

**ЖИТОМИРСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ
ІМЕНІ ІВАНА ФРАНКА**

**Л.А. Гаращук, Ю.М. Жиляєва, О.В. Коляда,
Л.Г. Котнюк, Л.М. Чумак, О.А. Шиленко**

Ways of Improving English

**Посібник-практикум
для студентів вищих навчальних закладів**

Видання перше

Житомир
Вид-во ЖДУ ім. І. Франка
2012

*Рекомендовано вченою радою Житомирського
державного університету імені Івана Франка
(протокол № 6 від 29 червня 2011 року)*

Рецензенти:

Н.Л. Іваницька

-доктор філологічних наук, професор,
завідувач кафедри германської та слов'янської філології
Вінницького державного педагогічного університету
ім. М. Коцюбинського;

І.В Голубовська

-кандидат філологічних наук , доцент кафедри
філології і лінгводидактики ННІ педагогіки
Житомирського державного університету імені
І. Франка;

О.В. Ребрій

-кандидат філологічних наук, доцент кафедри теорії та
практики перекладу англійської мови Харківського
національного університету ім. В.Н. Каразіна.

Ways of Improving English, Л.А. Гаращук, Ю.М. Жиляєва, О.В. Коляда, Л.Г. Котнюк, Л.М.
Чумак, О.А. Шиленко

Посібник-практикум “Ways of improving English” для студентів 3 курсу факультетів іноземних мов , а також для всіх, хто вивчає англійську мову(рівень володіння Upper Intermediate), як у навчальних закладах, так і самостійно, укладений з урахуванням сучасних новітніх технологій.

Посібник містить завдання для розвитку та вдосконалення усного та писемного мовлення під час поза аудиторної роботи студентів. Особлива увага приділяється завданням, націленим на розвиток аудіювання, пропонується ряд різноманітних вправ на перевірку розуміння прослуханого.

Матеріали посібника мають на меті подальше розширення вокабуляра із тем, передбачених програмою.

Contents

Preface.....	3
--------------	---

Part 1. Audio Laboratory Works

Officially Dead	5
-----------------------	---

Unit 1. Chapter 1	6
Unit 2. Chapter 2	7
Unit 3. Chapter 3	9
Unit 4. Chapter 4	10
Unit 5. Chapter 5	11
Unit 6. Chapter 6	14
Unit 7. Chapter 7	15
Unit 8. Chapter 8	17
Unit 9. Chapter 9	19
Unit 10. Chapter 10	20
Unit 11. Chapter 11	22
Unit 12. Chapter 12	23
Unit 13. Chapter 13	25
Unit 14. Chapter 14	27
Unit 15. Chapter 15	29

American Crime Stories	32
------------------------------	----

Unit 1 Death Wish	32
Unit 2 Death on Christmas Eve	36
Unit 3 The Heroine	41
Unit 4 Ride the Lightning	43
Unit 5 The Lipstick	45
Unit 6 Lazy Susan	47

Part 2. Video Laboratory Works

Unit 1 Planes, Trains, Automobiles.....	50
Unit 2 Mona Lisa Smile	59
Unit 3 Freedom Writers.....	72

Unit 4 Wild Strawberries	79
--------------------------------	----

Part 3. Newspaper Articles

Article 1 Art that Goes Back to the Futurist.....	82
Article 2 Cieply M. For Film Graduates, An Altered Job Picture.....	84
Article 3 Helferich G. In a Lost City, Finding Yourself	86
Article 4 Levy P. In Portraying an Enigma. Jubilee Exhibition Reveals a Familiar, Yet Unknown Queen.....	89
Article 5 Mathews J. Reader Raises Vital Issue: Classroom Misbehavior.....	92
Article 6 Perraudin F. Is a Degree Worth £9,000 Per Year?	94
Article 7 Rowe M. Will the Big Society Fill the Tourism Gap?	97
Article 8 Santos F., Hernandez J. C. Even Without Teacher Layoffs, City Schools Will Still Feel Pain	100
Article 9 Searle A. Manchester International Festival: A Return to Sarajevo.....	102
Article 10 Street-Porter J. Editor-At-Large: Ideals Go overboard When it Comes to Choosing a School.....	104
References.....	106

Передмова

У сучасних політичних, економічних і соціальних умовах до першочергових завдань освіти належить формування молодого покоління, якому жити і творити у ХХІ ст., здатного усвідомити, засвоїти і застосувати найсучасніші досягнення наукової думки на етапі формування незалежної європейської держави, яка повинна посісти гідне місце серед високорозвинених країн Європи і світу, першочергового значення набуває якісна підготовка спеціалістів із знанням англійської мови.

В контексті сучасних вимог до особистості фахівця, зокрема, вчителя іноземної мови, особливої уваги потребує організація самостійної роботи студентів як фактор поглиблення та закріплення знань, а також формування навичок індивідуальної роботи як невід'ємної складової творчої особистості студента-філолога.

Завдання для самостійної роботи студентів, запропоновані у посібнику, надають можливість розширити кругозір студентів, поглибити соціокультурні та лінгвістичні знання з тем, передбачених навчальними програмами з курсу „Практика англійської мови” на ІІІ курсі ННІ іноземної філології Житомирського державного університету імені Івана Франка, а саме: „Travelling”, “School Education”, “Art” та “Cinema”, а також сприяти всебічному розвитку навичок пошукової та творчої роботи.

Перегляд сучасних фільмів мовою оригіналу та робота над текстами автентичних газетних та журнальних статей з друкованих та Інтернет видань сприяють подальшій систематизації набутих знань з дисципліни. Соціокультурні коментарі, завдання на антиципацію. Проблемні питання, пошукові та творчі завдання спрямовані на засвоєння лінгвістичного матеріалу, розвиток мобільності та критичності мислення, а також сприяють формуванню міжкультурної компетенції та поглиблюють навички обробки інформації та здібність до творчої праці.

Таким чином, запропоновані в практикумі завдання для самостійної роботи студентів ІІІ курсу з дисципліни „Практика англійської мови” є вагомим додатком до базового підручника та сприяють розвитку комунікативної, лінгвістичної, соціокультурної та професійної компетенції майбутніх вчителів іноземних мов.

OFFICIALLY DEAD

By Richard Prescott

UNIT 1 CHAPTER 1 “The Meeting”

I. PRE-LISTENING TASK

1. Discuss the following questions in groups.

1. Have you ever stayed at a hotel?

If you have

- What kind of hotel did you stay at?
- What city was the hotel in?
- Was the hotel in the centre of the city/ in the suburbs/ beyond the eastern (western) suburbs of the city?
- Could you hear the constant sound of traffic outside?
- Did you phone your home?

If you haven't

-Would you like to stay at the hotel in the centre of the city/ in the suburbs/ beyond the eastern (western) suburbs of the city/in a noisy or quiet neighborhood?

2. Can you predict what kind of events are described in Chapter 1 judging from its title (“Meeting”)?

II WHILE-LISTENING TASK

Listen to Chapter 1 and do the following tasks.

1. Match a word in A with a word in B:

A busy, computer, casual, training, administrative, a few months, the pub, street; the van's

B staff, streets, clothes, car-park, time, lamps, headlights, programs, courses.

2. Fill in the missing words:

The two men were unbelievably (1)..... They were both in their late (2)....., they had almost (3).....features, they even had the same (4)..... Colin was perhaps slightly (5)..... but otherwise the two men were (6)....

Linda had (7)hair large (8)....eyes, and a broad (9)....

3. Test your understanding of the text.

Answer the following questions:

1) Which of the people in the story (Colin Fenton, Julie Fenton, John Bentley, Linda Bentley)

- a) was Julie's partner in business;
- b) was a software developer;
- c) was in Brentwood to teach a computer software course to the administrative staff of a company;
- d) had been exhausted by the afternoon;
- e) was dressed in black clothes;
- f) was a thief ;
- g) had been going to travel to see some clients that afternoon

2. Which of the people in the story (Colin Fenton, Julie Fenton, John Bentley, Linda Bentley) did the following?

- a) developed computer programs;
- b) sold computer programs to a number of large businesses;
- c) looked after the company's finances;
- d) looked after the marketing of the computer software;
- e) looked after the organization of training courses;
- f) had a shower and put up some casual clothes;
- g) wore a lot of heavy gold jewelry;
- h) owned a small computer company;
- i) didn't know anything about computer software;
- j) drank more than he had planned to drink;
- k) wore a lot of make-up.

4. DISCUSSION

1. Introduce the characters of the story you have heard about in Chapter 1. Describe two or three things you have learnt about them.
2. Did Colin like teaching?
3. What made John Bentley look shocked?
4. Why hadn't the Bentleys see Colin in the bar?
5. Why did John Bentley become silent? Why did the Bentleys argue on their way home?
6. What could Linda mean by saying "The guy will be useful to us"?

III. POST-LISTENING

Imagine that you are Colin. What will you tell your wife about your trip to Brentwood? (Write seven sentences)

Part II

Video Laboratory Works

Planes, Trains and Automobiles

Cast

- **Steve Martin** as Neal Page
- **John Candy** as Del Griffith
- **Laila Robins** as Susan Page
- **Michael McKean** as State Trooper
- **Kevin Bacon** as Taxi Racer
- **Dylan Baker** as Owen
- **Olivia Burnette** as Marti Page
- **Larry Hankin** as Doobie
- **Richard Herd** as Walt
- **Matthew Lawrence** as Neal Page, Jr.
- **Edie McClurg** as **St. Louis** Car Rental Agent
- **Bill Erwin** as Man on Plane
- **Ben Stein** as Wichita Airport Representative
- **Lyman Ward** as John (uncredited)
- **William Windom** as Bryant (uncredited)

The Crew

Directed by	<u>John Hughes</u>
Produced by	John Hughes
Written by	John Hughes
Starring	<u>Steve Martin</u>
	<u>John Candy</u>
Music by	<u>Ira Newborn</u>
Cinematography	Donald Peterman
Editing by	<u>Paul Hirsch</u>

Glossary:

- 1) noogie - **a hard poke or grind with the knuckles, esp. on a person's head**
- 2) Indian burn - ***informal* an act of placing both hands on a person's arm and then twisting it with a wringing motion to produce a burning sensation**
- 3) scared the bejeezus out of me - **frighten someone very much**
- 4) I've had about enough of you – **I am about to lose my patience with you**
- 5) taking a cab; flag a cab down – **take a taxi; call a taxi**
- 6) I'll make it up to you. - **attempt to win the favor of (someone) by being pleasant**
- 7) American light and fixtures, shower-curtain rings
fixture - **a piece of equipment or furniture that is fixed in position in a building or vehicle**
- 8) annoying blabber mouths
blabber - ***informal* to talk in a way that other people think is silly and annoying**
- 9) keep your trap shut – **keep your mouth shut**
- 10) my dogs are barking – **my legs hurt a lot**
- 11) like your work, love your wife
- 12) to be stuck, stick with me – **to be in trouble, stay with me**
- 13) to be bushed – ***informal* to be very tired**
- 14) to get under someone's skin – **to annoy smb**
- 15) to rip someone off - ***informal* to cheat smb, by making them pay too much, by selling them smth of poor quality, etc.**
- 16) to rip something off - ***informal* to steal smth**
- 17) tight-ass - **a person who controls their emotions and actions very carefully and does not like to break the rules**
- 18) jackass - ***informal, especially NAmE* a stupid person**
- 19) vomit bag – **a bag for airsick people on the plane**
- 20) you have a point - **your idea is right**
- 21) to make an easy target – **to be easily offended, attacked**
- 22) a cold-hearted cynic
- 23) hurt people's feelings
- 24) to be the real article - **a person or thing considered to be an authentic and excellent example of their kind**
- 25) what you see is what you get - **the product you are looking at is exactly what you get if you buy it**
- 26) to be booked solid – **there are no seats / rooms available**
- 27) anyway you slice it – **in any way**

- 28) to be square with someone - **if two teams are square, they have the same number of points**
- 29) busted - *NAME, informal* caught in the act of doing sth wrong and likely to be punished
- 30) miniature marshmallows
marshmallow - **a pink or white sweet/ candy that feels soft and elastic when you chew it**
- 31) cranberries - **a small sour red berry that grows on a small bush and is used in cooking:**
- 32) gobble - **to eat smth very fast, in a way that people consider rude or greedy**
- 33) to go with the flow - *informal* **be relaxed and accept a situation, rather than trying to alter or control it**
- 34) no sweat - *informal* **used to tell smb that smth is not difficult or a problem when they thank you or ask you to do smth**
- 35) give me a break - *informal* **used when smb wants smb else to stop doing or saying smth that is annoying, or to stop saying smth that is not true**
- 36) to fidget - **to keep moving your body, your hands or your feet because you are nervous, bored, excited, etc.**
- 37) to ditch someone - *informal* **to get rid of smth/smb because you no longer want or need it/them:**
- 38) one iota - **an extremely small amount:**
- 39) to vouch for something - **to say that you believe that smb will behave well and that you will be responsible for their actions.**

I. Tuning-In Activities

A. Cultural Insight



1. Getting to Know the Director and Scriptwriter

John Wilden Hughes, Jr. (February 18, 1950 – August 6, 2009) was an American film director, producer and writer. He scripted some of the most successful films of the 1980s and early 1990s, including National Lampoon's Vacation, Ferris Bueller's Day Off, Weird Science, The Breakfast Club, Some Kind of Wonderful, Sixteen Candles, Pretty in Pink, Planes, Trains and Automobiles, Uncle Buck, Career Opportunities, 101 Dalmatians, Home Alone, and its sequels, Home Alone 2 and Home Alone 3.

Early life

Hughes was born in Lansing, Michigan, to a mother who volunteered in charity work and John Hughes, Sr., who worked in sales. He spent the first 12 years of his life in Grosse Pointe, Michigan. Hughes described himself as a kid as “kind of quiet.”

“I grew up in a neighborhood that was mostly girls and old people. There weren't any boys my age, so I spent a lot of time by myself, imagining things. And every time we would get established somewhere, we would move. Life just started to get good in seventh grade, and then we moved to Chicago. I ended up in a really big high school, and I didn't know anybody. But then The Beatles came along (and) changed my whole life. And then Bob Dylan's Bringing It All Back Home came out and really changed me. Thursday I was one person, and Friday I was another. My heroes were Dylan, John Lennon and Picasso, because they each moved their particular medium forward, and when they got to the point where they were comfortable, they always moved on. I liked them at a time when I was in a pretty conventional high school, where

the measure of your popularity was athletic ability. And I'm not athletic - I've always hated team sports.”

While admittedly not an athlete, Hughes was a devoted [Detroit Red Wings](#) hockey fan and admired star player [Gordie Howe](#) (Hughes later gave tribute to Howe in [Ferris Bueller's Day Off](#)). In 1962, Hughes's family moved to [Northbrook, Illinois](#), where Hughes's father found work selling roofing materials. Graduating from [Glenbrook North High School](#) in 1968, Hughes used Northbrook and the adjacent [North Shore](#) area for shooting locations and settings in many of his films, though he usually left the name of the town unsaid, or referred to it as "[Shermer, Illinois](#)", Shermerville being the original name of Northbrook. In high school, he met Nancy Ludwig, to whom he was married from 1970 until his death. They had two sons, John Hughes III, born in 1976, and James Hughes, born in 1979.

Career

After dropping out of the [University of Arizona](#), he began selling jokes to well-established performers such as [Rodney Dangerfield](#) and [Joan Rivers](#). Hughes used his jokes to get an entry-level job at Needham, Harper & Steers as an [advertising copywriter](#) in Chicago in 1970 and later in 1974 at [Leo Burnett Worldwide](#). During this time, he created what became the famous Edge "Credit Card Shaving Test" ad campaign.

Hughes's work on the [Virginia Slims](#) account frequently took him to the [Philip Morris](#) headquarters in [New York City](#). This gave him the opportunity to hang around the offices of the [National Lampoon Magazine](#). Hughes subsequently penned a story, inspired by his family trips as a child, that was to become his calling card and entry onto the staff of the magazine. That piece, "Vacation '58", later became the basis for the film *Vacation*.

His first credited screenplay, [Class Reunion](#), was written while still on staff at the magazine. The resulting film became the second disastrous attempt by the flagship to duplicate the runaway success of [Animal House](#). It was Hughes's next screenplay for the imprint, [National Lampoon's Vacation](#) (1983), however, that would prove to be a major hit, putting the Lampoon back on the map.

His first directorial effort, [Sixteen Candles](#), won almost unanimous praise when it was released in 1984, due in no small part to its more realistic depiction of middle-class high school life, which stood in stark contrast to the [Porky's](#)-inspired comedies being made at the time. It was also the first in a string of efforts set in or around high school, including [The Breakfast Club](#), [Pretty in Pink](#), [Weird Science](#) and [Ferris Bueller's Day Off](#) (See also Brat Pack).

To avoid being pigeonholed as a maker of teen comedies, Hughes branched out in 1987, directing [Planes, Trains & Automobiles](#) starring [Steve Martin](#) and [John Candy](#). His later output would not be so critically well received, though films like [Uncle Buck](#) (one of the first films to display the changeover in a suburban teen's choice of music from rock to rap) proved popular. Hughes's greatest commercial success came with [Home Alone](#), a film he wrote and produced about a child accidentally left behind when his family goes away for Christmas, forcing him to protect himself and his house from a pair of inept burglars. [Home Alone](#) was the top grossing film of 1990, and remains the most successful live-action comedy of all time. His last film as a director was 1991's [Curly Sue](#).

He also wrote screenplays under the [pseudonym](#) Edmund Dantes, after the protagonist of [Alexandre Dumas](#)'s novel [The Count of Monte Cristo](#).

In 1994, Hughes retired from the public eye and moved back to the Chicago area. Hughes was considerably shaken by [John Candy](#)'s sudden death of a heart attack that same year (in a strange twist of fate, a heart attack would also take Hughes' life 15 years later). “He talked a lot about how much he loved Candy—if Candy had lived longer, I think John would have made more films as a director,” says [Vince Vaughn](#), a friend of Hughes. In the years following, Hughes rarely granted interviews to the media save a select few in 1999 to promote the soundtrack album to [Reach the Rock](#), an independent film he wrote. The album was compiled by Hughes's son, John Hughes III, and released on his son's Chicago-based record label, [Hefty](#)

[Records](#). He also recorded an [audio commentary](#) for the 1999 [DVD](#) release of [Ferris Bueller's Day Off](#). In the later years of his life, he was a farmer in Illinois.

[Trademark characteristics in Hughes's movies](#)

Several director's trademarks can be seen within Hughes's films:

- Set in fictional **Shermer, Illinois**, as represented by the **North Shore** suburbs of the **Chicago metropolitan area**.
- Characters breaking the **fourth wall** (acknowledging the audience)
- Additional scenes under and/or after the closing credits
- Non-linear montages
- Strong emphasis on pop songs and music cues
- Using a **Freeze-Frame** as the final shot of the movie

[Death](#)

Hughes died of a [heart attack](#) on August 6, 2009, while walking in [Manhattan](#), where he was visiting his family. On that morning, Hughes was on West 55th Street in Manhattan when he was stricken with chest pains. At 8:55 a.m., 9-1-1 operators summoned paramedics to assist. Hughes was unconscious when they arrived several minutes later. Hughes was raced to Roosevelt Hospital, where he was later pronounced dead. He was 59 years old. Hughes's funeral took place on August 11 in Chicago. In addition to his wife and two sons, Hughes is survived by four grandchildren.

The pilot episode of the NBC comedy [Community](#), broadcast on September 17, 2009, was dedicated to Hughes. The episode included several references to *The Breakfast Club* and ended with a cover of [Simple Minds'](#) [Don't You \(Forget About Me\)](#) by rock band [The 88](#). The [One Tree Hill](#) episode titled "Don't You Forget About Me", broadcast on February 1, 2010, ended with a scene similar to the ending scene of *Sixteen Candles* and included some other references to his movies such as *Home Alone*.

2. What do you know about public transport in the USA?

3. Which kind of transport is the most popular means of transportation in the USA?

B. Genre Anticipation

1. What are the main features of comedy movies?
2. What comedy actors do you know?
3. Which ones are your favorites? Why?
4. Do you know any comedies with Steve Martin?

C. Content Anticipation

1. What kind of transport do you prefer?
2. Would you talk to strangers (other passengers) on a plane / train / bus?
3. Do you try to economize when travelling? Is it worth it?
4. What would you call an ideal trip?

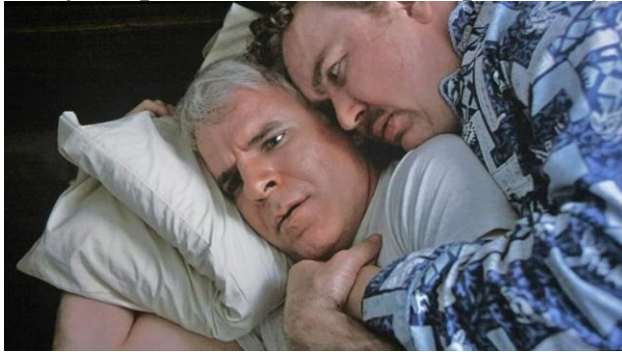
D. Language Anticipation

Team up and brainstorm the list of the things you would bring with you for:

- a) a holiday trip to an exotic island;
- b) a business trip;
- c) a sightseeing tour to a European capital;
- d) safari in Africa.

E. Prediction

Study the pictures and write five questions you would like the film to answer:



II. Active-Viewing Activities

A. Comprehension Check

1. Answer the following questions to check your attention:

- 1) In which city do the opening scenes take place?
- 2) Which expressions below are legitimate ways to describe how to get a taxi? Check off all those that are possible.
 - a) to flag down a taxi; to flag a taxi
 - b) to freeze a taxi
 - c) to catch a taxi
 - d) to wave a taxi down; to wave down a taxi
 - e) to taxi a taxi
- 3) How much did Neal Page (Steve Martin) pay the attorney to give up his cab?
- 4) In the plane, the stewardess says to Neal Page which of the following:
 - a) Your place or mine?
 - b) I'm sorry sir, I will see to it right away.
 - c) I've had just about enough of you.
 - d) Would you care for another Martini with your caviar, sir?
- 5) In the hotel room who calls whom an "ungrateful jackass"?
- 6) Who refers to whom as a "cold-hearted cynic"?
- 7) What means of transportation did Neal and Del take first from Wichita?
- 8) What means of transportation did Neal and Del take from St. Louis?
- 9) How did Neal find out that Del didn't have anywhere to spend Thanksgiving?
- 10) How many years has Del's wife been dead?

- 11) When asked what he thinks the temperature is in the back of the pickup truck, what is Neal's answer?
- 12) What is the profession of Neal? Del?
- 13) While riding on the bus, Del leads the passengers in a sing-a-long of what television show's theme song?
- 14) What was the name of the motel Neal and Del stayed at in Wichita, Kansas?
- 15) What time was Neal's plane scheduled to depart New York?
- 16) Which of Del's activities finally makes Neal jump out of bed and go off on him?
- 17) What does Del say after he pulls his shoes off on the plane?
- 18) What holiday was Neal Page anxious to get home for?
- 19) Where does Neal put his wallet while they are in the car?
- 20) How many children has Neal got?

2. Arrange the following paragraphs of the film synopsis in the right order:

The two inevitably pair up later and begin an error-prone adventure to help Page get back to his home. Their flight from [LaGuardia Airport](#) to [O'Hare](#) is diverted to [Wichita](#) due to a blizzard in Chicago, which ends up dissipating only a few hours after touchdown in Kansas. When every mode of transport (including a train and a rental car) fails them, what should have been a 1 hour and 45 minute [New York-to-Chicago](#) flight turns into a three-day adventure.

To complicate matters even further, on the first night in Wichita, a thief breaks into the poorly-locked hotel and steals almost [\\$1000](#) aggregate from the two men. Neal frequently blows up at Del, blaming him for much of their misfortunes, including the robbery of the first night.

Neal, having softening considerably during the journey, invites Del to enjoy Thanksgiving with his family.

These ravings are not all unjustified, as Del's carelessly discarded [cigarette](#) sets fire to the rental car, melting all but the [radio](#). Del in turn regards Neal as pretentious, uptight, and a cynic while Del is less afraid to be himself. After much heated argument between the two men, a bond between them forms, and Neal finally manages to overcome his self-centeredness and both men pull together to finally make their way home, while Del manages to raise money by selling off his entire inventory of shower curtain rings, to kids and adults alike, who think they make good [earrings](#).

Neal Page is trying return to his family for [Thanksgiving](#) in [Chicago](#) after being on a business trip in [New York](#). His journey is doomed from the outset, with Del Griffith interfering by inadvertently snatching the taxi cab that Page had bought from an [attorney](#) moments before.

He goes back to the train station where he had left Del and sees Del sitting alone, inside an empty station, after they finally make it back to Chicago. Del tells Neal that Marie actually died eight years prior and that he's been homeless ever since.

Under the assumption that Del has a wife and family of his own (he frequently mentions his wife Marie and puts a framed picture of her on his various motel nightstands), the two men part ways. However, Neal later pieces together things Del said and realizes that Del is alone.

B. Focus on Language

Look through the glossary and comment on the usage of informal words in the film.

C. Focus on Content

1. Take a look at the map of the USA and mark the cities the main characters visited on their way home. Describe the way they got to each of them.
2. Recall the funniest episodes of the movie. Share them with your fellow-students.
3. Were there any serious messages that the movie conveyed?

D. Focus on Genre

Despite the four-letter words, *Planes, Trains and Automobiles* is loaded with laughs and is also a fun family movie. Do you agree with this statement and would you recommend it to be watched by kids?

E. Focus on Directing, Acting

Read the review of the movie below and make your own conclusions about the movie in terms of:

-directing

-acting

What is the holiday season's most chilling refrain? "My mother called; she says she can stay two weeks"? "Here's a letter from your daughter; she's engaged and she's bringing her fiance home so we can meet him"? "He didn't say the whole fraternity; just the guys from his floor, and it's only for a weekend"? Strong candidates. But for terror at its primal level, there is nothing quite like "There's a blizzard in Chicago; they've just closed O'Hare."

The effects of that horrific bulletin can plunge thousands of American lives into a maelstrom. Desperate ticket-counter pleas. Improvised sleeping arrangements. Long-distance calls to explain that you are in Wichita with no plausible hope of joining the family around the festive stuffed turkey.

In the worst-case scenario that John Hughes has worked out for tight-wired Neal Page (Steve Martin) in *Planes, Trains and Automobiles*, those travails are merely the beginning. Heading home from a marketing meeting in New York City and rudely denied his customary first-class air accommodations, he is wedged into a center seat in the tourist section between an old gentleman who snores and a chubby gentleman who chats. The latter is Del Griffith (John Candy), a salesman of shower-curtain rings and not at all Neal's kind of guy. He dresses funny, is too eager to be helpful, and has abominable snacking habits. Most reprehensible, he stole a cab from Neal when both were fighting their way to the airport.

You sense immediately that circumstances are going to make them strange bedfellows in a motel hell. You know, too, that much worse will follow as this misalliance uses all the modes of transportation specified in the title (plus such unnamed delights as a farm truck, a refrigerator truck and a bus that grinds to an unpleasant halt) in the desperate effort to get home. We are also aware of two agreeable things about Hughes. The first is that he has a nice, easy gift for unforced farce (see *Ferris Bueller's Day Off*). The other is that his teen romances (see *Pretty in Pink*) have always insisted that the American underclass is actually superior to its middle-class betters in worldly wisdom and moral acuity. Both his comic virtue and his social vision are on pleasant display here.

It is, of course, always a pleasure to watch Martin's steam-gauge face register his rising internal pressures and to witness his exquisitely expressed blowoffs. But Candy offers even more insinuating delights. Covering lonely need with empty gab, insecurity with a not entirely trustworthy savvy, he is the most dangerous kind of pest, the type who worms rather than blusters his way into your life. The movie works the same way. For all its broadly farcical air, *Planes, Trains and Automobiles* finally seals its bond with the audience in the same way that

Martin and Candy seal theirs, with a sly, shy resort to sentiment. Maybe that's just the spirit of the season, but one does not mind indulging it.

III. Post-Viewing Activities

A. Speech Practice

Describe your favorite scene in the movie. Explain why it was memorable for you. Who is your favorite character in this movie? Explain why.

B. Writing Practice

Imagine the continuation of the story – how do you see the future of Del and Neal?

C. On Your Own

Think of the bad travelling experience you had in your life. How could you have avoided it?

PART 3

NEWSPAPER ARTICLES

ARTICLE 3

Lost City, Finding Yourself

By **GERARD HELFERICH**



I. Pre-reading.

- a) *Group up with your friend and discuss what holiday opportunities became more and more popular in the 21st century. Explain the reasons.*
- b) *Answer the questions as fully as possible. Compare your answers and say if you share your friends' views.*
 - *What are the pluses and minuses of different ways of travelling? Which way do you prefer? Why?*
 - *What the factors does a successful journey depend on?*

- c) *Look at the heading of the article and the picture below. Make your predictions about the plot. What major points do you think the text focuses on?*
- d) *Read the following article to yourself. Note all the highlighted words and phrases. Look them up in a dictionary.*

II. Text Reading.

Likely constructed in the 15th century and abandoned in the 16th, the citadel overlooks Peru's Urubamba River Valley.

July 24, 1911: Yale professor turned explorer Hiram Bingham stumbles upon what would become one of *the most celebrated finds in archaeology*, the magnificent Inca citadel Machu Picchu, in the Andes of Peru. Having had no inkling of a city on the desolate peak, he is stunned to encounter the jungle-covered ruins. It's all "an unbelievable dream," with "surprise following surprise in bewildering succession." At least, that's the story Bingham told in his 1948 best seller, "Lost City of the Incas."

The discovery made Bingham famous, the prototype of the fedora-clad archaeologist-explorer. Relying on geographic and architectural clues, he decided that Machu Picchu ("Old Peak," in the indigenous Quechua language) was none other than Vilcabamba, the fabled stronghold where Inca emperor Manco had made his last stand against the Spanish in about 1540. Then, as if that claim weren't grand enough for *the spectacular setting*, he also declared it to be Tampu Tocco, the legendary birthplace of Inca civilization.

Within a decade of Bingham's death in 1956, scholars were showing that Machu Picchu was neither Vilcabamba nor Tampu Tocco. Bingham's reputation suffered again when it was revealed that other outsiders had beaten him to the site—in fact, while in Peru he had carried a map showing the place's name and location. But the great riddle of Machu Picchu remained: the how, and especially the why, of its construction.

Like Bingham, Mark Adams was bored with his day job (in his case, not professor but magazine editor). And like Bingham, he became obsessed with romantic, remote Machu Picchu. So, as the centennial of its "discovery" neared, Mr. Adams decided to retrace Bingham's three Peruvian expeditions. His professed aim was *to glean insight into* Bingham's achievements, but the real purpose, it is clear, was to lark about. In "Turn Right at Machu Picchu," Mr. Adams deftly weaves together Inca history, Bingham's story and his own less *heroic escapade*.

Though he has worked for travel publications, the author confesses to being "a white-wine spritzer explorer." In Cusco, the ancient Inca capital, he meets his phlegmatic Australian guide, John Leivers. As Mr. Adams dons trail clothes—"shirt with dozens of pockets, drip-dry pants that zip off into shorts, floppy hat with a cord pulled tight under the chin"—he realizes, too late, that he looks as though he is *trick-or-treating* as Ernest Hemingway.

It isn't long before the tenderfoot sports a nasty collection of blisters. When Mr. Leivers complains that his charge doesn't even know to wear two pairs of socks under his squeaky-new hiking boots, Mr. Adams brags that he has had much worse blisters than these. He doesn't tell Mr. Leivers that the others were raised by patent leather pumps he'd worn with his tuxedo while covering the FiFis, the annual awards of the fragrance industry.

Mr. Leivers's motto is: "The body and mind only get stronger when they're traumatized." Over the course of a traumatizing month on switchback trails and swaying log bridges, Mr. Adams hardens into a *reasonable facsimile of a competent day hiker*, though not a mountaineer. The climax of the journey is the arrival at Machu Picchu. Taking in its sweeping terraces and *vertiginous views*, the author decides that, whatever else Bingham may have exaggerated, he didn't *inflate* the place's solitary majesty, the reason that it's No. 1 on so many people's *archaeological bucket list*. "Machu Picchu isn't just beautiful," he decides, "it's sublime," so grand that it makes his head hurt.

But if it wasn't the cradle of Inca civilization or the last refuge of the emperor Manco, what *was* Machu Picchu? Just a royal estate, the experts now tell us. Not the Lost City of the Incas, Mr. Adams says, but "the lost summer home of the Incas."

As for Bingham, he resigned from Yale in 1916, the year following his final, disappointing expedition to Peru. After a stint training American airmen during World War I, he turned to politics, where in two scant years (1922-24) he was elected lieutenant governor and governor of Connecticut and then, in a special election to fill a sudden vacancy, U.S. senator. He ended up serving as governor for merely a day before taking up his senatorial duties. A few years later, he was caught with a lobbyist on his payroll and censured by the Senate, then defeated in the 1932 election. His later years were devoted largely to writing accounts of his adventures. Ever the self-promoter, Bingham described his legacy this way: "It was Columbus who made America known to the civilized world. In the same sense of the word I 'discovered' Machu Picchu."

Today, Bingham is apt to be remembered as a fraud and a plunderer, the man who, through his double-dealing of Peruvian officials and his smuggling of bones and antiquities, unleashed **a century-long cultural custody battle** that Yale University settled only last year, agreeing to repatriate thousands of **artifacts**.

Mr. Adams is critical of Bingham but also generous: "Regardless of what he implied in 'Lost City of the Incas,' Hiram Bingham was definitely *not* the discoverer of Machu Picchu." Instead, Mr. Adams suggests, "he did something less romantic but ultimately much more important. . . . He saw the ruins, quickly determined their importance (if not their origin) and popularized them to a degree that they couldn't be blown up with dynamite or knocked over in the search for buried gold Would Machu Picchu exist if Hiram Bingham had never seen it? Of course. Would it be the same Machu Picchu we know today? Almost certainly not."

While some readers may prefer a more straightforward version of Bingham's exploits (such as Christopher Heaney's 2010 "Cradle of Gold"), those favoring a quirkier retelling will relish Mr. Adams's wry, **revealing romp through the Andes**.

—Mr. Helferich's *"Stone of Kings: In Search of the Lost Jade of the Maya"* will be published in January 2012.

III. Active Reading Activities.

For questions 1-4, choose the best answers (A, B, C or D).

1. The phrase "the prototype of the fedora-clad archaeologist-explorer" reveals author's ...attitude to Bingham
 - a) respective;
 - b) ironical;
 - c) neutral;
 - d) biased.
2. The main aim of Mr. Adams Peruvian expeditions was...
 - a) to debunk the contemporary misconceptions about Machu Picchu;
 - b) to dispel the myth about "Lost City of the Incas" created by Hiram Bingham;
 - c) to have fun messing about;
 - d) to find hidden treasures
3. Bingham is apt to be remembered as a fraud a plunderer because he...
 - a) illegally brought rare artifacts and other archaeological finds from Peru to the USA;
 - b) wrote the book "Lost City of the Incas", that was admitted to be unrealistic;
 - c) created the myth about the legendary birthplace of Inca civilization;
 - d) found the expensive jewelry of Inca emperor Manco.
4. "Revealing romp through the Andes" means...
 - a) to investigate the mystery of Machu Picchu by yourself;
 - b) to walk through the Andes;

- c) to join the tourist tour through the Andes;*
- d) to become the participant of the archaeological trip.*

IV. Post Reading Activities.

- 1. Pair up with your friend and discuss the truth of one of the following Mr. Leivers's statements in view of your life experience:” The body and mind only get stronger when they're traumatized”***
- 2. Write a descriptive essay about Lost City of the Incas.***