

Утверждено на заседании кафедры английской филологии
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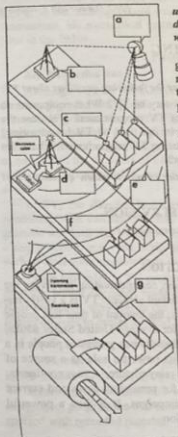
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Учебные задания составлены на основе современных материалов научно-популярного и учебного характера. Предлагаемый материал расширяет и углубляет знания студентов, способствует развитию навыков монологической и диалогической речи на английском языке.

Задания рекомендуются для занятий по устной практике на втором курсе английского отделения Филологического факультета.

САНКТ-ПЕТЕРБУРГСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ФИЛОЛОГИЧЕСКИЙ ФАКУЛЬТЕТ
Учебные задания для развития навыков устной речи
по теме «Телевидение. Радио»
(для студентов II курса английского отделения)

Warm-up



Read the following passage. Then use the information in it to number the diagram below and label it with the words in *italics*.

As a result of technological progress, many people in the world already have, or will soon have, access to many more TV channels than in the past.

As you can see from the illustrations, there are now three ways in which TV programmes can reach your home compared with the one way which existed until a few years ago.

1) Most of the TV channels in the world operate in the traditional way: national public or commercial TV stations use *transmitters* to send *signals* round the country. The *aerials* on our roofs receive these signals and pass them to our TV sets. Simple, and very similar to the way radio broadcasts work.

2) Some international TV channels use satellites in space. Programmes are transmitted up to the *satellite*, which then re-transmits them to a wide geographical area. If you have a special *satellite dish aerial* on your roof, you can receive these signals – though usually you have to pay

for a signal decoder. In this way, people can watch TV programmes transmitted on the other side of the hemisphere.

3) In many countries, and especially in the US, there is a third system which transmits programmes from studios or from satellites through a cable system. You pay a subscription for each channel that you receive, and the signals are transmitted to your home through underground *fibres-optic cables*. The advantage is that there is much less interference, and, if you want to, you can pay to receive many, many channels.

(By J. Harmer and R. Rossner)

READING 1

Pre-reading task

Working in pairs or groups, answer the following questions about TV:

What do you know about the history of TV? What equipment do you need to receive various types of TV programmes? What are the most recent technical developments in the field of TV broadcasting? What specialists are involved in producing TV programmes? What roles do they have in the production process?

Now read the text and answer the comprehension questions that follow.

A FOCUS ON TELEVISION

(After David Hesmondhalgh)

Part 1

INTRODUCTION

Television (TV) is a system of mass communication involving the transmission of images and sounds to distant screens. TV is a vastly important medium for a number of reasons: the amount of time that people spend watching it (31 hours per week for average United States adults, 25 for Britons); its ability to bring together diverse groups of people in a sense of shared national identity; and its powerful role as a source of information. It was the first medium to relay pictures across continents, and it is the prime route to the public for presenting news and current affairs, including wars and political campaigns. It is thus a powerful influence on public perception and opinion.

There was no single moment when TV was invented, and it is very difficult to pick out the contribution of any individual as more significant than any other. The term "television" was not used until the beginning of the 20th century. Even then, the aim of innovators was not to provide the news and entertainment medium we know today, but rather to develop a more advanced form of telecommunication than the telegraph and the telephone, using pictures as well as sound. In Britain, the Scottish engineer John Logie Baird is often credited with the invention of TV. In fact, although Baird was responsible for some important early innovations, his mechanical system was superseded by electronic systems in the 1930s.

TV PRODUCTION

Key Production Roles

Although viewers often associate programmes with particular performers, a great many people are involved in the making of a TV programme. In general, the central figure is the *producer*, who develops the programme concept, puts together a budget, supervises planning, and approves the final edited version of the programme. Whereas the authors of novels and the directors of films often become celebrities in their own right, many important TV producers remain unknown outside the industry.

In TV, the *director* is responsible for executing production, and consulting with various technical and creative staff about how the programme will look and sound. Although some programmes are written by a single author, many are scripted by a committee process. US sitcoms such as *Roseanne* employ large teams of writers.

Other key roles in TV production include the *set designer*, *lighting director*, *sound engineer*, *make-up artist*, and, in studio production, the *floor manager*, who acts as the director's eyes and ears on set, and who passes on cues to presenters and other participants from the director.

Studio recording and location shooting

In the early days of TV, much production was live, and took place in the studio. Today, fewer programmes are transmitted live, because TV recording allows mistakes to be edited out. The news is the main category of programme that continues to be broadcast live (though interspersed with recorded reports).

SUPPLEMENTARY READING

The text below was written more than a decade ago. To what extent does it still hold true? What has changed over time?

TELEVISION IS DOING IRREPARABLE HARM

"Yes, but what did we use to *do* before there was television?" How often we hear statements like this! Television hasn't been with us all that long, but we are already beginning to forget what the world was like without it. Before we admitted the one-eyed monster into our homes, we never found it difficult to occupy our spare time. We used to enjoy civilized pleasures. For instance, we used to have hobbies, we used to entertain our friends and be entertained by them, we used to go outside for our amusements to theatres, cinemas, restaurants and sporting events. We even used to read books and listen to music and broadcast talks occasionally. All that belongs to the past. Now all of our free time is regulated by the 'goggle box'. We rush home or gulp down our meals to be in time for this or that programme. We have even given up sitting at table and having a leisurely evening meal, exchanging the news of the day. A sandwich and a glass of beer will do – anything, providing it doesn't interfere with the programme. The monster demands and obtains absolute silence and attention. If any member of the family dares to open his mouth during a programme, he is quickly silenced.

Whole generations are growing up addicted to the telly. Food is left uneaten, homework undone and sleep is lost. The telly is a universal pacifier. It is now standard practice for mother to keep the children quiet by putting them in the living-room and turning on the set. It doesn't matter that the children will watch rubbishy commercials or spectacles of sadism and violence – so long as they are quiet.

There is a limit to the amount of creative talent available in the world. Every day, television consumes vast quantities of creative work. That is why most of the programmes are so bad: it is impossible to keep pace with the demand and maintain high standards as well. When millions watch the same programmes, the whole world becomes a village, and society is reduced to the conditions which obtain in pre-literate communities. We become utterly dependent on the two most primitive media of communication: pictures and the spoken word.

Television encourages passive enjoyment. We become content with second-hand experiences. It is so easy to sit in our armchairs watching others working. Little by little, television cuts us off from the real world. We get so lazy, we choose to spend a fine day in semi-darkness, glued to our sets, rather than go out into the world itself. Television may be a splendid medium of communication, but it prevents us from communicating with each other. We only become aware how totally irrelevant television is to real living when we spend a holiday by the sea or in the mountains, far away from civilization. In quiet, natural surroundings, we quickly discover how little we miss the hypnotic tyranny of King Telly.

(By L. Alexander)

CONTENTS

Warm-up.....	1
Reading 1.....	2
A Focus on Television.....	—
Part 1.....	—
Part 2.....	5
Reading 2.....	9
Dialogues.....	10
Vocabulary List.....	14
Vocabulary Exercises.....	16
Discussion Exercises.....	22
Supplementary Reading.....	26

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