



**Современный  
Гуманитарный  
Университет**

Дистанционное образование

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Рабочий учебник

Фамилия И.О. \_\_\_\_\_

Факультет \_\_\_\_\_

№ контракта \_\_\_\_\_

**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО  
ИНОСТРАННОГО ЯЗЫКА**

**АНГЛИЙСКИЙ ЯЗЫК**

ДОМАШНЕЕ ЧТЕНИЕ

**ЮНИТА 12**

**Москва 1999**

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Рекомендовано Министерством общего и профессионального образования Российской Федерации в качестве учебного пособия для студентов высших учебных заведений

**ПРАКТИЧЕСКИЙ КУРС  
ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА  
АНГЛИЙСКИЙ ЯЗЫК  
ДОМАШНЕЕ ЧТЕНИЕ**

**Юниты 1–20:** Тексты из произведений художественной литературы на английском языке.

**ЮНИТА 12**

Содержит подборку статей из американских популярных журналов, сопровождается комментариями, глоссарием и творческими заданиями.

*Для студентов факультета лингвистики СГУ*

*Соответствует профессиональной образовательной программе СГУ № 4*

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### ГЛОССАРИЙ\*

\* Глоссарий расположен в середине учебного пособия и предназначен для самостоятельного заучивания новых понятий.

СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

## **ПРОГРАММА КУРСА**

American Beliefs and Values  
The Urbanization of America  
The Changing Role of Women  
Education  
American Culture

## LESSON 1

## YPOK 1

### AMERICAN BELIEFS AND VALUES

#### I. AMERICAN DREAMS

*Arnold Schwarzenegger*

I was born in a little Austrian town, outside Graz. It was a 300-year-old house.

When I was ten years old, I had the dream of being the best in the world in something. When I was fifteen I had a dream that I wanted to be the best body builder in the world and the most muscular man. It was not only a dream I dreamed at night. It was also a daydream. It was so much in my mind that I felt it had to become a reality. It took me five years of hard work. Five years later, I turned this dream into reality and became Mr Universe, the best built man in the world.

“Winning” is a very important word. There is one that achieves what he wanted to achieve and there are hundreds of thousands that failed. It singles you out: the winner.

I came out second three times, but that is not what I call losing. The bottom line for me was: Arnold has to be the winner. I have to win more often the Mr Universe title than anybody else. I won it five times consecutively. I hold the record as Mr Olympia, the top professional body-building championship. I won it six times. That's why I retired. There was nobody even close to me. Everybody gave up competing against me. That's what I call a winner.

When I was a small boy, my dream was not to be big physically, but big in way that everybody listens to me when I talk, that I'm a very important person that people recognize me and see me as something special. I had a big need for being singled out.

Also my dream was to end up in America ...

It is the country where you can turn your dream into reality. Other countries don't have those things. When I came over here to America. I felt I was in heaven. In America, we don't have an obstacle. Nobody's holding you back.

Number One in America pretty much takes care of the rest of the world. You kind of run through the rest of the world like nothing. I'm trying to make people in America aware that they should appreciate what they have here. You have the best tax advantages here and the best prices here and the best products here.

One of the things I always had was a business mind. When I was in high school, a majority of my classes were business classes. Economics and accounting and mathematics. When I came over here to this country, I really didn't speak English almost at all. I learned English and then started taking business courses, because that's what America is best known for business. Turning one dollar into a million dollars in a short period of time. Also when you make money how do you keep it?

That's one of the most important things when you have money in your hand, how can you keep it? Or make more out of it? Real estate is one of the best ways of doing that. I own apartment buildings, office buildings, and raw land. That's my love, real estate.

I have emotions. But what you do, you keep them cold or you store them away for a time. You must control your emotions, you must have command over yourself. ...

Sport is one of those activities where you really have to concentrate. You must pay attention a hundred percent to the particular thing you're doing. There must be nothing else on your mind. Emotions must not interfere. Otherwise, you're thinking about your girlfriend. You're in love, your positive energies get channeled into another direction rather than going into your weight room or making money.

You have to choose at a very early date what you want: a normal life or to achieve things you want to achieve. I never wanted to win a popularity contest in doing things the way people want me to do it. I went the road I thought was best for me. A few people thought I was cold, selfish. Later they found out that's not the case. After I achieve my goal, I can be Mr. Nice Guy. You know what I mean?

California is to me a dreamland. It is the absolute combination of everything I was always looking for. It has all the money in the world there, show business there, wonderful weather there, beautiful country, ocean is there. Snow skiing in the winter, you can go in the desert the same day. You have beautiful-looking people there. They all have a tan.

I believe very strongly in the philosophy of staying hungry. If you have a dream and it becomes a reality, don't stay satisfied with it too long. Make up a new dream and hunt after that one and turn it into reality. When you have that dream achieved, make up a new dream.

I am a strong believer in Western philosophy, the philosophy of success, of progress, of getting rich. The Eastern philosophy is passive, which I believe in maybe three percent of the times, and the ninety-seven percent is Western, conquering and going on. It's a beautiful philosophy, and America should keep it up.

### **Florence Scala**

*In the late fifties, Florence Scala led the fight against City Hall to save her old neighborhood on Chicago's near West Side. It was a multiethnic, multiracial community. It was one of the city's most alive areas. It is now a complex of institutions, expressways, of public-housing projects, and a few islands of old-timers, hanging on....*

I had a feeling that things would happen in my life that would be magical. I think everybody has that feeling. I thought I would grow up to be whatever it was I wanted to be. I was a dreamer. When I was in high school, I wanted to be a writer, a journalist. My dreams have not been fulfilled personally.

I was born in 1918. My first memory, as a small girl, was going to school and not being able to speak English, feeling panicky and running all the way home. I became ashamed of my mother. She was very emotional and used to make scenes. I didn't want her to take me to school any more.

I remember a crowded city street, and my father on the pressing iron and my mother sewing in the store, and all of us playing out on the street. I don't remember those days with loving nostalgia. The street was miserable. But I always felt way up in the summertime and late afternoon, and the sun shining and people coming home. It was always a magic time for me.

My parents worked very hard. You had to when you're running a small business like that, a tailor shop. They worked with their hands all the time. He did the pressing and the tailoring. My mother did the more simple things of repairing. Getting up very early in the morning, working late at night. He would do the pressing during the day, the sewing in the evening. He'd close the store about nine o'clock at night. We lived in back of the store, until my teens. Then we moved upstairs. My mother decided I should have a room for myself.

Oh, our neighborhood was a mess. At the same time, it was a wonder. There was a lot of anxiety because of the hooliganism. Our parents were worried because the kids might get involved and that it would touch their lives. My father was frightened during the trade union wars in the cleaning industry, which was dominated by hoodlums. For weeks, his business was closed down because they struck the plant and he had no place to send the clothes. Then he was a scab and took the clothes to another cleaning establishment. There were killings on the streets. We were used to seeing that. Among Italians, there were padrones who went to mediate the fights within the neighborhoods.

My father never participated in any of this. He was aloof, a loner. He was really an educated man by the standards of the time. He did a lot of reading. He loved opera. He would buy all the librettos. We still have our old Caruso records. The other thing he loved was astronomy. He knew how far the moon was from the earth, how far Venus was. He thought the trip to the moon was a waste of time, a waste of money, because, he said, there is nothing they discovered that he hadn't already known.

He had this one dream that he wanted to see Grand Canyon. He never saw it. He was so tired by the time he had time that he was afraid to take the trip. I never really got to talk to him. He was very shy and lonely.

Black people came to our store, left clothes. They were people who painted and did carpentry. They were craftsmen. Our parents had no animosity toward blacks. They — the immigrants — saw themselves as being in the same predicament, trying to make it in the city. I never remember any racial conflict when I was little. Later I saw it.

Today the community is very small, five or six square blocks. There's public housing, largely black. The medical center students and young people from advertising and TV see it as part of chic downtown. Some old Italian families are hanging on. It began to change as my generation was growing up. People my age wanted to be more like the people from other communities ... Friends of mine would prefer to meet their friends elsewhere than invite them into the neighborhood. That didn't happen in my case because I was growing up in a whole different atmosphere of pride.

I don't have regrets. I believe strongly — and I see signs of it today — that what we were trying to do and didn't succeed in doing had left its mark on the people there. They don't take things sitting down any more. They remember the struggle to save the neighborhood with a certain amount of sadness and a certain amount of respect.

I don't dream any more like I used to. I believed that in this country, we would have all we needed for the decent life. I don't see that any more. The self-interest of the individual — "I'm number one" — is contaminating much of our thinking today. It's happening with our institutions as well. They seem to be acting in their own self-interest.

The world doesn't seem definable any more. Even this city. I see it becoming more and more disoriented. I'm against bigness for its own sake. We walk down the street and don't even look at one another. We're strangers. It's a time that's hard to figure out.

It's a world I don't know. The world of the computer and the microwave oven. I'll never have one. [Laughs.] There are things alien to my understanding. Younger people growing up will find it easier to contend with, but I doubt it. They'll conform because it's the only way to go. Big Brother is there. I think they will become digits. I don't see myself as a digit, but I know I'm becoming one. It's necessary for me to have my Social Security number available or my driver's license, because I don't have credit cards. It's un-American. Anywhere I gotta pay cash. You see, I'm not a digit yet. [Laughs.]

I don't even know what the American Dream is any more. Maybe it's picking up some pieces I've left behind.



## II. A Discussion of American Beliefs and Values

*In the following interview four young Americans are asked what they think about their own country, how they feel about being Americans, and what their values are. As seniors at Casa Grande High School in Petaluma, California, they all take English literature as one of their college prep classes. The participants are Shannon Alexander (18), Mark and Andrew Ferguson (17), and Mike McKay (18).*

### Section I

**Interviewer:** The traditional American value system has included preaching hard work and worshipping the dollar. It has been part of the American Dream that if you only work hard enough, you can make it. Do you think these values are still important? Andrew.

**Andrew:** I think they really are. I think they are really valid in America of nowadays because it's really coming back in on the media, TV, news-papers about people who are successes from hard work. And really that's all we are treated with all our life. And I think anyone, anyone at all, could make it really big, if they just tried really hard, no matter what. I don't think it really matters about their background. And I think that being a success is really what's important in America — that society really frowns upon people who don't make it. So, if you're not a success, if you're just a medium success, you feel — like you're failing. That's my feeling.

**Interviewer:** Mark, you agree with your brother?

**Mark:** No, not really. I feel that hard work still has its value in America but success, I think, has a different definition and money isn't really as valuable. I think that success has become more a measure of a person to himself rather than a person to society and that people don't look down on you if you're happy what you're doing. And actual money isn't really as important as it used to be. And people have found that less money can make you as happy as more money.

**Interviewer:** Do you agree, Andrew?

**Andrew:** No, I don't agree because how you feel about yourself is influenced by your society and society does encourage success and does look down on its people who are not successful as far as money goes, and whether or not they are happy with themselves doesn't matter.

**Interviewer:** Mark.

**Mark:** Although that what you are saying is true, I feel that society's importance to the individual has lessened, even with our generation, society's criticism isn't as important to people any more. It is more important to people to be happy.

**Interviewer:** Mike, you want to join in?

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*padrone*: a man who exploitatively employs or finds work for Italian immigrants.

**Mike:** I kind of feel that the society ideal of success has really been kind of drifting out. It reached its height with the American yuppie. The yuppie, you know, is trying to achieve. Everybody is trying to be alike, and everybody wants to own a BMW and things like that.

## Section 2

**Interviewer:** It is sometimes said that winning is an American passion. But in order to succeed you've got to compete. In other words, rivalry and not cooperation is the spur to achievement. Then, if this society is a society which encourages individualism, how do more social values fit in? Mike.

**Mike:** I definitely think that winning is an American obsession. You can just kind of look at what the Vietnam War did to us in the past 20 years. It really ripped apart American society. It divided some people. It divided American society. Many people felt we shouldn't have been in there first place, others felt that while we were there, we might as well win, others felt we really should be there trying to save Vietnam from itself or something to that effect. And it really ripped us apart, and it is because of the fact, you know, it was one of the first wars we really didn't win. And it was really tough on America.

**Shannon:** I wanted to say that winning is different things to different people. And while some people think winning would be becoming a president of a major corporation and running a whole bunch of financial situations, other people think winning is helping people around them. To the social workers it's the feeling that they want to help the poor and they want to help the elderly, and to them that's winning. And it's sort of everyone has their own ideals, and some like to help others and some people don't care about anyone but themselves.

**Interviewer:** What would be winning to you?

**Shannon:** Winning to me? Well, if I won, which would be becoming a famous actress, world-famous, that would be my ideal because I love to act and I always wanted to be famous, I guess. But I wouldn't forget the people around me and I would never do any dirty tricks to get ahead. I'd still be conscious of the society around me.

**Interviewer:** Andrew.

**Andrew:** I think most people are like that. And, they want to win without really hurting anyone else. However, I think that the bottom line is that there are winners and there are losers, and everybody would rather really be a winner and that somebody else be the loser. And, I guess that is the sort of attitude I have. But I'd never want to tread over anyone else, of course.

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*yuppie:* (young urban professional), a young person in a professional job with a high income, especially one who enjoys spending money and having a fashionable way of life.

### Section 3

**Interviewer:** One feature that has often been associated with the American dream is the desire to be well-liked. Do you still subscribe to this idea? Mark.

**Mark:** No, not very much, though, on a social level there are still many people who have to be well-liked. It's part of their personalities. And they like to form into different groups where they all dress the same and talk the same. But a lot of people like ourselves don't conform to this value at all. So we have much fewer friends but a much more honest relationship. And being well-liked is very important because it can be very hard to have people not like you or just think you're very strange or something. But it's more important to be more honest with yourself.

**Interviewer:** Andrew.

**Andrew:** There are a lot of people at this school who are, I think, really fairly phoney. They do things they do not really want to. They dress in a way they do not really want to just because their group is doing it and they want to fit in. And none of us four really were ever like that. So we can't really get into that kind of mind.

**Shannon:** Um, I had two things to say, one about what they were speaking of. I did go through a phase, I guess, from 8th to 10th grade, where it was important for me to be well-liked and I did dress like my friends and talk like my friends. But then I just felt so out of place because I have my own ideas and I've been raised all my life to think the way I wanted to think. And now I live a different sort of life. I have people I act with and people that I talk with and I really enjoy my A.P. class because the people there really think. And that's the life I like to live. Not just, you know, have everyone like you for stupid reasons but because you respect each other. I think it's a goal that a lot of people have, to have a respect of other people, and that's the kind of liking that people want. They want people to respect them and to listen to what they have to say.

**Interviewer:** Mike.

**Mike:** Whether someone agrees with you or not isn't really necessarily the most important matter. The most important matter is respect.

**Interviewer:** Andrew.

**Andrew:** Respect is so important. I think I'd much rather be respected for my opinion to being myself than just being liked.

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A. P. class: advanced placement class, open to outstanding Seniors at an American high school, bringing students to a first year of college (Freshman) level of proficiency.

## Section 4

**Interviewer:** The famous quote from the Declaration of Independence that this country grants equal opportunities for all — is that still valid? To what extent does a certain ethnic background or a certain family background help to predetermine future chances in life? Mark.

**Mark:** I feel that rich people have much more of an opportunity than the poor people. The poor people can succeed but they need luck and there is no guarantee that goes with it. The rich people, they have a lot more leeway in what goes in their lives. They start out a step up.

**Shannon:** A lot depends on the type of family background you have and the type of parents you have and if they promote thinking and if they bring different views to you. And I've known many friends that ... these views they have are so rigid and they refuse to think and they refuse to understand what other people have to say because their parents said well this is how it is, and this is the way we think. I feel lucky my parents have always told me the way many people thought and I was given opportunity to choose. And that's important too.

**Interviewer:** Mike.

**Mike:** Under the law there is equal opportunity in the United States, more than there ever was before.

**Interviewer:** Andrew.

**Andrew:** Yes, but in reality you also got to be aware of schooling. Many poor people, generally blacks in slum areas, go to schools and they have to work and drop out of school by 10th grade and they will never finish high school and without a high school diploma you cannot make it in America, at least it's almost impossible.

**Interviewer:** Mike.

**Mike:** It takes a lot more drive to succeed if you're black or if you're shall we say just kind of less advantaged.

## EXERCISES

### Exercise 1. Comprehension

*Arnold Schwarzenegger*

Which way of completing each of the following sentences agrees with the text? Some sentences may be completed in more than one way.

1. Arnold Schwarzenegger dreamed of being the best body builder in the world

- a) when he was a little boy.
- b) when he was fifteen.
- c) when he was twenty.

2. He stopped taking part in body-building competitions because
  - a) he believed he had won the championship too often already.
  - b) he was afraid that he might lose the title if he tried again.
  - c) he had no serious competition.
3. According to Arnold Schwarzenegger, America is the country where
  - a) nothing can prevent people from fulfilling their dreams
  - b) everybody is Number One.
  - c) the chances to be economically successful are better than in any other country.
4. Arnold Schwarzenegger became a successful businessman because he
  - a) was business-minded.
  - b) took courses in English and business.
  - c) became a real estate agent.
5. Schwarzenegger maintains that emotions
  - a) provide the energy that leads to success.
  - b) have to be suppressed if you want to be successful.
  - c) prevent you from concentrating on your primary goal of making money.
6. Schwarzenegger thinks that popularity
  - a) is the key to success.
  - b) has to be subordinated to success.
  - c) is as important as being successful.
7. Schwarzenegger believes
  - a) that poverty and hunger make people dream of success.
  - b) that people should never be content with what they have achieved.
  - c) that hungry people are dreamers unable to achieve anything.

#### *Florence Scala*

Which of the following statements are true and which are false according to the information given in the text? Correct the false statements.

1. When Florence Scala was young she did not believe in the American Dream.
2. As a small girl she was afraid of school because she could not speak English.
3. When Florence Scala thinks of her childhood, nostalgic memories come to her mind.
4. Her parents worked for a tailor who lived on the same street.

5. They were afraid that their children might turn into hooligans.
6. During the trade union wars in the cleaning industry her father went on strike.
7. Her father avoided getting involved in the fights that took place in the neighborhood.
8. Her father was unusually well-educated.
9. He never really had the time to fulfill his dream of going to the Grand Canyon.
10. Her parents were somewhat prejudiced against black people.
11. Today the community she grew up in has changed a lot.
12. Looking back on her efforts to save the neighborhood, Florence Scala now thinks she wasted her energy.
13. Florence Scala thinks that the American Dream promotes selfish attitudes.
14. She believes that technical progress has led to a less humane world.

### **Exercise 2. Evaluation**

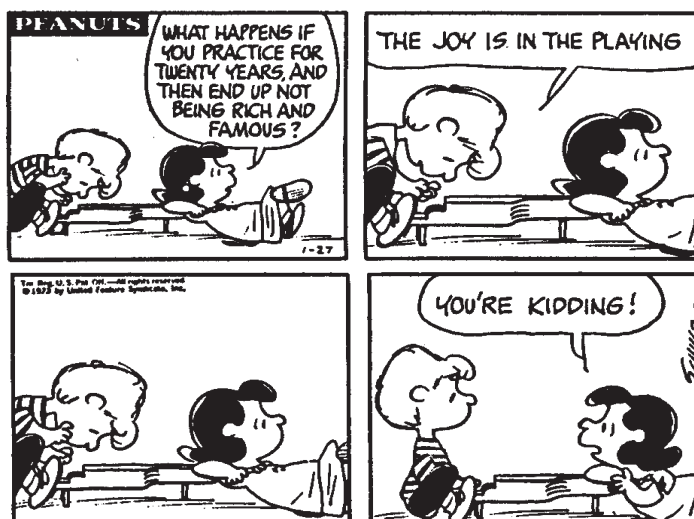
Use the following scale to determine to what extent Arnold Schwarzenegger, Florence Scala and her parents would agree or disagree with the following statements. How do you feel about these statements?

strong agreement  
agreement  
undecided  
disagreement  
strong disagreement

1. All people are given equal opportunity in life.
2. Everybody has a chance to succeed if he or she only works hard enough.
3. Money and material wealth are what matters most in life.
4. Winning in competitions is one of the most important things in life.
5. Self-reliance is more important than concern for others.
6. Being popular is as important as material success.

### Exercise 3. Comment on a Cartoon

Comment on the following cartoon and show how it relates to the American Dream. Give the cartoon a title.



### Exercise 4. Comprehension Survey

*A Discussion of American Beliefs and Values —*

#### Section 1

Let us find out how the value systems of Andrew, Mark, and Mike differ. Have a look at the statements below and decide who holds which view.

### Exercise 5. Comprehension questions

*A Discussion of American Beliefs and Values —*

#### Section 2

1. How does Mike think the Vietnam War affected

	Andrew	Mark	Mike
1. By spreading the gospel of success, the media greatly influence the American value system.			
2. People who fail are not accepted by society.			
3. Society considers happiness to be as important as material success.			
4. Happiness is not a question of money.			
5. The yuppie's philosophy revives the traditional value of success.			

America as a “nation of winners”?

2. Shannon thinks that, “winning is different things to different people.”

What examples does she give to support her opinion? What does “winning” mean to her?

3. How does Andrew view the concept of cooperation and rivalry in society?

### **Exercise 6. Cloze Summary**

*A Discussion of American Beliefs and Values — Section 3*

This paragraph summarizes part 3 of the discussion. Find the missing words.

The participants agree that the notion of being ... is a ... that a great number of their fellow students ... to. They consider this value so important that they give up their ... and adopt the habits of ... and ... prescribed by their peers. A minority of students ... this peer pressure and prefer more ... relationships which they ... higher than a large circle of so-called friends. To those young people who have developed their own ... it is more important to be ... for their independent ... than to be well-liked as a reward for their ... . They unanimously ... that respect is the most important ... in human relationships.

### **Exercise 7. Summary**

*A Discussion of American Beliefs and Values — Section 4*

Summarize how the following aspects are related to the ideal of “equal opportunity”:

money	ethnicity
family	law
social background	education

### **Exercise 8. Discussion**

To what extent can the values discussed by these four young Americans also be found in your country? What is your personal attitude towards them?

### **Exercise 9. Переведите предложения на английский язык.**

1. Элис всегда хотела стать кинозвездой, и когда ей стало 16, она осуществила свою мечту и снялась в своем первом фильме, который имел успех.
2. Я поставил перед собой задачу стать богатым и знаменитым, но я не знаю, как достичь этой цели.
3. Линда – хорошая теннисистка, она побеждала на различных соревнованиях. В прошлом году она заняла второе место на



чемпионате города.

4. Она перестала пытаться влиять на своего мужа.
5. Не позаботитесь ли вы о моем коте, пока я буду в отпуске?
6. Город известен своими музеями и картинными галереями.
7. Я думаю, Джону следует уделять больше внимания своим занятиям французским. Боюсь, он не очень хорошо успевает.
8. Я твердо верю в философию успеха и прогресса.
9. Я упорно работаю, потому что у нас на следующей неделе экзамены.
10. Они вели дело на взятые в залог деньги.
11. Она управляла маленьким отелем в Вирджинии.
12. Я думаю, экспедиция – просто пустая трата времени и денег.
13. Люси росла в маленьком провинциальном городе, и её голубой мечтой было уехать в Голливуд и стать известной всему миру актрисой.
14. Многие люди верят, что обществу следует вернуться к традиционным ценностям.
15. Тяжело понять людей, которые принадлежат к другому поколению.
16. Мои родители всегда поддерживали мой интерес к языкам.
17. Я веду очень напряженную жизнь, и у меня нет времени осуществить свою мечту и поехать в Египет.
18. Она сделала это из уважения к своим родителям.
19. Я не знаю, из какой он семьи.
20. Там, где есть победитель, есть и проигравший.

## LESSON 2

## УРОК 2

### THE URBANIZATION OF AMERICA

#### SMALL-TOWN LIFE

We were sitting around a fireplace filled with greenery – Edward Runden and his wife, Linda, and I – drinking sherry and smelling the good smell of something roasting in the kitchen. Runden is forty years old, with an eager, boyish look and an inconspicuous mustache, and he teaches history at Corydon Central High School. Mrs. Runden, a vivid young woman with a fall of thick, dark hair, is also a teacher. She teaches behavioral science twice a week in a family-practice residency program at the University of Louisville Medical School. “Oh, sure,” Runden was saying. “Randy West and I have a lot of things in common. For one thing, we both married local girls. Linda was a Keller. Her Cousin Bill runs the furniture factory.”

СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

Mrs. Runden smiled across the lip of her glass. "I'm also related to Art Funk," she said. "And to Fred Griffin's wife. And Bob O'Bannon. And Rosamond Sample."

"She's probably even some kin to Marydee West," Runden said. "Another thing about Randy and me — his first job when he came to Corydon was teaching at the high school." He took a sip of sherry. "And I used to be a newspaperman myself. That's how Linda and I met. That was in Chicago, at one of those demonstrations. Linda was demonstrating, and I was covering it for the Associated Press. I started out on a paper in Elgin, Illinois, and then I went with U.P.I. in Chicago, and then I tried the Foreign Service, in Iran, in Teheran, until our deadly foreign policy made me sick. I was glad to come back to Chicago. That's when I started working for the A.P. But by the time Linda and I got married we were both getting tired of city life — the ugliness, the squalor, the misery. So we got to thinking about Corydon. We subscribed to the Democrat — a terrific paper, by the way — to try to get the feel of the place. And, one way and another, we liked the feel we got."

"I liked the idea of connectedness," Mrs. Runden said. "And, I guess, the roots. My great-grandfather came here from Germany in eighteen forty-six. He arrived in New York, and the first person he met who spoke German was a black freedman, who was on his way west — on foot. My great-grandfather walked along with him and ended up in Harrison County. I think I miss big-city life more than Ed does. I seem to need people more. And then there's the conservatism here. Corydon must be one of the last places on earth where people in real need are too proud, too ashamed, to go on welfare. And you can imagine their position on something like abortion. Still, when I remember Chicago ... "

"Small-town life has its drawbacks," Runden said. "There is a certain lack of privacy, although people are aware of that and make an effort to keep their distance, to not be nosy. But lack of privacy doesn't bother me. It might if I had a Swiss bank account, or if I was into some kind of kinky sex. But I just don't have that much to hide. I think the good side of small-town life far outweighs the bad. If you have trouble with your dry cleaner in Chicago, he couldn't care less what you think or do. It's different here. You can't be ripped off. A person's reputation matters. And so does the individual. He can still influence the course of events. Corydon's still on a human scale. There's a sense of the seasons. There's a closeness to the basics. It's something to be able to hear a rooster crow these days. I think more and more people are coming to realize that. I think Linda and I are part of something interesting. We're in the first wave of people of our age and position who are moving away from the city — and not to the suburbs. Moving to the small town. To Corydon."

## REVIVAL OF A CITY'S VIRTUES

*Why a young single woman moves to the city*  
by Mildred Norman-Risch

Last fall I spent a weekend visiting my friend Susan in Richmond, Virginia. One purpose of my visit was to get away from the small town where I had been living and enjoy the motion and activity of a bigger city. Furthermore, I was looking forward to seeing Susan's new apartment, which I had already heard so much about. Four months earlier, Susan and another girl had moved into the second floor of a two-story brick house in a part of the city known as "the Fan". This section gets its name because the streets here radiate from a central point in the city forming a fan shape. The main business district, the tall, 25-story buildings, the grand, old southern hotels, and hundreds of stores and parking garages, all of which designate "downtown," are only a few blocks away from Susan's apartment

From the outside, Susan's house was what I can only describe as neat and yellow. Yellow shutters at the windows, a solid yellow front porch, brightened with geranium blooms, and a heavy colonial style door with a brass eagle knocker. I was somewhat surprised. Perhaps I had expected to see some chipped paint, a sagging front porch, or some feature of the picture I had had of inner-city houses.

Susan met me at the door and proudly asked, "Well, how do you like it? I'm dying to show you the inside!" We went up the stairs to her place. What caught my attention were the beautiful wooden floors. How long had it been since I was in a house that had no carpeting? How many modern houses and apartments are even built with hardwood floors?

"Ann and I really like the floors. We've gotten used to walking softly, and we've learned to take off our wooden clogs as soon as we come in." Susan laughed. "Besides, it's a lot cheaper than buying carpeting. We really didn't have much money when we moved in here."

The large room was in fact sparsely furnished — a big oak table, a red leather chair, a small table and some bookshelves. A large fireplace, already stacked with wood, and ready for use, dominated the living room.

Next I was shown the bathroom, which included an antique bathtub complete with four little feet, two bedrooms, both of which had large windows, and the kitchen, which was large enough for a breakfast table.

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*Associated Press*: the oldest of the American press agencies, started in 1848. Associated Press (A. P.) and United Press International are the two largest American press agencies.

*U.P.I.*: United Press International, American press agency, formed in 1958.

*freedman*: man who has been freed from slavery, an emancipated slave.

СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

We talked about how she and Ann had made the decision to move here to the Fan. I was curious about the neighborhood. Many inner-city residential areas are predominantly black, and very often there are tensions between whites and blacks.

"We haven't had any bad experiences, if you mean trouble between blacks and whites. Before we moved here, our parents and some of our friends tried to persuade us into moving into a modern apartment complex, which they considered "safer"; they warned us against moving to the Fan, where crime is supposedly a problem.

"I think many people have a totally false impression of city life, and what it's like to live here in the Fan. We don't take any more precautions against theft or rape than our girlfriends who live farther away from the city. Sure, every day you can pick up the newspaper and read about a robbery or a mugging; it happens. And there are a few streets in the Fan that I absolutely avoid. But I think many people exaggerate the dangers and carry in their minds the delusion that life in the city is a constant fight for survival and self-defense. It's certainly not my experience. Some people think that if you live in the city, all you have to do is look out your window and you can see live scenes from *Kojak* and other crime shows passing before your very eyes: risk, danger, violence.

"I find another kind of challenge living here in the Fan: the challenge of restoring the neighborhood, for example. And there's adventure in discovering the little cafes and shops that only real city people know about. The people here in the city are so interesting to watch and to talk to. This is why I moved to the Fan."

Susan told me about her neighborhood. The Fan is one of the many city neighborhoods which follows the recent trends in urban community renewal. As Susan put it, the Fan is one of those places that's "on its way up and in." The neighborhood has in recent years taken on a new identity and has become a popular area for students. For one thing, the university is located right in the Fan, and so the row houses have attracted students because of their convenience. Many landlords invested money renovating the houses so that they could accommodate the students' demand for housing and also meet the student's expectations. With the influx of students, the Fan is experiencing a changing identity.

What was the neighborhood like many years ago? Quite different, Susan told me. This area near down-town had followed the pattern of many neighborhoods in cities, typical not only of Richmond, but other cities as well. In the 1880s, when many houses in the Fan were built, the property was expensive, and most of the people living in the area were people with money. At that time, this residential area was not so near the city. Richmond was

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*Kojak*: name of detective and police drama TV series.

much smaller then. But as the businesses expanded, the city spread out until it met the Fan. Many of the residents joined the middle-class exodus from the city to the suburbs, where distance from the city was seen as more desirable. The property in the Fan, being therefore less desirable, went down in price. Throughout the years the population of the Fan community shifted to a greater percentage of black residents, most of whom rented the houses from former or other owners. The houses by this time had become run-down. Paint was peeling, porches were sagging, windows were broken. Generally, these lower-income families couldn't afford to make repairs, and the landlords didn't take the responsibility to keep up the quality of the houses. The investment wouldn't have paid off, in their short-sighted point of view. The neighborhood acquired another reputation by this time. Crime, segregation, and dilapidation were some of the new features.

However, in the last twenty years, the composition and character of the neighborhood has started to change again. Besides the Fan's students, who come and go, lots of people are moving to the Fan to stay. These newcomers are often young professionals who take advantage of government programs that give tax breaks to anyone who buys and renovates an old house in this area. It's becoming trendy among young professionals not just to live in the city but to live in city townhouses they've renovated to suit their personal style. This fad has brought new life and charm to the Fan.

Susan remarked that what she liked about the neighborhood was that it seemed "both old and new at the same time." That phrase captured my impression of Susan and Ann's renovated apartment, too.

## **PITTSBURGH**

### **A NEW CITY**

Still synonymous in many minds with steel, Pittsburgh is not waiting for the resurrection of Smokestack America. The metropolis of blast furnaces and belching smokestacks is dead. In its place has risen a new city, smaller (estimated population: 410,000, down from 677,000 in 1950), cleaner, more modern in its architecture and confident in its future – in effect a prototype of the postindustrial metropolis. The transition from a manufacturing to a service economy began way back during World War II, when 100 prominent citizens joined to spearhead an office building boom in the 1950s and 1960s that transformed the city's downtown – near the spot where the Allegheny and Monongahela rivers meet to form the Ohio — into what they named the Golden Triangle. That renaissance gave rise five years ago to a second one. While the steel industry was losing a great deal of money, seven major buildings went up downtown, including a \$35-million convention center and noted architect Philip Johnson's spectacular headquarters for PPG Industries

(formerly Pittsburgh Plate Glass). Universities and hospitals attracted companies in computer science, robotics and other advanced technologies. Since 1978 an estimated 15,000 high-tech and 30,000 service jobs have been created, more than making up for the decline in steel-workers from 79,000 in 1980 to 42,000 in 1983. Third only to New York and Chicago as a headquarters city for major companies, Pittsburgh is completing a new subway system and boasts a symphony that plays to packed houses. Even the city's football and baseball teams have the spirit: they have won more championships in the last six years than their counterparts in any other American city.

from *Fortune Magazine*

## EXERCISES

### Exercise 1. Comprehension

#### ***Small-Town Life***

Which way of completing each of the following sentences agrees with the original text?

Some sentences may be completed in more than one way.

1. The Rundens moved to Corydon because
  - a) Linda was born there.
  - b) Ed had been offered a job at the local newspaper.
  - c) they had been attracted by the reports in the local newspaper.
2. Professionally, Edward Runden
  - a) had always wanted to become a teacher.
  - b) used to work as a correspondent for different press agencies.
  - c) failed to make a career in the Foreign Service.
3. Ed Runden met Linda in Chicago when
  - a) he reported on a demonstration for a news agency.
  - b) he protected her from demonstrators.
  - c) she took part in a demonstration.
4. Ed Runden left the Foreign Service because
  - a) they sent all newspapermen back to Chicago.
  - b) he tried in vain to get to Teheran.
  - c) he did not agree with the U.S. foreign policy.
5. When comparing small-town life and life in the big cities
  - a) both Ed and Linda were equally glad to have left big city life.
  - b) Ed is happier about small-town life than Linda.
  - c) Linda is happier about small-town life than Ed.

6. Linda Runden likes living in Corydon because
- a) everybody knows and is involved with everybody else.
  - b) the people there are very conservative.
  - c) she hates the crowds in big cities.
7. According to Ed Runden, one of the disadvantages of small-town life is, for example, that
- a) private life is rather restricted.
  - b) people look at each other from a distance.
  - c) he does not want other people to know about his Swiss bank account.
8. In Ed's opinion, however, the advantages of small-town life outweigh the disadvantages because
- a) there is not so much theft in small communities.
  - b) people take less interest in their neighbors' affairs.
  - c) the individual plays a more important role than in the big cities.

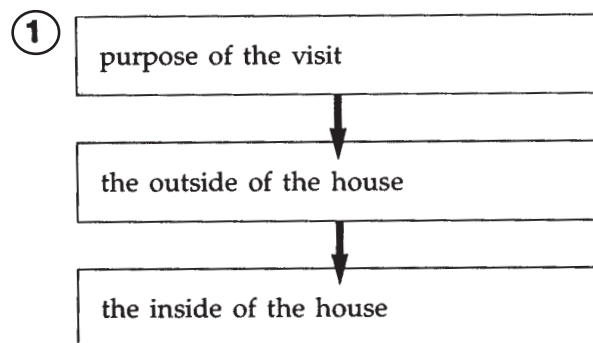
## Exercise 2. Text Reproduction

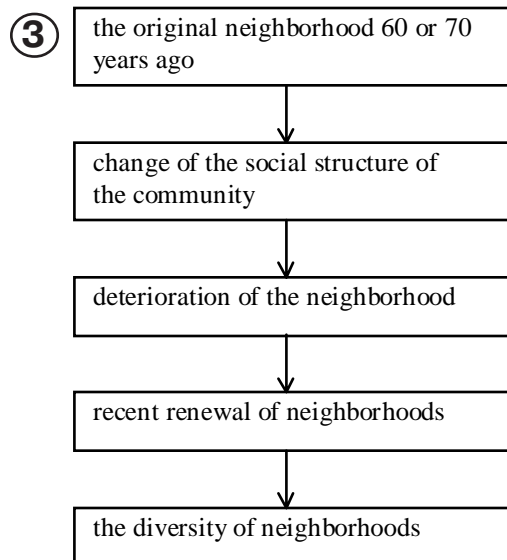
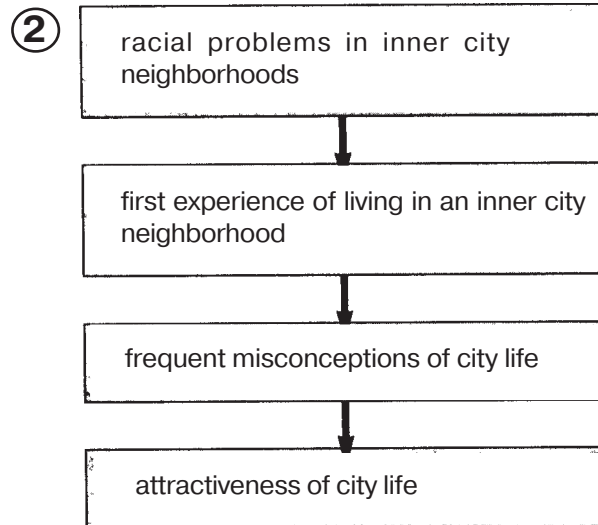
### *Revival of a City's Virtues*

The diagram below renders the structure and organization of the article, which falls into three parts:

The visit  
Life in the city  
The development of inner city neighborhoods

On the basis of the diagram, use your own words to reconstruct the argument and organization of this text.





### Exercise 3. Discussion

1. List and discuss the arguments for and against small town or city life mentioned in the texts "Small-Town Life" and "Revival of a City's Virtues."
2. Is there a similar difference between small town life and city life in your country?



3. Where would you prefer to live, in a small town or in a big city  
a) in America?  
b) in your own country? Give reasons.

#### **Exercise 4. Cloze Comprehension Test**

##### *Pittsburgh — A New City*

*Test your memory. First read the text thoroughly. Then try to remember those words which describe the old and the new city. Still synonymous in many minds with ...*

Pittsburgh is not waiting for the resurrection of Smokestack America. The metropolis of blast ... and belching ... is dead. In its place has risen a new city, ..., ..., ... in its architecture and confident in its future — in effect a prototype of the ... metropolis. The transition from a manufacturing to a ... ... began way back during World War II, when 100 prominent citizens joined to spearhead an ... ... boom in the 1950s and 1960s that transformed the city's downtown. While the steel industry was losing a great deal of money, seven major buildings were constructed downtown, including a \$35-million ... ... and noted architect Philip Johnson's spectacular ... for PPG Industries. Universities and hospitals attracted companies in ... ..., ... and other advanced technologies.

#### **Exercise 5. Guided Letter Writing**

*Write a letter to the editor of Fortune magazine in which you:*

- give a positive evaluation of the renaissance of Pittsburgh as described in the article
- ask whether the text shows the whole truth about Pittsburgh
- state that the gap between the rich and the poor has widened in recent years
- demand that the mayor and the city council take stern measures against the growth of poverty among children
- warn them not to underestimate the problem, which could lead to serious social unrest and irreparable harm to the whole community.

#### **Exercise 6. Переведите на английский язык:**

1. Когда Салли было 19, ей надоело жить со своими родителями и она решила снять квартиру в современном многоквартирном доме.

2. У Джоунсов один из самых красивых домов в округе. Этот двухэтажный кирпичный домик достаточно велик для их семьи, и три поколения живут под одной крышей.
3. Центр города производит впечатление старины и новизны одновременно.
4. Жизнь в городе не так рискована и опасна, как полагают многие люди, но, конечно, есть улицы, которых я полностью избегаю.
5. Наш поезд прибыл в Париж поздно ночью, и нам пришлось отправляться прямо в гостиницу.
6. Всегда интересно открывать для себя места, где никогда ещё не был.
7. В школе он страдал от недостатка уверенности.
8. Я с нетерпением жду встречи с тобой.
9. Комната была обставлена в викторианском стиле.
10. Я с нетерпением жду дня, когда смогу уехать из шумного грязного города в городок поменьше и потише.
11. Жить в пригороде считается более престижно, чем жить в городе.
12. В нашем городке нет высотных зданий, но его двух- и трехэтажные домики со старомодным крыльцом и черепичной крышей всегда привлекают внимание туристов.
13. Наш район чистый и зеленый, магазины недалеко от дома, и на то, чтобы добраться в деловой район, где я работаю, уходит всего 20 минут.
14. Дом расположен в живописном месте, где сливаются в одну две реки.
15. – Как тебе понравился спектакль? – Знаешь, он не вполне оправдал мои ожидания.
16. Я знаю, что дом выглядит не лучшим образом, но в этом году я не могу позволить себе сделать ремонт.
17. Эта атмосфера мира и покоя типична для таких старых домов в колониальном стиле.
18. Я уверен, что выставка привлечет широкую аудиторию.
19. Я обновил дом в соответствии со своим личным вкусом.
20. Моя комната 229 находилась на втором этаже.

**THE CHANGING ROLE OF WOMEN****SECOND THOUGHTS ON HAVING IT ALL**

by TONY SCHWARTZ

TWICE during the past month, colleagues approached 38-year-old Rebecca Murray and volunteered identical assessments of her life: “You are the woman who has everything,” they told her. The notion staggered Rebecca. “I have never, ever thought of myself that way,” she says. But it’s not hard to see what her co-workers had in mind. For the past eighteen years, Rebecca has been married to the same man — Robert, now 42 — and their marriage remains strong. Their five-year-old daughter is pretty and bright. Rebecca works as a records manager for a large financial institution and earns \$40,000 a year — with plenty of potential to move up. Robert makes \$43,000 a year as the business manager for a publishing house. Freelance writing brings in another \$5,000 a year. He is a novelist, and although his advances have been small so far, that could change with a single success. The Murrays’ combined income of nearly \$90,000 is more than four times the salary earned last year by Robert’s father, a construction supervisor in Florida, and a lot of money by nearly any standard. What’s more, they pay just \$450 a month for a rent-stabilized apartment on a pretty street on the Upper West Side. Among other things, they can afford the \$8,500 a year it costs to send their daughter to a private day-care center where the ratio of children to teachers is four to one.

But none of this compensates for what Rebecca feels is missing in her life. “Time,” she says. “I don’t have enough time for my child. I don’t have enough time for myself, and I never have enough time for my husband. He gets whatever I have left at the end of each day, and usually that’s nothing. I don’t want to leave my child in the mornings — and she doesn’t want me to go. I’m fine once I get to work, but once the day starts winding down, I get very anxious to rush to my kid. I can’t wait, I want to be there in a second, and sometimes the subway is interminable. At the same time, I’m aware that I’m looking at an evening that’s not going to be relaxing. Realistically, I’m facing three more hours of work — the child care — and I’ve already put in a full day at the office.”

Rebecca reached her breaking point on a subway during rush hour last summer. “I was standing on this miserable, crowded, hot train,” she remembers, “coming from a job that doesn’t give me all that much pleasure,

to pick up my child, who'd been away from me the whole day, to go home to an apartment so small that my husband and I sleep in the living room on a futon mattress." That night, Rebecca made a decision. "There's such a thing as quality of life," she told her husband, "and this isn't it." ...

## **How to have a successful Christian Family**

by Jerry Falwell

*The greatest heritage Christian parents leave their children is the love and training they receive in a Christian home.*

Apart from our devotion to Christ, my wife, Macel, and I love and live for our children. Everything we talk about and plan around is for their benefit and welfare. The longer we live, the more we want to invest in them. They mean everything to us. Our first obligation is to rear godly children, for it is God who gave them to us. The greatest desire of our hearts for our children is that they each find God's will and live in it all their days.

Families in search of religious freedom, determined to work and enjoy the fruits of their labor, tamed this wild continent and built the highest living standard in the world. Families educating their children in moral principles have carried on the traditions of this free republic. Historically the greatness of America can be measured in the greatness of her families.

But in the past 20 years a tremendous change has taken place. There has been and continues to be a vicious assault upon the American family. More television programs depict homes of divorced or single parents than depict the traditional family. Nearly every major family-theme TV program openly justifies divorce, homosexuality, and adultery. Increased divorce has broken family loyalty, unity, and communications, with increased insecurity in children who are the victims. Many such children harden themselves to the possibility of real love, for fear they will be hurt again.

A commentator from a major network once asked me, "What right do you Baptists have to promote your ideas about the family being the acceptable style for all of humanity?" I replied that it was not Baptists who started the family; it was God Almighty, and He is not a Baptist. The family is that basic unit that God established, not only to populate but also to control and contain the earth.

The happiest people on earth are those who are part of homes and families where they are loved and shielded. When I have had a long, hard day, often in a hostile environment, it is great to walk into my home and know that there I will find my wife and children, who love me. Home is a haven to which I run from the troubles of this world.

I am for the family. I am committed to helping families win the undeclared war that is ravaging American homes. Each family is a battleground for the conflict

going on today. The consequences of defeat are tragic.

In the war against the family today, the first weapon is the cult of the playboy; men (they say) do not have to be committed to their wives and children, but should be some kind of “cool, free swingers”. Sexual promiscuity has become the lifestyle of America. Men satisfy their lustful desires at the expense of their families. No nation has ever been stronger than the families within her. When the family begins to falter, when that basic Christian unit is destroyed, we are on the precipice of real peril.

No wonder we are raising up a generation of children with no respect for authority, civil or otherwise. They have been reared in homes where there is no authority and in which there is no guidance or leadership. Children need love, discipline, and parental example. When they grow up without ever learning what the Bible has to say, without ever learning what prayer is, and without ever having been brought into and trained by a good, Bible-believing, soulwinning local church, they become weak people who in turn reproduce weak homes.

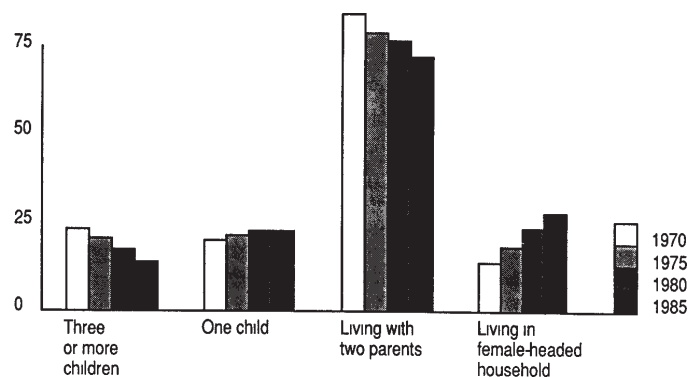
Another weapon against the family is the feminist revolution, the counterreaction to the cult of the playboy. Women say, “Why should I be taken advantage of by chauvinists? I will get out and do my own thing. I will stand up for my rights.” Feminists say that self-satisfaction is more important than the family. Many women who lead in the feminist movement promote an immoral lifestyle.

More than half the women in this country are currently employed. Our nation is in serious danger when motherhood is considered a task that is “unrewarding, unfulfilling, and boring.” A woman’s call to be a wife and mother is the highest calling in the world. My wife is proud to be called a housewife. She does not consider her lifework of making my life happy and of loving and shaping the lives of our precious children inconsequential or demeaning. Women who choose to remain in the home should never feel inferior to those working outside, but should know they are fulfilling God’s command for the home.

## FAMILIES

### Changing Faces Of Families

The profile of American families is rapidly changing. Over the past 15 years, the percentage of children under 18 living in families with three or more children has dropped by more than half. At the same time, the percentage of children living in female-headed households has almost doubled.

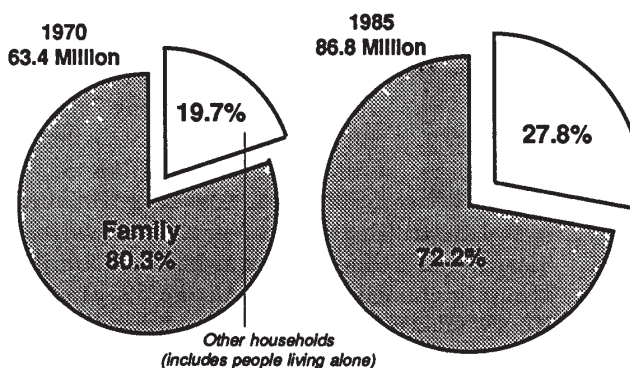


СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

### Households: More ... but Smaller

The U.S. population increased by 17 percent between 1970 and 1985. But the number of households grew more than twice as fast — increasing 37 percent over the 15-year period. The reason: more people are living alone — and in smaller family units. The average number of people per household has dropped from 3.11 in 1970 to 2.75 in 1980 — to 2.69 in 1985.

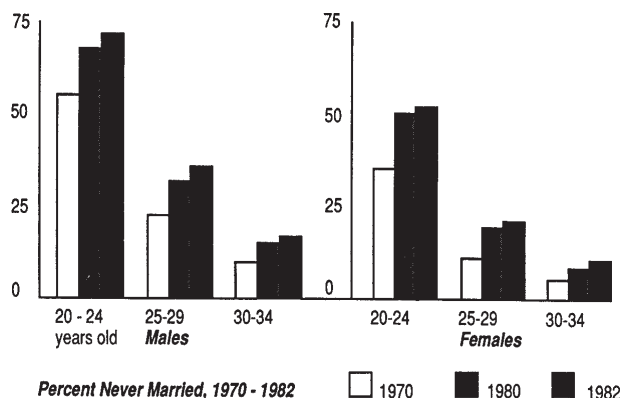
Number of Households, 1970-1985



### Singles: More ... and Longer

A major reason why we have more and smaller households is that there are more unmarried — and more divorced — adults.

And people are marrying later. In 1982, the Census Bureau reports, more than half of all women 20 to 24 years old had never been married. That same year, 23 percent of women aged 25 to 29 had never been married — up from just 11 percent in 1970.



## HUSBAND'S HAZARD

### For Middle-Aged Man, A Wife's New Career Upsets Old Balances

*Her Outside Preoccupation  
Can Leave Him Isolated  
At Time of More Leisure  
'Might as Well be Roommate'*

by Mary Bralove

Herbert Gleason's wife tried to warn him, but he was too busy to pay much mind. "I kept thinking nothing was going to change," the Boston attorney recalls.

He was dead wrong. From a comfortable life in which Mr. Gleason's career success was balanced neatly by his wife's full-time support as homemaker, the Gleason family abruptly changed course. At age 39, after a 10-year hiatus, Nancy Gleason resumed her career as a psychiatric counselor. Quite unexpectedly, the emotional sands beneath the marriage shifted.

"I really didn't anticipate how it would affect our attitudes toward each other." Herb Gleason says of his wife's return to her career eight years ago. "I thought she'd always be there just like before — supportive, adjusting to my needs."

For middle-aged men like Mr. Gleason, trying to accommodate to a wife's new career can be a confusing, bruising experience. These men are of a generation in which marriage was typically a one-provider, one-homemaker effort, not a professional joint venture. They are of an age when change tends to come gradually and predictably, not suddenly. And although the problems of younger two-career couples have been well-chronicled, these men of a different generation are left to flounder on their own.

### **"Difficult Transition"**

"People talk about women's problems all the time, but the adaptive stress men undergo when their wives take on a career has been virtually lost sight of," says Preston Munter, a psychiatric consultant to Itek Corp. "Even if you could postulate an ideal man and an ideal marriage, this would be a difficult transition to make."

Although it may be cold comfort, an increasing number of men are attempting to negotiate such transitions. Today 24.5 million wives, or roughly 50% of the nation's married women, are working or looking for work. Some 6.2 million of them are between 35 and 44 years old, and a large portion of these are housewives who have only recently started new careers or revived old ones.

As these homemakers seek out their professional fortunes, their husbands are left behind to struggle with a welter of conflicting emotions. They are proud of their wives' work accomplishments, yet are impatient with the demands of their wives' new jobs. They are grateful that their wives are financially self-sufficient, yet they resent their newfound independence.

"I was the sole breadwinner, and then all of a sudden she could take care of herself," recalls Al Graubard, whose wife embarked on an airline career at age 46. "I felt deflated," he says. "She could get along without me. But in a way it was a relief. After all, I had been the only one bringing in the outside world."

### Expressing Pain

Just how successfully an older man adjusts to his wife's pursuit of a career depends on such variables as the underlying strength of the marriage, each spouse's personality and the nature of the two careers. Yet the metamorphosis of homemaker into breadwinner sends tremors through every relationship.

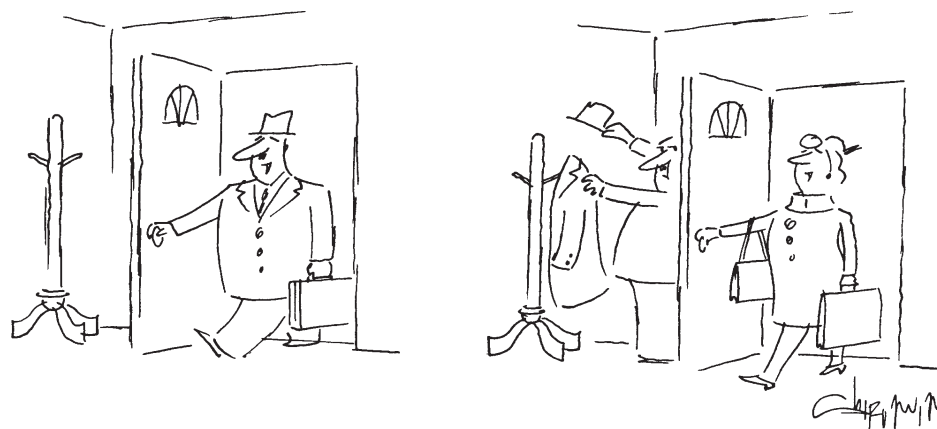
"The marriage for the man provided his one big outlet for expressing dependency, emotion and vulnerability," says Elizabeth Douvan, the director of the University of Michigan's Family and Sex Roles Program. "The wife, however, isn't as available for him." Mrs Douvan, who has conducted national surveys on Americans' attitudes and concerns, adds: "What we're seeing is men expressing a lot more unhappiness and pain."

While men may vent their feelings to a pollster, they are far more reticent when pressed to explain the sources of their discontent. Most agree it has little to do with sharing house-hold chores. Tentatively, they speak instead of a newfound sense of isolation: of an emotional separation from a preoccupied wife who now seems to be more involved with the world than with husband, home and children.

... Many men are ill-equipped to grapple with the emotional ambiguities of an evolving relationship.

"Men find it incredibly difficult to talk about feelings," says Marjorie Shaevitz, the co-director of the Institute for Family and Work Relationships in La Jolla, Calif. "They live lives of quiet desperation and isolation."

Indeed, their silence on the subject is sometimes heart-breakingly eloquent. Asked about the adjustment he underwent when his wife returned to work, a New York oil executive begs off with the excuse of a heavy workload. Finally, after a long, still moment, he says quietly: "Look, I'll be honest with you. It's just too painful for me to talk about it."



"Honey, I'm home!"

СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

"Honey, I'm home!"



## Southern Women – Still Ladies?

by CORA MCKINNEY

*The following interview seeks to discover whether the “moonlight-and-magnolia” stereotype of the “Gone-with-the-Wind” Southern lady still holds today.*

**Question:** When I think of the stereotypical Southern woman, what immediately comes to my mind is the image of the genteel Southern belle — the lady of the plantation — portrayed in so many books and films. Is this Southern lady a bygone figure of the past, or does the Southern woman of the 1980s have something in common with her?

**Answer:** Oh yes, I think there are still Southern belles in the South today. It hasn't changed so much. I think you could say that the Southern woman is a breed that hasn't totally died out. She may not live on a plantation any more, but there are still Southern belles, and Southern girls are still taught to be Southern ladies.

**Question:** What characterizes a woman as a “lady” nowadays?

**Answer:** A lady is gracious and charming and above all she's well-bred. I think that says it all. A lady is a woman who is well-bred and who feels well-bred and who is proud to come from a good family. I think the family background is actually the most important distinguishing feature of a lady. What's really important is that these qualities, these ideal qualities of charm and grace, are learned. They are passed on from mother to daughter in each generation. That's why the Southern lady today isn't that different from the Southern lady back in the antebellum South. The mothers pass on to their daughters the ideals of being a lady. And, in fact, the degree to which a Southern girl approximates her mother, or is like her mother, is a measure of the degree to which she is a lady. You can see in the South that Southern girls are willing to identify with their mothers, because there are lots of social functions and mother-daughter banquets sponsored by the cheerleading club, and there are even look-alike mother-daughter dresses that you can buy in fashion shops. So, Southern girls do well to be like mother.

**Question:** What about you? In what ways were you brought up to be a “lady”?

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*Gone with the Wind:* a novel by Margaret Mitchell (1900-49) featuring the American South before and during the Civil War, also a film classic.

*antebellum:* before the Civil War.

*Women's Liberation:* a movement striving for full educational, social and economic opportunities for women.

*ERA:* Equal Rights Amendment; suggested change to American law, intended to give women the same legal rights as men.

**Answer:** For my twelfth birthday, my mother gave me a book called *Party Manners and White Kid Gloves*. This is a book that probably a lot of mothers give to their little girls when they reach the age of twelve. *Party Manners and White Kid Gloves* explains to little girls, or to young ladies, how they are to act to be considered a young lady. For example, I remember reading that when I go to a social function. I'm supposed to shake the hand of the hostess and say something nice to her and, well, it tells you all the little niceties concerning how you're supposed to act at a party and when you're supposed to wear white gloves and when not, and when it's right to light a candle. I remember reading that you're never supposed to light a candle at the coffee-table when you're serving guests unless it's evening. Otherwise it's bad taste. Well, okay, that's one example: we learn how to be ladies by reading books like that. And in my family, my sister and I took dancing lessons. There are many semi-elite dancing societies which are especially popular in the South. When you're fourteen or fifteen and fortunate enough to be invited to join the club, you can participate in these dances. At the final balls, the final big function — (and we really do wear white kid gloves) — we really get to test our manners. This is one kind of training for becoming a lady.

**Question:** Is it possible to distinguish a Southern girl from, let's say, a Northern girl, simply by virtue of appearance?

**Answer:** Yes, very often. You see, a Southern girl is rather vain about her appearances, or at least that's the way I see it. You see, a Northern girl might wear rugged outdoor sportswear, for example, a skirt, long knee-socks, and comfortable shoes. But when a Southern girl wears a skirt, she usually wears nylon stockings and some dainty little pumps. That's one difference: that the Southern girl cares so much about her appearance she would rather be pretty than comfortable. Sometimes the Southern girl ties her hair back in little colored ribbons. She just looks more feminine on the whole. But I mean, there are also other ways to distinguish a Southern girl from a Northern girl besides just her clothing.

**Question:** Do you think that a Southern girl is different in other ways as well? What about a political involvement and issues like Women's Liberation?

**Answer:** When you ask me that, I think of women on college campuses because I've just been to a university and I can best relate to the women there. There's really a big difference in the women on Southern college campuses compared with the college women in the North. What comes to my mind is that in the South the women aren't particularly interested in politics. They prefer to join social clubs. What's really popular in the South are sororities. They are sort of semi-elite societies. They are primarily social, and the women meet together and arrange social activities. They arrange parties and dances, and sometimes do things for charity. These sororities are really popular in the South. But in the North, they are not that popular. When I think about

politics it seems to me that women in the South prefer being involved in things like sororities and partying and having a nice social life to being involved in politics. Politics is something controversial, and very often the Southern girl just avoids controversy. She prefers to be charming and gracious and never step on anyone's toes. But in the North, politics are important, and the ERA issue — the Equal Rights Amendment issue — was a very strong and controversial topic. But I think the Northern girls don't mind getting into controversies as much as the Southern girls do. You have to realize, for the Southern girl the highest virtue is to be gracious and warm and friendly and hospitable and always proud. And somehow that doesn't mix so well with politics.

## EXERCISES

### Exercise 1. Scanning

#### *Second Thoughts on Having It All*

Other people's assessments of Rebecca Murray's life are obviously not identical with her own.

Find arguments in the text which support the notion of "Having it all," on the one hand, and "What is missing," on the other.

### Exercise 2. Comprehension

#### *How to Have a Successful Christian Family*

Number the paragraphs following Falwell's assumption that "the greatest heritage Christian parents leave their children is the love and training they receive in a Christian home" and match each statement below with the paragraph it summarizes.

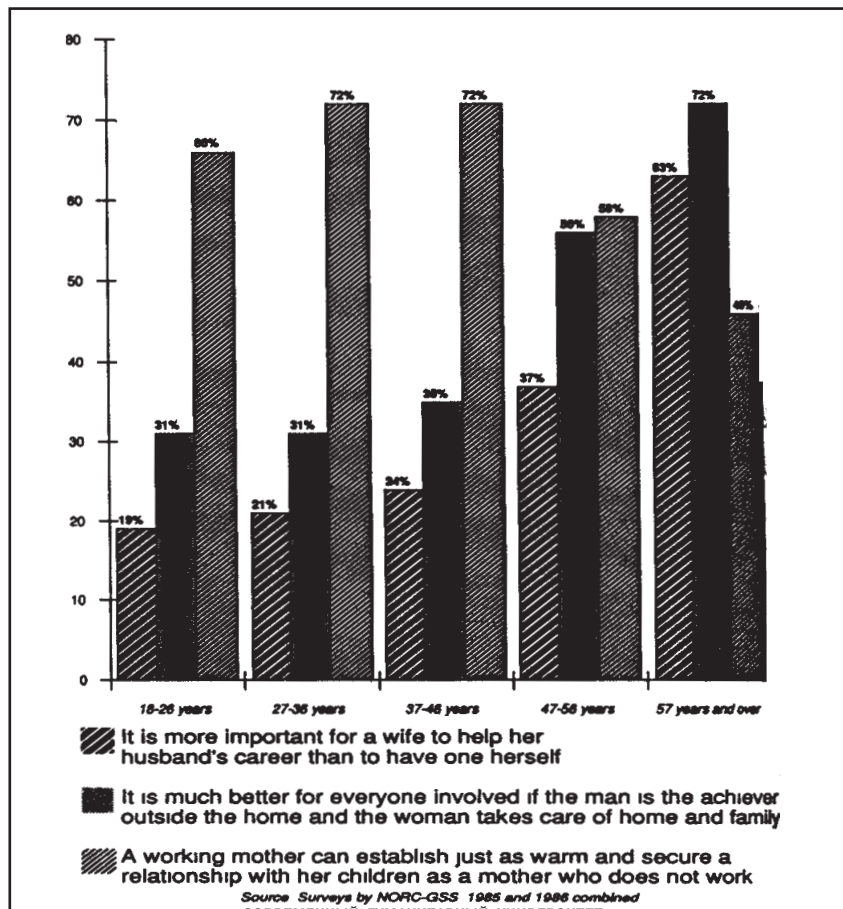
- a) Anti-authoritarian education leads to the decay of the American family.
- b) God made the family the basic unit of society.
- c) Great families have traditionally been the source of American greatness.
- d) The high percentage of working mothers leads to a perverted image of motherhood.
- e) Love and shelter in families produce happy people.
- f) The playboy cult destroys the American family.
- g) The feminist movement, which regards self-fulfillment higher than a family, destroys the traditional family.
- h) Conflict and undeclared war destroy the traditional family,
- i) The importance of the family has been undermined in recent years.
- j) The greatest concern for the author and his wife is the love of their children.

### Exercise 3. Reading Statistics

#### Families

Which of the following statements are true and which are false? Correct the false ones.

1. There were about twice as many American families with three or more children in 1985 as there had been in 1970.
2. In 1985 almost twice as many children lived in female-headed households as in 1970.
3. Between 1970 and 1985 the number of children living with two parents decreased.
4. Within those 15 years the number of American households grew in proportion to the increase in population.
5. One reason for more households is the decrease in family size.



6. Another reason for more households lies in the tendency of people to marry at a later age.
7. In 1982 fewer women than men were married between the age of 20 and 24.
8. The increase of households other than families is at least partly due to the fact that men and women marry later.

#### **Exercise 4. Discussion**

- How do you account for the divergent answers to the opinion polls among different age groups?
- How does the role of women in your country relate to the roles described in the texts of this unit?
- How do you think the role of women should be defined?

#### **Exercise 5. Comprehension**

*For Middle-Aged Man, A Wife's New Career Upsets Old Balances*

1. How are the traditional roles of husband and wife described in the text?
2. To what extent does the situation in 1981 correspond with these traditional role patterns?
3. What is the impact of a wife's new career on her husband's life?
4. Does, from a husband's point of view, a wife's new career also include positive aspects?
5. Why is it particularly difficult for a middle-aged husband to cope with the changing role of his wife?

#### **Exercise 6. Comprehension**

*Southern Women—Still Ladies?*

1. After reading the interview for the first time, answer the following questions:
  - a) Is the Southern lady a bygone figure of the past?
  - b) Describe the mother-daughter relationship.
  - c) How is a girl taught to be a lady?
  - d) What visible differences are there between a Southern girl and a Northern girl?
  - e) What is said about the political attitude of Southern girls?
2. Read the interview again and answer the following questions:
  - a) What does Cora McKinney mean when she says "the Southern woman is a kind of breed that hasn't died out"?
  - b) Name important preconditions for becoming a lady.
  - c) Why is it that a Southern lady today is not that different from a lady in the antebellum South?

- d) Why is the book *Party Manners and White Kid Gloves* still popular in the South?
- e) What is the significance of the balls at the end of the dancing lessons?
- f) What does a Southern girl do to make herself look more feminine?
- g) How do Northern girls differ from Southern girls in their attitudes towards controversies?
- h) Why is it important for a Southern lady to join a sorority?

**Exercise 7. Переведите предложения с русского на английский.**

1. Моя новая школа сильно отличалась от старой.
2. Сидящий рядом со мной был человеком средних лет, возможно, около сорока.
3. Первое, что приходит мне в голову, когда я думаю о Франции, это вино.
4. Не шуми, а то разбудишь весь дом.
5. Я не умею водить машину, но собираюсь брать уроки.
6. Легко отличить женщину, которая работает по собственной воле, от женщины, которой приходится работать.
7. Если хочешь похудеть, нужно задумываться о том, что ешь.
8. С моей точки зрения, отец должен обеспечивать свою семью.
9. Мои родители развелись, когда я еще учился в школе.
10. Многие статистические исследования показывают, что чем лучше образовано общество, тем меньше число домохозяек.
11. Не многие из нас преуспели в воплощении наших честолюбивых желаний.
12. Я был очень удивлен, узнав, что ты решил избрать дипломатическую карьеру.
13. Конечно, я занимаюсь своими домашними делами, но я не нахожу их ни интересными, ни привлекательными.
14. Тетя Джека не разделяет его желания переехать за город.
15. Я не согласен с людьми, которые говорят, что мужчины должны быть добытчиками, а женщины должны оставаться дома.
16. Некоторые мужья не одобряют идею разделения домашних обязанностей.
17. Как ты помнишь, я всегда интересовался математикой.
18. Если женщина идет работать или возобновляет свою карьеру после перерыва, она не должна одна выполнять всю работу по дому.
19. Она такая очаровательная дама, что она не может тебе не понравиться.
20. Многим женам не нравится зависеть от своих мужей.

## LESSON 4

## YPOK 4

### EDUCATION

#### What Makes Great Schools Great

##### A Tough School Pays Off

LOS ANGELES. By 8:01 a.m. at the inner-city campus of Thomas Jefferson High School, students already have learned the first lesson about attending classes here: Be on time.

Starting at 7:30, Principal Francis Nakano is standing by to greet the school's nearly 2,000 predominantly Hispanic and black students as they arrive. Promptly at 8, Nakano locks the gates to keep out unwanted visitors.

Tardy students are screened by security personnel and sent to a holding room to wait for one period so that they won't disrupt classes for others. Students who are late three times in one month are assigned to 20 minutes of work cleaning up the campus.

"Now, we have students running to classes," says Alberta Moss, who heads the tardiness program. From February, the monthly number of late students dropped from 1,049 — more than half of the school — to 430 in May.

Getting students to school on time is only one of the disciplinary measures adopted by the 46-year-old Nakano that have changed the fortunes of a troubled campus. When Nakano, a third-generation Japanese American, came to Jefferson High two years ago, he found a graffiti-marred campus that openly showed its latest scars: The blackened hulls of three administrative offices gutted by fire. Students freely roamed halls that crackled with an ever present threat of gang violence about to explode.

"Climate for learning." Nakano immediately master-minded an overhaul of the buildings. "When people feel safe, you have a climate for learning," he says. The burned-out area was sealed from view, and a new \$85,000 full fire-and-security alarm system was installed.

An aging sprinkler system was repaired, bringing back green grass and fresh plants to the campus. Students felt proud of their school again.

There have been no gang fights on campus for 18 months, observes Eric Parker, who becomes student-body president this fall. Unlike before, he says, "I'm not afraid any day I go to school. Dr. Nakano is trying to make

school a good place.”

With physical changes has come a renewed attention to learning. Top scholars are recognized at an annual academic banquet where they receive Olympic-style medals for their efforts. Honors programs were started last year at each of the three grade levels in English.

Still, serious academic problems remain. Standardized test scores remain low, although the percentage of students scoring in the bottom quarter has steadily declined.

“Sixty percent of our 10th graders read at fifth-grade level or below,” says Barbara Shealy, head of the English department. “But we’re getting kids who care more about school and are willing to work.”

About 225 sophomores with low scores will enter the 8-month-old School Within a School program this fall. Participants sign learning contracts in which they accept responsibility for their own progress in exchange for special individual instruction.

More parents are coming to once sparsely attended school meetings, and local business is actively lending its support. Last spring, Hughes Aircraft Company provided a “quality circles” training program to help teachers identify and propose solutions to school problems.

The Knudsen Corporation, a large dairy 3 miles from campus, provides on-site internships to students’ and donates dairy products for school fund-raising events. One morning when school officials needed paint to cover graffiti, the dairy delivered it within an hour.

In a school once plagued by fear and hopelessness, teachers, students and the community again believe that anything is possible.

### **Going First Class**

GLENVIEW, Ill. Glenbrook South High School is a microcosm of the successful suburban Chicago community that surrounds it.

According to 1980 Census Bureau figures, Glenview, with a population of about 31,000, boasted the ninth-highest median income of all cities in the country. Large corporations based here, such as Zenith and publisher Scott Foresman, further boost the local tax base. As a result, per pupil spending at Glenbrook South is nearly \$6,000 — about twice the state and national average. “If there’s a lesson to be learned here,” says Harry Gottlieb, a 1983 graduate now attending Brown University, “it’s that putting money into education is worthwhile.”

The district has spared little expense in making learning attractive. The sleek two-story structure offers an indoor swimming pool and a greenhouse for its 2,100 students.



The curriculum guide, which exceeds 100 pages, offers more than 200 courses, ranging from automotive repair to a special program of advanced study in English, social studies and foreign languages. A full time student-activities co-ordinator surveys students annually to see which extracurricular clubs should be expanded or dropped.

Ready funding also has enabled the school to be at the forefront of educational innovations. The first computer was installed at Glenbrook South in 1968. Today, the school has a microcomputer lab with 22 computers, a minicomputer with 24 terminals and one of the few advanced-placement computer-science courses in the nation. Students can even use computers to compose music or simulate scientific experiments.

"There is something here for every student," says Associate Principal David Smith. "We put as much emphasis on the lower-level student as on the gifted student."

Success-oriented. Like the community in which it is located, Glenbrook South is geared toward success. More than 80 percent of last year's graduates went on to two and four-year colleges. "The kids are achievers because their parents are all achievers," says senior Stephanie Cotell. "Everybody is really motivated."

The emphasis on achievement at home and school presents problems for many students in their first year. To help young people cope, the school since 1973 has offered a peer-group counseling program in which upper-classmen help freshmen deal with personal and academic adjustments. More than two thirds of the freshmen participate.

Students also appreciate the individual attention many teachers give. Says Lisa Kivirist, student-council president: "A teacher I had for freshman history still keeps in touch with me and asks how I'm doing. I like that."

Because of the bounteous working environment and an attractive top salary of about \$42,000 for teachers, the staff turnover rate is low. But an emphasis on innovation, with the financial wherewithal to support it, keeps staff stability from turning stale.

"Things are constantly changing around here," says English teacher Tom Valentin. "There's always a new approach, a new program. We're always aiming a little higher, pushing for improvement."

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*By LUCIA SOLORZANO with JUANITA R HOGUE, SARAH PETERSON,  
DOUGLAS C LYONS and MICHAEL BOSC*

U.S. NEWS & WORLD REPORT, Aug. 27, 1984

## **AN AMERICAN SENIOR HIGH SCHOOL**

### **An American student talks about his high school**

*Quincy, Illinois, is a typical midwestern town of about 50,000 inhabitants. It is situated 120 miles north of St. Louis, the nearest big city. Quincy Senior High with a student population of 1,900 is the only public senior high school in the town and it also draws students from the surrounding region.*

**Q: Alan, which high school do you attend?**

A: I attend Quincy Senior High School in Quincy, Illinois. I've been there for four years, and I'm in the twelfth grade.

**Q: What are the subjects required in your four years of high school?**

A: Well, in my four years of high school I have to complete twenty credits, one in math, three in history, three in English, three and a half in P.E., a half in health and one year of science. And that adds up to twelve credits. The other eight were optional and I could take more of any one subject such as math, history or I could take other subjects such as psychology or computers, or so on.

**Q: And what are your subjects now?**

A: My present subjects now are math, English, German, computers, business law and one study hour which normally would be P.E. But I run track after school and so therefore I take a study hall instead of P.E. Besides sports there are also several other activities after school such as band, drama club, theater, chess club, many other clubs such as German club and Spanish club and so forth.

**Q: What does your schedule look like?**

A: Well, I attend school between 7 30 and 2.20 every day and in that time period I have six hour-classes and a thirty-minute break for lunch. And between each class I've five-minute breaks.

**Q: Can you tell me anything about the tests and examinations at your school?**

A: Well, we have many different kinds of tests. Usually we have essay tests, multiple choice tests. Then there are other tests such as quizzes and oral examinations such as book reports and speeches and such.

**Q: What about homework?**

A: It's different with every teacher. Some teachers like to give lots of homework and others don't give that much. It just depends upon their teaching style.

***Q: How do teachers evaluate the performance of students?***

A: Well, usually a teacher evaluates the performance by written tests equalling fifty per cent of the grade, oral tests and quizzes as forty per cent and homework as ten per cent. And then usually we write a large paper twice a year called the term paper and that also adds into the grade.

***Q: Is there a strict code of conduct at your school?***

A: Each student receives a detailed student handbook which therein has the rights and responsibilities governing smoking, lavatory use, language — obscene or vulgar — what may and may not be brought to school, such as radios or weapons or drugs. There are also rules concerning absenteeism and tardiness to class and the penalties such as detention, in-school suspension, out-of-school suspension and expulsion.

I know these rules sound really strict, and they are a bit, but for the most part they're common sense. And the atmosphere isn't as bad as it sounds. It is not a prison. It's actually quite relaxed and quite friendly.

***Q: What part of the school life at Quincy would you be critical of?***

A: Well, as a whole I like Quincy High a lot and if I could change one thing, it would probably be the breaks between class. I think they are too short. Five minutes isn't enough time to get from one class to the other.

***Q: What do you like best about your school?***

A: Well, I like Quincy High a lot. I like the teachers the best. They're good teachers and they're easy to get along with. I also like the fact that Quincy is a bigger school because that gives me more opportunities in sports and in the variety of classes that I can take.

## **ATTENDANCE POLICY AND PROCEDURES**

### ***Quincy Senior High Attendance Policy for 1984-85***

Improved attendance is a major goal for Quincy Senior High School because it means students should learn more and get better grades. The efforts of the past school year on the part of students, parents and school staff yielded a decrease in absences from 9.3% in 1983 to 7.3% in 1984. In actual days this mean that the average student missed 16.3 days in 1983 and 12.8 days in 1984 [...] We are very happy about this trend, but we know we can do better. Even our current improved record wouldn't be acceptable to employers.

Poor attendance affects learning and earned grades the most for those students who miss 20 days or more during the school year. With this in mind,

our attendance policy in 1984-85 insists that students attend class a given number of days before credit in the course is allowed. Our faculty feels strongly that students who miss class excessively miss so much content that it is very difficult to make up outside class. ...

When a student reaches 12 class absences in a semester at Quincy Senior High, we believe that too much class time has been missed to justify granting credit for the course. When a student has 12 absences or more, his or her grade will become "incomplete". This means that credit is suspended until certain requirements are met. To change this "incomplete" to a credit-bearing grade will require much responsibility on the student's part to change the attendance pattern and meet other obligations set by the school, students and parents.

Of course, there will be some special circumstances where exceptions will need to be made in the interest of fairness. The Illinois School Code, in Section 122:26 — 1, gives school officials the right to excuse a student temporarily. Within the guidelines of the school code, this policy will be implemented fairly for students who have medical excuses from a doctor and other extenuating circumstances which contribute to absences which can't be avoided.

The following reasons for absences are included in the 12 absence limit. These are classified as excused absences as far as makeup work is concerned. Most students should miss less than 6 days a year for these reasons.

1. Illness of the student.
2. Serious illness in the family.
3. Death in family.
4. Approved emergency needs at home.
5. Absences which have been arranged by parents prior to the student's absence.

Tardiness, or being late to class, is also a bad habit for students to develop. When a student is tardy three times, it will be counted as a one-day absence.

Skipping classes or being unexcused is a more serious type of absence. These absences count more heavily toward the 12-day limit. Each class absence for skipping or an unexcused reason counts the same as 3 days excused absence toward the limit of 12. ...

## WHAT STUDENTS THINK ABOUT THEIR SCHOOLS

*In a 1984 opinion poll student leaders were asked to qualify the public schools in the U.S.A. The statistics show their answers to five key questions.*

<b><i>What letter grade would you give to the overall quality of education you are receiving at your school?</i></b>		<b><i>The single most important action my school could take to improve my education is:</i></b>
A (excellent)	28.1%	Raise the quality of teachers 50.0%
B (good)	57.2%	Make classwork more challenging 26.3%
C (average)	13.4%	Improve discipline 14.0%
D (fair)	1.1%	Extend the school day 2.3%
F (poor)	0.2%	Other 12.3%
<b><i>What letter grade would you give to the overall quality of your teachers?</i></b>		<b><i>The biggest problem with the quality of teachers today is:</i></b>
A(excellent)	14.1%	They fail to make subject matter interesting 56.1%
B(good)	55.3%	They do not challenge students to work harder in class 22.2%
C (average)	26.2%	They cannot maintain discipline in the classroom 10.6%
D (fair)	4.2%	They do not have a good grasp of their subject matter 8.7%
F (poor)	0.3%	Other 13.1%
<b><i>More money could be spent best in my school by:</i></b>		<b><i>Note: Percentage totals may exceed 100 because some students gave more than one response to certain questions.</i></b>
Buying better textbooks and instructional materials	47.3%	
Raising all teachers' salaries	23.2%	
Raising the salaries of a few superior teachers	18.1%	
Extending the school day	2.6%	
Other	12.9%	

## EXERCISES

### Exercise 1. Comprehension

#### *What Makes Great Schools Great*

When you have read the two texts, compare the situation at Thomas Jefferson and that at Glenbrook South High School. Make two columns and

look at each of the following aspects:

- a) size of school;
- b) ethnic and social background of students;
- c) forces and efforts that make the school outstanding;
- d) problem areas and how they are tackled;
- e) parent support;
- f) community support.

### **Exercise 2. Interpretation and Discussion**

1. If you compare both schools, it is obvious that they are very different in type. Judging from the descriptions of these two schools, which factors do you think mainly determine the character of a school?

2. Besides the forces that constitute the “greatness” of both schools, are there any other aspects of school-life not mentioned in the text that you would regard as important? How would you characterize your own school?

### **Exercise 3. Dialogue Writing and Interview Practice**

1. Imagine NBC wants to produce a radio program featuring different types of outstanding American schools. On the basis of the information given in the preceding articles, write an interview between the NBC-reporter and a student, teacher, or parent involved in the life of one of the two schools.

2. Now imagine that NBC has planned to broadcast another program on schools in other countries. Among others, your school is going to be featured, and a student has been selected to answer the reporter's questions. In pairs, work out the structure of the interview, formulate the questions the reporter wants to ask, and then carry out the interview with one of you as the interviewer and the other the interviewee.

### **Exercise 4. Text Production**

*An American Senior High School*

Write a short newspaper article about Quincy Senior High School based on the information provided by the interview.

### **Exercise 5. Discussion and Comment**

Would you like to participate in a student exchange program and attend an American senior high school? Discuss the various aspects of such a venture.

### **Exercise 6. Comprehension**

*Attendance Policy and Procedures*

1. What are the reasons for the Quincy Senior High attendance policy?

2. Read the attendance regulations carefully and consider the following case: Stephen Brown has been in grade eleven of Quincy Senior High for two months. So far he has missed three days because his mother was taken to hospital and he had to stay at home to take care of his little sister. He has been late five times because he overslept, and he has skipped his math class once because he had arranged to meet his girlfriend at that time.

What are Stephen's prospects for the rest of the school year?

3. How often and for what reasons have you missed classes at your school? How often have you been late?

What would your record mean at Quincy Senior High School?

### **Exercise 7. Comment and Discussion**

Find out about the attendance policy of your school and compare it with the Quincy Senior High regulations. Which regulations do you consider appropriate?

### **Exercise 8. Text Production**

*What Students Think About Their Schools*

Write a newspaper commentary in which you interpret the findings.

### **Exercise 9. Переведите предложения с русского на английский.**

1. Примерно 85% американских детей посещают государственные школы. Остальные 15% предпочитают платить за обучение (to pay tuition), чтобы посещать частные школы.
2. Образовательные возможности в США весьма разнообразны. Ученики средней школы, находящиеся на одной ступени (в одном классе), изучают разные предметы.
3. Хотя не существует единой социальной программы, определенные предметы обычно преподаются во всех государственных школах по всей стране.
4. Большинство средних школ требуют, чтобы ученики проходили английский язык, математику, предметы естественнонаучного цикла, общественные дисциплины и физвоспитание.
5. Успех в учебе зависит не только от способностей и прилежания, но также от эффективности методов обучения.
6. Родители не знают, как побудить детей к чтению. Все, что их занимает, – это телевизор и компьютерные игры.

7. Опоздания – плохая привычка, с которой необходимо покончить.
8. Уборка школьной территории – это наказание за трехкратное опоздание в течение одного месяца.
9. Директору пришлось ввести дисциплинарные меры как часть программы по борьбе с опозданиями.
10. Многие наши ученики читают не выше уровня пятого-шестого класса.
11. Более 70% прошлогодних выпускников продолжили образование в колледже.
12. Уровень текучки кадров очень высок, поскольку учителя не получают хорошего жалования.
13. Школа предлагает много внеучебных занятий, таких как спорт, театр, языковые курсы.
14. Подавляющее большинство частных школ было основано задолго до того, как правительство сделало государственное образование доступным для всех.
15. Нормальные виды нарушений дисциплины, какие можно увидеть в любой школе или любой семье, обычно не имеют антисоциальной направленности.
16. Поскольку школьники изучают предметы по собственному выбору, у них индивидуальное гибкое расписание.
17. В середине школьного дня существует тридцатиминутный перерыв для обеда.
18. В 1983г. средние показатели учеников средних школ по большинству стандартизованных тестов был ниже, чем в середине 1950-х годов.
19. Учащиеся, которые не планируют поступать в колледж, обычно не выбирают продвинутых курсов по теоретическим предметам.
20. Администрация школы полагает, что ученик, наказанный за прогул или опоздание, получит хороший урок.



## LESSON 5

## УРОК 5

### AMERICAN CULTURE

#### Toward a National Theater

By Howard Stein

Today no major playwrights dominate the Broadway stage in the way the giants of past decades once did: from 1920 to 1940 Eugene O'Neill and Clifford Odets, from 1940 to 1960 Tennessee Williams, Arthur Miller and William Inge. Since 1960 there have been no playwrights quite on the level of these, although many talented writers have emerged, such as Edward Albee, Sam Shepard and Neil Simon. In the past quarter century the focus has increasingly shifted away from Broadway to distant regions of the country, and energy, poetic imagination and vitality have sparked the American theater in a host of institutions across the country.

Two significant changes have taken place: first, the decentralization of theatrical activity, which has resulted in a nation of theaters rather than a nation whose theater is housed in the few square blocks in Manhattan, New York City, known as Broadway; and second, the encouragement of writers throughout the nation to develop plays rather than to write scripts which are then presented to a Broadway producer for final judgment. These two changes in the pattern of playmaking in the United States have caused a

radical shift in the kinds of plays produced and the kinds of writers nurtured. In fact, America finally has a national theater, although it is not the kind of national theater one associates with the National Theatre of England or the Moscow Art Theater or the Comédie Française. Instead, it is a loose network of theaters presenting material that both reflects and illuminates American society, a society that continues to be a melting pot full of energy and variety.

No longer dominated by the tyranny of Broadway moguls, American theater now includes around 400 professional not-for-profit companies in cities across the country. Most of these have evolved over the last 20 years, since the establishment of the National Endowment for the Arts. Therefore, American theater is now made up of both commercial and nonprofit interests. In New York City itself, for example, the theater world is divided between the commercial producers of Broadway and the scattered, smaller, not-for-profit theaters known as "off-Broadway."

For more than a century Broadway was a stable and profitable community. Originating its own shows, which some would describe as manufacturing its

own products, Broadway produced show business. Broadway producers tested their wares out-of-town in one of the major northeastern cities (Boston, Philadelphia, Washington or New Haven), opened in Manhattan, and then, depending upon a play's success or failure as determined by the New York newspaper critics, toured the country, sometimes with the original cast, more frequently with a second company.

Although Broadway did not produce only one kind of play for all those years, there was a significant similarity in Broadway playwrights' work. Those plays, for the most part, were devoted to social realism, to the family, to middle-class people talking in middle-class language about middle-class problems – problems that centered around marriage, raising children,

extramarital affairs, divorce, business and personal integrity.

The fact remains that a more authentic picture of the country would be one of a nation comprised of far more than middle-class families, a nation of significant variety and geography whose character is perhaps too vast to capture in the theater, certainly in the theater of Manhattan. America is a nation of no single background, heritage, culture, language, interest or set of values. The strength and identity of the nation is in its diversity and boundless energy. The theater of the last 25 years has succeeded in reflecting that diversity and that energy; this nation of theaters offers the entire world a much more realistic image of America than the old Broadway ever did.

*Stein, Howard*: professor and chairman of Columbia University's Hammerstein Center for Theatre Studies.

*O'Neill, Eugene* (1888—1953): His plays won him the Pulitzer Prize several times and earned him the Nobel Prize in 1936. Among his plays are the trilogy *Mourning Becomes Electra*, the New England folk comedy *Ah, Wilderness!*, and the autobiographical tragedy *Long Day's Journey into Night*.

*Odets, Clifford* (1906—63): actor and playwright who became famous by the production of his one-act play *Waiting for Lefty*, dealing with a taxi strike.

*Miller, Arthur*: born 1915, author of *All My Sons*, *Death of a Salesman* (Pulitzer Prize) and *The Crucible*.

*Inge, William* (1913—73): wrote plays about seemingly ordinary Midwestern people. *Picnic* earned him the Pulitzer Prize.

*Albee, Edward*: born 1928, author of *The Zoo Story*, *The American Dream* and *Who's Afraid of Virginia Woolf?*

*Shepard, Sam*: born 1943, author of *Buried Child* (Pulitzer Prize), *True West* and *Fool for Love*.

*Simon, Neil*: born 1927, American playwright and television writer, author of highly successful comedies like *Barefoot in the Park*, *Star Spangled Girl*, and

*The Prisoner of Second Avenue*, which reflect his ability to see the comic incongruities of everyday life.

*National Endowment for the Arts*: part of the National Foundation on the Arts and the Humanities, an independent agency of the U.S. government, founded by Congress in 1965. It was established to foster the growth and development of the arts in the United States

## **A Dozen Outstanding Plays of the Past Quarter Century**

***Who's Afraid of 'Virginia Woolf'?*** (1962) by Edward Albee—With this searing portrait of a marriage seemingly based on fantasies, infidelities and alcohol, Edward Albee, then 33, achieved instant fame. “The quality and the character of his writing alerted the theater,” writes critic Stuart Little, “and excited and challenged his contemporaries. He had opened a new vein of dramatic writing.”

***The Old Glory*** (two parts of this trilogy first produced in 1964; the third in 1968) by Robert Lowell – Commissioned by an off-Broadway theater dedicated to new works, this play by the late, eminent poet Robert Lowell is based on three stories by 19th-century writers — two by Nathaniel Hawthorne and one by Herman Melville. “The title *The Old Glory*”, said Lowell in 1976, “has two meanings: it refers both to the flag and also to the glory with which the Republic of America was started.”

***The Great White Hope*** (1968) by Howard Sackler — This drama, one of the first to transfer directly from a regional theater to Broadway, is based on the life of black prizefighter Jack Johnson, who challenged early 20th-century racial attitudes. At a time when civil rights was a major issue in national politics. *The Great White Hope*, according to critic Ethan Mordden, “made a breakthrough for black theater, acclimatizing the public to racial drama in which rage would be explained rather than exploited, and black culture might be explored.”

***Indians*** (1969) by Arthur Kopit — A fantastical representation of Buffalo Bill's Wild West Show, this play is also a reconsideration of the treatment of American Indians during the settling of the West. “Indians,” wrote critic Otis Guernsey, “reached its climax and fulfillment not in the events onstage... but out in the auditorium, where we were forced to reexamine some of our value judgments through a crack in our beloved national epic of the West.”

***House of Blue Leaves*** (1971) by John Guare — Produced off-Broadway, this black comedy about a middle-aged zookeeper who longs to write songs for the movies is the work of one of America's most idiosyncratic playwrights.

Sometimes criticized for failing to restrain what critic Ross Wetzsteon called “the wild inventions and weird mutations of his imagination,” Guare maintains that the theater is “the last refuge for poetry.”

***Streamers*** (1976) by David Rabe — With this study of violence set in a military training camp, and two earlier plays. The Basic Training of Pavlo Hummel and Sticks and Bones, Rabe became “the first American playwright to write unflinchingly about Vietnam,” said David Richards in The Washington Star. Two of these plays were nurtured at Joseph Papp’s influential Public Theater in New York.

***Uncommon Women and Others*** (1977) by Wendy Wasserstein — First staged when its author was a student in Yale University’s prestigious playwriting program, this effervescent comedy focuses on a group of graduates from an elite women’s college. Wasserstein’s work, wrote Michiko Kakutani in The New York Times, concerns itself with “the choices facing contemporary women—and the additional pressures created by feminist ideals.”

***Fifth of July*** (1978) by Lanford Wilson — An oddly assorted group of survivors from the turbulent 1960s try to build new lives in their old Missouri hometown. First produced at the Circle Repertory Company in New York, the play was revived on Broadway in 1980, where New York Times theater critic Frank Rich praised it as “Wilson’s own morning-after-Independence-Day dream of a democratic America — an enlightened place where the best ideals can bloom.”

***Buried Child*** (1978) by Sam Shepard—Shepard writes plays that take place, as critic Ronald Bryden has written, “in an eternal present haunted by an unknown past.” In the Pulitzer-prizewinning *Buried Child*, first staged at San Francisco’s Magic Theatre, a young man returns to his family’s midwestern farm to find that no one recognizes him.

***Children of a Lesser God*** (1979) by Mark Medoff — Centering on a voice teacher and the strongminded deaf student he loves and marries, this play was developed at the Mark Taper Forum in Los Angeles and later triumphed on Broadway. John Beaufort said in The Christian Science Monitor: “Children is not merely about the plight of physical impairment. It is about the human condition and the struggle to communicate across daunting barriers.”

***Sister Mary Ignatius Explains It All for You*** (1979) by Christopher Durang — In this satiric comedy about parochial education and authority figures, former students confront the righteous nun who taught them. “Anyone can write

an angry play,” wrote Frank Rich in praise of Durang, who continues to work off Broadway, “but only a writer of real talent can write an angry play that remains funny and controlled even in its most savage moments.”

***A Soldier's Play*** (1981) by Charles Fuller-Developed at the Negro Ensemble Company, this Pulitzer prizewinner is a murder mystery in which, as Walter Kerr wrote in *The New York Times*, “the excitement comes not from tracking down the criminal, but instead from tracking down the identity of the victim.” Investigating the character of the victim, a vicious black sergeant on a southern military base in 1944, allows Fuller to explore the uneasy contradictions of racism, both black and white.

### **An Interview with JACK NICHOLSON**

From FILM COMMENT

*After a decade of low-budget films, Jack Nicholson achieved movie stardom in 1969 with the unheralded hit *Easy Rider*. Since then, he has created a variety of menacing yet oddly sympathetic characters in such movies as *Chinatown*, *One Flew Over the Cuckoo's Nest* and *The Shining*. Unlike many stars, Nicholson has never sought a glamorous screen image or insisted on leading roles. Infact, in *Terms of Endearment* (1983) he played a seedy, out-of-shape astronaut, yet he won all major movie awards for supporting actor.*

*This risk-taking independence is evident throughout Nicholson's long movie career, in his directing and screen-writing as well as his acting. As the producer of his recent film, *Prizzi's Honor*, says, “He is prepared to do whatever the part requires, and anything he does becomes in itself interesting. “Here, Nicholson talks with journalist and screenwriter Beverly Walker about the challenges inherent in Hollywood filmmaking.*

#### **Tell me about your beginnings.**

I got out of school [in New Jersey] a year early, and though I could've worked my way through college, I decided I didn't want to do that. I came to California where my only other relatives were; and since I wanted to see movie stars, I got a job at MGM, as an office boy in the cartoon program. For a couple of years I saw movie stars, and then I was nudged into a talent program. From there I went to the Players Ring Theatre, one of the little theaters in Los Angeles at the time. I went to one acting class before I was taken to Jeff Corey's class.

Up until then I hadn't cared about much but sports and girls and *looking*

at movies — stuff you do when you're 17 or 18. But Jeff Corey's method of working opened me up to a whole area of study. Acting is life study, and Corey's classes got me into looking at life as — I'm still hesitant to say — an artist. They opened up people, literature. I met loads of people I still work with. From that point on. I have mainly been interested in acting. I think it's a great job, a fine way to live your life...

**It's been said that you gave yourself 10 years to become a star. Is that true?**

No. Corey taught that good actors were meant to absorb life, and that's what I was trying to do. This was the era of the Beat Generation and West Coast jazz and staying up all night on Venice Beach. That was as important as getting jobs, or so it seemed at the time.

At the beginning, you're very idealistically inclined toward the art of the thing. Or you don't stick because there's no money in it. And I've always understood money; it's not a big mystical thing to me. I say this by way of underlining that it was *then* and is *still* the art of acting that is the wellspring for me.

In that theoretical period of my life I began to think that the finest modern writer was the screen actor. This was in the spirit of the '50s where a very antiliterary literature was emerging, I kind of believed what Nietzsche said, that nothing not written in your blood is worth reading; it's just more pollution of the airwaves. If you're going to write, write one poem all your life, let nobody read it, and then burn it. This is very young thinking, I confess, but it is the seminal part of my life. This was the collage period in painting, the influence of Duchamp and others. The idea of not building monuments was very strong among idealistic people. I knew film deteriorated. Through all these permutations and youthful poetry, I came to believe that the Film actor was the great "litterateur" of his time. I think I know what I meant...

The quality of acting in L. A. theater then was very high because of the tremendous number of actors who were flying back and forth between the East Coast and Hollywood. You could see anybody—anybody who wasn't a star—in theaters with 80 seats. But it always bothered me when people came offstage and were told how great they were. They weren't, really, in my opinion. It was then I started thinking that, contrary to conventional wisdom, film was the artful medium for the actor, not the stage.

The stage has a certain discipline. But the ultimate standard is more exacting in film, because you have to see yourself—and you are your own toughest critic. I did not want to be coming off the stage at the mercy of what somebody else told me I did...

**You obviously saw *Easy Rider* [1969] before knowing the critical and public response. Did you have any clue it would become such a hit?**

Yes, a clue. Because of my background with Roger Corman, I knew that my last motorcycle movie had done \$6 to \$8 million from a budget of less than half a million. I thought the moment for the biker Film had come, especially if the genre was moved one step away from exploitation toward some kind of literary quality. After all, I was writing a script [*Head*] based on the theories of Marshall McLuhan, so I understood what the release of hybrid communications energy might mean. This was one of a dozen theoretical discussions I'd have every day because this was a very vital time for me and my contemporaries.

**Did you think it would make you a star?**

When I saw *Easy Rider*, I thought it was very good, but it wasn't until the screening at the Cannes Film Festival that I had an inkling of its powerful superstructural effect upon the public. In fact, up to that moment I had been thinking more about directing, and I had a commitment to do one of several things I was interested in. Which I did. Immediately after *Easy Rider*, I directed *Drive, He Said*.

But at Cannes my thinking changed. I'd been there before, and I understood the audience and its relative amplitudes. I believe I was one of the few people sitting in that audience who understood what was happening. I thought, "This is it. I'm back into acting now. I'm a movie star."...

**Since *Easy Rider*, by what criteria do you select projects?**

I look for a director with a script he likes a lot, but I'm probably after the directors more than anything. Because of the way the business is structured today, I have sometimes turned down scripts that I might otherwise have accepted had I known who was directing them.

**You've taken more risks with subject matter, supporting roles or directors than any American star of recent memory. Is the director central in your taking risk?**

Yes. There are many directors in the middle range who've made mostly successful pictures, and then there are a few great directors who've had some successes and some failures. I suppose my life would be smoother if I wasn't almost totally enamored of the latter category...

**Do you enjoy directing?**

I love it.



### **Why?**

Let me put it this way: both as an actor and a viewer, what I look for in a director and a movie is vision. I wasn't mad about Roman's *Pirates* script, but because it's Roman [Polanski] I know it's going to be a great movie. Roman is top Five; the same for Stanley [Kubrick] as well as John Huston. The imagery of a movie is where it's at, and that is based upon the director's vision.

Everybody's always talking about script. In actuality, cinema is that "other thing"; and unless you're after that, I'd just as soon be in the different medium. If it's going to be about script, let it be a play.

The quality of a scene is different if it's set in a phone booth or in an ice house, and the director has got to know when he wants one or the other. Scenes are different when the camera sits still or if it's running on a train. All these things are indigenous to the form.

There's someone I know who keeps a book of drawings made by guests to her home. She asks everyone to make a drawing with two elements other choosing: a heart and a house. The wildest one in the book was made by Steven Spielberg, and it shows exactly why he's a great movie director. This is what he drew: a big paper heart as if it were a hoop, busted open, through which was coming a car pulling a trailer home behind it. Motion ... movement ... explosion are all there in that one little Rorschach of a drawing. Everybody in town's in that book. If I were the head of a studio and I looked through the book. I'd stop right there and say, "This boy here is a movie director."

So why do I want to direct? Well, I think I have special vision. If you ask anybody who was in college during the period of *Drive, He Said* [1971], they'll tell you it was *the* peer-group picture of the time. But it cost me because it was very critical of youth. I did not pander to them.

I'm very proud of my two movies, and I think they have something special. Otherwise, I have nothing to offer. I don't want to direct a movie as good as Antonioni, or Kubrick, or Polanski or whoever. I want it to be my own. I think I've got the seed of it and, what's more, that I can make movies that are different and informed by my taste. Since that's what I'm looking for when I'm in the other seat, I wonder why others aren't....Well, obviously because I make 'em a lot of money as an actor...

**Have you been doing any other writing in recent years? The last credit I see on your filmography is for *Head* [1968].**

I've contributed to other things, such as *Goin' South* [1978] and the scene on the bluff with my father in *Five Easy Pieces*. I love writing, but I stopped because I felt I was more effective approaching filmmaking from a different vantage point. At this moment, I suppose I can do more for a script as an actor than as a writer — in the film sense. I wrote right up to *Easy Rider*, at which time I became someone who could add fuel to a project as



an actor. I've always approached Film as a unit, but you have to work your own field....

**Do you feel the more auteur-oriented directors are generally smart enough to incorporate a star into their own vision?**

Yes. The people I work with are auteurs in the sense that if they want something a certain way, they'll get it. I don't argue with them past a certain point. But I feel it's my job to attempt to influence their thinking. OK, the director makes the movie. But some movies can't get made without someone like me in them.

Looking over all of it, the single most obvious thing to me, in all we read and all we write about films, is this: people fear the creative moment. That's why they talk so long about a given scene. But the creative moment is happening when the camera is turned on and stops when it's turned off. First time ... this time ... only now ... never again to be that way again. That's it.

One person cannot be in charge of all that. The director says when to turn on the camera, whether to do another take, and he selects which of the moments he thinks is worthwhile. From a collage point of view, he is primary.

But in that sense, you can't separate out the actor. I always try to get into whatever mold a director has in mind, but in all honesty, in the real *action* of it, they don't know. They want you to deliver "it." They hire someone like myself because they hope I'll do something beyond whatever they have in mind. Bring something they didn't write. They've created everything up to that moment when they turn on the camera — the clothes, the day, the time — but when that rolls, they're totally at the mercy of the actor.

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*MGM.:* Metro-Goldwyn-Mayer, Hollywood movie studio.

*Beat Generation:* young people who, after the Second World War, had lost faith in Western cultural traditions and rejected conventional norms of dress and behavior.

*Nietzsche, Friedrich Wilhelm* (1844—1900): German philosopher, poet, and critic.

*Duchamp, Marcel* (1887-1968): French painter.

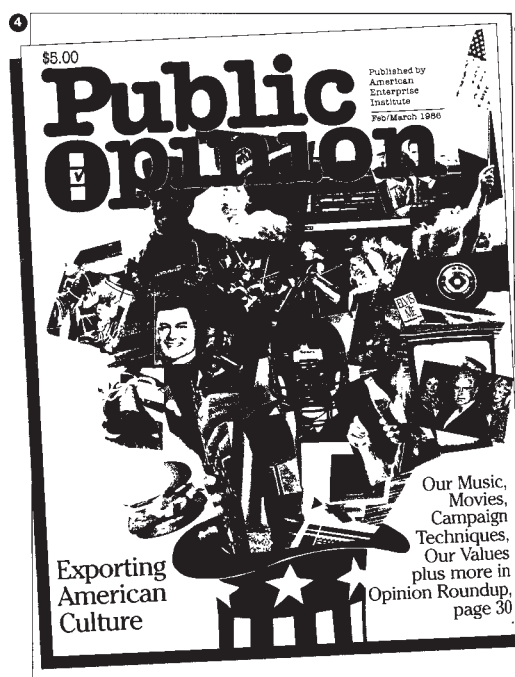
*Corman, Roger:* born 1926, motion picture producer, director and distributor.

*McLuhan, Marshall* (1911—80): Canadian cultural historian and mass-communication theorist.

*Rorschach, Hermann* (1884—1922): Swiss psychiatrist, invented a psychological test of personality.

*auteur:* (French = author); here: film director who is regarded as the true author of a film.

## EXPORTING AMERICAN CULTURE



Richard Burt, our young-at-heart ambassador to West Germany, recently startled the diplomatic community there with his rendition of two rock and roll classics, "Teenager in Love" and "Tell Me" — both sung in a West Berlin recording studio to the accompaniment of a local group called the "Subtones." Surprising as such a performance was to German diplomats, it actually played to an American strength. American popular culture, in fact, may be an emissary as important as Ambassador Burt himself — or any ambassador for that matter.

Around the world, people hum American tunes, line up for American movies, and demand American television programs, even as they deride them. Clint

Eastwood packs them in in France, and Bruce Springsteen brings them to their feet in Germany. Alexis Carrington is loved and loathed from London to Monaco.

And after the movies, or between miniseries, citizens abroad can lace up their Nikes and jog off to the local McDonald's or Burger King for a **hamburguesa** and a shake. Or, if it's a leisurely continental breakfast they want in, say, Thailand, they can hole up in any of fifteen Dunkin' Donuts shops with a cup of coffee and a good book — **What They Don't Teach You at Harvard Business School**, perhaps, the best seller in Bangkok. Much as some nations deplore what has been called the "Coca-colonization" of their cultures, their citizens adore Coca-Cola itself — and its major competitor, Pepsi.

For those who demand a little culture from American culture, there are Artistic Ambassadors — young American pianists who play newly commissioned pieces of American music. Add to these the Fulbright scholars, the political consultants, and the foreign exchange students, and you have a collection of some of the best traveling salesmen around.

PUBLIC OPINION, FEBRUARY/MARCH 1986

СОВРЕМЕННЫЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ

*Burt, Richard*: born 1947, American journalist and diplomat, ambassador to West Germany from 1985 to 1989.

*Eastwood, Clint*: born 1930, American movie star. He became known through the CBS Western series *Rawhide* and gained international recognition in Sergio Leone's trio of Italian-made Westerns.

*Carrington, Alexis*: character in the TV series "Dynasty."

*Nike*: tradename of sport shoes.

*Fulbright scholar*: recipient of a U.S. government scholarship sponsored by Senator J.W. Fulbright for graduate study abroad.

## EXERCISES

### Exercise 1. Structural Outline

#### *Toward a National Theater*

Provide the missing information about the change undergone by the American theater.

<i>Before the 1960s</i>	<i>Since the 1960s</i>
domination of the stage by few major playwrights	?
?	decentralization and regionalization of theatrical activities toward a national theater
censorship in playwriting by Broadway producers	?
?	expansion of the theatrical scene by around 400 non-profit theaters
similarity of Broadway plays through middle-class orientation	?

## **Exercise 2. Scanning**

### *A Dozen Outstanding Plays of the Past Quarter Century*

Describing American drama before the 1960s, Howard Stein says, "Those plays, for the most part, were devoted to social realism, to the family, to middle-class people talking in middle-class language about middle-class problems—problems that centered around marriage, raising children, extra-marital affairs, divorce, business and personal integrity."

Scan the survey of recent plays, and show how, in the choice of themes and main characters, these plays differ from the traditional pattern.

## **Exercise 3. Comprehension**

### *An Interview with Jack Nicholson*

Which ways of completing the following sentences are correct? There may be more than one possibility.

1. After leaving school Jack Nicholson
  - a) went straight to college.
  - b) went to California to become a movie star.
  - c) became an office boy in a California film company.
2. Due to Jeff Corey's influence, Jack Nicholson
  - a) became interested in sports, girls and seeing films.
  - b) tried to live an intensive life.
  - c) learned that acting requires an intensive insight into life.
3. Already at the beginning of his career as an actor
  - a) money played such a crucial role that he almost gave up acting.
  - b) he strongly believed in acting as a literary art form.
  - c) he considered scriptwriters to be the greatest literary artists of the time.
4. Comparing film-acting and acting on the stage. Jack Nicholson
  - a) regarded the stage as the true medium for an actor.
  - b) believed that screen-acting was the higher art form.
  - c) thought that second-rate actors were to be found on the stage.
5. Jack Nicholson is of the opinion that criticism
  - a) from the theater audience helped him a lot.
  - b) after a theater performance was not always fair.
  - c) of acting is done best by the actor himself.
6. Jack Nicholson anticipated that *Easy Rider* was not going to be a failure because
  - a) the motorcycle film he had done before had been a success.

- b) he had given up trying to reach a kind of literary quality with this film.
  - c) he was familiar with the basic ideas of this film.
- 7. The success of Easy Rider at the Cannes Film Festival
  - a) made Nicholson think of directing films himself for the first time.
  - b) showed Nicholson that he was at his best as an actor.
  - c) caused him to give up all plans of directing films.
- 8. When choosing a new project, Nicholson believes that
  - a) the script is the most important criterion.
  - b) the director is more important than the script.
  - c) only great directors guarantee the financial success of a film.
- 9. Jack Nicholson enjoys directing because he thinks
  - a) he can do it as well as Antonioni, Kubrick or Polanski.
  - b) there are always excellent scripts to rely on.
  - c) he has the special vision that is needed to produce the right images.
- 10. Jack Nicholson gave up writing because he
  - a) never really liked it.
  - b) felt that he was not effective enough as a writer.
  - c) thought he could contribute to a film more through acting than through writing.

#### **Exercise 4. Visual Comprehension**

##### *Exporting American Culture*

In its February/March 1986 issue, the American magazine *Public Opinion* dealt with "Exporting American Culture." Have a look at the collage shown on the front page and identify as many facets of American culture as possible.

#### **Exercise 5. Discussion**

Which aspects of American culture can you find in your own city or country?

What do your friends think about the American cultural influence in your country?

How do you personally feel about it?

#### **Exercise 6. Interviewing**

Many of the cultural influences mentioned in the introduction to *Public Opinion* are rather accidental. A more comprehensive impression of American culture is left on foreigners who have actually been to the United States.

Among the numerous exchange programs for young people, *American Field Service International (AFS)* and *Youth for Understanding (YFU)* are especially well known. AFS was founded in 1947 and organized 10,000 student exchanges among 70 countries in 1985. YFU, founded in 1951, hosted 4,000 foreign high school students in America and sent 2,500 American high school students abroad in 1986/7.

Try and find somebody who has taken part in a student exchange with the United States or has lived there for some time. Ask him/her about the aspect of American culture that he/she found and still finds most striking.

**Exercise 7. Переведите предложения с русского на английский.**

1. Что касается современного театра, я думаю, что ему не достаёт истинной поэзии, гармонии и героического духа.
2. Лично я не страстный театрал. Я предпочитаю посидеть дома и почитать пьесу.
3. Иногда говорят, что дни театра миновали, т. к. он не может успешно состязаться с кино и телевидением.
4. Все искусство актерской игры состоит в общении. Необходимо сосредоточиться на том, что происходит между людьми на сцене.
5. С каждой сыгранной ролью я узнаю больше о себе,
6. Ты не привык играть для живой публики. Ты провел всю жизнь перед камерами, и в этом твоя беда.
7. Для любой театральной группе неизбежно наличие “звезд”, которые отличаются от остальных актеров.
8. Барбара, начинающий драматург, написала пьесу, которая принесла ей огромный успех, но она полагает, что это в основном зависело от работы режиссера.
9. М-р Ричардсон – театральный критик, знакомый со всеми сторонами театральной деятельности.
10. Университетский театр гастролировал по стране со своей постановкой “Пигмалиона” Бернарда Шоу.
11. В золотой век Голливуда ведущие студии выпускали более 400 картин ежедневно.
12. Сценаристы, режиссеры и продюсеры пытаются отразить ценности и идеалы общества.
13. Две недели спустя я играл на сцене со вторым составом.
14. Актер второго плана может иногда затмить “звезду” и превратить бездарный фильм в произведение искусства.
15. Мы живем в век режиссёрского кинематографа, и актеры – просто марионетки в его руках.

16. Хотя золотой век Голливуда миновал, кино остается популярным и прибыльным видом развлечения в Америке.
17. Развлекательные комедии и мюзиклы обращены к чувству юмора и оптимизму зрителя.
18. Этот актер получил несколько кинематографических наград, но он никогда не завоевал "Оскара".
19. Когда я иду в театр, я хочу видеть на сцене героя, а не персонаж безнадёжного неудачника.
20. Я целиком предан театру; он занимает огромную часть моей жизни.

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**Домашнее чтение**  
**Юнита 12**

Редактор: М.Б. Раренко  
Оператор компьютерной верстки: В.С. Левшанов

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Изд. лиц. № 071765 от 07.12.98	Сдано в печать:
Тираж: _____	Заказ: _____

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