

Учреждение образования  
«Гомельский государственный университет  
имени Франциска Скорины»

**А. А. КОНОПЛЁВА**

**КУЛЬТУРА СТРАНЫ ИЗУЧАЕМОГО ЯЗЫКА.  
КУЛЬТУРА ВЕЛИКОБРИТАНИИ**

Практическое пособие

для студентов 3 курса факультета иностранных языков  
специальности 1-02 03 06 «Иностранные языки (английский,  
немецкий), (английский, французский)»

Гомель  
ГГУ им. Ф. Скорины  
2022

УДК 811.111'27'243:316.77(076)

ББК 81.432.1-006я73

К648

Рецензенты:

кандидат филологических наук А. А. Кирюшкина,  
кандидат филологических наук Е. В. Ермоленко

Рекомендовано к изданию научно-методическим советом  
учреждения образования «Гомельский государственный  
университет имени Франциска Скорины»

**Коноплёва, А. А.**

К648 Культура страны изучаемого языка. Культура Великобритании :  
практическое пособие / А. А. Коноплёва, Гомельский гос. ун-т  
им. Ф. Скорины. – Гомель : ГГУ им. Ф. Скорины, 2022. – 42 с.  
ISBN 978-985-577-895-1

Практическое пособие содержит информацию о культурном наследии  
Великобритании, специальную лексику и различные задания, направленные  
на формирование страноведческой и культурологической компетенции  
обучающихся.

Адресовано студентам 3 курса факультета иностранных языков  
специальности 1-02 03 06 «Иностранные языки (английский, немецкий),  
(английский, французский)».

УДК 811.111'27'243:316.77(076)

ББК 81.432.1-006я73

**ISBN 978-985-577-895-1**

© Коноплёва А. А., 2022

© Учреждение образования

«Гомельский государственный университет  
имени Франциска Скорины», 2022

## ОГЛАВЛЕНИЕ

Предисловие.....	4
Topic 1. English architectural styles .....	5
Topic 2. The brief history of English painting.....	14
Topic 3. The history of British theatre.....	19
Topic 4. British music.....	27
Topic 5. Mass media in Great Britain.....	33
Литература.....	42

## ПРЕДИСЛОВИЕ

Практическое пособие, направленное на формирование страноведческой и культурологической компетенции обучающихся, предназначено для студентов 3 курса факультета иностранных языков, изучающих английский язык, а также для студентов других специальностей, изучающих английский язык.

Издание содержит тексты из аутентичных источников о культурном наследии Великобритании (архитектура, изобразительное искусство, театр, средства массовой информации). Отдельная лексика с переводом на русский язык приводится перед текстами для облегчения понимания текста, а также для пополнения словарного запаса обучающихся.

Отбор лексических единиц, подлежащих усвоению в пределах каждой темы, осуществлялся в соответствии с учебной программой по предмету «Культура страны изучаемого языка». Принцип подачи лексических единиц носит ситуативный характер: лексические единицы присутствуют в составе текстов, упражнений или словарных списков, подлежащих включению в обусловленное заданием высказывание.

В практическое пособие включены также речевые задания, которые имеют коммуникативный характер и направлены на формирование навыков говорения и поддержание дискуссии по заданной ситуации.

Работа над изученной информацией включает задания, направленные на контроль понимания прочитанного (вопросы, тестовые задания), задания творческого характера, предусматривающие подготовку устных высказываний по темам, обсуждение содержания прочитанного, а также задания для высказывания своего мнения по соответствующей теме.

## TOPIC 1. ENGLISH ARCHITECTURAL STYLES

a pier – столб, опора, контрфорс  
a barrel vaulting – бочкообразный свод  
a buttress – подпора  
a moulding – карниз  
the Plate Tracery – ажурная каменная работа  
a curve – изгиб  
a knob – набалдашник  
a crocket – листовенный орнамент  
a pinnacle – остроконечная башенка  
a hammerbeam roof – крыша с консольной балкой  
an oriel – закрытый балкон

### Ex. 1. Read the text about the architectural styles in Great Britain.

English architecture consists of a combination of architectural styles, ranging from those that predate the creation of the United Kingdom, such as Roman, to 21st century contemporary. The most important prehistoric monument in Britain is the stone circle at Stonehenge, which was completed during the Bronze Age.

Remains of the Roman occupation can be seen in Colchester, St. Albans and Caerwent. The oldest surviving churches date from the 10th to the 12th centuries.

Churches built before the Norman Conquest were formerly called Saxon (or Anglo-Saxon) and those built after 1066 Norman, but the style of this whole period is now usually called *Romanesque*. This architecture can be roughly dated to the years 1066–1180, also known as “Norman Romanesque”. The Norman invaders in England introduced their own style of building into their new place of residence. The most obvious characteristic of the Norman Romanesque is its *reliance on sheer bulk*. Everything is larger, more solid, and carries with it an air of permanence very much at odds with earlier Saxon work. Cathedral and castle walls were as thick as 24 feet at the base. The *piers* which carry the weight of Romanesque buildings could be rounded, polygonal, or compound.

Early Norman Romanesque builders used *barrel vaulting* almost exclusively. The simple rounded shape of the barrel vault helped to distribute the weight of walls and roof. Windows were kept small, in part for defensive

purposes, and in part to avoid weakening the walls. *Buttresses* were extremely simple as well.

Decorative elements were few in the 11th century; the most distinctive being the Norman *chevron (zigzag) pattern*, most frequently found on the framing doors and windows. In the 12th century you see more elaborate decoration appearing, such as *four-pointed stars, lozenges, and scallop shapes*. Subject matter for carvings covered Biblical scenes, but also human, animal, and floral shapes.

The most vivid example of Romanesque style in England may be seen at Durham Cathedral, where the Norman work is largely unaltered by later additions.

Of non-ecclesiastical work, the best surviving example of Romanesque architecture is probably the White Tower at the Tower of London.

**Early English Gothic Architecture** (also called "*Lancet*" and "*First Pointed*" style, covers the period 1180–1275). The period marks the first flowering of English Gothic. The Gothic style evolved in France, indeed it was first called "The French Style", beginning in the middle of the 12th century.

It emphasized simple, almost austere lines, preferring fine proportion to elaborate decoration. Early English emphasizes height, as if the builders were reaching for the sky. The church building was a symbolic expression of religious aspiration. Church architecture in particular had to symbolise Christian thought to a largely illiterate population. Thus even decorative touches such as carvings and statues of saints had to tell a story to people who could not read.

The major distinction between the Early English and Romanesque period, which preceded it, is the use of *the pointed arch*. The pointed arch allowed a whole range of new building expression to take place; arches could span greater distances, allowing vaults to be taller and wider. The arch could support greater weight, allowing walls to be thinner and pierced by wider window openings. This in turn encouraged the use of stained glass.

The simple buttresses of the Norman period gave way to *flying buttresses*, which distributed the weight and thrust of roofs and walls right down to the ground. These flying buttresses may be visible over the aisles, but just as often were concealed in the aisle roof.

The massive columns of the Romanesque period were replaced with thin *clusters of shafts*, often built of dark marble. The capitals of shafts were often *richly carved*, with highly stylized *foliage designs* being popular.

Early in the 13th century windows were primarily of a simple design, either single or grouped together. Later designs favoured two or three lights

grouped under a single dripstone. Where the hood moulding (dripstone) followed a pointed design, echoing the lines of the windows, the architects put small ornamental holes in the space between the moulding and the lancets. This approach is called *Plate Tracery*. As plate tracery developed, the small holes became more elaborate in design.

The most complete example of Early English is without a doubt to be seen at Salisbury Cathedral. Salisbury is unique in that it was built within a short time span (1200–1275), thus its architectural style, with the exception of the 14th century tower and spire, is fairly uncluttered by later additions and alterations.

***The Decorated Gothic Period*** (1280–1380) is the second phase of Gothic architecture in England. Other common names used to refer to this period are “*Middle Pointed*”, “*Geometric*” and “*Flamboyant*”. All these terms refer to the shape of window heads and window tracery, which became much more elaborate and, “decorated”. The shape of buildings did not change radically. Widespread adoption of the flying buttress to distribute the load of walls and roof made possible the use of *wider, taller windows*, and with the increase in size came a corresponding *increase in decorative elements* in the window head. More complex patterns of stone vaulting also meant that walls needed to carry less of the building’s weight and thrust, therefore window openings in walls were free to fulfill more decorative functions.

The simple geometric shapes of the Early English period gave way to complex curves. Double-curve became popular during the 14th century. The vaulting of the Early English period became lighter. As with the preceding Early English period, carving in the Decorated period is focused on foliage patterns. A wider variety of leaves are used; with ivy, oak, rose, and vines leading the way. Animals, birds, and human figures are interspersed with foliage, and all the forms are more natural, less stiffly formal than Early English.

Other common ornamental carving features are *the ball-flower* (a partly opened flower set on a sphere within a hollow moulding) and the symmetrical four-leaved flower. Tombs and monuments within a church are frequently covered in foliage carvings. The evolution of the column continued, though no startling change of form occurs. Rather, the columns became more slender.

Although stone was still the most popular building material, *brick* was used for the first time since the departure of the Romans. Bricks were used almost entirely for secular buildings, and even then their use was not widespread.

***The Perpendicular Gothic Architecture*** (late 14th – early 16th century) is the final phase of Gothic architecture in England, after the Early English and Decorated periods, and it lasted by far the longest of the three periods, stretching from the late 14th until the early 16th century.

As its name suggests, the chief characteristic of Perpendicular architecture is the emphasis on strong vertical lines. It is seen most markedly in window tracery and wall paneling. *Roof vaulting became elaborate and ornate*, with a multitude of vaulting ribs spreading outwards in a fan shape, ornamented with pendants and cross-ribs that served a purely decorative function.

Perhaps the finest examples of Perpendicular fan vaulting survive at King's College Chapel, Cambridge (1446–1515), and Henry VII's Chapel at Westminster Abbey (1503–1519).

The flying buttress reached its final *graceful and highly decorated form, with knobs, crockets and small pinnacles* adorning every possible surface. Windows were the “artist's palette” of the Perpendicular builders. Window openings could be extremely large, and builders took advantage of their opportunity to create huge expanses of glass separated by thin, curving stone tracery in ever more elaborate patterns. Window area was maximized, while wall area was minimized. It resulted in lightness and delicacy of the building constructions.

Another notable characteristic of Perpendicular Gothic are the superb *hammerbeam roofs*. It gives a better understanding of how to distribute the load of ceiling. Simply put, hammerbeam construction makes use of short horizontal and vertical beams to distribute the weight of a roof. These short beams rise in steps from the top of a wall to the roof peak, creating a more open space than earlier techniques allowed.

***Tudor Architecture*** (1500–1575) focused on details. Windows and doors were smaller, but more ornately decorated, more complex. The smartly pointed arch of the Gothic period gave way to the *flattened Tudor arch*. The most striking window treatment to emerge in the Tudor period is the *oriel*, a large upper-storey bay with a window, supported by brackets or on corbels.

*Chimneys* and enclosed fireplaces became common for the first time. Chimney stacks were often clustered in groups, and the individual chimney columns were curved and decorated with patterns of different-coloured bricks. Brick became one of the most common building materials.

The great houses of the Tudor period featured *fanciful gatehouses*. The idea was to create an impressive entrance. This was accomplished by entry through a broad, low arch flanked by tall towers decorated with ornate false



battlements. Above the entry arch many houses prominently featured a family coat of arms.

The most obvious feature of interior decoration is the widespread use of oak paneling. This paneling often extends from floor to ceiling. The most common motif used for the paneling was the linen-fold, a raised carving imitating folds of cloth.

**Palladian Architecture** (the 18th century) can be characterized as a philosophy of design based on work of Andreas Palladio, an Italian architect of the 16th century who tried to recreate the style and proportions of the buildings of ancient Rome. The major characteristics include *nutshell shape, grace, understated decorative elements, and use of classical orders.*

Palladianism paid a great deal of *attention to the symbolic nature* of architectural elements. Nothing was “just” a decorative element, everything had its meaning.

In the 18th century a whole new class of wealthy merchants and nobility tried to outdo one another in the building of lavish countryside estates and gardens. And it is in the design of these country house estates that Palladian principles are most evident today.

One of the names most associated with Palladianism is that of Robert Adam. He used Roman style as a starting point for his own style, which can best be called “neo-classical”.

The period of architecture we can loosely term “Regency” spans the first thirty years of the 19th century. There were two major streams of architectural styles popular in the Regency period. The first, which lived on far into the Victorian period, was one of medieval revival. This is often termed **Victorian Gothic**, or more accurately, **Gothic Revival**. This style was based on medieval architecture, in particular the Gothic churches of the late 13th and early 14th century. Architects emulated the Gothic tracery and other decorative elements of the Gothic period, but used more modern methods of construction and substituted cheaper materials.

The second, and more popular style of Regency architecture, was classical in nature. That is, it used the philosophy and traditional designs of Greek and Roman architecture. The typical Regency upper or middle-class house was built in brick and covered in stucco or painted plaster. Fluted Greek columns, painted and carefully moulded cornices and other decorative touches, were all reproduced in cheap stucco. Windows are tall and thin, with very small glazing bars separating the panes of glass. Balconies are of extremely fine ironwork, made of very delicate curves. Proportions are kept simple, relying on clean, classical lines for effect rather than decorative touches. Windows and doors, particularly those on the ground floors, are

often round-headed. The most characteristic Regency designs survive today in terrace housing.

**Modern architects** preferred a return to *simple, undecorated style*. The development of the use of metal for the structure of buildings, together with the invention of reinforced concrete as a building material, had important implications for building design. Prefabricated building, which meant that sections of buildings could be made in factories, made construction quicker and cheaper.

### **Ex. 2. Answer the questions.**

1. What does the British architecture consist of?
2. What are the main characteristics of the Romanesque architecture? What can it be roughly dated to?
3. What was the function of barrel vaulting in Roman buildings?
4. How many periods are identified in the Gothic style of architecture? Name the main characteristics.
5. Which element became common during the Tudor period in architecture?
6. What is the Palladian architecture in Britain was marked with?
7. What is the second title of the Victorian Gothic? Name its main characteristics.
8. Is the modern architecture characterized by simple and undecorated style?

### **Ex. 3. Give the brief summary on the architectural styles in Great Britain.**

### **Ex. 4. Choose the correct answer.**

1. The architectural style which is characterized by wide use of brick as a constructing material is called...
  - a) the Romanesque;
  - b) the Tudor;
  - c) the Gothic;
  - d) the Gothic Revival.
2. The latest period of the Gothic period in architecture is...
  - a) the Perpendicular Gothic;
  - b) the Gothic Revival;

- c) the Decorated Gothic;
- d) the Early English Gothic.

3. The style which didn't receive wide popularity in England due to climatic reasons is called...

- a) the Tudor;
- b) the Palladian;
- c) the Romanesque;
- d) the Victorian Gothic.

4. The Regency architecture is subdivided into...

- a) 2 styles;
- b) 3 styles;
- c) 4 styles;
- d) no subdivision.

5. Another title for the Early Gothic style is...

- a) "Vaulting";
- b) "Lancet";
- c) "Stick";
- d) "Buttress".

6. The style which is characterized by massive columns, thick walls and extremely small windows is called...

- a) the Regency;
- b) the Early Gothic;
- c) the Romanesque;
- d) the 20th century style.

7. The return to simple, undecorated style and use of prefabricated material was observed in...

- a) the Tudor period;
- b) the Middle Ages;
- c) the 20th century;
- d) the period of Queen Victoria reign.

8. Churches built before the Norman Conquest were also called...

- a) Pre-Norman;
- b) French;
- c) Early Norman;
- d) Anglo-Saxon.

9. One of the best surviving examples of the Romanesque style is:

- a) the Westminster Abbey;
- b) the White Tower;
- c) the Stonehenge;
- d) the Durham Cathedral.

10. The appearance of a “ball-flower” and the symmetrical four-leaved flower occurred in...

- a) the Classical Greek period;
- b) the Perpendicular Gothic period;
- c) the Gothic Revival;
- d) the Decorated Gothic period.

**Ex. 5. Fill in the gaps with the words from the text.**

1. One of the names most associated with Palladianism in England is that of...

2. The flying buttress reached its final graceful form in... Gothic period.

3. ...and enclosed fireplaces became common for the first time in the Tudor architecture period.

4. The simple buttresses of the Norman period gave way to... buttresses.

5. The approach of putting small ornament holes in the space between the moulding and lancets is called... (2 words).

6. ...became one of the most common building material in the Tudor period.

7. ...is characterized as a philosophy of design based on work of the Italian architect of the 16th century.

8. ...period is characterized by a great evoke of interest in classical Greece.

9. The most important prehistoric monument in Britain is the... .

10. The most common characteristics of Regency designs are observed today in... (2 words).

**Ex. 6. Comment on the quotations.**

1. Architecture should speak of its time and place, but yearn for timelessness. (Frank Gehry)

2. Architecture is the learned game, correct and magnificent, of forms assembled in the light. (Le Corbusier)

3. As an architect, you design for the present, with an awareness of the past, for a future which is essentially unknown. (Norman Foster)

4. Any architectural work that doesn't express serenity is an error. (Luis Barragán)

**Ex. 7. Present a short speech on one of the given topics.**

1. British architecture as an integral part of world cultural heritage.

2. Architectural styles in England and Belarus: differences and similarities.

## TOPIC 2. THE BRIEF HISTORY OF ENGLISH PAINTING

to commission – заказывать  
a landscape – ландшафт  
subsequent – последующий  
an exponent – представитель, последователь  
a rural scenery – деревенский/сельский пейзаж  
a depiction – изображение

### Ex. 1. Read the text about the history of English painting.

The history of British painting is linked with the broader traditions of European painting. Kings and queens commissioned portraits from German, Dutch, and Flemish artists.

The situation changed during the 18th and 19th centuries when young members of the British upper classes broadened their education with the Grand Tour of continental Europe. They reached a sophisticated level of artistic achievement that influenced their tastes.

To ensure similarly high standards in Britain, *the Royal Academy* was founded in London in 1769. Its first president was Sir Joshua Reynolds, a brilliant painter of lively and elegant portraits as well as an influential lecturer/author. The functions of the academy were diversified. It acted as a school to train young artists as well as a guild to govern the conduct of established masters. It organized exhibitions to display recent work to fellow artists, critics, and collectors. And it presented lectures and published catalogues to elevate public taste. For more than a century, London's Royal Academy established the highest cultural standards in the English-speaking world. Opening in London in early May, the Royal Academy's summer exhibitions have been held annually since 1769. Admission fees and catalogue sales for these popular events made the R. A. self-sustaining. Its financial success even allowed it to grant pensions to needy artists. Until the late 19th century, almost every important artist in Britain was elected to the Royal Academy or, at least, occasionally displayed work at its annual exhibitions.

The *late 18th* century saw a growing interest *in landscape painting*. Some artists painted idealized scenes mixed with the spirit of the classical past. Other artists pursued more individual and personal visions of the

natural world. The third group of artists painted highly imaginative landscapes and seascapes that transcend specific time and place.

The great flowering of English landscape paintings came during *the first half of the 19th century*, primarily in the work of two masters, John Constable and William Turner. With their fresh vision and powerfully original styles, Constable and Turner profoundly influenced the work not only of many subsequent British painters but of countless other American and European artists as well. The landscape painters William Turner and John Constable were influential exponents of romanticism, an artistic movement of the late 1700s to mid-1800s that emphasized an emotional response to nature. Turner, who traveled extensively, often combined his dramatic seascapes and landscapes with literary or historical allusions. Constable, who never left England, preferred more straight forward depictions of real rural scenery. Working in the studio from sketches and his imagination, Turner blended his oil paints in fluid layers of translucent color, called glazes. Constable, sometimes painting directly outdoors, applied flickering touches of thick, opaque oils. Despite their differences in temperament and techniques, Turner and Constable evoke the same worship of nature, their works served as a source of inspiration of such romantic poets as Coleridge, Byron, Shelley, etc.

Eighteenth-century British painters used the word "*conversation*" or "*conversation pieces*" to describe informal group portraits as well as imaginary views of daily life. Now it is called *genre scenes*. In portraiture, conversation pieces referred to pictures commissioned by families or friends to portray them sharing common activities such as hunts, meals, musical parties, hobbies, etc.

Conversation pieces came into fashion during the 1720s, largely due to the influence of William Hogarth, Britain's first native-born painter of international stature.

Significantly, "conversations" arose at the same time as a new literary development, the novel. In the later 18th century the British innovations of conversation pictures and fictional novels become common and popular in other Western countries.

These pictures became very popular within the large new middle class emerged as Britain's colonial empire expanded and its Industrial Revolution began. The pieces were commissioned by wealthy merchants, industrialists, and colonial landowners.

**Ex. 2. Answer the questions.**

1. The history of British painting is linked with the broader traditions of European painting, isn't it?
2. What changes did the English painting traditions face in the 18th and 19th centuries?
3. Which role did W. Turner and J. Constable play in the history of English painting?
4. When was the Royal Academy established? Name its functions.
5. How do we call an informal group portrait as well as imaginary views of daily life?

**Ex. 3. Give the brief summary on the history of English painting.**

**Ex. 4. Decide whether the statements are true or false. Correct the false ones.**

1. During the 17th century young members of the British upper classes broadened their education with the Grand Tour of continental Europe.
2. The flowering of English landscape paintings came primarily in the work of John Constable and William Turner.
3. The word "conversation piece" is used to describe informal group portraits as well as imaginary views of daily life.
4. The Royal Academy was founded in London in 1869.
5. Constable never left England.
6. The late 18th century saw a growing interest in battle painting.
7. Conversation pieces came into fashion during the 1720s.

**Ex. 5. Choose the correct answer.**

1. English kings and queens commissioned portraits from...
  - a) Italian and Spanish artists;
  - b) German, Dutch, and Flemish artists;
  - c) American artists;
  - d) didn't commission any.



2. The Royal Academy was founded in London...

- a) in 1800;
- b) in 1720;
- c) in 1769;
- d) in 1699.

3. The most outstanding British landscape painters of the first half of the 19th century were...

- a) T. Gainsborough and W. Hogarth;
- b) G. Stubbs and J. Barry;
- c) J. Constable and W. Turner;
- d) W. Blake and W. Thornton.

4. The first president of the Royal Academy was...

- a) W. Hogarth;
- b) J. Constable;
- c) W. Turner;
- d) J. Barry.

5. An informal group portrait, as well as imaginary views of daily life, is called...

- a) "genre painting";
- b) "still-life painting";
- c) "historical painting";
- d) "conversation pieces".

6. Conversation pieces came into fashion in...

- a) the 1720s;
- b) the 1800s;
- c) the 1710s;
- d) the 1690s.

7. The works of W. Turner and J. Constable served as a source of inspiration of such romantic poets as...

- a) Byron;
- b) Coleridge;
- c) Shelley;
- d) all the above mentioned poets.

8. The “conversations” became very popular during the period of...

- a) Industrial Revolution;
- b) Middle ages;
- c) the Victorian reign;
- d) the Tudor period.

9. Until the late 19th century, almost every important artist in Britain occasionally displayed work at the annual exhibitions in...

- a) the Westminster;
- b) the Royal Academy;
- c) the Tate Gallery;
- d) the Buckingham palace.

10. Conversation pieces came into fashion during the 1720s, largely due to the influence of...

- a) J. Constable;
- b) W. Hogarth;
- c) G. G. Byron;
- d) W. Turner.

**Ex. 6. Translate the sentences using the words from the text.**

1. Многие британские короли и королевы заказывали свои портреты за границей.

2. Какое романтическое изображение деревенской жизни!

3. Ландшафтное изображение получило огромное развитие в Великобритании благодаря Уильяму Тернеру и Джону Констеблю.

4. Все последующие поколения очень ценят этого художника за его уникальную манеру изображать сельский пейзаж.

5. Представители этого направления в живописи предпочитают использовать яркие цвета в своих картинах.

**Ex. 7. Make a description of W. Turner’s or J. Constable’s picture (its style, technique, colours, etc.). Speak about the impression it made on you.**

## TOPIC 3. THE HISTORY OF BRITISH THEATRE

Renaissance – Ренессанс, эпоха Возрождения

a morality play – моралитэ

a mummer's play – пантомима

a miracle – (здесь) миракль

a revival – возрождение

a restoration – эпоха реставрации

a comedy of manners – комедия нравов

a martyr – мученик

### Ex. 1. Read the text about the history of British theatre.

The following periods are distinguished in the history of British theatre:

1. *Medieval period* (600–1500);

2. *Renaissance* (1500–1650);

3. *Restoration* (1650–1700);

4. *Baroque* (1700–1800);

5. *19th century revival*;

6. *20th century and beyond*.

The Medieval period is closely related to the church, which influenced the theatre as well. There were 4 main types of drama distinguished in this period.

*The morality play* is a genre of Medieval and early Tudor theatrical entertainment. Morality plays are allegorical; they typically contain a protagonist who represents either humanity as a whole or a smaller social structure. Supporting characters are the personifications of good and evil. The plays were most popular in Europe during the 15th and 16th centuries. Morality plays are the result of the dominant belief of the time period. Moral values or things can be personified and act as real characters of the play. Some of the characters in such plays are God, Death, Good-Deeds, Angel, Knowledge, Beauty, Discretion, Strength, etc.

*The miracle play, or Saint's play*, is based on the lives of saints and martyrs, as well it showed miracle interventions of saints into the lives of ordinary people. Miracle plays were written in the Cornish language. To capture the attention of the audience, “the plays were often noisy and entertaining”. Typical of these is a play called “St. John the Hairy”.

*Mystery plays* focused on the representation of Bible stories in churches with accompanying antiphonal song. The plays originated as simple verbal reading of religious texts. These primitive forms were later elaborated with dialogues and dramatic action. Eventually the dramas moved from church to

the churchyard and the public marketplace. Then they were forbidden by the Pope, that gave the possibility to add comic scenes in the play. Plays were performed in Latin. The plays were performed by a combination of professionals and amateurs and were written in highly elaborate forms. Mystery plays moved out of the church into guilds hands. Sometimes, each play was performed on a decorated cart that moved about the city to allow different crowds to watch each play. Mystery plays were often collected into cycles (York cycle, Towneley plays).

*The mummer's play* is a seasonal folk play performed by troupes of actors known as mummers. They are sometimes performed in the street, but more usually as house-to-house visits and in public houses. Although the main season for mumming throughout Britain was around Christmas, some parts of England had plays performed around All Souls' Day or Easter. Usually the actors were disguised and occasionally were wearing head-hiding hats as masks. The plays seem to be based on underlying themes of duality and generally involve a battle between two or more characters, perhaps representing good against evil.

English Renaissance theatre is sometimes called "Elizabethan Theatre". During that period, there were two distinct types of theatre in England. One was represented by small groups of professional actors who performed in halls, inns, or marketplaces. The second type of theatre, found in the London area, was made up of amateurs, usually university students, who performed for the royal court. The audience and the actors were educated, acquainted with the classics. The significant achievement of the Elizabethan stage was connected with the theatres of professional acting groups, not the court theatre.

There were some outstanding representatives of this period.

**Benjamin Jonson** (June 11, 1572 – August 16, 1637) was an English Renaissance dramatist, poet and actor. A contemporary of William Shakespeare, he is best known for his satirical plays. Jonson's chief plays are still very good for theatre. Jonson's plots are skillfully put together; incident develops out of incident in a consistent chain of cause and effect, taking into account the respective natures of the personages involved. The list of his famous plays includes "Every man in his humour" (1598), "Eastward Hoe" (1605), "The Alchemist" (1610).

**Christopher Marlowe** (February 6, 1564 – May 30, 1593) was an English dramatist, poet and translator of the Elizabethan era. He greatly influenced William Shakespeare and rose to become the pre-eminent Elizabethan playwright. Christopher Marlowe's plays are known for the use of blank verse and their overreaching protagonists. His plays – "Tamburlaine the Great" (1590), "Edward the Second" (1592), "Dido, Queen of Carthage" (1594) – were enormously successful.

**William Shakespeare** (April 26, 1564 – April 23, 1616) was an English poet and playwright widely regarded as the greatest writer in the English language and the world permanent dramatist. He is often called England's national poet and "Bard of Avon". His extant works consist of 38 plays, 154 sonnets, 2 long narrative poems and 3 epitaphs. His plays have been translated into every major living language and are performed more often than those of any other playwright. The list of his world-famous plays includes "Hamlet" (1603), "Othello" (1604), "King Lear" (1608), etc.

The period of Restoration drama and comedy (1660–1688/89) is mainly characterized by the development of *comedy of manners* – a domestic and drawing room comedy, holding up mirror to fashionable society. It depicts and often satirizes the manners and of the society. A comedy of manners concerns social usage and the question of whether or not characters meet certain social standards. Two outstanding representatives made a great contribution to the development of comedy of manners – Oliver Goldsmith (November 10, 1728 – April 4, 1774) and Richard Sheridan (October 30, 1751 – July 7, 1816). They created comedies which mocked the social mores and behaviour of the upper class. Their comedies emphasized wit, often took a critical view of romantic love, and generally prized social skills and adept self-promotion over virtue and honest dealing. Goldsmith's most famous comedy is "She stoops to conquer" (1773). Sheridan's world-famous comedies are "The Rivals" (1775), "The school for scandal" (1776).

Baroque period in the history of British theatre is characterized by the appearance of a burlesque – a literary, dramatic or musical work intended to cause laughter by caricaturing the manner or spirit of serious works, or by ludicrous treatment of their subjects. Burlesque was intentionally ridiculous in that it imitated several styles and combined imitations of certain authors and artists with absurd descriptions.

17th and 18th century burlesque was divided into two types. *High burlesque* refers to a burlesque imitation where a literary, elevated manner was applied to a commonplace or comically inappropriate subject matter as, for example, in the literary parody and the mock-heroic. One of the most commonly cited examples of high burlesque is Alexander Pope's "The Rape of the Lock" (1712). *Low burlesque* applied a mocking style to a serious subject. An example is Samuel Butler's poem "Hudibras" (1663–1678).

*Victorian burlesque*, sometimes known as "travesty" or "extravaganza", was popular in London theatres between the 1830s and the 1890s. It took the form of musical theatre parody in which a well-known opera, play or ballet was adapted into a broad comic play, usually a musical play, mocking the theatrical and musical conventions and styles of the original work.

The most celebrated dramatists in the last decade of the 19th century were **Oscar Wilde** (October 16, 1854 – November 30, 1900) and **George**

**Bernard Shaw** (July 26, 1856 – November 2, 1950), who, in a sense, pioneered the modern drama. O. Wilde expressed a satirical and bitter attitude towards the upper-class people by revealing their corruption, their snobbery, and their hypocrisy in his plays, especially in his masterpiece, “The Importance of Being Earnest” (1895). “A Woman of No Importance” (first performed in 1893) can be considered Oscar Wilde’s “follow-up” to the theatrical success of *Lady Windermere’s Fan* (1892).

B. Shaw is considered to be the best-known English dramatist since Shakespeare whose works are examples of the plays inspired by social criticism. *Widowers’ House* (1885) is his first play. The list on his outstanding written works includes “Mrs. Warren’s Profession” (1892), “Arms and the Man” (1894), “You Never Can Tell” (1895), “Candida” (1897). Although Shaw’s plays focus on ideas and issues, they are vital and absorbing, enlivened by memorable characterizations, a brilliant command of language, and wit.

In the 20th century British theatre developed within the framework of the global tendency of theatrical changes in theatrical culture. There was a widespread challenge to long-established rules surrounding theatrical representation; resulting in the development of many new forms of theatre, including modernism, expressionism, etc.

**Noel Coward** (December 16, 1899 – March 26, 1973) was an early 20th century British playwright known for his witty dialogue and farcical situational comedies. Though best remembered for his early plays, Coward had a long career as a composer and actor. Though critics differ in their opinions of Coward’s greatest work, three of his comedies are almost always mentioned as masterpieces. “Private Lives”, written in 1930, details the comic disasters of a pair of newly-remarried ex-spouses who accidentally rent adjoining honeymoon suites. Believed to be partially autobiographical, the 1939 comedy “Present Laughter” concerns a middle-aged actor terrified of his fortieth birthday and desperately trying to avoid complications as he prepares for a world tour.

**John Galsworthy** (August 14, 1867 – January 31, 1933) was a thorough social idealist. He possesses a remarkable ability to discover dramatic elements in natural and unforced situations. He never introduces false themes, he always maintains a classic balance which can be seen in his work. His works reveal that he is essentially English in his humor he wrote plays first to instruct and then to delight. Galsworthy believed the writer should make its audience think. Galsworthy wrote his first play “The silver Box” in 1906, in naturalistic manner.

**Tom Stoppard** (July 3, 1937), Czech-born British playwright whose work is marked by verbal brilliance, ingenious action, and structural dexterity. His play “Rosencrantz and Guildenstern are Dead” (1964–1965)

was performed at the Edinburgh Festival in 1966. That same year his only novel, "Lord Malquist & Mr. Moon", was published. His play was the greater success: it entered the repertory of Britain's National Theatre in 1967 and rapidly became internationally renowned.

**John James Osborne** (December 12, 1929 – December 24, 1994) was an English playwright, screenwriter, actor and critic of the Establishment. The success of his 1956 play "Look Back in Anger" transformed English theatre. Osborne was one of the first writers to address Britain's purpose in the post-imperial age. He was the first to question the point of the monarchy on a prominent public stage.

**Harold Pinter** (October 10, 1930 – December 24, 2008) was a Nobel Prize-winning English playwright, screenwriter, director and actor. One of the most influential modern British dramatists. His best-known plays include "The Birthday Party" (1957), "The Homecoming" (1964), and "Betrayal" (1978), each of which he adapted for the screen. He also directed or acted in radio, stage, television, and film productions of his own and others' works. Pinter was the author of 29 plays and 15 dramatic sketches and the co-author of two works for stage and radio.

### **Ex. 2. Answer the questions.**

1. Which periods of the history of British theatre can you name?
2. What were the main forms of performance in the medieval period?
3. Name the main characteristics of the Renaissance period in the British theatre history and its outstanding representatives.
4. What is "burlesque"? Which forms of it do you know?
5. Who were Oscar Wilde and Bernard Shaw? Name some of their famous plays.
6. Name the outstanding representatives of the British theatrical life of the 20th century.

### **Ex. 3. Give the brief summary on the history of British theatre.**

### **Ex. 4. Match the terms with the definitions.**

1. a morality play
2. high burlesque

- a) an imitation which applied a mocking style to a serious subject.
- b) a performance which focused on the representation of Bible stories in churches with accompanying antiphonal song.

- |                        |   |
|------------------------|---|
| 3. a mystery play      | c) a domestic and drawing room comedy, holding up mirror to fashionable society.  |
| 4. Victorian burlesque | d) a genre of Medieval and early Tudor theatrical entertainment which typically contains a protagonist who represents either humanity as a whole or a smaller social structure. |
| 5. a comedy of manners | e) a seasonal folk play performed by troupes of actors known as mummers.  |
| 6. a mummer's play     | f) a form of musical theatre parody in which a well-known opera, play or ballet was adapted into a broad comic play.  |
| 7. low burlesque       | g) an imitation where a literary, elevated manner was applied to a commonplace or comically inappropriate subject matter.   |

**Ex. 5. Choose the correct answer.**

1. The period which is closely related to church influence on theatre is called...

- a) the Baroque;
- b) the Medieval;
- c) the Gothic;
- d) the Revival.

2. A seasonal folk play usually performed around Christmas, All Souls' Day or Easter is called...

- a) the miracle play;
- b) the morality play;
- c) the mummer's play;
- d) the mystery.

3. The performance in which some moral values, as well as vices, are personified is called...

- a) the miracle play;
- b) the morality play;
- c) the mummer's play;
- d) the mystery.

4. The English dramatist of Elizabethan era who greatly influenced Shakespeare's works is...

- a) B. Jonson;
- b) T. Hardy;



- c) C. Marlowe;
- d) G. B. Show.

5. A literary, dramatic or musical work caricaturing the manner or spirit of serious works is called...

- a) Restoration drama;
- b) Medieval drama;
- c) Burlesque;
- d) mummer's play.

6. The most outstanding representatives of comedy of manners are...

- a) N. Coward and J. Galsworthy;
- b) R. Sheridan and O. Goldsmith;
- c) O. Wilde and G. B. Shaw;
- d) T. Stoppard and J. J. Osborne.

7. The type of performances also known as "travesty" or "extravaganza" which were popular in London between the 1830s and the 1890s is called...

- a) low burlesque;
- b) high burlesque;
- c) comedy of manners;
- d) Victorian burlesque.

8. The 19th century revival in theatrical life is associated mostly with 2 writers who are believed to pioneer the modern drama...

- a) W. Shakespeare and B. Jonson;
- b) N. Coward and J. Galsworthy;
- c) O. Wilde and G. B. Shaw;
- d) C. Marlowe and A. Ayckbourn.

9. A type of burlesque which applies a mocking style to serious objects is called...

- a) high burlesque;
- b) low burlesque;
- c) Victorian burlesque;
- d) applicable to all the above mentioned types.

10. A type of burlesque in which a literary, elevated manner was applied to a common subject is called...

- a) high burlesque;
- b) low burlesque;
- c) Victorian burlesque;
- d) applicable to all the above mentioned types.

### **Ex. 6. Fill in the gaps.**

1. In... plays moral values or things could be personified and act as real characters of the play.

2. Published in 1609, the... were the last Shakespeare's non-dramatic works to be printed.

3. Two outstanding writers of the restoration drama period, ...and ..., created comedies which mocked the social behaviour of the upper class.

4. The British theatre of the... century continued the traditions of the previous centuries displaying the works of J. Galsworthy, N. Coward, etc.

5. ...of ...depicts and often satirizes the manners of behaviour of the society.

6. ...plays are based on the lives of saints and martyrs.

7. In the early 17th century, ...wrote the so-called "problem plays", among them are "All's Well that Ends Well", "Measure for Measure" and a number of his best known tragedies.

8. ...is a literary, dramatic or musical work intended to cause laughter by caricaturing the manner of serious works.

### **Ex. 7. Comment on the quotations.**

1. Movies will make you famous; television will make you rich; but theatre will make you good. (Terrence Mann).

2. The novel is more of a whisper, whereas the stage is a shout. (Robert Holman)

3. All the world's a stage,

And all the men and women merely player... (William Shakespeare)

4. Theatre is a verb before it is a noun, an act before it is a place. (Martha Graham)

5. Theatre is a sacred space for actors. You are responsible; you are in the driving-seat. (Greta Scacchi)

## TOPIC 4. BRITISH MUSIC

worship (v, n) – поклоняться, поклонение, почитание

a bagpipe – волынка

a fiddle – скрипка

a harp – арфа

waltz – вальс

reel – народный хороводный танец

strathspey – стратспей (шотландский танец)

jig – джигга (танец)

shoegaze – шугейзинг (жано альтернативного рока)

### Ex. 1. Read the text about the history of British music.

*Early music* in the British Isles (up to the 17th century) was a diverse and rich culture, including sacred and secular music and ranging from the popular to the elite. Each of the major nations of England, Ireland, Scotland and Wales retained unique forms of music and of instrumentation. The British music was highly influenced by continental developments. Musicians from the British Isles also developed some distinctive forms of music, including Celtic chant, polyphonic votive antiphons and the carol in the medieval era. Church music and religious music was influenced by the Protestant Reformation which affected Britain from the 16th century and forced the development of distinctive national music, worship and belief.

*John Taverner* (1490 – October 18, 1545) is considered the most important figure in English music of his time. His compositions exist in about 30 manuscripts that were copied over about a 100-year period, beginning around the late 1520s. It is generally accepted that Taverner's Masses rank with the greatest works of their kind up to that time.

The contribution of *William Byrd* (1543 – July 4, 1623) to the solo keyboard repertoire comprises some 125 pieces, mostly stylized dances or exceptionally inventive sets of variations which stimulated a golden age of English keyboard composition. During the 1580s and 1590s, Byrd's Catholicism was the driving motive for his music. As the persecutions of Catholics increased during this period, and occasionally touched Byrd and his family, he wrote and openly published motets and three masses. These works are his finest achievement in sacred music, almost certainly composed for small chapel gatherings of Catholics. Byrd printed the first English songbook, *Psalmes, Sonets and Songs* in 1588.

Although the term *Baroque* is conventionally used for European music from about 1600, its full effects were not felt in Britain until after 1660, as it was delayed by native trends and developments in music, religious and cultural differences from many European countries. The Baroque era in music was characterized by more elaborate musical ornamentation, changes in musical notation, new instrumental playing techniques and the rise of new genres (such as opera). The Baroque era in British music can be seen as one of an interaction of national and international trends, sometimes absorbing continental fashions and practices.

**Henry Purcell** (September 10, 1659 – November 21, 1695) is England's greatest composer of the Baroque. He had an ability to combine English counterpoint with expressive, flexible, and dramatic word settings. While he wrote instrumental music, including the important viol fantasias, the vast majority of his output was in the vocal/choral realm. His only opera, "Dido and Aeneas" (1688), presents the top of his mastery. His church music includes many anthems, devotional songs, and other sacred works, but few items for Anglican services.

Musical composition, performance and training in the United Kingdom inherited the European *classical* traditions of the 18th century and saw a great expansion during the 19th century. Romantic national ideas have continued to evolve in distinctive ways through the work of such composers as Arthur Sullivan, Gustav Holst, Edward Elgar, Hubert Parry, Ralph Vaughan Williams and Benjamin Britten.

One of the pre-eminent musical figures of his time, **Edward William Elgar** (June 2, 1857 – February 23, 1934) bridged the 19th and 20th centuries as one of the finest English composers. Elgar's most fruitful period was the first decade of the 20th century, during which he wrote some of his noblest, most expressive music, including the "Symphony No. 1 in A flat major, Op. 55" (1907–1908), and the "Violin Concerto in B minor". His best-known works from this period, however, are the first four of his Pomp and Circumstance Marches (1901–1907); the first of these, subtitled "Land of Hope and Glory" became an unofficial second national anthem for the British Empire.

**Benjamin Britten** (November 22, 1913 – December 4, 1976) was recognized as one of the principal musical figures of the 20th century. A composer of wide-ranging talents, Britten found in the human voice an especial source of inspiration, an affinity that resulted in remarkable work, ranging from operas like "Peter Grimes" (1944–1945) and "Death in Venice" (1973) to song cycles like "The Serenade for tenor, horn, and strings" (1943) to the massive choral works. He also produced much music for orchestra

and chamber ensembles, including symphonies, concerti, and chamber and solo works.

A multi-talented man of the 20th century, *Noël Coward* (December 16, 1899 – March 26, 1973) worked primarily as a playwright, actor, songwriter, and singer, but his creative activities also included the writing of fiction and poetry; producing and directing for the stage, film, and television. He was one of the major British playwrights of the century. The list of his plays includes “Mad Dogs and Englishmen”, “London Pride”, “If Love Were All”, etc.

Each of the four countries of the United Kingdom has its own diverse and distinctive *folk music* forms. In addition, there are numerous distinct folk traditions brought by immigrants from other parts of the world. Folk music flourished until the era of industrialization when it began to be replaced by new forms of popular music, including music hall and brass bands. Realisation of this led to two folk revivals, one in the late – 19th century and the other in the mid – 20th century, which kept folk music as an important sub-culture within society.

England has a long and diverse history of folk music dating back at least to the medieval period and including many forms of music, song and dance. Through two periods of revival from the late 19th century much of the tradition has been preserved and continues to be practiced. It led to the creation of a number of fusions with other forms of music that produced sub-genres such as electric folk, folk punk, etc.

Ireland, including Northern Ireland, has embraced folk traditions. The popularity of traditional instruments such as fiddles has remained throughout the centuries even as analogues in Great Britain died out.

Scottish folk music includes many kinds of songs, including ballads and laments, sung by a single singer with accompaniment by bagpipes, fiddles or harps. Traditional dances include waltzes, reels, strathspeys and jigs. Alongside the other areas of the United Kingdom, Scotland underwent a roots revival in the 1960s.

Wales is a Celtic country that features folk music played at communal dances and music festivals. Welsh music also includes male voice choirs and songs accompanied by a harp. Having long been subordinate to English culture, Welsh musicians in the late 20th century had to reconstruct traditional music when a roots revival began. This revival began in the late 1970s and achieved some mainstream success in the UK in the 80s.

In the sense of commercial music enjoyed by the people, British *popular music* can be seen to originate in the 16th and 17th centuries with the arrival of the broadside ballad, which were sold cheaply and in great numbers until the nineteenth century. Further technological, economic and social changes led to

new forms of music in the 19th century, including the brass band, which produced a popular and communal form of classical music.

Forms of popular music, including folk music, jazz, pop and rock music, have particularly flourished in Britain since the 20th century. In the early 20th century, influences from the United States became most dominant in popular music, with young performers producing their own versions of American music, including rock n' roll from the late 1950s and developing a parallel music scene. Genres include blues rock, heavy metal, progressive rock, hard rock, punk rock, electric folk, folk punk, acid jazz, trip hop, shoegaze, drum and bass, grime, Britpop and dubstep.

### **Ex. 2. Answer the questions.**

1. What was the early music in Great Britain influenced by? Name the outstanding representatives of this period.

2. The Baroque era in music was characterized by more elaborate musical ornamentation, changes in musical notation, new instrumental playing techniques and the rise of new genres, wasn't it?

3. Did the United Kingdom inherit the European classical musical traditions of the 18th century?

4. Name the peculiarities of folk music in England, Wales, Scotland and Northern Ireland.

5. What was the British music of the 20th century characterized by?

### **Ex. 3. Give the brief summary on the history of British music.**

### **Ex. 4. Fill in the gaps.**

1. Musical composition, performance and training in the United Kingdom inherited the European... traditions of the 18th century and saw a great expansion during the 19th century.

2. ...in the British Isles (up to the 17th century) was a diverse and rich culture, including sacred and secular music.

3. Although the term... is conventionally used for European music from about 1600, its full effects were not felt in Britain until after 1660.

4. In the sense of commercial music enjoyed by the people, British... can be seen to originate in the 16th and 17th centuries.

5. Each of the four countries of the United Kingdom has its own diverse and distinctive... forms.

**Ex. 5. Choose the correct answer.**

1. Early British music (up to the 17th century) was strongly influenced by...

- a) parliament;
- b) church traditions;
- c) classical music;
- d) folk traditions.

2. A composer who is considered the most important figure in English music of his time and whose compositions exist in about 30 manuscripts that were copied over about a 100-year period is...

- a) H. Purcell;
- b) W. Byrd;
- c) J. Taverner;
- d) E. W. Elgar.

3. The period in British music which was characterized by more elaborate musical ornamentation, changes in musical notation, new instrumental playing techniques and the rise of new genres (such as opera) is called...

- a) the Baroque era;
- b) the classical epoch;
- c) the Renaissance era;
- d) the folk music era.

4. One of the pre-eminent musical figures of his time, a person who bridged the 19th and 20th centuries as one of the finest English composers is...

- a) H. Purcell;
- b) W. Byrd;
- c) J. Taverner;
- d) E. W. Elgar.

5. Each of the four countries of the United Kingdom has its own diverse and distinctive forms of...

- a) early music;
- b) folk music;
- c) classical music;
- d) sacred music.

**Ex. 6. Comment on the quotations.**

1. Music is the only language in which you cannot say a mean or sarcastic thing. (John Erskine)

2. Music is the universal language of mankind. (Henry Wadsworth Longfellow)

3. Music is the art which is most nigh to tears and memory. (Oscar Wilde)

4. One good thing about music, when it hits you, you feel no pain. (Bob Marley)

5. Where words fail, music speaks. (Hans Christian Anderson)



## TOPIC 5. MASS MEDIA IN GREAT BRITAIN

to broadcast – транслировать

a tabloid – бульварная газета

a radio circuit – радиосеть

### Ex. 1. Read the text about the mass media in Great Britain.

The British press can be loosely divided into *regional* and *national* periodicals. The regional or local press is, compared to the national dailies, less significant, except in Scotland and Wales. But complete information can only be obtained by reading both a national and a regional paper. There are also numerous weekly, fortnightly and monthly ethnic minority publications.

The national newspapers, which are distributed throughout the country, are traditionally classified as either “quality” papers or “popular” papers.

*The quality newspapers* are also known as “heavies” and they usually deal with home and overseas news, with detailed and extensive coverage of sports and cultural events. Besides they also carry financial reports, travel news and book and film reviews.

*The popular press* or the “populars” are also known as tabloids as they are smaller in size. Some people also call them the “gutter press” offering news for the people less interested in daily detailed news reports. Populars are mass-circulation tabloids, which are cheaper in price and of lower standards. The format of the so-called yellow press is the handy tabloid (which means small-sheet). There are words in bold face type, sensational headlines and illustration with (colour) photos to evoke the reader’s attention. The tabloids, which are written in an emotional, colloquial and informal style, use everyday English. There is a sensational treatment of news with emphasis on human interests stories and scandals.

Some examples of national newspapers include The Times, Daily Mirror, Daily Mail, The Guardian.

Newspapers in Britain are mostly owned by individuals or by big publishing companies, not by the government or political parties. The Professional Publishers Association (PPA) is a publishing industry body which promotes and protects the interests of companies involved in the production of consumer, customer and business media in the United Kingdom. The Professional Publishers Association (PPA) represents more than 200 companies, covering everything from consumer magazine

publishers to business-to-business data and information providers and smaller independents.

The British press is unrestricted by censorship or state control. It is considered to be an instrument of controlling and criticizing and decision-makers. It has considerable influence in public affairs and therefore is sometimes called the “Fourth Estate”. But the press are not free to express themselves in complete freedom in Britain: regulations exist to protect the legitimate interests of the state and its individuals.

The “Press Council” (1953) was set up to safeguard the freedom of the press and to maintain the highest professional standards. Unlike most other European countries, the British press receives no subsidies and relatively few tax.

Less than twenty publishers now account for almost 90 per cent of all regional press titles in Great Britain. Some national daily newspaper publishers also own regional weeklies and other local news titles. The Trinity Mirror group, for example, accounts for 155 regional titles, mostly in Scotland and Wales, and in the North of England. Rivals Johnston Press have 160 titles. Newsquest owns 300+ newspapers and has a network of 160 local Web sites.

**News Agencies.** The oldest news agency is “Reuters” which was founded in 1851. The agency employs some 540 journalists and correspondents in seventy countries and has links with about 120 national or private news agencies. The information of general news, sports, and economic reports is received in London every day and is transmitted over a network links and cable and radio circuits.

Reuters is a publicly owned company. The company served subscribers in 132 countries, including financial institutions; commodities houses; traders in currencies, equities and bonds; major corporations; government agencies; news agencies; newspapers; and radio and television stations.

Reuters has developed the world's most extensive communications network to transmit its services. It provides the media with general, political, economic, financial and sports news, news pictures and graphics, and television news.

“The Press Association” – the British and Irish national news agency – is co-operatively owned by the principal daily newspapers of Britain outside London, and the Irish Republic. It offers national and regional newspapers and broadcasters a range of home news – general and parliamentary news, legal reports, and all types of financial, commercial and sports news. It also includes in its services to regional papers the world news from Reuters and Associated Press.

“Extel Financial” supplies information and services to financial and business communities throughout the world. Based in London, it has a network of offices in Europe and the United States and direct representation in Japan and South-East Asia. The agency is a major source of reference material on companies and securities. It supplies a full range of data products on international financial matters.

“United Press International” (UPI) is a news agency headquartered in the United States with roots dating back to 1907. The news wire’s daily coverage today includes domestic and international top news, business, entertainment, sports, science, health. UPI’s content is presented in text, video and photo formats.

UK *magazines* are subdivided into several types according to the categories of readers.

*Consumer magazines* make up the bulk of the titles for sale in newsagents. They may be general titles that aim to entertain and inform or consumer specialist titles aimed at a specific interest or hobby. There are about 2,800 UK consumer magazines. The most famous examples of consumer magazines include “Loaded” and “Elle” (of French origin).

*Business magazines*, which may also be called *trade or B2B* (business to business) magazines are for people at work. Examples include “Campaign” for the advertising industry, “General Practitioner”, “Press Gazette”. These magazines may also be classified as having “vertical” readerships (all readers are in a specific industry, such as motoring) or “horizontal” (readers as spread over many industries, such as personnel or public relations).

*Customer magazines*, which may also be called contract or custom magazines, are produced by publishing agencies for companies to give their customers a form of marketing. Contract magazines are usually given away free to customers in very large numbers. The most widely distributed is “Sky the Magazine”, which is sent free to subscribers of the satellite channel.

A *literary magazine* is a periodical devoted to literature in a broad sense. Literary magazines usually publish short stories, poetry and essays along with literary criticism, book reviews, biographical profiles of authors, interviews and letters. Literary magazines are often called literary journals, or little magazines as a contrast with larger, commercial magazines.

*Academic journals* aim to encourage university-level discussion of all sorts of scientific topics. Their identifying feature is that their subject matter is controlled by an academic board. Members of the board act as referees to decide on all the articles. This is a very profitable industry for the publishers

behind academic journals, as they have a guaranteed market in university libraries. Probably the most famous academic journal is “Nature”.

Three public bodies are responsible for *television* and *radio* services throughout Britain. They are:

1. the British Broadcasting Corporation (BBC) broadcasts television and radio services;

2. the Independent Television Commission (ITC) licenses and regulates non-BBC television services, including cable and satellite services.

The **British Broadcasting Corporation (BBC)** is a British public service broadcasting corporation. Its main responsibility is to provide public service broadcasting in the United Kingdom, the Channel Islands, and the Isle of Man. It is the largest broadcaster in the world by number of employees, with about 23,000 staff. There is also no advertising on the BBC.

The BBC has 6 national radio channels for listeners in the United Kingdom.

**BBC Radio 1** is a British radio station operated by the British Broadcasting Corporation which also broadcasts internationally, specialising in current popular music and chart hits throughout the day. Radio 1 provides alternative genres, including electronic dance, hip hop, rock or interviews.

**BBC Radio 2** is one of the BBC’s national radio stations and the most popular station in the United Kingdom. Much of its daytime playlist-based programming is best described as Adult Contemporary or AOR. The station is also noted for its specialist broadcasting of other musical genres. Programmes are relayed on digital radio via DAB, Sky, Cable TV, IPTV, Freeview, Freesat and the Internet.

**BBC Radio 3** is a British radio network operated by the BBC. It centres on classical music and opera, but jazz, world music, drama, culture and the arts also feature. The station is notable for its broadcast of the BBC Proms concerts, live and in full, each summer in addition to performances by the BBC Orchestras and Singers. There are regular productions of both classic plays and newly commissioned drama.

**BBC Radio 4** is the second most popular domestic radio station in the UK, and is broadcast throughout the United Kingdom, Isle of Man and can be received in the north of France and Northern Europe as well. It broadcasts a wide variety of spoken-word programmes, including news, drama, comedy, science and history. In addition, the station is also available through Freeview, Sky, Virgin Media, and on the Internet.

**BBC Radio 5 Live** is the BBC’s national radio service that specialises in live BBC News, phone-ins, interviews and sports commentaries. It is the principal radio station covering sport in the United Kingdom, broadcasting

virtually all major sports events staged in the UK or involving British competitors.

**BBC Radio 6** is one of the BBC's digital radio stations. It was known officially as BBC 6 Music. It is available only on digital media: DAB radio, the Internet, digital television, and in northern Europe through the Astra 2B satellite.

Besides these domestic programmes, the BBC broadcasts in England and in over 40 other languages to every part of the world. It is *the World Service of the BBC*. Its broadcasts are intended to provide a link of culture, information and entertainment between the peoples of the United Kingdom and those in other parts of the world. The main part of the World Service programme is formed by news, current affairs, political commentaries, as well as sports, music, drama, etc. In general, the BBC World Service reflects British opinion and the British way of life.

The BBC related television services are subdivided as follows. **BBC One** is the leading television channel of the British Broadcasting Corporation (BBC) in the United Kingdom. It was launched in 1936 as the **BBC Television Service**, and was the world's first regular television service. It was later renamed **BBC TV** until the launch of sister channel BBC2 in 1964. Along with the BBC's other domestic television stations, and many European broadcasters, it is funded principally by the television license fee. It is currently the most watched television channel in the United Kingdom, ahead of its traditional rival for ratings leadership, ITV.

**BBC Two** is the second television channel operated by the BBC in the United Kingdom. It covers a wide range of subject matter, but tending towards more "highbrow" programmes than BBC One. Like the BBC's other domestic TV and radio channels, it is funded by the television license, and is commercial-free. British television at the time of BBC2's launch consisted of two channels: the BBC Television Service and the ITV network made up of smaller regional companies.

**BBC World News** is the BBC's international news and current affairs television channel. It has the largest audience of any BBC channel in the world. Launched on 11 March 1991, it broadcasts for 24-hours with television programming including BBC News bulletins, documentaries, lifestyle programmes and interviews. Unlike the BBC's domestic channels, BBC World News is owned and operated by BBC Global News Ltd.

In 1955 **Independent Television (ITV)** was founded under the protection of the Independent Television Authority (ITA) to provide competition to the BBC. It is also the oldest commercial network in the UK. Since the passing of the Broadcasting Act 1990, its legal name has

been **Channel 3** (the number 3 has no real meaning other than to distinguish it from the analogue channels at the time, namely BBC 1, BBC 2 and Channel 4).

**Channel 4** is a British public-service television broadcaster which began transmission on 2 November 1982. The channel was established to provide a fourth television service to the United Kingdom in addition to the television license-funded BBC's services and the single commercial broadcasting network, ITV.

**Channel 5**, formerly known as "Five", is a television network that broadcasts in the United Kingdom. Launched in 1997, it was the fifth and final national network after BBC One, ITV, BBC Two and Channel 4. The station was branded as "Five" between 2002 and 2011. Channel 5 is a general entertainment channel.

**Ex. 2. Answer the questions.**

1. How can the British press be classified?
2. What are the main characteristics of quality and popular press in Great Britain?
3. Give the examples of national newspapers in Great Britain.
4. What is "The Press Association"?
5. What types of magazines can be classified in Great Britain?
6. What is the BBC?
7. How many BBC radio and TV stations exist in Great Britain?
8. What is the ITV?

**Ex. 3. Give the brief summary on the types of mass media in Great Britain.**

**Ex. 4. Choose the correct answer.**

1. According to the area of distribution, the British newspapers are divided into...
  - a) quality and popular;
  - b) national and regional;
  - c) daily and weekly;
  - d) "yellow press" and tabloids.

2. The number of national BBC radio channels in the UK is...

- a) 3;
- b) 4;
- c) 6;
- d) 8.

3. Due to its considerable influence in social and political life the British press is sometimes called...

- a) the “gutter press”;
- b) the “Driving Force”;
- c) the “Fifth Estate”;
- d) the “Fourth Estate”.

4. The “heavies” is another non-official title for...

- a) the yellow press;
- b) the popular press;
- c) the quality press;
- d) the daily newspapers.

5. The press organization set up in 1953 to safeguard the freedom of the press and to maintain the highest professional standards in the UK is called...

- a) the BBC;
- b) the Professional Publishers Association;
- c) the Press Council;
- d) the Trinity Mirror group.

6. British magazines, also known as “B2B”, are called...

- a) consumer magazines;
- b) business magazines;
- c) customer magazines;
- d) literary magazines.

7. The type of magazines aim to encourage university-level discussions of all sorts of scientific topics is called...

- a) consumer magazines;
- b) business magazines;
- c) academic journals;
- d) literary magazines.

8. The oldest news agency in Great Britain which was founded in 1851 is...

- a) "Press Association";
- b) "Reuters";
- c) "the BBC";
- d) "Lloyd's list".

9. Newspapers which are characterized by large headlines, big photos and sensational news belong to the category of...

- a) the quality press;
- b) the "heavies";
- c) the regional press
- d) the popular press

10. The BBC stands for...

- a) the British Broadcasting Cooperation;
- b) the British Broadcasting Corporation;
- c) the British Broadcasting Company;
- d) the British Broadcasting Channels.

**5. Decide whether the statements are true or false. Correct the false ones.**

1. The BBC stands for the British Broadcasting Corporation and it is a British public service broadcasting corporation.

2. The oldest news agency is "Reuters" which was founded in 1951.

3. The national newspapers, which are distributed throughout the country, are traditionally classified as either "quality" papers or "popular" papers.

4. "B2B" magazines specialize in beauty and fashion.

5. Independent Television (ITV) was founded under the protection of the Independent Television Authority (ITA) to provide competition to the BBC.

6. The "Press Council" (1953) was set up to safeguard the freedom of the press and to maintain the highest professional standards.

7. The quality newspapers are also known as "heavies" and they usually deal with home and overseas news, with detailed and extensive coverage of sports and cultural events.



**Ex. 6. Comment on the quotations.**

1. What the mass media offers is not popular art, but entertainment which is intended to be consumed like food, forgotten, and replaced by a new dish. (W. H. Auden)

2. The greatest power of mass media is the power to ignore. (Sam Smith)

**Ex. 7. Organize a round-table discussion on the topic “The role of mass media in modern life”. State its functions, the influence on society, advantages and disadvantages of each type of medium, etc.**

## ЛИТЕРАТУРА

1. Christopher, David P. British Culture: an Introduction (3rd edition) / David P. Christopher. – Routledge. – London, 2015. – 358 p.
2. Yorke, T. British Architectural Styles: An Easy Reference Guide (illustrated edition) / T. Yorke. – Countryside Books. – London, 2008. – 64 p.
3. A history of British architecture [Электронный ресурс]. – Режим доступа: [www.bbc.co.uk/history/british/architecture\\_01.shtml](http://www.bbc.co.uk/history/british/architecture_01.shtml). – Дата доступа: 28.04.2022.
4. Leach, R. An Illustrated History of British Theatre and Performance: volume two – From the Industrial Revolution to the Digital Age (1st edition) / R. Leach. – Routledge. – London, 2018. – 874 p.
5. Architecture quotes by famous architects [Электронный ресурс]. – Режим доступа: <https://www.mchmaster.com/news/best-architecture-quotes/>. – Дата доступа: 28.04.2022.
6. British paintings [Электронный ресурс]. – Режим доступа: <https://www.nga.gov/collection/paintings/british.html#:~:text=The%20history%20of%20British%20painting,even%20their%20most%20unimposing%20sitters.> – Дата доступа: 01.05.2022.
7. The history of British theatre [Электронный ресурс]. – Режим доступа: <https://www.theaterseatstore.com/blog/english-theatre-history>. – Дата доступа: 15.03.2022.
8. Famous theatre quotes [Электронный ресурс]. – Режим доступа: <https://kidadl.com/quotes/theater-quotes-for-budding-young-dramatists>. – Дата доступа: 15.03.2022.
9. Quotes about music [Электронный ресурс]. – Режим доступа: <https://www.keepinspiring.me/music-quotes/> – Дата доступа: 25.04.2022.
10. Mass media sayings and quotes [Электронный ресурс]. – Режим доступа: <https://www.wisesayings.com/mass-media-quotes/>. – Дата доступа: 02.05.2022.

Производственно-практическое издание

**Коноплёва** Анастасия Андреевна

**КУЛЬТУРА СТРАНЫ ИЗУЧАЕМОГО ЯЗЫКА.  
КУЛЬТУРА ВЕЛИКОБРИТАНИИ**

Практическое пособие

В авторской редакции

Подписано в печать 08.12.2022. Формат 60x84 1/16.

Бумага офсетная. Ризография.

Усл. печ. л. 2,56. Уч.-изд. л. 2,8.

Тираж 10 экз. Заказ 643.

Издатель и полиграфическое исполнение:  
учреждение образования

«Гомельский государственный университет имени Франциска Скорины».

Свидетельство о государственной регистрации издателя, изготовителя,  
распространителя печатных изданий № 3/1452 от 17.04.2017.

Специальное разрешение (лицензия) № 02330 / 450 от 18.12.2013.

Ул. Советская, 104, 246028, Гомель.

РЕПОЗИТОРИЙ ГГУ ИМЕНИ Ф. СКОРИНЫ