shows.**  
C writing the music for the shows.
  
- 4 When Rachel did a play about a lion  
A the children laughed too much.  
**B the children were frightened.**  
C the children's parents complained.
  
- 5 How do Rachel's daughters help her?  
A They show new dolls to their school friends.  
B They think of ideas for new stories.  
**C They give her their opinions on her new plays.**
  
- 6 Rachel thinks her shows are successful because  
**A she enjoys doing them so much.**  
B she does a show daily.  
C they are suitable for all ages.

#### **Test 4. Shows for Children (audio script)**

**Man:** Rachel, tell us how your shows for children started. You studied art at college, didn't you?

**Woman:** That's right. But I gave up my career as an artist when my twin daughters were born. Painting took up too much time when I was looking after them. I thought about teaching art classes part-time, but instead I started making dolls for my daughters. I love acting, so I often invented little plays for the dolls, doing the voices myself.

**Man:** And when did you start doing shows for other people?

**Woman:** When our daughters were five, my husband suggested using the dolls to entertain the children at their birthday party. I wrote a little show and he built a dolls' theatre. My daughters and their friends loved it. As a result, other parents asked me to come and do the show at their children's parties. That's how it all began.

**Man:** It must be a lot of work for you?

**Woman:** Yes. I love making the dolls, but I decided that I needed someone to help me with the shows. Luckily my neighbour, Lena, was keen to perform with me. Her husband records the music to go with the shows. It would be impossible to do everything on my own.

**Man:** Have you ever had any problems?

**Woman:** Only once. I did a show for a group of three-year-olds, and I'd written a story about a lion. Unfortunately, the children were really afraid of the lion and started crying. I was worried the parents might complain, but luckily they were all able to laugh about it afterwards.

**Man:** And what did you learn from that?

**Woman:** The experience taught me that I had to find out beforehand just what children enjoy. Like me, Lena has two daughters, so whenever we've invented a new story, we show it to our four girls first. They always tell us exactly what they think of it. And sometimes I take new dolls to the local primary school to check that children like them.

**Man:** And the shows continue to be successful?

**Woman:** They do. I have a range of different shows for five to nine-year-olds. In fact, the shows have become so successful I could do one every day, but I don't want to do that. The reason the shows have become popular, I think, is because I love every minute of every show, and so other people love them too. I certainly didn't realise when I organised that birthday party for my daughters all those years ago that it would change my life so much!

## **Test 5. The Maritime Museum (keys)**

You will hear a man talking about the Maritime Museum. Complete the notes below (1-11) using **NO MORE THAN THREE WORDS** for each answer.

- |   |           |  |
|---|-----------|--|
| Date the museum was opened  | <b>1</b>  | <b>November 1991</b>                   |
| The museum consists of a building and                             | <b>2</b>  | <b>(historic) ships</b>                |
| The Education Centre is signposted by                             | <b>3</b>  | <b>green arrows</b>                    |
| If you lose your friends, meet at the                             | <b>4</b>  | <b>information desk</b>                |
| Warning about The Vampire   | <b>5</b>  | <b>stairs to climb//lots of stairs</b> |
| How often are the tours of The Vampire?                           | <b>6</b>  | <b>every hour</b>                      |
| Person featured in today's video                                  | <b>7</b>  | <b>Captain Cook</b>                    |
| The Leisure Gallery shows how Australian culture is influenced by | <b>8</b>  | <b>the sea</b>                         |
| The Picture Gallery contains pictures by                          | <b>9</b>  | <b>Australian artists/painters</b>     |
| Cost of family membership of the museum                           | <b>10</b> | <b>\$70</b>                            |
| "Passengers and the Sea" includes a collection of                 | <b>11</b> | <b>souvenirs</b>                       |

## Test 5. The Maritime Museum (audio script)

**Guide:** Good morning everyone, and welcome to the Maritime Museum. Now before we commence our tour I'd just like to tell you a little bit about the history of the museum As you can see, it's a very modern building built in the post modern style and it was in fact opened by the Prime Minister of Australia **in November 1991**. It's been designed with a nautical flavour in mind to remind us of our links with the sea. But the museum isn't only housed in this building, there are a number of **historic ships docked outside in the harbour which form part, of the museum** and which you are also free to visit, and we'll be coming to them shortly I'd just like to point out one or two things of general interest while we're here.

Handicapped toilets are located on this floor and the door shows a wheelchair. The cloakroom where you can hang your coat or leave your bags is just behind us here. The education centre is on the top floor and there's a good little library in there which you might like to use. Follow the signs to the Education Centre — you'll see a lot of little green arrows on the wall. The **green arrows** will take you there. The information desk, marked with the small letter i on your plan is located right here in the foyer, so if you get separated from your friends, I suggest **you make your way back to the information desk** because we'll be returning to this spot at the end of the tour. All right?

Now if you look out this window you should be able to see where the museum's ships are docked. If you want to go on a tour of the old ship, the Vampire, she's docked over there and you should meet outside on the quay.

However a word of warning! I don't recommend it for the grandmas and grandpas because there are **lots of stairs** to climb. Right, now, let's move on. Oh, I almost forgot to give you the times for that tour. Now, tours of the Vampire run on the hour **every hour**. All right?

Let's take a walk round the museum now. The first room we're coming to is the theatre. This room is used to screen videos of special interest and we also use it for lectures. There's a continuous video showing today about the voyages of

**Captain Cook**, so come back here later on if you want to learn more about Captain Cook.

Now, we're moving along the gallery known as the Leisure Gallery. This is one of our permanent exhibitions and here we try to give you an idea of the many different ways in which Australians have enjoyed their time by the sea: surfing, swimming, lifesaving clubs, that's all very much a part of Australian culture.

At the end of this section we'll come to the Picture Gallery where we've got a marvellous collection of paintings all by **Australian artists**. I think you can buy reproductions of some of these paintings in the museum shop. Well worth a good look. Now we're coming to the Members' Lounge. As a member of the museum you would be entitled to use the members' lounge for refreshments. Membership costs \$50 a year or **\$70 for all the family**. So it's quite good value because entry to the museum is then free.

And down at the far end of this floor, you'll find the section which we've called Passengers and the Sea. In this part of the museum we've gathered together a wonderful **collection of souvenirs** from the old days when people travelled by ship. You'll find all sorts of things there: old suitcases, ships' crockery, first class cabins decorated in the fashion of the day. Just imagine what it must have been like to travel first class.

Now I'm going to leave you to walk round the museum on your own for a while and we'll all meet back again at the information desk in three quarters of an hour's time. I hope you enjoy your time with us at the museum today. Thank you.

## Test 6. Museum director (keys)

You will hear an interview with a man called Carl Halford who is the director of a museum. For questions 1-10, complete the sentences.

### Museum director

Carl says that the museum was last renovated in the year

(1) 1973/ nineteen seventy-three

Carl says that improvements in the (2) lighting/lights in museums often go unnoticed.

There are now a total of (3) four two nine/four hundred and twenty-nine/429 exhibits which visitors can see in the museum.

The exhibits are now arranged according to their (4) age

One of Carl's favourite pieces is a 4,500-year-old cup with a design of a (5) leaf on the bottom.

Carly describes a strange farm model in the museum that features (6) (two) cows and a farmer.

Some visitors to the museum are frightened by the (7) eyes of one large statue.

Carl also describes a vase which shows a man fighting with a (8) monster

Carl finds it surprising that one of the coins in the museum has such (9) detailed decoration

One simple exhibit that Carl likes is a plain stone with a picture of a (10) fish on it.

## Test 6. Museum director (audio script)

Hi there. My name's Carl Halford and I work at the local museum, where I'm the director. The museum's recently re-opened its antiquities section which has been closed for over a year. Let me tell you all about it.

Firstly, we wanted to give it a complete new look. As you know, the Museum was founded in 1902 and remained unchanged, barring the extension in 1958, until our **last renovation project in 1973**, so it was high time we freshened things up a little. We've made a lot of changes and not only to the exhibits themselves. Like, we've replaced the display cabinets and so on. People notice new cabinets and signs, but often not the fact **that the lighting has been improved**, although it can change the whole way they see an object. And it's an area in which great technical progress has been made in the last few years.

So, what about the exhibits themselves? We've altered the selection on show. Part of our collection of around 650 objects is actually still stored underground, and so **we've got 429 out on display**, compared to 390 previously. A significant change we've made is in the organisation of the exhibits, so that where before they were grouped according to their place of origin, we've now created a pathway through the museum that allows you to view them **in order of age**, starting with the oldest as you enter the gallery. We've also provided more information on the signs, such as who first discovered them, how we think they were used, and so on.

I'm often asked to talk about some of your favourite pieces. And it's hard to choose. But there's a fascinating cup, just a simple cup, which is over four-and-a-half thousand years old. Round the side you see this quite lovely flower pattern and then if you pick it up and look underneath you can see the shape of **a leaf** there. It's a sort of mystery as to why someone would have put that there. And it's survived so long.

Another little mystery is a little set of figures. There's **a farmer with two cows**. Although they're certainly not horses or oxen, they do seem to be ploughing

a field. But it's not 100 per cent clear, because one's pointing forward, the other's pointing the opposite way, so how would that work? We'll probably never know.

The exhibits attract all sorts of visitors – young and old. Though some of them are a bit scary for younger children. Like there's one **statue that's got a big head with lots of curly hair, and eyes** that seem to follow you round the room. You notice kids looking back at them nervously. It's obviously a deliberate part of the design. And in fact, a lot of ancient art was about terrifying things.

Like there's a special vase, which we've lovingly restored, that's painted all the way round with this amazing scene. You see this man, the hero, sailing with his soldiers and then battling with **a monster**, and yet, we're not told – we don't know the outcome, who wins that fight!

But there's a lot that's interesting on a smaller scale too. We've included quite a few coins in the display, because they're such good tellers of historical tales. There's one of a famous emperor that's special because the decoration on it is remarkably **detailed**, and you'd never think so much information could be included in one small object, but you can see the shape of his ears, his nose, and so on. At the other end of the artistic scale, we have a small rock, just a basic, natural thing, not a statue, but we like to think about the young man – we assume he was a young man – out by the river, and how he carved, or just scratched, the image of **a fish** onto it. Perhaps he caught an extra big one, and wanted to celebrate the fact. Again, we'll never know for sure, but I love the simplicity.

So before I go on ...

## Test 7. Street-dancer (keys)

You will hear an interview with a woman called Carly Clarkson who is a professional street-dancer and street-dance teacher. For questions 1-10, complete the sentences.

### Street-dancer

Carly mentions lessons in (1) *gymnastics* she took as a child, which helped with her street-dancing.

Carly tells people that she regards street-dance as part of her (2) *culture*.

Carly decided to take up dancing after seeing a move called (3) *(a/the) windmill* being performed.

Carly's street-dance students can be as young as (4) *four/4* years old.

The name of the school where Carly is based is (5) *Footsteps*

Carly uses the word (6) *frustrating* to describe her feelings if people don't appreciate her work.

Carly feels that street-dance is getting better known thanks to the support of (7) *(the) government*.

Carly thinks that street-dance appeals to young people because it is regarded as a (8) *cool* activity.

Carly feels that both (9) *discipline* and *ambition* [in either order] are needed to succeed as a professional street-dancer.

Carly suggests consulting the (10) *Internet* as a first step in finding out about street-dancing in your area.

## **Test 7. Street-dancer (audio script)**

Hi there. My name's Carly Clarkson and I'm a dancer. I've come along today to tell you about the type of dancing I do. It's called street dancing.

Basically I took up street dancing because other types of dance weren't available to me. Some of my friends had ballet lessons, or tap-dancing lessons as kids. But we were quite poor so we couldn't afford anything like that. I did a bit of gymnastics at school, that was useful, but apart from that I learnt on the street. I was quite happy with that because it was part of who I was and it reflected the way I lived. I guess you could say that it was my culture. That's what I always tell people anyway!

I learnt to dance when I was out on the street with my brothers and their friends – just in the local park. They were really into all kinds of break dancing stuff, and I used to hang out with them. I saw my brother do a move called a windmill, which is a brilliant move, and I just thought: 'Wow I want to do that.'

And, of course, now I teach street dance and people ask how I got into that. I guess I wanted to be able to give kids opportunities I'd never had myself. I've been teaching street dancing for ten years now, and to all sorts of ages. I teach anything from four upwards, but I have taught sixty-five-year-olds. I guess the best age to start is around five years old though.

I teach in different studios. I have my own performing arts school, which is called Footsteps, and that's where I'm based, but I go out as a freelancer too; going into other studios, to dancing workshops in the community, as well as working with kids in schools too.

So, is it always fun? The answer is yes, mostly. It's certainly not stressful or anything. But when you teach, you give away a bit of your soul and sometimes people don't always appreciate how much hard work goes into it. That sometimes can get a little bit frustrating. But, you know, you have to rise above it.

And interest in street-dancing is growing. A number of people have asked why that is. And, you know, it's partly that you see it now on TV and there've been a couple of good films. But I think it's mostly because of the fact people

aren't getting enough exercise, and so the government is now taking notice. So people like myself are now paid to go out and promote healthy exercise. Maybe it comes better from us than from doctors or sports coaches.

And I suppose, if you want to get young people fit and active again, then you've got to do something that's seen to be quite a cool thing to do, and that's where street dance comes in. Other types of dance like ballet can be seen as a bit snobby, or contemporary dance is a bit arty, but street-dance isn't like that.

I'm also sometimes asked whether, for someone who hasn't got any natural rhythm, it's possible to become a professional street-dancer? ' And I'd say definitely. I'm not sure that natural rhythm's the thing actually, as long as you have good general fitness, you can learn. But you must have discipline and ambition to become a professional. I mean, nine times out of ten you don't get the job you're going for. There's maybe, say, 12,000 street dancers and a hundred jobs, so unless you're right up there it can be tough.

Finally some advice for any of you thinking of taking up street dance as a hobby. I'd say, see what's available locally – an Internet search should get some results. Failing that, I'd say go along to your local gym and try and find out what classes are available. If you're at school or college, ask to have a freelancer like me come in and do sessions at an after-school club or whatever.

So, before I go onto ...

### Test 8. A School Concert (keys)

Look at the six sentences for this part. You will hear a conversation between a boy, Carl, and a girl, Susanna, about a school concert. For questions 1-6, circle *True* or *False*.

- 1 Susanna feels shy about playing her violin in public. *True False*
- 2 Carl and Susanna share the same opinion about practising their instruments regularly. *True False*
- 3 Susanna's parents refuse to allow her to give up violin lessons. *True False*
- 4 Carl's aim is to have a career in music. *True False*
- 5 Susanna thinks she would enjoy working in another country. *True False*
- 6 Carl persuades Susanna to take part in the concert. *True False*



### **Test 8. A School Concert (audio script)**

**Boy:** Hi Susanna, I'm just going to the practice for the school concert. Are you coming to play your violin in the school orchestra?

**Girl:** I'm afraid not, Carl. I'm not at all keen on playing in concerts.

**Boy:** You're not nervous about performing in front of an audience, are you?

**Girl:** It's not that, but there are lots of other things I'd rather be doing.

**Boy:** But I thought you liked music. You have violin lessons, don't you?

**Girl:** Yes I do, but I don't enjoy them. The worst part is having to practise for half an hour every day. I never get any better and it just seems a waste of time.

**Boy:** Oh, I enjoy practising because then I feel that I'm making progress. In fact, playing the piano is a way of escaping from the stress of my school work.

**Girl:** I'd be happy if I could stop my violin lessons, but my parents won't let me. They say I'll regret it later, but I don't agree. It's not as if I'm going to make music my career like you are.

**Boy:** I'm not good enough to be a professional musician, I'm afraid. And it's much too uncertain. I'm hoping to be a chemist, like my father - that offers much more security!

**Girl:** I want a good career too, but I don't want to be a teacher like my parents. Perhaps when I've been to university I'll have more idea of what I want to do. I'll probably get a job abroad, because I'd really love to travel and see the world.

**Boy:** Well, there's lots of time to decide. But what about this concert - they really need more violins in the orchestra - won't you come and join in?

**Girl:** Sorry, you can't make me change my mind.

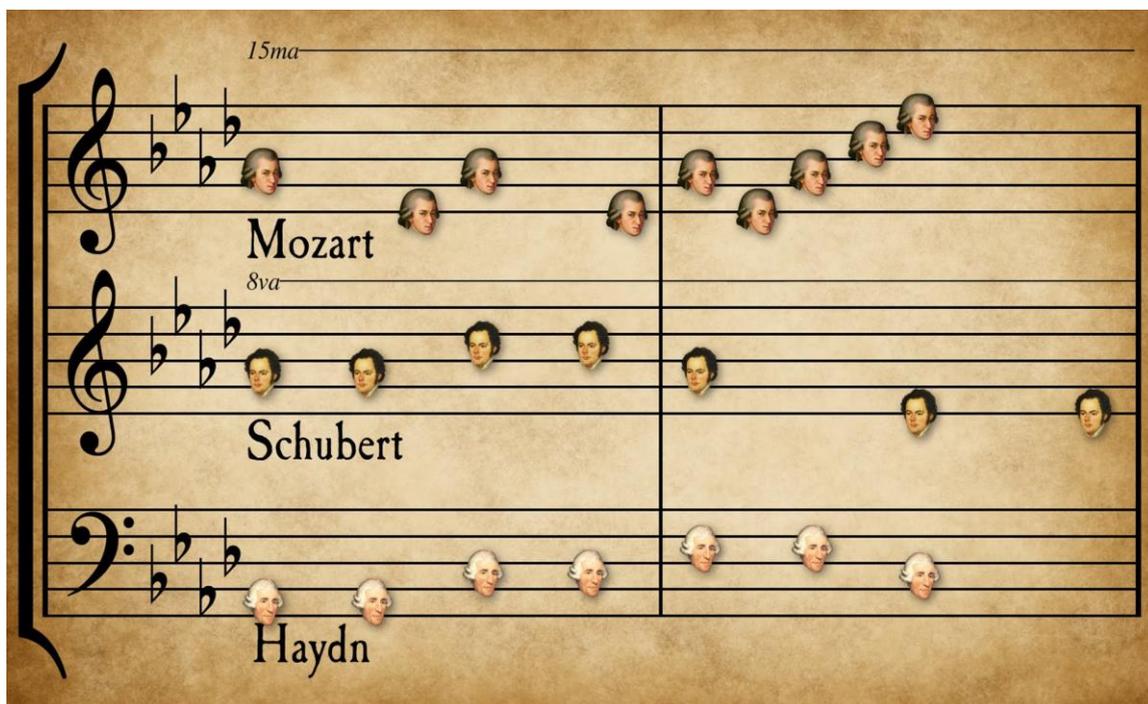
**Boy:** Well, that's a pity - I suppose you won't want a ticket to the concert either.

**Girl:** You're right, but I hope it goes well!

## Test 9. Classical Music (keys)

You will hear five different people talking about classical music. For questions 1-5, choose from the list (A-F) the reason each person gives for starting to play classical music. Use the letters only once. There is one extra letter which you do not need to use.

- |   |  |           |                 |
|---|--|-----------|-----------------|
| A | the influence of someone famous            | Speaker 1 | <b><u>F</u></b> |
| B | being introduced to a range of good music  | Speaker 2 | <b><u>A</u></b> |
| C | Finding other types of music unexciting    | Speaker 3 | <b><u>B</u></b> |
| D | The encouragement of a teacher             | Speaker 4 | <b><u>E</u></b> |
| E | hearing it in an everyday situation        | Speaker 5 | <b><u>D</u></b> |
| F | realising the importance of starting young |           |                 |



## **Test 9. Classical Music (audio script)**

### **Speaker one**

Classical music's often seen as old-fashioned and though there's people everywhere who go to concerts, and some classical musicians are big-name stars, it doesn't really excite young people that much; they prefer pop music or more modern stuff. But the truth is, it's hard to interpret complex music, even with the best teacher in the world, unless you start training early on in life. Luckily for me, I came to this conclusion myself when I was in my early teens, and when I said I wanted to become a classical guitarist, my parents rather reluctantly went along with the idea and bought me some lessons. Since then, I've played almost every day.

### **Speaker two**

I bought my first classical recording aged fourteen. It was a violin concerto by a Russian composer. Although my school had a strong arts focus, I'd no particular interest in classical music till one day when I heard a big rock star going on about 'the most exciting piece of music ever written'. Being a fan of his music, I felt I had to hear it. By the third listening, I was convinced he was right. What's more, I found I really had an urge to play the violin myself – and found myself a teacher. Despite my dad's complaints about the noise I produced, I practised every day at home. I've never looked back.

### **Speaker three**

At my school, I was made to learn the recorder, and I had to practise every day. The sound I produced was so dreadful that whatever piece of music I was supposed to be playing was hard to recognise, despite all the efforts made by our music teacher, who'd actually been quite a famous musician himself when younger. It took a while, but I recovered from that, and got to know the work of some of the top composers thanks to my uncle. That got me excited enough to beg to have

piano lessons when I was about twelve. After that, everything just took off. Now here I am getting quite well-known as a concert pianist.

#### **Speaker four**

At school, our music teacher tried to get us into classical music without much success – he just seemed to go for the most unexciting pieces. It was me who noticed classical music turning up in movies, cartoons and stuff. Like, I remember one day hearing a really famous classical piece being played on a commercial trying to attract young kids to some fast food place. You'd think things like that'd be enough to put anyone off classical music, but they had the opposite effect on me – encouraging me to want to learn to play and seek out a good teacher, which is what I did, much to my mum's amazement, I remember.

#### **Speaker five**

Although my dad had taught me to play the flute at an early age, I didn't get interested in learning to play classical music then. I wasn't willing to try and understand it and didn't realise you have to do that in order to enjoy it. As a kid, I wanted something that made me jump and got me going – made me feel happy or enthusiastic, so I resisted the efforts of my teacher to introduce me to classical music. She got there in the end though, by sheer persistence, convincing me that there's great excitement to be found in the joy of playing something difficult, and doing it well.

### Test 10. Boy Bands (keys)

You will hear a conversation about what makes a good boy band. For questions 1-8, circle *True* or *False*.

- 1 Many boy bands are not successful. *True False*
- 2 In the past, boy band members dressed differently but had similar personalities. *True False*
- 3 Having different types of boy in the group is supposed to appeal to different girls. *True False*
- 4 One Direction first became famous on YouTube. *True False*
- 5 One Direction lyrics are written for girls who like rebellious boys. *True False*
- 6 One Direction's stylists try to give each band member an individual look. *True False*
- 7 One Direction became famous in the US by clever use of social media. *True False*
- 8 One Direction have not tried to make money from merchandising. *True False*

For questions 9-16 choose the correct answer (A-C).

- 9 The most important thing for boy bands in the past was that
  - A they had some musical ability.
  - B they could dance well.
  - C **they had different personalities.**
  
- 10 Things have changed because
  - A people wanted something different.
  - B the media and newtechnology influence things differently.
  - C **both of the above .**

- 11 Starting on a reality show like X Factor is great for a band because
- A appearing on TV is the quickest way to get famous.
  - B the many viewers who vote every week become loyal fans.**
  - C people feel a personal connection with bands they see on TV.
- 12 The words to One Direction songs are designed to
- A make teenage girls feel good about themselves.**
  - B appeal to mums by being a bit cheeky.
  - C communicate universal messages about love.
- 13 One Direction's clothes
- A are very individual and they each have a strong look.
  - B create a clean-cut, safe and non-threatening image.**
  - C are casual and fashionable with a touch of rebelliousness.
- 14 Lots of people said One Direction wouldn't
- A be regarded as serious musicians.
  - B get famous in the US as well as the UK.**
  - C have a number one record .
- 15 One Direction were the first British band to
- A have their first album go to number one in the US.**
  - B sell so many copies of their first album in just one week.
  - C break into the US market by using social media.
- 16 The boys have also made money from
- A selling One Direction products like dolls and phones.**
  - B performing as many sell-out concerts as possible.
  - C giving talks about their success.

## **Test 10. Boy Bands (audio script)**

**Presenter:** The internet is full of articles about what makes a good boy band. But many bands appear and disappear without a trace. Alana, it can't be as easy as following a formula, can it?

**Alana:** No, I don't think so. The traditional formula is that you have four or five good-looking young guys with some musical ability and the ability to dance – the choreographed dancing was very important to boy bands in the past. They tended to wear the same, or very similar, clothes when they performed, so you had to decide on a 'look' for the group. The most important element, however, was said to be that the band members had different and very distinct personalities.

**Presenter:** Right, the cute one, the rebel, the joker, the shy one, mysterious one ...

**Alana:** Yeah, although sometimes they all just seem to like the cute one! The idea is that different boys appeal to different girls, so you can have a bigger fan base. There's someone in the band for everyone.

**Presenter:** So, do you think this all still holds true? Or have things changed in the 21st century?

**Alana:** Yeah, I guess things have changed for several reasons – partly just because we needed a change, but mainly because of changes in the media and with new technology. Take One Direction ...

**Presenter:** Ah, I've been counting the seconds before you mentioned One Direction!

**Alana:** Well, we have to talk about them because they're the biggest thing at the moment, although who knows how long they will last.

**Presenter:** Oh, ages and ages ...

**Alana:** We'll see. Anyway, One Direction, as you know, came to fame through the X Factor, a reality show, and that was a great way to start. You had loads of people watching them every week and wanting them to win. They felt as if they had a personal stake in their story as they voted for them every week.

**Presenter:** What age group does One Direction appeal to exactly?

**Alana:** That's another clever thing. They seem very unthreatening, so they appeal to very young girls, they are cute so teenage girls really like them, but they also have a laddish, slightly naughty side to appeal to the mums! The teenage girls and the mums are the ones who will spend money. The lyrics to the songs are calculated to appeal to girls who feel a bit insecure about themselves, like most teenage girls. "You don't know you're beautiful, that's what makes you beautiful", that kind of thing. Lots of girls want to feel wanted, but not scared, and that's traditionally what boy bands do. They present this image of a clean-cut, reliable boyfriend. Actually, One Direction's clothes also help here: chinos and clean casual shirts and canvas shoes. You'll have noticed that they don't wear the same clothes. Their stylists have been instructed to keep them looking individual, but despite that they all have this attractive but unthreatening look. No tattoos, or piercings, or black leather, or make-up or anything.

**Presenter:** You make them seem very cold and calculating. Remember that they've been nominated for loads of music awards and they've won dozens, so they're regarded as serious musicians.

**Alana:** OK, if you don't want to believe they're calculating you can blame their management. They're nice boys who are fantastic musicians.

**Presenter:** They are! And they keep proving their critics wrong. A lot of people said they wouldn't make the leap from the UK to the US market, but they did very quickly.

**Alana:** Yes, and that's all down to their clever use of social media, or rather their management's clever use of social media. One Direction are all over Facebook, Twitter, YouTube and Tumblr. That's how they made it in the States so quickly. In the past it was a lot more difficult and took a lot longer. Bands had to try and get air-time on local radio stations and that was really hard. But they've by-passed all that. Social media has become the new radio, as their manager said.

**Presenter:** Their first record, Up All Night, went to number one in the US, didn't it?

**Alana:** Sure did! They achieved a world record as the first British band in history to reach number one in America with a debut album. It sold 176,000 copies in the US in a single week.

**Presenter:** Amazing. And the boys are all rich from the merchandising too.

**Alana:** Yes, well, the boys and their management company. There are One Direction phones, toys and games. Dolls, even. I think that's another 21st-century thing – companies are cashing in on success in all possible ways as quickly as possible.

**Presenter:** May they all enjoy it while it lasts.

## Test 11. How to break into the music industry (keys)

Listen to a talk about how to get a job in the music industry and complete the sentences according to the talk. Use NO MORE THAN TWO WORDS for each answer.

- 1 Jeff Seagle's talk is aimed at people wanting to work with artists.
- 2 In the music industry, qualifications are much less important than experience.
- 3 When you are starting off in the business, the most important thing is to meet people / make contacts.
- 4 If you are lucky, you might get work as a paid intern.
- 5 You can impress people in the company if you have a unique skill.
- 6 An easy way to network could be to find someone you admire and ask questions.
- 7 Make sure that everything you post on social media reflects the image you want to project.
- 8 Working in A&R means dealing with artists and repertoire.
- 9 One of the exciting things about the music industry is that things are changing very fast / so fast.
- 10 When you meet a celebrity you should treat him or her as a client and try not to be star-struck.

## **Test 11. How to break into the music industry (audio script)**

**Jeff Seagle:** Hi, everybody. I'm Jeff Seagle. Good to see so many people here. As you know, I've been asked to come along and give you some advice about how to break into the music industry. And before I start I'd better make it clear that this talk is for people wanting to work with and for artists, not to actually be musicians, OK? Right, so I've been in the music biz for quite a number of years now, and I've worked with a lot of amazing people. So here are my tips, for what they're worth. First of all, I know a lot of you are thinking about further degrees, but forget the MBA. This business is much more about experience than qualifications, so it's better to start working as soon as you can. Easier said than done, you might say, but I'm talking about any kind of relevant work experience.

Don't panic – you can start small! Go along to your local music venue or a small music company in your home town and see if there's anything you can do. It could just be selling tickets on the door – you'll get to meet people and one thing might lead to another. Obviously paid work is better than unpaid, but you have to start somewhere.

You need to be in an environment where you are learning stuff and making contacts. Ah, a question already – yes?

**Girl A:** What about being an intern? Are there many internships available nowadays?

**Jeff Seagle:** There definitely are some. Not a huge number – as you know, it's a very competitive industry, but the bigger companies certainly do take on people. And if you get your foot in the door at a big place you've really got to prove your worth. Show the higher-ups that you have some kind of unique skill or knowledge. Maybe something to do with social networking, or even knowledge of the music scene in the place you grew up. If you possibly can, let them see that you have something special to offer, and with any luck, they'll keep you on. Remember that companies often want interns because they're young and have their finger on the pulse. Show them that you know what's going on, what people are listening to,

how to find new acts, and so on. Find a cool app that they don't know about. OK, another question?

**Boy:** How important is networking?

**Jeff Seagle:** Meeting people and making connections is absolutely vital. If people see you as an ambitious 'networker', if they think you're just using them, that's not so good. Nobody wants to feel like a stepping stone in someone else's career. But people are often willing to give younger people the benefit of their experience and, of course, we're all susceptible to a bit of flattery. So my advice is to find people in the business you genuinely admire and ask them questions. If you're an intern, start with your boss, then move on to others in the building, after getting your boss's permission. It's also good to chat to anyone who shares your passion for music, people on the door in clubs, band members, fans or music executives. You never know what information might be useful or which contact may help you in the future. Oh, and one other point about networking, bear in mind that nowadays the personal and professional lines are sometimes blurred. That means that anything you post online for your friends to see can also be seen by potential professional contacts. Make sure that everything people can see about you reflects the image you want to project. Next question from over there?

**Girl B:** You've talked about the music industry, but I'm not sure what kind of jobs are available exactly. Could you give some examples?

**Jeff Seagle:** Sure, and that's a good point. You need to work out what you're best at, and what you feel most passionate about, and let that guide your career path. It could be working in publicity, promoting artists; working in A&R (that stands for Artists and Repertoire), discovering new talent and matching artists up with musical collaborators; booking acts for TV shows; helping a new band become successful by working with their management team. And of course now there are hundreds of jobs connected to the internet. You could be managing a website or blogging for a label. Or social media manager for a band – running their social media channels. Things are changing so fast – a lot of the music portals we

use today have only been in existence a short time. Who knows what's coming next and what new jobs will be created?

**Girl B:** Thanks, that's really useful. I also wanted to ask how you deal with celebrities. Have you worked with many?

**Jeff Seagle:** Yep, quite a few. The main thing is not to be star-struck, just treat them as clients, it's a business relationship. If you get tongue-tied and clam up, everyone will feel awkward. The other thing is that the unknown singer of today could be the star of tomorrow, so you need to treat everyone with respect. I remember, right ...

## Test 12. Unusual British Festivals (keys)

You will hear a conversation about unusual British festivals. For questions 1-8, circle *True* or *False*.

- 1 Many of these festivals are actually races or competitions. *True False*
- 2 The Burning of the Clavie brings good luck for the new year. *True False*
- 3 On Shrove Tuesday in Scarborough people dance with ropes. *True False*
- 4 Cheese rolling involves running away from a big, round cheese. *True False*
- 5 Snail racing started in the UK. *True False*
- 6 The competition to pull the ugliest face is an old tradition. *True False*
- 7 The Burning of the Clocks festival marks the summer solstice. *True False*
- 8 The Burning of the Clocks festival ends with people throwing water. *True False*

For questions 9-16 choose the correct answer (A-C).

- 9 The Clavie is
  - A a whisky container.
  - B a wooden cross.
  - C a bonfire made of things people don't need.
- 10 In the Up Helly Aa festival, they burn
  - A a wooden man.
  - B a Viking boat.
  - C a line in the grass.

- 11 During a pancake race, you have to
- A eat as many pancakes as possible.
  - B run as fast as possible while tossing a pancake in a pan.**
  - C run and jump over the ropes without dropping the pancake.
- 12 Nowadays, the people who win the cheese rolling competition are usually
- A top athletes.
  - B people from the village.**
  - C visitors from all over the world.
- 13 The fastest snail in the Snail Racing is
- A cooked with garlic and butter.
  - B rescued from the barbecue.
  - C given a prize of extra lettuce.**
- 14 Black pudding throwing is similar to
- A pancake tossing.
  - B Olympic sports like javelin and shotput.
  - C bowling.**
- 15 To win the best gurner competition, one man
- A had all his teeth removed.**
  - B grew a really long beard.
  - C had a lot of facial piercings.
- 16 The Burning of the Clocks festival is
- A 2 years old.
  - B 20 years old.**
  - C 200 years old.

## **Test 12. Unusual British Festivals (audio script)**

Hello. I'm going to talk about British festivals. I'm sure you've heard about the Notting Hill Carnival in London and the Edinburgh Festival, but today we're going to look at a lot more that you might not know about. Actually, a lot of these are not exactly festivals, but strange races or competitions. Some of them are ancient and some are modern.

So, let's start in January in the north of Scotland with the Burning of the Clavie. This is a whisky barrel which is set alight then carried through the streets as a bonfire. It's an ancient tradition which always takes place on 11th of January, the first day of the year, according to an older form of the calendar. The bonfire brings good luck for the coming year and people used to keep bits of burnt wood as protection against evil spirits. At the end of January, even further north, in the Shetland Islands, there's another fire festival, the Up Helly Aa. This seems like an ancient festival, but has actually only been going for about 130 years – well, it is fairly old, I suppose. People carry fire-lit torches and a Viking boat through the streets, then set fire to the boat. There's lots of dancing; it's good fun.

Now to the north of England. On Shrove Tuesday in February, otherwise known as Pancake Day, a special Pancake Bell is rung in Scarborough. Everyone goes down to the road next to the beach where they skip – yep, they jump over long ropes, up to fifteen people to one rope. And they have pancake races. This is quite common in the UK – running with a frying pan and tossing a pancake at the same time.

Another kind of race takes place in spring – cheese rolling. In Gloucestershire, in the south-west of England, round cheeses in round boxes are sent rolling down a hill and people run after them and try and catch them. The hill is very steep, so people often fall over – if you take part in this you need to be very fit and wear your oldest jeans. Nowadays this strange custom attracts visitors from all over the world, but the people from the local village are usually the ones who catch the cheese.

From people-racing, to animals, very tiny animals. World Championship Snail Racing takes place in a village in Norfolk. The snails have to race from an inner circle to an outer circle and the winner gets a lot of lettuce. There's a party and barbecue for the snail owners and observers. This custom began in the 1960s after a local man saw something similar in France. In the UK we don't eat snails, by the way.

More fun, in my opinion, are the onion-eating contest, also in Gloucestershire – a race to finish eating a raw onion – and the Black Pudding Throwing Championship, in Lancashire. Black puddings are like big sausages made mainly from dried blood. Contestants bowl three black puddings each at 21 Yorkshire puddings set on a six-metre platform; the winner is the one who knocks down the most. Another fun contest takes place in September at the Egremont Crab Fair in Cumbria in the north of England. The World Gurning Championship is a competition to pull the ugliest face. It sounds ridiculous but this is an ancient British tradition and the Crab Fair itself dates back to 1267. The man who won the title of best gurner the most in recent years had all his teeth taken out so he could make terrible faces more easily.

Finally, let's go back to the south of England. In Brighton there's a Burning the Clocks Festival to celebrate the winter solstice on December 21st. This custom started twenty years ago and is very popular. People make clock lanterns and time-themed figures of paper and wood, then walk through the town to the beach where the sculptures are set on fire and there's a massive firework display.

So, that's just a taste of a few of our old and more modern traditions. Would you like to take part in any of them?

### Test 13. An Interview with a Novelist (keys)

You will hear an interview with a novelist called Greg Field. For questions 1-7, choose the best answer (A, B or C).

- 1 What led Greg to start reading as a child?  
A the encouragement of his parents  
B spending time exploring a local library  
**C some books he was allowed to look through**
  
- 2 What does Greg say about his schooldays?  
A He found books more interesting than websites.  
B He liked reading books that had been made into films.  
**C He was inspired by the way one teacher used books in class.**
  
- 3 How did Greg feel when his first novel was published?  
A Calm  
**B Relieved**  
C Disappointed
  
- 4 What does Greg say about the place where he writes?  
**A He likes to keep distractions to a minimum.**  
B He has a favourite pen that he always uses.  
C He enjoys varying the room where he works.
  
- 5 What is different about Greg's next book?  
A the period in which it is set  
**B the readers it is intended for**  
C the seriousness of the message
  
- 6 Greg says that writing novels based on your own experiences can  
A be very difficult to do well.  
**B limit what you can describe.**  
C quickly become boring for readers.
  
- 7 Greg advises new writers to avoid  
**A explaining the meaning of symbols they use.**  
B mentioning people's clothes too much.  
C Involving too many different places.

### Test 13. An Interview with a Novelist (audio script)

**Int:** My guest today is the novelist Greg Field! Greg, you started writing quite young. Were you into books and reading as a kid?

**G:** Well, funnily enough, my parents were always on at me to read, they couldn't understand why I didn't like it much. But if we went to a library, it was all serious and silent and slow and not lively at all. One summer, though, **I was in my grandma's sitting room and she had this whole pile of books, which she let me play with because I liked the covers.** And I started leafing through, and then maybe reading a word or two, and then a page, and then that was it.

**Int:** And what about at school?

**G:** Well, in fact school added another dimension. We'd got schoolbooks, of course, history books and maths books that we'd work through, though I much preferred finding out about stuff online. But there was one **particular teacher we had, who at the end of every day would get out a book,** maybe poems or a story and read them to us. It was like music, like a film – these great pictures his voice summoned up in my mind: and that's when I knew I had to be a writer, so I could make that happen too.

**Int:** So how did it feel when you eventually achieved that?

**G:** Well I was so scared when I was writing my first novel – scared that nobody would read it, that I'd never finish it, or I'd lose it, or that the publisher would change her mind, etcetera, etcetera... **I can't tell you what a relief it was to see it on the shelves in a bookshop.** Then the next one was, by comparison, a bit of a disappointment – the reviews were pretty bad, and it never sold as well. But these days, I just have this nice, calm feeling about the whole business.

**Int:** Tell us about where and how you write.

**G:** I write in a small room at the top of my house. **There's no sound, no music, no traffic, and that's what I need** to get a sense that my words are filling something. I've tried writing in other rooms in the house, but I find it harder to settle down to work. I don't use a computer, just a pen, any kind of pen, I don't

have a special one anymore – losing it was too traumatic – and I do look out of the window a lot. And I drink cup after cup of tea. And, yes, it's a special cup!

**Int:** So tell us about your next novel?

**G:** **Next is a book for teenagers – at least, I hope they'll like it – I've never tried writing one before.** It's set about a hundred years ago, and it's about school-age children in the country, who are sent off from their farms to work in a factory at a young age, and the hard times they have. Like all my historical novels, it has a serious message, but there are lighter moments too.

**Int:** Any advice for budding young writers out there, Greg?

**G:** Well, if it's your first book, does that mean first person? People often write their first book about themselves and from the 'I' perspective. Of course, you're likely to write best about what you know, to be most convincing, but bear in mind that **if you do that there might be a lot of stuff you can't include.** And your readers may want to know about other things that you don't see.

**Int:** Anything to avoid?

**G:** Well, it's very dull if you set everything in the same place, of course, or always have them wearing the same clothes. Their choice of clothes can tell you about a character's personality. And an important aspect of writing fiction is the use of **symbols**, for example, the weather representing how people are feeling. **But resist the urge to spell everything out.** 'The sky was grey', fine, not 'the sky was grey and John felt as grey inside as the sky was', etcetera.

**Int:** That sounds like good advice – thanks Greg ...

#### Test 14. An English Literature Test (keys)

You will hear a conversation between a tutor and two students who are preparing for an English literature test. Complete the notes below. Write NO MORE THAN THREE WORDS for each answer.

**Novel:** (21) *The Secret Garden*

**Protagonists:** Mary Lennox; Colin Craven

**Time period:** Early in (22) *(the) 20<sup>th</sup>/twentieth century*

**Plot:** Mary moves to UK – meets Colin who thinks he'll never be able to (23) *walk*. They become friends.

**Point of view:** “Omniscient” – narrator knows all about characters’ feelings, opinions and (24) *motivations/motivation*

**Audience:** Good for children – story simple to follow

**Symbols** (physical items that represent (25) *abstract ideas*):

- the robin redbreast
- (26) *roses*
- the portrait of Mistress Craven

**Motifs** (patterns in the story):

- the Garden of Eden
- secrecy – metaphorical and literal transition from (27) *dark(ness) to light(ness)*

**Themes:** Connections between

- (28) *health* and outlook
- (29) *environment* and well-being
- individuals and the need for (30) *human companionship*

## **Test 14. An English Literature Test (audio script)**

You will hear a conversation between a tutor and two students who are preparing for an English literature test. First you have some time to look at questions 21 to 24.[20 seconds]

Listen carefully and answer questions 21 to 24.

*Tutor:* Hello Lorna, Ian. Glad you could make it. You're the only two who put your names down for this literature tutorial so let's get started, shall we? I want to run over some aspects of the novel, *The Secret Garden*, with you before the test next week. Be sure to take some notes and ask questions if you need to.

*Ian:* Hey Lorna, have you got a spare pen?

*Lorna:* Sure, here you are.

*Tutor:* Okay, so, the story follows two key characters – you should refer to them as protagonists – who go by the names of Mary Lennox and Colin Craven. The story is set shortly after the turn of the twentieth century, and the narrative tracks the development of the protagonists as they learn to overcome their own personal troubles together.

*Lorna:* That's quite a common storyline, isn't it?

*Tutor:* Yes, you're right, Lorna. So, what can you tell me about the character of Mary?

*Lorna:* Well, in the beginning she is an angry, rude child who is orphaned after a cholera outbreak and forced to leave India and move to the United Kingdom to her uncle's house in Yorkshire.

*Tutor:* That's right – and there she meets Colin who spends his days in an isolated room, believing himself to be permanently crippled with no hope of ever gaining the ability to walk. The two strike up a friendship and gradually learn – by encouraging each other – that they can both become healthy, happy and fulfilled in life.

*Ian:* Will we need to remember a lot of these details for the exam?

*Tutor:* Just the basic outline. Examiners don't want to read a plot summary – they know what the book is about. Focus on narrative techniques instead, such as point of view.

*Lorna:* What's that mean?

*Tutor:* It's all about how we see the story. This story, for example, is written from the perspective of what is called an "omniscient narrator". Omniscient means all-knowing. So, as readers we get to see how all the characters feel about things, what they like and don't like, and what their motivations are in the story.

**Narrator:**

***Before you hear the rest of the conversation, you have some time to look at questions 25 to 30.***

***[20 seconds]***

***Now listen and answer questions 25 to 30.***

*Ian:* Won't it be hard to write a technical analysis? After all, it's a kids' book.

*Tutor:* Well, it was initially pitched at adults you know, but over the years it has become seen as a more youth-orientated work. And you're right in a sense – the simple vocabulary and absence of foreshadowing make the story very easy to follow and ideally suited for children. But that doesn't mean there isn't much to analyse. Look at the symbolism, for instance.

*Lorna:* Symbols are things, right? Material things – like objects – that stand for abstract ideas.

*Tutor:* Absolutely, yes. And the author uses many of them. There's the robin redbreast, for example, which symbolises the wise and gentle nature that Mary will soon adopt – note that the robin is described as "not at all like the birds in India". Roses are used as well – as a personal symbol for Mistress Craven – you'll see they're always mentioned alongside her name. And Mistress Craven's portrait can also be interpreted as a symbol of her spirit.

*Ian:* Are symbols just another name for motifs?

*Tutor:* No, motifs are a bit different. They don't have as direct a connection with something the way that a symbol does. Motifs are simply recurring elements of the story that support the mood.

*Lorna:* Are there any in this novel?

*Tutor:* Yes, two very important ones. The Garden of Eden is a motif. It comes up a few times in connection with the garden of the story. And then you've got the role that secrets play in the story. In the beginning, everything is steeped in secrecy, and slowly the characters share their secrets and in the process move from darkness to lightness, metaphorically, but also in the case of Colin, quite literally. His room in the beginning has the curtains drawn, and he appears at the end in the brightness of the garden.

*Ian:* Anything else we need to know about?

*Tutor:* Yes. Nearly all novels explore universal concepts that everyone has experienced – things like love, family, loneliness, friendship. These are called themes. The Secret Garden has a few themes that all centre on the idea of connections. The novel explores, for example, the way that health can determine and be determined by our outlook on life. As Colin's health improves, so too do his perceptions of his strength and possibility. The author also examines the link between our environment and our physical and emotional prosperity. The dark, cramped rooms of the manor house stifle the development of our protagonists; the garden and natural environments allow them to blossom, just as the flowers do. Finally, this book looks at connections between individuals, namely Mary and Colin.

This necessity of human companionship is the novel's most significant theme – because none of their development as individuals would have occurred without their knowing each other. Well, that about sums it up, I think.

*Lorna:* That's a great help, thanks.

*Ian:* Yes, thanks very much.

### Test 15. Ten Years without books (keys)

You will hear a man talking about books. For questions 1-8, choose the best answer (A-D).

- 1 The author probably read "Where the Wasteland Ends: Politics and Transcendence in Post-Industrial Society":
  - A in 1972
  - B in 1982**
  - C in 1992
  - D in 1993
  
- 2 When he was a boy, the author:
  - A avoided books
  - B looked at books but didn't read them
  - C preferred videos to books
  - D read enthusiastically**
  
- 3 Students at university used to spend the evenings:
  - A discussing philosophy
  - B reading short books
  - C thinking deeply
  - D the author doesn't say how they spent the evenings**
  
- 4 At work, the author:
  - A didn't have to read
  - B didn't have to read books**
  - C didn't have to read manuals and pamphlets
  - D didn't have to read contracts and documents

- 5 The author:
- A **hardly read a book for ten years**
  - B doesn't read books
  - C hasn't read a book for ten years
  - D didn't read a book for ten years
- 6 One day the author stopped watching TV because
- A he gave it to the landlady.
  - B **it didn't work.**
  - C he couldn't watch it from his bed.
  - D he decided to have another go with books.
- 7 Now the author:
- A doesn't have a TV
  - B has a TV next to his bed
  - C has a computer with a TV inside it
  - D **has a computer instead of a TV**
- 8 The author reads books
- A because he has a pile of them by his bed.
  - B when he finds some interesting ones in the libraries.
  - C **because he loves them.**
  - D because he has the strange feeling when he reads.

## **Test 15. Ten Years without books (audio script)**

As I write this, I have half an eye on an old James Bond film that is showing on my computer. But this is a story about how I stopped watching TV and began reading again for pleasure, after ten years in which I hardly turned a page.

I suppose I was an avid reader of "literature" between the ages of nine and fourteen. I had enough time to be White Fang, Robinson Crusoe, and Bilbo Baggins and Jeeves. Of course there was room in the schoolboy's imagination for some real historical figures: Scott of the Antarctic, all of the Vikings, and Benjamin Franklin were good friends of mine.

Then, in adolescence, I began a long search for strange and radical ideas. I wanted to challenge my elders and betters, and stir up my peers with amazing points of view. Of course, the only place to look was in books. I hunted out the longest titles and the authors with the funniest names, I scoured the library for completely unread books.

Then I found one which became my bible for the whole of 1982, it had a title composed of eleven long words and an author whose name I didn't know how to pronounce. It was really thick and looked dead serious. Even better, it put forward a whole world-view that would take days to explain. Perfect. I took it out of the library three times, proud to see the date-stamps lined up on the empty library insert.

Later, I went to university. Expecting to spend long evenings in learned discussion with clever people, I started reading philosophy. For some reason I never found the deep-thinking intellectuals I hoped to meet. Anyway, I was ready to impress with my profound knowledge of post-structuralism, existentialism and situationism. These things are usually explained in rather short books, but they take a long time to get through. They were the end of my youthful reading.

Working life was hard to get used to after so much theory. It was the end of books for me. There didn't seem to be much in books that would actually get things done. To do things you had to answer the telephone and work a computer. You had to travel about and speak to people who weren't at all interested in philosophy. I

didn't stop reading, you can't avoid that. I read all day. But no books came my way, only manuals and pamphlets and contracts and documents.

Maybe most people satisfy their need for stories and ideas with TV and, to tell the truth, it was all I needed for ten years. In those days I only had a book "on the go" for the duration of aeroplane flights. At first I would come home and watch TV over dinner. Then, I moved the TV so I could watch it from bed. I even rigged up a switch so I could turn it off without getting out of bed. Then, one fateful day, my TV broke and my landlady took it away.

My new TV is an extra circuit board inside my computer. It's on a desk in front of a working chair and I can't see it from the bed. I still use it for the weather forecasts and it's nice to have it on while I'm typing this... but what to do last thing at night? Well, have another go with books.

Now, I just like books. I have a pile of nice ones by my bed and I'm reading about six simultaneously. I don't want to BE any of the characters. I don't care if a thousand people have already read them. I don't have to search through libraries. There are books everywhere and all of them have something to read in them. I have the strange feeling that they've been there all along, waiting for me to pick them up.

## STUDENT'S SELF STUDY

I. Watch 10 top must-see movies about arts and write a film review on any of them:

### **1. Being Julia (2004)**

Set in London in 1938, the film focuses on highly successful and extremely popular theatre actress Julia Lambert (Annette Bening), whose gradual disillusionment with her career as she approaches middle age has prompted her to ask her husband, stage director Michael Gosselyn (Jeremy Irons), and his financial backer Dolly de Vries (Miriam Margolyes) to close her current production to allow her time to travel abroad. They persuade her to remain with the play throughout the summer; and Michael introduces her to Tom Fennel (Shaun Evans), an enterprising American, who confesses his deep appreciation of her work.

### **2. Stage Beauty (2004)**

In 17th century England, women were not allowed to be involved in the world of the theater so the female characters were played by men. This is the case of Edward “Ned” Kynaston (Billy Crudup), the most appreciated actor in female roles, who uses his beauty and talent to give some of the most convincing female performances of his time, making the audience forget that he is a man. IN his shadow is his female dresser Maria (Claire Danes) who longs to be on stage but can't because of her sex.

### **3. Mrs Henderson Presents (2005)**

Eccentric 70-year-old widow Mrs. Laura Henderson (Judi Dench) purchases the Windmill Theater in London as a post-widowhood hobby. In 1937, they start a continuous variety revue called “Revudeville”, but after other theatres in London copy this innovation, they begin losing money. Mrs. Henderson suggests they add female nudity, similar to the Moulin Rouge in Paris, which is unprecedented in the United Kingdom.

#### **4. Shakespeare In Love (1998)**

Whatever happened to Joseph Fiennes? The story of Shakespeare and the Globe is a witty delight, about to become a stage play this year, and was huge hit thanks to a sparkling, anachronistic script.

#### **5. La La Land (2016)**

One of the most recent Hollywood forays into musicals is this, directed and written by Damien Chazelle. It's a love-letter to the golden age of Hollywood and focuses on two young people trying to get by in a mad, bad world. And, let's not forget, a brilliant Ryan Gosling and Emma Stone play the young lovers and they dance and sing too!

#### **6. The Dresser (1983)**

Powerhouse acting from Tom Courtenay and Albert Finney in a claustrophobic films about the camp personal assistant of a deteriorating veteran actor and his struggles to get him through a difficult performance of King Lear – it's the one where Finney stops a train with a shout.

#### **7. A Life in the Theatre (1993)**

A veteran actor who's seen it all and a young, up-and-comer join up for a season of repertory theatre.

#### **8. Moulin Rouge! (2001)**

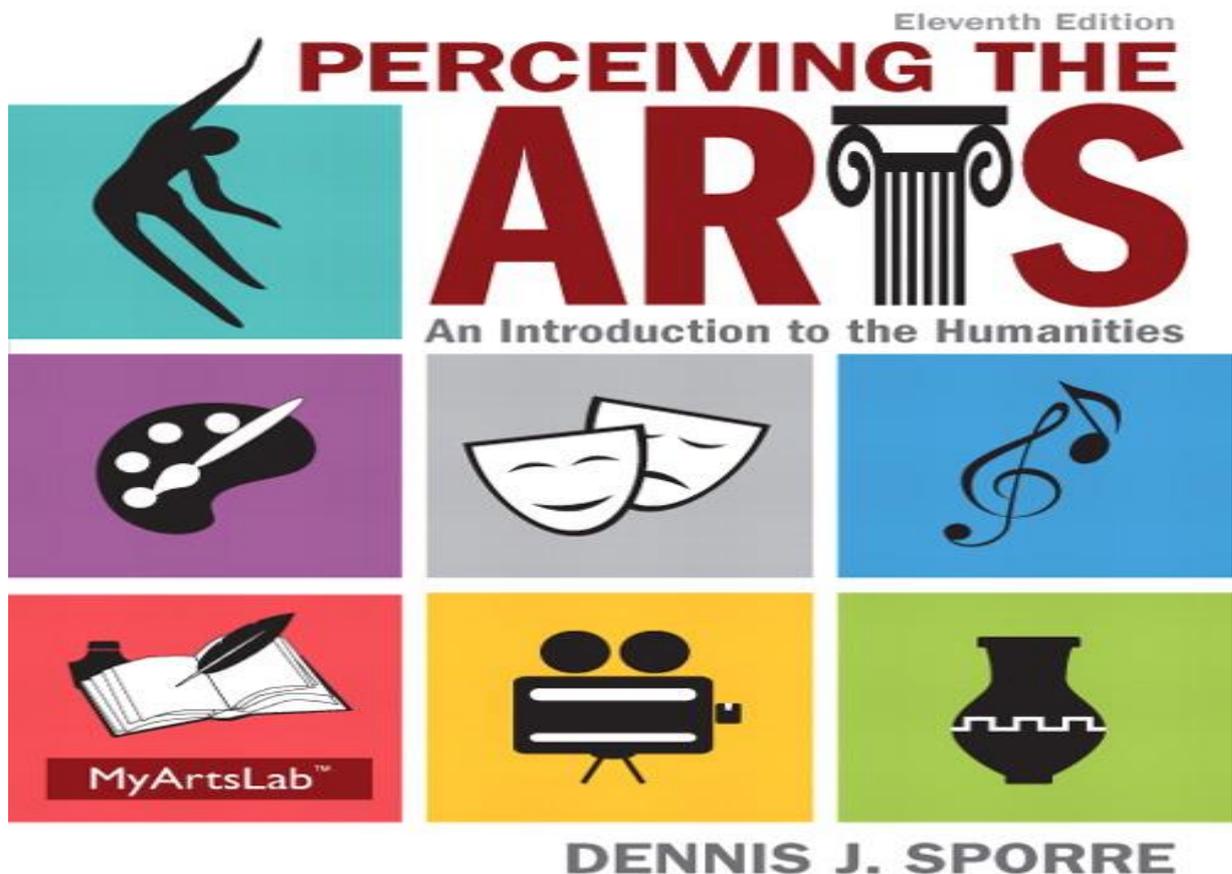
It tells the story of a young English poet/writer, Christian (Ewan McGregor), who falls in love with the star of the Moulin Rouge, cabaret actress and courtesan Satine (Nicole Kidman). It uses the musical setting of the Montmartre Quarter of Paris, France.

### 9. An Awfully Big Adventure (1995)

From the Beryl Bainbridge novel, this is a dark, troubling film about a young girl who joins a production of ‘Peter Pan’ only to find herself drawn into the sinister sexual politics that exist in the dressing rooms – one of the only films to tackle the subject.

### 10. Synecdoche, New York (2008)

The plot follows an ailing theatre director (Hoffman) as he works on an increasingly elaborate stage production whose extreme commitment to realism begins to blur the boundaries between fiction and reality. The film’s title is a play on Schenectady, New York, where much of the film is set, and the concept of synecdoche, wherein a part of something represents the whole, or vice versa.



## FILM REVIEW SAMPLE



# How to write a film review

**Title:** The simplest solution is to take the title of the film. Puns and allusions are more sophisticated and entertaining.

**Introduction:** You can start off with information about the film (e.g. financial aspects, awards, reviews) and/or the director (e.g. awards, former movies). Also quotes and/or anecdotes may catch the reader's attention. You can also describe what you expected from the film.

**Main part:** Provide a **brief summary** of the plot. Make sure that your summary makes sense to a reader who does *not* know the movie. Do *not* refer to specific scenes. Is the plot interesting, believable or rather predictable?

Present the **main actors and their characters** and say something about their performance. If you like you may give reasons why you identify with a certain character. Are the actors believable and sympathetic?

State your **opinion** of the movie and give reasons for it. What are its strengths and weaknesses? Support your opinion with specific scenes. Is the **soundtrack** appropriate?

You can relate the film to other well-known examples of its **genre** (thriller, comedy, drama etc.) and/or **theme**. What is unique about your film? Does it have a specific message? If so, do you agree with this message? In which respect is your film superior/inferior?

You can place the film in its **cultural context** and/or describe/speculate on the **director's intention and message**.

**Conclusion:** Either recommend the film or advise against seeing it. Is this only a film for teenagers, women, young men? Take care that your final judgement is logically developed from what you have written before.



**Task:**

Pick a film that you liked a lot or that you disliked completely. Write a film review for a teenage magazine in about 180 words.

## **DISCUSSION QUESTIONS**

### **FOR USE WITH ANY FILM THAT IS A WORK OF FICTION**

Select the questions that will work best with your students and promote your educational goals.

#### **I. Questions to Stimulate Student Interest.** Get them Talking and Thinking

- Did you learn anything from this movie? If you did, what was it?
- What is the message of this movie? Do you agree or disagree with it?
- Was there something you didn't understand about the film? What was that?
- What did you like best about the movie? Why?
- What did you like least about the film? Why?
- Who was your favorite character in the movie? Why?
- Who was your least favorite character in the film? Why?
- Did anything that happened in this movie remind you of something that has occurred in your own life or that you have seen occur to others?
- What were you thinking as you finished watching the film?
- Would you recommend this movie to a friend? Explain your reasons.
- What part of the story told by the movie was the most powerful? Why?
- If you had a chance to ask a character in this movie a question, what would it be?
- If you had a chance to ask the screenwriter a question, what would it be?
- If you were writing the screenplay for this movie, would you have changed the ending? Explain your answer.
- What feelings did you share with any of the characters in the movie?
- Did any of the characters in this movie make you angry? Tell us why.
- Did you come to respect any of the characters in this movie? Who was it and why did you come to respect that character?
- If a psychologist were to look at the actions of [select a character] what do you think the psychologist would say about that character? Describe specific statements or actions that you think the psychologist would be interested in and the conclusions that you think the psychologist would draw from those statements or actions.
- If a priest, minister, or rabbi were to look at the actions of [select a character] what do you think the priest, minister, or rabbi would say about them? Describe specific statements or actions that you think the priest, minister or rabbi would be interested in and the conclusions that you think he or she would draw from those statements or actions.
- What comment is the author trying to make about the culture of the characters in this story?

## **Empathic Reaction Discussion Questions:**

1. In what ways are the characteristics of the protagonist like your own or those of someone you know?
2. In what ways are the characteristics of the antagonist like your own or those of someone you know?
3. Is the problem to be solved in the film that can be seen in the struggle of the protagonist against the antagonist familiar to you in any way? If so, describe the similarities and differences.
4. What details in the setting of the film are similar to the setting in which you live or in various places you have been? What are those similarities and what are the differences?
5. The problems faced by the protagonist sometimes stray from the central conflict in the film. Describe these problems and show how they are familiar to the problems you or someone you know must face.
6. The personal qualities that help the protagonist solve his or her problem are often a part of the lesson to be learned in the film. What are these qualities and where have you seen them in your own experience, either in your own behavior or in behavior of someone you know?
7. Complications come along and make problem solving more difficult. What complications does the film's protagonist face that are similar to those you may have faced in your various struggles? What are they, and what are their similarities and differences?
8. Depth of feeling is what makes a film worth watching. Of the many feelings expressed in the film, with which are you most familiar?
9. The resolution to the problem in the film can be satisfying or disheartening. Think about how some of your own problems have been resolved; write about a time when the solution was satisfying and write about a time when the solution was disheartening.

10. The resolution of the film teaches a lesson. How can you apply the lesson in the film to your own life?

11. What was the strongest emotion that you felt when watching the film?

12. Which character did you [admire, hate, love, pity] the most? What was it about that character that caused you to have that reaction?

## II. Questions Concerning Characterization

*Note: In some of the questions we have used the term "major characters." Before asking the questions, have the class identify the major characters. In addition, these questions can also be limited to one or more characters.*

*Characterization is delineated through: (1) the character's thoughts, words, speech patterns, and actions; (2) the narrator's description; and (3) the thoughts, words, and actions of other characters. When students analyze character, they should be reminded to have these three sources in mind. Adapted from [California English-Language Arts Content Standards - Grade 7, Reading 3.3](#)*

1. How are the major characters introduced? What does this tell us about what will happen in the story?

2. *[Select an action performed by one of the characters. Then ask.]* Explain why *[name of character]* took *[describe the action]*. What motivated him or her? *[You can then ask:]* What did this motivation have to do with the theme of the film?

3. The characters must be credible; how they act and what they say must make sense. What aspects of the personalities of the major characters in this story affect their credibility?

4. Is there consistency in the characters throughout the story? Do their actions follow their natures and ring true?

5. What motivates the major characters? Are their motivations or wants explained outright or revealed over time?

6. Subconscious motives are often the most powerful causes of human behavior. Are there any major characters who act on motives of which they are not aware?

Describe any unconscious motives of the major characters and explain how these motives affect the actions of those characters.

7. Are there any relationships between various characters, be they friends, lovers, co-workers, or family members, that are important to the story? If so, describe the relationships that you believe contribute to the story and how those relationships advance the action of the story.

8. What motivates the protagonist in his or her struggle against the antagonist?

9. How does the protagonist work against the antagonist? Recount one specific episode in this struggle.

10. What motivates the antagonist to resist or struggle against the protagonist?

11. How does the antagonist resist or struggle against the protagonist? Recount one specific episode in this struggle.

12. In what ways are the characters' actions driven by the values endorsed or criticized in the story or by ideas presented by the story?

13. What role does the back-story play in explaining the actions of the major characters? Explain your reasoning.

14. Is there any information known to the audience that is being held back from any of the characters? If there is a hesitation in revealing information to characters, describe it and explain how things change once this information becomes known to those characters.

15. Are there any transformations or changes that occur over the course of the story in any of the major characters? For each transformation or change, describe how it comes about and how it relates to the story's themes or ideas.

16. When you compare and contrast the protagonist and the antagonist, do you find any similarities between them? Describe these similarities and how they relate to the plot and to the values and ideas presented in the story.

17. When you compare and contrast the protagonist and the antagonist, do you find any important differences between them? Describe these differences and how they

relate to the plot and to the values and ideas presented in the story.

18. Are there any reversals of roles played by characters or sudden important changes of circumstances through the course of the story? If there are, how do these reversals illuminate character or lead to changes in character?

19. Which aspects of the protagonist's personality lead to the resolution of the conflict in the story? Describe them and their effect on the resolution.

20. As the story progresses toward a conclusion, internal as well as external conflicts suffered by the major characters are resolved. Select one of the major characters and describe his or her internal and external conflicts. In addition, tell us how the character's choices lead to a resolution of these conflicts.

*This question can be modified by naming the character which is the subject of the question.*

21. Some of the names used in this story tell us something about the characters. What do they tell us?

### **III. Questions Focusing on Plot**

1. The middle of the story presents ascending difficulties, referred to as complications, which increase the tension and the need for a resolution. Describe one of the story's complications and show how it serves to push the characters toward more intense action.

2. One way to examine plot is to determine what type of conflict it entails. The classic divisions are: (1) person vs. person; (2) person vs. society, (3) person vs. nature, and (4) person vs. self. Often, more than one of these types of conflict occurs in a story. Using this analysis, briefly describe the conflicts in this story and classify it according to the categories set out above.

3. In terms of rising action, climax, and falling action, describe the structure of the plot, stating when the action stops rising and reaches a climax and begins to fall.

4. Often the central problem in a story transcends the characters; these persons are simply the tools used to resolve the problem. In this story, is there a problem that transcends character and how is it manifested?

5. What instability is there early in the story that is resolved and becomes stable by the end?

6. The action in the story must be believable. Detail a particular event or action that causes another event or has an important effect on a character or a relationship between characters. Describe how this event or action moves the story forward.
7. Is there a back-story, and if there is, how does it advance the main plot?
8. What is the key moment in the story, the scene which brings illumination or an "ah-ha" moment?
9. Although incidents in the story usually return to the main conflict, they often reveal a pattern related to the ideas in the story. This pattern causes the viewers to focus sharply on the story itself. What pattern can be seen in the story?
10. How does the progress of the pattern identified in the story reveal change or growth in the characters?
11. What is the moment of climax, the moment of highest tension, when the solution to the problem is now in sight?
12. The film's denouement establishes a sense of stability. What happens in this section of the story?

#### **IV. Questions about Themes, Messages, and Ideas**

1. The significance of the story is determined by the power of its comment on the human condition. What comment is being made in this movie about what it is to be human?
2. The theme of a story is the general idea or insight about life expressed by the author. Theme is a universal and meaningful concept that emerges from the characters' actions and from the outcomes of conflicts described in the story. Theme is often thought of as the lesson that the author is trying to teach the reader or audience. More than one theme can be included in a work of fiction; however, there is usually one primary theme that ties together all of the elements of a story. Usually, a theme can be expressed in one sentence. What is the primary or central theme of this story? Use one sentence to describe it.
3. Describe any other themes that you see in this story.

*[This question is designed to be asked after question #2.]*

4. What themes emerge from the back-story and how do they relate to the theme of the main story?

5. Many stories explore important social or political issues. Describe any specific social or political issues that affect the story. How do these issues impact characters and influence theme?

6. What life lessons can be learned from the choices made by the characters in this story?

*[This question can be limited to one particular character.]*

7. The conclusion of the story suggests a solution to the conflict that can be applied to the human condition in general. What values or principles that inform the actions of the characters can help people resolve their own life's conflicts?

8. How does the changing consciousness, the developing awareness of the major characters, affect the story and help the audience discover theme? Explain these shifts in thinking.

*[Try modifying the question by naming the character or a group of characters.]*

9. Although often considered an artistic flaw, a story can be didactic in that it teaches the viewers how to achieve an end presented as worthy. Explain the use of didacticism in this story and evaluate its success in illuminating an important idea.

10. What are the most dramatic issues relevant to our time that have been presented in this story? Describe the presentation of one such issue and show how it relates to the times in which we now live.

11. Stories can be persuasive. Show how the movie attempts to persuade viewers to accept the particular values or principles that the writers intended to promote.

## **V. Questions about Other Literary Elements**

1. What is the tone or mood of the story?

2. How does the tone help guide the viewers into an empathic reaction to the story? Explain and give examples of both the tone and the empathy felt by the audience.

3. Evaluate the pacing in the story and how it affects other elements of the story such as theme.

4. What elements of irony exist in the story? How do they serve to move the story forward and how do they assist in illuminating the story's theme?

5. Stories can be told from the following points of view: first person, third person objective, third person limited, and third person omniscient. From whose point of view is the story told? Explain how the chosen point of view affects the way the story is told.

6. Is the point of view from which the story is told the best choice that the storyteller could have made? Argue your point.

7. A symbol in a story is an object, an animal, a person, an action, or an event that stands not only for itself, but also for something else. Symbols are of two types. Conventional symbols have a widely accepted meaning outside of the story. Examples are a nation's flag, a crucifix, a Star of David, or a nation's flag. Other conventional symbols reinforce meaning by reference to a culturally shared conception of the object, animal, action, or event. For example, rain is often a symbol of life or fertility. The fact that a story is set in the spring can serve as a symbol for renewed life or purpose. Other symbols have meaning only within the story. These are called contextual symbols. They usually have no special meaning except within the context of the story. Symbols keep their meaning as an object, animal, person or event, but within the story, they also suggest something else. Describe the symbols used in this story, both those that have meaning outside of the story and those which have meaning only within the story. What does each stand for?

*[This question can be modified by naming one or several symbols as the subject for analysis.]*

8. Evaluate the story's use of coincidence, if any. Was the audience prepared for the coincidence or was it off the wall and therefore considered a flaw in the story?

9. The conflict in this film is resolved when one of the characters unexpectedly gets very lucky. Did this sudden event ring true or did it make the story seem less credible?

10. The conflict in this film is resolved when one of the characters unexpectedly

suffers some very bad luck. Did this sudden event ring true or did it make the story seem less credible?

11. Explain how the use of flashback in the story provides significant information and served to move the action forward.

12. Find examples of both foreshadowing and echoing in the story and indicate how the use of these devices lead to increased coherence.

13. Does the story include elements of allegory? Explain why you think it is an allegory.

14. Is this story a parable? If so, explain why you think it is a parable.

15. The setting of a story includes the time at which the action of the story occurs and the physical location or locations where it occurs. Settings must be recognizable and have a relationship to the meaning of the story. What is the setting of this story and what are the ways in which the setting contributes to the story being told? Could this story be told in any other time or place?

16. When does the expository phase in this story end? By the end of the expository phase, what have we learned about the characters and the conflict?

17. An allusion is a reference to something outside of the story about which the audience will be familiar. Stories often include allusions to historical, scientific or cultural points of interest. Describe an allusion that you noticed in the story and explain its relationship to the story as a whole.

***If the story is rich in allusions, increase the number of allusions that the student must discuss. An alternative question would be to briefly describe an allusion from the story and ask students to explain its meaning and relationship to the story as a whole.***

18. Did the film resort to the use of gratuitous violence, explicit portrayals of sexual encounters, or excessive profanity? If it did, how did these scenes affect the story told by the movie?

19. Did the film strain to achieve an emotional pitch? Did it exhibit sentimentality for which there was little or no justification? Which scenes? How could this flaw have been remedied?

20. The action in some movies disturbs the unity of the story or confuses the viewers as to the intentions of the filmmakers. Very often these scenes are left on the cutting room floor but sometimes they remain in the film. Have you noticed such a scene in this movie? If so, describe the scene and explain why you think it disturbs the unity of the story or confuses the viewers.

21. What does the title of the film refer to and how does it relate to the [insert the name of any literary element] of the film?

## **VI. Questions Concerning Theatrical Devices and Effects**

See *Introducing Theatrical and Cinematic Technique*. Questions 1, 3 and 4 can be asked with respect to an entire movie or limited to an appropriate scene. Question 2 can be asked of a specific character or a specific costume.

1. How do the sets contribute to the mood the filmmakers are trying to establish?
2. How do the costumes contribute to the image the filmmakers are trying to convey?
3. How does acting choice contribute to the story the filmmakers are trying to tell?
4. How do the props contribute to the image the filmmakers are trying to convey?

## **VII. Questions on Cinematic Devices and Effects**

See *Introducing Theatrical and Cinematic Technique*. Questions 1 - 3 can be asked with respect to an entire movie or an appropriate scene in a movie.

1. Identify one example of each of the following shots and describe how the shot affected the presentation of the story told by the film: close-up, medium shot, and long shot.
2. Identify one instance of each of the following types of shot angles that were used in this film and, for each, describe how the angle affected the presentation of the shot in which it occurs: low-angle, high-angle, eye-level.
3. Identify one instance of each of the following types of transitions from one shot to another that were used by the editors of this film and, for each, describe how the transition affected the presentation of the film: cut, fade, dissolve.

4. What is parallel editing, also called crosscutting, and what is it used for?
5. How did the editing of the film advance the story that the filmmakers were trying to tell? Explain how the editors achieved this effect.
6. What is point of view editing?
7. Describe the difference between long takes and short takes.  
*[Another way to ask this question is to show the class a short scene and ask the students to identify the short and long takes and discuss their use in the film.]*
8. Analyze the use of music in the movie. Did it enhance the story that the filmmakers were trying to tell? How would you have used music in this movie?
9. Analyze the use of sound other than music in the movie. Did it enhance the story that the filmmakers were trying to tell? What sounds, other than music, would you have used to tell the story told by this movie?
10. Give examples from movies you have recently seen of diegetic sound, non-diegetic sound and internal diegetic sound. For each, describe why the scene qualifies as the particular type of movie sound.
11. What is the difference between "low-key lighting" and "high-key lighting" and what are their different uses in film?
12. What is the difference between "side lighting" and "front lighting" and what are their different uses in film?
13. Film is a composition of pictures rather than words, as one would find in a novel. Which specifically framed shots reveal something important to the story line? Describe the shot and explain its contribution to the story.
14. Describe the use of color in the film. Did it advance the emotions the filmmakers were trying to evoke? How would you have used color in the movie?

### **VIII. Additional Questions for Foreign Movies**

*Questions 1 - 3 may be expanded to more than one thing or aspect depending upon the film and the abilities of the class.*

1. Describe one thing that was universal that you learned from the film.

2. Describe one thing that you learned about the culture of the country in which the film was set.
3. Describe one aspect of the artistry of the film.
4. How might a director from [name the country in which the class is held or a country that the class has studied] have approached the subject of the film?
5. How might a director from [name the country in which the class is held or a country that the class has studied] have approached [name one or more aspects of the film] differently? In the alternative: How would this story have been told from the point of view of another culture?
6. Is the story of this film unique to [name the culture of the story shown in the film], or could the story of this film have taken place in another country or setting?

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