

Казанский (Приволжский) федеральный университет

Институт языка

Кафедра английского языка

Essential Journalism and Media Writing

Учебное пособие для студентов,

обучающихся по специальности

«Журналистика» - 031300.62; 031300.68

Казанский (Приволжский) федеральный университет

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Данное пособие предназначено для студентов, обучающихся по специальности «Журналистика», и содержит материалы по специальности, дополняющие основной курс английского языка. Пособие также адресовано всем тем, кто интересуется проблемами современной журналистики.

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Предисловие

В современных условиях английский язык стал официальным международным языком науки и бизнеса и является частью объективной реальности, поэтому одной из важнейших характеристик современного учёного, специалиста и практика-профессионала является умение работать с оригинальными источниками на английском языке, читать и переводить оригинальные тексты, а также владеть лексикой в рамках своей специальности и применять полученные теоретические знания в практических ситуациях, например, когда необходимо взять интервью или написать статью, отзыв или рецензию.

Учебное пособие «Essential Journalism and Media Writing» предназначено для обучения будущих журналистов работе со специальными оригинальными текстами, расширения их лексического запаса и применения изученных медийных техник и освоенного вокабулярия в практических ситуациях.

В пособии представлены тексты для развития различных навыков коммуникативного чтения и перевода со словарём, сопровождаемые до- и послетекстовыми заданиями. Лексические упражнения позволяют проработать необходимую лексику и расширить словарный запас обучаемых.

Поставленные перед составителями пособия задачи достигаются за счёт структуры пособия. Пособие состоит из 11 уроков, каждый из которых, в свою очередь, делится на три раздела: раздел 1 – General reading (общее чтение), в котором отрабатываются навыки изучающего чтения и который помимо текста включает в себя упражнения на отработку произношения, словообразование, лексику, развитие навыков языковой догадки, реферирования в зависимости от специфики текста. Второй раздел – «Vocabulary practice» (отработка профессиональной лексики), в котором на базе аутентичного материала и образцов реального речеупотребления проводится поэтапная отработка ключевой лексики, включающая в себя объяснение значений слов, формирование и закрепление навыков эффективного овладения языком средств массовой информации в виде выполнения специальных упражнений. Воспроизведение полученных в процессе освоения разделов 1 и 2 навыков осуществляется в разделе 3 - «News writing and reporting practice» (Практика написания новостей и репортажей), где на базе аутентичного материала и теоретических аспектов выполняются практические задания по написанию сюжетов, статей, репортажей с проведением контроля и анализа выполненных заданий.

Материал, послуживший основой составления данного пособия, взят из письменных источников, например из книги Кэрол Рич «Writing and reporting news: a coaching method», Билла Мэскалла «Key words in the media», работы Джозефа Доминика “The dynamics of mass communication» и других изданий, а также из электронных ресурсов для журналистов. В конце пособия представлен словарь ключевых слов, которыми должны владеть студенты специальности «журналистика» после освоения материала данного пособия, а также ключи (ответы) к упражнениям разделов пособия.

Пособие предназначено для студентов продвинутого этапа обучения, однако может представлять интерес для всех тех, кто интересуется средствами массовой

информации. Данное пособие может использоваться как на практических занятиях, так и в самостоятельном обучении.

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Lesson 1

Part 1. General Reading.

Text A

Forms of Communication

Answer the following questions:

What form of communications do you know?

Can you give examples of international communication?

What is mass communication like?

Guess the meaning of the following words

source	[sɔ:s]
receiver	[ri'si:və]
device	[di'vais]
anew	[ə'n(j)u:]
facsimile	[fæk'simili]
audience	[ˈɔ:diəns]
behind	[bi'haind]

Study the following words and expressions:

key elements	[ki:'elɪmənts]	ключевые факторы
point out	[ˈpɔɪnt,aʊt]	указывать, выделять, отмечать
setting	[ˈsetɪŋ]	время и место действия
converse	[kən'vɜ:s]	разговаривать, беседовать
message permanence	[ˈmesɪdʒ'pɜ:mənəns]	постоянство сообщения
amplify	[ˈæmplɪfaɪ]	сообщать подробности
transmit	[trænz'mɪt]	передавать
ensure	[ɪn'ʃʊə]	обеспечивать, гарантировать
impact	[ɪm'pækt]	воздействие, последствия
bulletin board system	[ˈbulɪtn bɔ:d'sɪstəm]	система информации, сообщений
heterogeneous	[ˈhet(ə)rəu'dʒi:nɪəs]	разнородный, неоднородный

разбросанный, находящийся на большом расстоянии

draft	[dra:ft]	составлять, отбирать
editorial	[edi'tɔ:riəl]	передовица
lay out	['lei'au]	располагать, компоновать
delivery staff	[di'livəri sta:f]	персонал доставки
dissimilar	[di'similə]	непохожий, отличный
intelligence	[in'telidʒ(ə)ns]	умственный способности
ethnic background	['eθnik] ['bækgraund]	национальное происхождение
distinguish	[di'stiŋgwɪʃ]	отличать, различать
consequently	['kɒn(t)sɪkwəntli]	следовательно
range	[reɪndʒ]	сфера, пределы, дальность передач

Read and translate the text using a dictionary if necessary

Having looked at the key elements in the communication process, it is possible to point out three common communication forms or situations and explore how these elements vary from setting to setting. The first and perhaps the most common form is called interpersonal communication. In this situation, one person (or group) is interacting with another person (or group) without the aid of a mechanical device. The source and receiver in this form of communication are within one another's physical presence. Talking to your roommate, participating in a class discussion, and conversing with your professor after class are all examples of interpersonal communication.

Machine-assisted interpersonal communication combines characteristics of both the interpersonal and mass communication situations. In this form, one or more people are communicating by means of a mechanical device (or devices) with one or more receivers. The source and receiver may or may not be in each other's immediate physical presence. In fact, one of the important characteristics of machine-assisted interpersonal communication is that it allows the source and receiver to be separated by both time and space. The machine can give message permanence by storing it on paper, magnetic tape, or some other material. The machine can also extend the range of the message by amplifying it and or transmitting it over large distances. Without a microphone, one person can talk only to those who can hear the unaided human voice; with a public address system, assembled thousands can hear. The telephone allows two people to converse even though they are hundreds, even thousands of miles apart. A pen and a piece of paper, which make up what we might consider a very simple machine, allow us to send a message over great distances and across time/ A letter can be reread several years after it was written and communicate anew.

The recent appearance of new personal communication media ensures that machine-assisted interpersonal communication will continue to grow. The two innovations that have had the most impact are the facsimile (fax) machine and computerized data bases.

Facsimile transmission is an old idea, first invented in the 1840s. It wasn't until the late 1980s, however, that it caught on, thanks to the development of low cost fax machines that used the phone lines to transmit documents.

From the standpoint of machine-assisted interpersonal communication, the computer bulletin board system (BBS) is the most intriguing. The BBS works a little like a telephone conference call but you type instead of talk. Once you enter the system, or go "online", you may post a message for all to see it, if you are the shy type, you may just read what others are saying.

The third major communication setting is the one that we will be most interested in. Although the differences between machine-assisted communication and unaided interpersonal communication are fairly easily seen, the differences between machine-assisted interpersonal communication and mass communication are not that clear. A working definition of what we mean by mass communication may be appropriate at this point. Mass communication refers to the process by which a complex organization with the aid of one or more machines produces and transmits public messages that are directed at large, heterogeneous, and scattered audiences.

The source in the mass communication situation is a group of individuals who usually act within predetermined roles in an organizational setting. Reporters gather news; writers draft editorials; a cartoonist may draw an editorial cartoon; the advertising department lays out ads; editors lay out all of these things together on a sample page; technicians transfer this page to a master, which is taken to a press where other technicians produce the final paper; the finished copies are given to the delivery staff who distribute them; and, of course, behind all of this is a publisher who has the money to pay for a building, presses, staff, trucks, paper, ink, and so on. As you can see, this particular newspaper is not the product of a single individual but of an organization.

One of the prime distinguishing characteristics of mass communication is the audience. In the first place, the mass communication audience is a large one, sometimes numbering in the millions of people. Second, the audience is also heterogeneous; that is, it is made up of several dissimilar groups who may differ in age intelligence, political beliefs, ethnic backgrounds, and so on. Even in situations where the mass communication audience is somewhat well defined, heterogeneity is still present. Third, the audience is spread out over a wide geographic area; source and receiver are not in each other's immediate physical presence. The large size of the audience and its geographic separation both contribute to a fourth distinguishing factor. The audience is anonymous to one another. Lastly, in keeping with the idea of a public message, the audience in mass communication is self-defined. The receiver chooses what film to see, what paper to read, and what program to watch. In the interpersonal and machine-assisted settings, sources may search you out and select you as the receiver of the message, but in mass communication, the receiver is the key to the process. If the receiver chooses not to attend to the message, the message is not received. Consequently, the various mass communication sources spend a great deal of time and effort to get your attention so that you will include yourself in the audience.

Ex. 1. Answer the following questions:

1. How many forms are there in the communication process?
2. What are the advantages of machine-assisted interpersonal communication?
3. When was facsimile transmission first invented and when did it come to be used?
4. What is a working definition of mass communication?
5. How is a newspaper put together?
6. What is special about mass communication audience?

Ex. 2. Give Russian equivalents to these expressions:

interpersonal communication	physical presence
shy type	unaided human voice
public address system	assembled thousands
distinguishing characteristics	predetermined roles
computerized data bases	recent appearance
political beliefs	

Ex.3 Give English equivalents to these expressions:

рабочее определение	механическое устройство
участвовать в дискуссии	компоновать материал
географическая разобщенность	тратить массу времени и усилий
внести самый значительный вклад	низко затратный
за всем этим есть	тысячи собравшихся

Ex4. Match the words with their definitions:

1.	Setting	A	Watching/listening carefully
2.	Stand point	B	Something such as a machine or tool that helps someone do something
3.	Editorial	C	A funny drawing in a newspaper often including humorous remarks about news events
4.	Cartoon	D	All the things that surround someone or something at a particular time, including the events that happen, their environment or the people they are with

5.	Audience	E	A way of thinking about people, situations, ideas, etc; point of view
6.	Belief	F	Number of things which are all different but of the same general type
7.	Heterogeneous	G	A group of people who watch and listen to someone speaking or performing in public
8.	Attention	H	A piece of writing in a newspaper that gives the editor's opinion about something, rather than reporting facts
9.	Range	I	The feeling that something is good and can be trusted
10.	Aid	J	Consisting of parts or numbers that are very different from each other

Ex.5. Insert the words and phrases given into the sentences. Translate sentences into Russian:

Innovation	allow	instead of	scattered	impact	produce	audience
converse	separation	transmit	heterogeneous			

1. The two _____ that have had the most _____ are the facsimile machine and computerized data bases.
2. The telephone _____ two people _____ even though they are hundreds even thousands of miles apart.
3. The BBS works a little like a telephone conference call but you type_____ talk.
4. Mass communication refers to the process by which a complex organization with the aid of one or more machines_____ and_____ public messages that are directed at large ___and___ audiences.
5. One of the prime distinguishing characteristics of mass communication is _____.
6. The large size of the audience and its geographic_____ both contribute to a fourth distinguishing factor.

Ex.6. Translate from Russian into English.

1. Взглянув на ключевые элементы процесса коммуникации можно выделить три общие формы или ситуации и исследовать (рассмотреть), как эти элементы меняются в зависимости от времени и места действия.
2. Первая и возможно самая распространенная форма называется межличностной коммуникацией.
3. Как только вы входите в систему или работаете в онлайн, вы можете посылать сообщения всем для ознакомления, а если вы застенчивый человек, вы можете просто читать, что говорят другие.
4. Одной из главных отличительных характеристик массовой коммуникации

является аудитория.

5. Следовательно, различные источники массовой коммуникации затрачивают большую часть времени и усилий на то, чтобы завоевать ваше внимание настолько, что вы включите себя в эту аудиторию.

6. Аудитория является разнородной, т.е. она состоит из нескольких непохожих групп, которые различаются по возрасту, умственным способностям, политическим взглядам, национальному происхождению.

Ex.7 Speak about forms of communication using the active vocabulary from the text.

Text B

Nature of the Mass Communicator

Read and translate the text using a dictionary if necessary:

Publishing a newspaper or operating a TV station requires control of money, management of personnel, coordination of activities, and application of authority. To accomplish all of these tasks, a well-defined organizational structure characterized by specialization, division of labor, and focused areas of responsibility is necessary. Consequently, this means that mass communication will be the product of a bureaucracy. As in most bureaucracies, decision making will take place at several different levels of management, and channels of communication within the organization will be formalized. Thus many of the decisions about what gets included in a newspaper or in a TV program will be the result of committee or group decisions. Further, this means that decisions will have to be made by several different individuals in ascending levels of the bureaucracy and that communication will follow predetermined and predictable patterns within the organization. On occasion, this leads to communication problems and misunderstandings. On other occasions, decisions will be made that have to satisfy various individuals at several different levels of the bureaucracy, and that results in end products that seldom resemble the original idea of the creator.

Another important factor that characterizes the mass communicator is the presence of multiple gatekeepers. A gatekeeper is any person (or group) who has control over what material eventually reaches the public. Gatekeepers exist in large numbers in all mass communication organizations. Some are more obvious than others, for example, the editor of a newspaper or the news director at a TV station. Some gatekeepers are less visible. To illustrate, let's imagine that you have the world's greatest idea for a TV series. You write the script, check possible production companies, and mail it off to Universal Studios in California. A clerk in the mailroom judges by the envelope that it is a script and sees by the return address that it has come from an amateur writer. The clerk has been instructed to return all such packages unopened with a note saying that Universal does not consider unsolicited material. Gate closed.

Frustrated, you decide to go to Los Angeles in person and hand deliver your work. You rush in from the airport to the office of Universal's vice president in charge of production, where a receptionist politely tells you that Universal never looks at scripts that were not

submitted through an agent. Gate closed. You rush out to a phone booth and start calling agents. Fourteen secretaries tell you that their agencies are not accepting new writers. Fourteen closed gates. Finally, you find an agent who will see you (gate open!). You rush to the agent's office where he or she glances through your script and says, "No thanks" (gate closed). By now the point is probably clear. Many people serve as gatekeepers. In our hypothetical example, even if an agent agreed to represent you, the agent would then have to sell your script to a producer who, in turn, might have to sell it to a production company which, in turn, might have to sell it to a network. There are many gates to pass through.

In the newsroom, an assignment editor decides whether to send a reporter to cover a certain event. The reporter then decides if anything about the event is worth reporting. An editor may subsequently shorten the story, if submitted, or delete it altogether. Obviously, gatekeepers abound in mass communication. The more complex the organization, the more gatekeepers will be found.

It costs a large sum of money to start a mass communication organization and to keep it running. Recently, the Houston Chronicle was sold for more than \$400 million. A dozen magazines formerly owned by CBS were sold to a French company for about \$700 million. U.S. News and World Report brought \$167 million. In Los Angeles an FM station was sold for nearly \$110 million and a TV station was bought for \$510 million.

Once the organization is in operation, expenses are also sizable. In the early 1990s, it cost approximately \$4 to 5 million annually to run a small daily (one with a circulation of about 35,000 to 40,000). A radio station in a medium-sized urban market might spend \$700,000 annually in operating expenses. A TV station in the top ten markets might need more than \$10 million to keep it going. These economic facts mean that only those organizations that have the money necessary to institute and maintain these levels of support are able to enter into the production of mass communication.

Media economics have contributed to another trend that made itself evident at the end of the decade: consolidation of ownership. Companies that have strong financial resources are the likeliest to survive high operating expenses and are better able to compete in the marketplace. Consequently, by 1991 a number of global media giants had emerged that dominated the field. The biggest of these companies is Time Warner Inc., formed in 1989 by the merger of Time, Inc., with Warner Communications.

Since we are talking about money, we should also note that most mass communication organizations exist to make a profit. Although there may be some exceptions to this generalization (the public broadcasting system, for example), most newspapers, magazines, record companies, and TV and radio stations in the United States strive to produce a profit for their owners and stockholders. Although it is true that radio and television stations are licensed to serve in the public interest and that newspaper commonly assume a "watchdog" role on behalf of their readers, if they do not make money, they go out of business. The consumer is the ultimate source of this profit. When you buy an album or a movie ticket, part of the price includes the profit. Newspapers, TV, magazines, and radio earn most of their profits by selling their audiences to advertisers. The cost of advertising, in turn, is passed on by the manufacturers to the consumer. Thus, although the process may be direct or indirect, the audience eventually pays the bills.

Since the audience is the source of profits, mass communication organizations compete with one another as they attempt to attract an audience. This should come as no surprise to anyone who has ever watched television or passed a magazine stand. The major TV networks compete with one another to get high ratings. Millions of dollars are spent each year in promoting the new fall season. Radio stations compete with other stations that have similar formats. Some even give away prizes for listening; others play more music. Record companies spend large sums promoting their records, hoping to outsell their competitors. Daily newspapers compete with weeklies and radio and television. Time competes with Newsweek. Motion picture companies gamble millions on films in an effort to compete successfully.

Ex.1.Divide the text into logical parts.

Ex.2.Give a title to each paragraph of the text.

Ex.3.Express the main idea of each paragraph in a single sentence in English.

Ex.4. Summarize the text in brief.

Lesson 1

Part 2. Vocabulary Practice.

The Media. Types of Media

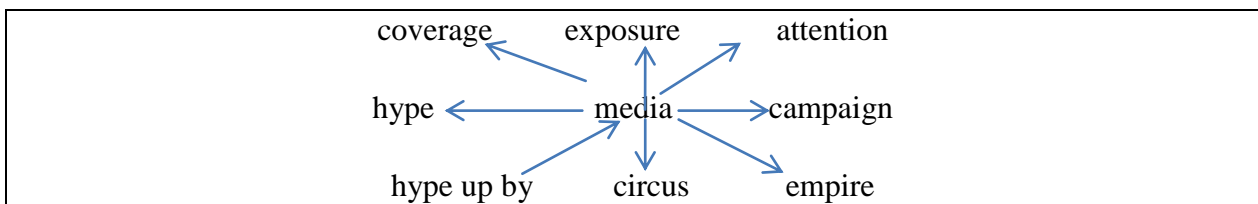
media mass media print media electronic media news media

Different media are used for communication of news and entertainment. The media include print media such as newspapers and magazines, and electronic media, i.e. radio and television.

Study the following examples of the usage of the word “media” and translate the sentences:

- 1) It is difficult for the media to cover the growing number of crises throughout the world.
- 2) You in the media are all part of a powerful industry. That power can be used destructively or constructively.
- 3) For the book's main character, withdrawal is the only means of escape from the crowd, from group-think, from the mass media.
- 4) The documentary should be required study for all students of mass-media communications, because it illustrates to perfection the way in which illustrations of man's inhumanity to man can mislead public opinion.
- 5) The White House has announced that they normally will not let any member of the news media report on what is going to be in the speech until the president actually delivers it.
- 6) Belief systems and older cultures expire under a weight of more or less trivial information conveyed by an all-pervasive electronic media.

Ex. 1. Combine the word 'media' with the other words in the box and do the following

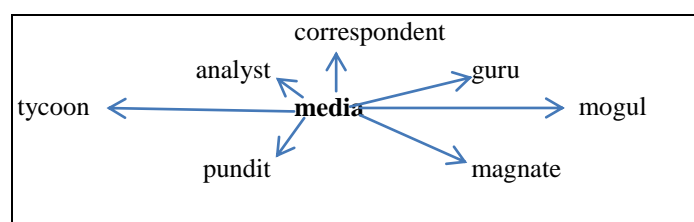


- a) Find three expressions referring to what the media give or show if they talk about something.
- b) Find one expression for a very big media organization perhaps one containing newspapers and TV stations.
- c) Find one expression meaning excitement generated by the media not justified by reality.
- d) Find one expression meaning a period of coverage in different media organized to change people's opinions about something or someone.
- e) Find one expression showing disapproval describing an event dominated by the presence of the media.

Ex.2. Look at the sentences below and complete the tasks by combining the word 'media' with the other words in the box given above.

- a) After waiting weeks for a day when it would get maximum media _____, the Labour Party launched its new policies for industry on February 25th - just as the Gulf War got going.
- b) The trial of Bruno Hauptmann for the 1932 kidnapping of aviator Charles Lindbergh's baby attracted media _____ unlike any seen before.
- c) The director of the campaign for the homeless said yesterday's government announcement is no substitute for a proper national housing policy. 'We were quite upset about the amount of attention this announcement was given, and the amount of media _____ that went on around it. Actually there was no new money and it was not a new initiative'
- d) Those people ought to be our priority. I don't think they would be best pleased to hear this domestic squabble about the leadership of the Conservative Party being _____ the media at this sort of time.
- e) Reporters were kept away from the group when they arrived from Nairobi amid fears that any media _____ of the event might compromise their safety.

Ex.3 Combine the word 'media' with the other words in the box and do the following



- a) Find one expression meaning an expert on using the media.
- b) Find one expression for an expert on the media as a business.
- c) Find one expression meaning someone who gives their opinions using the media.
- d) Find one expression for someone who reports on the media in the media.
- e) Find three expressions for the head of a media organization.

Ex.4. Look at the sentences below and complete the tasks by combining the word 'media' with the other words in the box given above.

- a) Estimates by Browen Maddox, media_____ at Kleinwort Benson Securities are that the company will lose more than £330 million this year.
- b) But it is not the economists and media _____who matter. The people who have been driven to fury by the finance minister are those who have lost their livelihoods.
- c) ... another satellite network, Sky Television, owned by the media _____ Mr. Rupert Murdoch.
- d) The Palace had claimed that Fergie had hired top media _____Sir Tim Bell to handle publicity on her behalf.
- e) For the past three years he had been chairman of Thames Television and had been due to retire shortly because of his ill-health. Our media_____, Torin Douglas, looks back at his career.

Lesson 1

Part 3. News Writing and Reporting Practice

Changing Concepts of News

Section A

Before reading the text, answer the following questions:

1. How did the Internet change modern mass media?
2. What are the differences between a printed and an online version of a newspaper?
3. What types of news do you know?

Read the following text without a dictionary and select the title for each part:

- a) Increasing Competition
- b) Hard news and features
- c) The Internet

A. _____

The Internet has changed the nature of news and its delivery. By the late 1990-s more than 3600 newspapers were maintaining online sites, comparing to just 20 in 1994 when the World Wide Web was in its infancy, according to a survey by Eric K. Meyer. His company found that by the late 1990-s a great number of television stations and more than 2000 magazines were also creating online sites. Cable network CNN went online with 24-hour coverage featuring audio and video. The Internet has become a major source of news in all forms: text, graphics, video and audio. Archives of information had never before been so readily available to so many people.

The Internet is a vast interconnection of networks created in 1969 as a US Department of Defense project, and the World Wide Web is only the part of it. The Web was developed in 1991 as a system of storing and retrieving documents created in a common coding language called HyperText Markup Language (HTML), which allows users to link to other documents. By 1993 Internet browsers made it possible to view documents with graphics, audio and video. And that is what changed media industry.

B. _____

One of the major effects of the online news delivery is competition. Initially print newspapers feared that if they posted a story on their online sites, they would be competing

with their print editions and might give their competition tip-offs to exclusive news stories. But after a few major news stories broke online in the late 1990-s, newspapers no longer hoarded breaking news stories until their print conduct could be published.

Online news is also changing the nature of reporting. In the late 1990-s most journalists at newspapers and magazines were using online services in some way of reporting. Many were using e-mail and online discussion groups to contact sources and gain story ideas.

Online news imposes additional reporting demands on journalists. The Internet has no space limitations, so when journalists cover a story, they have to gather news in layers: a brief version, a full-text version of a speech or list of winners, tape-recorded material for audio sound-bites and, in some cases, databases that readers can search. Many websites may also offer interactive quizzes, games and discussion groups for readers. All these features have become the part of the changing form of news.

C. _____

News falls into two basic categories: hard news and soft news. “Hard news” includes stories of a timely nature about events or conflicts that have just happened or are about to happen, such as crimes, fires, meeting, protest rallies, speeches and testimony in court cases. The hard approach is basically an account of what happened, why it happened, and how readers will be affected. These stories have immediacy.

“Soft news” is defined as news that entertains or informs, with an emphasis on human interest and novelty, with less immediacy than hard news. For example, a profile about a man who designs model airplanes or a story about the effectiveness of diets would be considered soft news.

Soft news can also be stories that focus on people, places or issues that affect readers’ lives. These types of stories are called “feature stories”. The story about the growing number of people suffering from AIDS could be considered a soft-news story. It isn’t less important than hard news, but it isn’t news that happened overnight. However, a feature story can be based on a news event. Instead of being just a factual account of an event, it features or focuses on a particular angle, such as human interest reactions.

If the action or event occurred the same day or the day before as publication of a newspaper, the event is called “breaking news”. But many other features in a newspaper don't have a breaking news peg. They simply focus on interesting things or topics.

Guess the meaning of these words and expressions from the text:

To go online	Print edition
Source of news	Brief version
Media industry	Full-text version
Exclusive news story	Database
Interactive	Sound bite

Give Russian equivalents to these words and expressions. Use a dictionary if necessary:

To post a story to hoard print conduct to maintain a site to impose a demand peg

Give definitions to the following terms:

Hard news

Soft news

Breaking news

Feature story

Section B

Before reading, answer the following questions:

1. How would you define the term “news”? What qualities should it possess?
2. What is the main purpose of a news story: to give information or to entertain?

Qualities of news stories

The definitions of news are changing. But these are some traditional qualities of both hard- and soft- news stories.

Timeliness

An event that happened that day or the day before publication or is due to happen in the immediate future is considered timely. Some events that happened in the past also may be considered timely if they are printed on an anniversary of the event, such as 1, 5 or 10 years after the incident. Timeliness answers the reader’s question: Why are you telling me this now?

Proximity

An event may be of interest to local readers because it happened in or close to the community.

Unusual nature

Out-of-the-ordinary events, a bizarre or rare occurrence, or people engaged in unusual activities are considered newsworthy.

Celebrities

People who are well-known for their accomplishments – primarily entertainers, athletes or people who have gained fame for achievements, good or bad – attract a lot of attention.

Human interest

People like stories about people who have special problems, achievements or experiences. These stories can be profiles or unusual stories about people that make readers care about their plight.

Conflict

Stories involving conflicts people have with government or other people are often newsworthy, especially when the conflict reflects local problems.

Helpfulness

Consumer, health and other how-to stories help readers cope with their lives.

Entertainment

Stories that amuse readers, make them feel good or help them enjoy their leisure time have entertainment value. In a broad sense, many of the news features in sports and lifestyle sections can be classified as entertainment.

Practical Exercises:

Ex.1. Choose a newspaper to your taste. Compare its printed and online versions. What different features did you find? (audio, video, discussion groups...). Report on the advantages of the version you liked more.

Ex.2. Find the examples of hard, soft news, feature story, breaking news in a daily / weekly newspaper.

Ex.3. Choose an article that you liked most of all and find the qualities listed above. Use these questions to help you:

- Is the article timely?
- Is it interesting to a local reader only?
- Is it about a celebrity or something unusual?
- Does it involve a conflict/ human interest?
- Does it help the reader or just entertain?

Ex.4. Work in small groups. Brainstorm topics and ideas that you would want to read in an electronic newspaper or magazine. Discuss the advantages and disadvantages of reading your newspaper or magazine on a computer screen. Report your findings to the class.

Lesson 2

Part 1. General Reading.

Text A

Functions of Mass Communication for Society

Answer the following questions:

What functions of mass communication can you guess?

What are some of the consequences of the mass media's performing its functions?

Guess the meaning of the following words:

violence	[ˈvaɪələns]	leisure	[ˈleɪzə]
coverage	[ˈkʌvərɪdʒ]	broadcast	[brɒdkɑːst]
obvious	[ˈɒbvɪəs]	socialization	[səʊʃəlaɪˈzeɪʃən]
threat	[θret]	magician	[mæˈdʒɪʃən]
warning	[ˈwɔːnɪŋ]	prominence	[ˈprɒmɪnəns]
newscast	[njuːzkaːst]		

Study the following words and expressions:

to exist	[ɪgˈzɪst]	быть, существовать
tribe	[traɪb]	племя, род, клан
sentinel	[ˈsentɪnəl]	часовой, страж
to scan	[skæn]	внимательно осматривать
danger	[ˈdeɪndʒə]	опасность
jester	[ˈdʒestə]	шут
to handle	[hændl]	управлять, исполнять
surveillance	[səˈveɪləns]	наблюдение
lookout	[ˈlʊkˈaʊt]	наблюдатель
to tunnel	[tʌnl]	направлять
to beware	[bɪˈweə]	беречься, остерегаться
to supply	[səˈplaɪ]	обеспечивать
ultimate	[ˈʌltɪmɪt]	основной, окончательный
treatment	[ˈtriːtmənt]	лечение
linkage	[ˈlɪŋkɪdʒ]	соединение
to eliminate	[ɪˈlɪmɪneɪt]	устранять, ликвидировать
subtle	[sʌtl]	трудноуловимый, едва различимый
value	[ˈvæljuː]	ценность
council	[ˈkaʊnsəl]	совет
advent	[ˈædvənt]	приход
to take over	[ˈteɪkˈəʊvə]	контролировать

to occur	[ə'kə:]	случаться, происходить
hurricane	['hʌrɪkən]	ураган
to erupt	[ɪ'rʌpt]	извергаться
particularly	[pə'tɪkjʊləli]	особенно, чрезвычайно
teen fad	['ti:n'fæd]	юношеская причуда
significance	[sɪg'nɪfɪkəns]	важность
legislator	['ledʒɪsleɪtə]	законодатель
to keep in touch with	['ki:pɪntʌtʃ]	поддерживать
constituent	[kən'stɪtʃuənt]	избиратель
telethon	['telɪθən]	телемарафон
to raise	[reɪz]	собирать
dinosaur	['daɪnəsɔ:]	динозавр
buff	[bʌf]	любитель
to prompt	[prɒmpt]	побуждать, толкать
to adopt	[ə'dɒpt]	принимать, перенимать
portrayal	[pɔ:'treɪl]	изображение, образ
to ally	[ə'laɪ]	соединяться
adolescent	[,ædə'lesənt]	подросток
entertainment	[entə'teɪnmənt]	зрелище, развлечение
gossip	['gɒsɪp]	слухи, толки, сплетня
to appeal to	[ə'pi:l]	привлекать, апеллировать
common denominator	[dɪ'nɒmɪneɪtə]	общий знаменатель
to flick on	[flɪk]	щелкнуть для включения
to pick up	[pɪkʌp]	приобретать по случаю
to require	[rɪ'kwaɪə]	требовать
to encourage	[ɪn'kʌrɪdʒ]	поощрять, поддерживать, потворствовать
to charge	[tʃɑ:dʒ]	обвинять
cherubic	[tʃə'ru:bɪk]	пухлый и розовощекий (как херувим)
to spit up	['spɪt'ʌp]	отрыгивать, вырвать
content	[kən'tent]	удовлетворенный, довольный
devoted	[dɪ'vəʊtɪd]	преданный, нежный, любящий
childrearing	['tʃaɪld'rɪərɪŋ]	растить ребенка
trusted	[trʌstɪd]	заслуживающий доверия
loyal pal	['lɔɪəl'pæl]	надежный, преданный товарищ
to snarl	[sna:l]	рычать
to soil	[sɔɪl]	пачкать
to thumb	[θʌm]	пролистать, просмотреть

Read and translate the text using a dictionary if necessary:

For a society to exist, certain communication needs must be met. Primitive tribes had sentinels who scanned the environment and reported dangers. Councils of elders interpreted facts and made decisions. Tribal meetings were used to transmit these decisions to the rest of the group. Other members of the tribe may have been storytellers and jesters who functioned to entertain the group. As society became larger and more complex, these jobs grew too big to be handled by individuals. With the advent of a technology that allowed the development of communication, these jobs were taken over by the mass media. This change was an important one, and the consequences of performing these communication functions by means of mass communication can be opposed to interpersonal communication.

Of all the media functions, this one is probably the most obvious. Surveillance refers to what we popularly call the news and information role of the media. The media have taken the place of sentinels and lookouts. Correspondents for wire services, TV networks, and newspapers are located across the globe. These individuals gather information for us that we couldn't get for ourselves. Their reports are tunneled back to mass media organizations that, in turn, produce a radio or TV newscast or print a paper or magazine. The surveillance function can be divided further into two main types. Warning or beware surveillance occurs when the media inform us about threats from hurricanes, erupting volcanoes, depressed economic conditions, increasing inflation, or military attack. These warnings can be about immediate threats (a television station interrupts programming to broadcast a tornado warning), or they can be about long-term or chronic threats (a newspaper series about air pollution or unemployment). There is, however, much information that is not particularly threatening to society that people might like to know about. The second type, called instrumental surveillance, has to do with the transmission of information that is useful and helpful in everyday life. News about what films are playing at the local theaters, stock market prices, new products, fashion ideas, recipes, teen fads, and so on, are examples of instrumental surveillance.

Closely allied with the surveillance function is the interpretation function. The mass media do not supply just facts and data. They also provide information on the ultimate meaning and significance of those events. One form of interpretation is so obvious that many people overlook it. Not everything that happens in the world on any given day can be included in the newspaper or in a TV or radio newscast. Media organizations select those events that are to be given time or space and decide how much prominence they are to be given.

The most obvious example of this function can be found on the editorial pages of newspaper. Interpretation, comment, and opinion are provided for the reader so that he or she gains an added perspective on the news stories carried on other pages. Perhaps an elected official has committed some impropriety. An editorial might call for that person's resignation, thus demonstrating that the management of the newspaper considers this impropriety to be serious. A newspaper might endorse one candidate public office over another, thereby indicating that at least in the paper's opinion, the available information indicates that this individual is more qualified than the other.

The mass media are able to join together by interpersonal channels different elements of society that are not directly connected. For example, mass advertising attempts to link the needs of buyers with the products of sellers. Legislators in Washington may try to keep in touch with constituents' feelings by reading their hometown papers. Voters, in turn, learn about

the doings of their elected officials through newspapers, TV, and radio. Telethons that attempt to raise money for the treatment of certain diseases are another example of this linkage function. The needs of those suffering from the disease are matched with the desires of others who wish to see the problem eliminated.

Another type of linkage occurs when geographically separated groups that share a common interest are linked by the media. The outbreak of hostilities in the Persian Gulf linked together a whole nation concerned about the safety of their friends and relatives in the armed forces. Media usage reached record levels during the war as people turned to TV, radio, newspapers, and magazines to learn the latest war news. Television coverage on the Tiananmen Square violence in Beijing linked together students in the United States who started their own protests in support of the Chinese students.

Of course, it is entirely possible that the media can create totally new social groups by linking members of society who have not previously recognized that others have similar interests. Some writers call this function the "public-making" ability of the mass media.

On the other hand, this linkage function may have negative consequences. Persons with antisocial interests can be linked as easily as dinosaur buffs. Thus media attention to terrorists and other extremist groups might prompt others in the same direction.

The transmission of values is a subtle but nonetheless important function of the mass media. It has also been called the socialization function. Socialization refers to the ways in which an individual comes to adopt the behavior and values of a group. The mass media present portrayals of our society, and by watching, listening, and reading, we learn how people are supposed to act and what values are important. To illustrate let's consider the images of two totally different concepts as seen in the media: mother-hood and pets. The next time you watch television or thumb through a magazine pay close attention to the way mothers and children are presented. Mass media mommies are usually clean, loving, pretty, and cheerful. Babies, as seen in the media, are usually happy, healthy, content, and cherubic. They seldom cry and never spit up. When they interact with their children, media mothers tend to be positive, warm, and caring. They are all understanding, reasonable, friendly, and devoted to their children. Obviously, these examples show that these media portrayals picture motherhood and childrearing as activities that have a positive value for society. Individuals who are exposed to these portrayals are likely to grow up and accept this value. Thus a social value is transmitted from one generation to another.

Pets provide another example in which this transmission of values is readily apparent. All pets are trusted companions, loyal pals, and protectors of the young. Media dogs seldom snarl at baby sister and never soil the carpet. Not surprisingly, as each new generation is exposed to the portrayal of media pets, they are likely to come away with a positive value attached to the idea of owning a pet.

The mass media also teach us about people; they show us how they act and what is expected of them. In other words, the media present us with role models that we may observe and perhaps imitate. A study once indicated that many adolescents learned about dating behavior by watching films and television programs that featured this activity.

Another obvious media function is that of entertainment. Most of a newspaper is devoted to covering- the events of the day, comics, puzzles, horoscopes, games, advice, gossip, humor,

and general entertainment features usually account for around 12 percent of the typical content in an American daily paper. Television is primarily devoted to entertainment, with about three-quarters of a typical broadcast day falling into this category. The entertainment content of radio varies widely according to station format. Some stations may program 100 percent news, while others may schedule less than 5 percent.

In the past, this entertainment function had been filled by interpersonal communication. Troubadours, storytellers, court jesters, and magicians fulfilled this function in the centuries before the media. What are the consequences of having this task now taken over by mass communication? Clearly, the media can make entertainment available to a large number of people at relatively little cost. This helps make leisure and recreational time more enjoyable. On the other hand, entertainment that is carried by the mass media must, almost by definition, appeal to a mass audience. The ultimate result of this state of affairs is that media content is designed to appeal to the lowest common denominator of taste.

One other consequence of the widespread use of media for entertainment is that it is now quite easy to sit back and let others entertain you. Flicking on the TV set, picking up a magazine, and going to a movie require little effort on our part, and some fear that the media do such a good job of entertaining society that they encourage passivity. Instead of playing baseball, people might simply watch it on TV. Instead of learning to play the guitar, an adolescent might decide to listen to a record of someone else playing the guitar. On more than one occasion critics have charged that the mass media will turn people into watchers and listeners instead of doers.

Ex.1 Answer the following questions:

1. How were communication needs met in primitive tribe?
2. Which functions of mass communication for society can you enumerate?
3. What does surveillance function refer to?
4. What are some of the consequences of relying on the mass media to perform this surveillance function?
5. What is interpretation function like?
6. What examples of linkage function can you give?
7. What is the main purpose of the socialization function?
8. Which pros and cons does the entertainment function have?

Ex.2. Give Russian equivalents to these expressions:

advent of a technology	ultimate result
primitive tribes	loyal pal
wire services	trusted companion
TV newscast	outbreak of hostilities
military attack	leisure and recreational time
immediate threats	geographically separated groups

Ex.3. Give English equivalents to these expressions:

начало военных действий	чувства избирателей
телевизионный репортаж	негативные последствия
состояние дел	передача ценностей
потворствовать пассивности	привести к общему знаменателю
долгосрочные угрозы (опасности)	королевский шут

Ex.4. Match the words with their definitions:

1	adolescent	A	the possibility that something very bad will happen
2	treatment	B	a young person who is developing into an adult
3	newscast	C	a soldier standing outside a building as a guard
4	threat	D	a method that is intended to cure an injury or illness
5	coverage	E	someone who has the power to make laws or belongs to an institution that make laws
6	broadcast	F	conversation or information about other people`s behavior or private lives, often including unkind or untrue remarks
7	sentinel	G	a program on the radio or television
8	legislator	H	the way in which a subject or event is reported on television or radio, or in newspapers
9	gossip	I	a news program on the radio or television

Ex.5. Complete the table with the appropriate forms of the words given:

№	verb	noun	adjective
1	socialize		
2		development	
3			entertaining
4	value		
5		advertisement	
6			treatable
7	interpret		

Ex.6. Insert the words and phrases given into the sentences in their correct form:

Obvious warning complex linkage watcher imitate subtle observe state of affairs threats handle listener surveillance common interest facts and data doer

1. Of all the media functions, this one is probably the most_____.
2. As society became larger and more____, these jobs grew too big to be____ by individuals.
3. These____ can be about immediate____, or they can be about long-term or chronic threats.
4. ____ refers to what we popularly call the news and information role of the media.
5. The mass media do not supply just_____.
6. Another type of ____ occurs when geographically separated groups that share a ____ are linked by the media.
7. The transmission of values is a ____ but nonetheless important function of the mass media.
8. In other words, the media present us with role models that we may ____ and perhaps ____.
9. On more than one occasion critics have charged that the mass media will turn people into ____ and ____ instead of ____.
10. The ultimate result of this ____ is that media content is designed to appeal to the lowest common denominator of taste.

Ex.7 Translate from Russian into English:

1. Примитивные племена имели часовых, которые внимательно осматривали окрестности и сообщали об опасностях.
2. Наблюдение относится к тому, что мы обычно называем новостной и информационной ролью средств массовой информации.
3. Предупреждающее и остерегающее наблюдение имеет место, когда средства массовой информации сообщают нам об угрозах от ураганов, извергающихся вулканов, тяжелых экономических условий, растущей инфляции или начала военных действий.
4. Не все, что происходит в мире в любой момент, может быть включено в последние газетные, телевизионные или радио новости.
5. Нужды тех, кто страдает от болезней, согласовываются с желаниями тех, кто хочет видеть проблему решенной.
6. Социализация относится к путям, которыми отдельный человек приходит к принятию определенных поведения и ценностей.
7. Трубадуры, рассказчики, королевские шуты и маги веками выполняли функцию развлечения до появления средств массовой информации.
8. В большинстве случаев критики обвиняют средства массовой информации в том, что они превратят людей в созерцателей и слушателей вместо создателей.
9. Средства массовой информации представляют образы нашего общества и мы, слушая, наблюдая и читая, научаемся тому, как люди поступают и какие ценности важны.

Ex.8. Speak about functions of mass communication for society and their positive and negative consequences.

Text B

How People Use the Mass Media

Read and translate the text using a dictionary if necessary:

It is probably clear by now that statements made about the functions of mass communication in society could be paralleled by statements about how the media function at the

level of the individual. Consequently, we are going to shift from our wide-angle lens to a close-up lens and focus on how the individual uses mass communication (in other words, we are moving from macro- to microanalysis). At the individual levels the functional approach is given the general name of the uses-and-gratifications model. In its simplest form, the uses-and-gratifications model posits that audience members have certain needs or drives that are satisfied by using both nonmedia and media sources. This discussion will be concerned more with media-related sources of satisfaction. The actual needs satisfied by the media are called media gratifications. Our knowledge of these uses and gratifications typically comes from surveys that have asked people a large number of questions about how they use the media. Several researchers have classified the various uses and gratifications into a fourfold category system, consisting of cognition, diversion, social utility and withdrawal.

Cognition means the act of coming to know something. When a person uses a mass medium to obtain information about something, then he or she is using the medium in a cognitive way. Clearly, the individual's cognitive use of a medium is directly parallel to the surveillance function at the macroanalytical level. At the individual level, however, researchers have noted that there are two different types of cognitive functions that are performed. One has to do with using the media to keep up with information on current events, while the other has to do with using the media to learn about things in general or things that relate to a person's general curiosity. To illustrate, several surveys have found that many people give the following reasons for using the media:

I want to keep up with what the government is doing.

I want to understand what is going on in the world.

I want to know what political leaders are doing.

These reasons constitute the current-events type of cognitive gratification. At the same time, many people also report the following reasons for using mass media:

I want to learn how to do things I've never done before.

I want to satisfy my curiosity.

The media make me want to learn more about things.

The media give me ideas.

These statements illustrate the second type of cognition—using the media to satisfy a desire for general knowledge.

Psychologists and sociologists point out that using the media in this fashion seems to address a person's cognitive needs. These needs are related to strengthening our knowledge and understanding of the world we live in and are based to a certain extent on a desire to explore and master the surrounding environment. Thus the use of the media in this way is linked to the fulfillment of a basic human need.

Another basic need of human beings is for diversion. Diversion can take many forms. Some of these forms identified by researchers include (1) stimulation, or seeking relief from boredom or the routine activities of everyday life; (2) relaxation, or escape from pressures

and problems of day-to-day existence; and (3) emotional release of pent-up emotions and energy. Let's look at each of these gratifications in more detail.

Stimulation. One thing that human beings cannot seem to cope with is boredom. In fact, when individuals are deprived of all external stimulation—a situation created by psychologists in studies dealing with sensory deprivation—the mind begins to hallucinate in order to create its own amusement. In less drastic circumstances, seeking emotional or intellectual stimulation seems an inherent motivation in a human being. Psychologists, in fact, have labeled these activities "ludic behaviors"—play, recreation, and other forms of activity that seem to be performed to maintain a minimum level of intellectual activity. Several surveys have shown that many people report that they watch, read, or listen simply to pass the time. When there is nothing else to do, many individuals fill up their idle time with mass media content simply because it's better than being bored. For example, a good deal of listening to radio and record players occurs when people are alone and are seeking additional stimulation. At the same time, many parties with a lot of people present are characterized by loud music, which also represents an attempt to increase the level of stimulation normally present. The media have taken advantage of this need to avoid boredom in many creative ways. Ted Turner has started an airport TV channel that beams news and commercials to passengers in airline terminals. Some airlines show CNN during long flights. Supermarkets have grocery carts with a video screen that displays the latest bargains. There are now special magazines that are distributed only to doctors' waiting rooms. Advertisements are now found on walls and the backs of stall doors in rest rooms.

Relaxation. Too much stimulation, however, is undesirable. Psychological experiments have indicated that human beings are negatively affected by a condition called "sensory overload" in which too much information and stimulation are present in the environment. When faced with sensory overload, people tend to seek relief. The media are one source of this relief. To illustrate, people read magazines or newspapers or watch TV in an attempt to get away from the cares of the day. The choice of material used for relaxation might not always be apparent from surface content. Some people might relax by reading articles about Civil War history; others might read about astronomy or electronics. Still others might relax by listening to serious classical music. The content is not the defining factor since virtually any media material might be used for relaxation by some audience members. Of all the media, radio or recordings seem to serve the relaxation function most frequently. Many people use clock radios with an automatic shut-off to help them get to sleep at night. "Beautiful music" stations play relaxing music all day long. Even television newcasts are structured in such a way as to help the audience relax. No matter how terrible the events of the day, the newscaster is there with a calm, confident manner, apparently reassuring us that things are under control.

Emotional Release. The last manifestation of the diversion function is the most complex. On the one hand, the use of the media for emotional release is fairly obvious. To illustrate, the horror movie has had a long history of popularity in America. Why do audiences cheer when Rocky goes the distance? Probably because people enjoy a certain amount of emotional release. People feel better after a good scream (especially when the monster and bad guy are on the screen where they can't get at you) or a good cry (especially when the troubles are happening to somebody else).

On the other hand, emotional release can take more subtle forms. One of the big attractions of soap operas, for example, seems to be that many people in the audiences are

comforted by seeing that other people (even fictional people) have troubles greater than their own. Other people identify with media heroes and heroines and participate vicariously in their triumphs. Such a process evidently enables these people to vent some of the frustrations connected with their normal lives.

Psychologists have also identified a set of social integrative needs, including our need to strengthen our contact with family, friends, and others in our society. The social integrative need seems to spring from an individual's need to affiliate with others. The media function that addresses this need is called social utility, and this usage can take several forms. First, have you ever talked about a TV program with a friend? Have you ever discussed a current movie or the latest record you've heard on the radio? If so, then you are using the media as conversational currency. The media provide a common ground for social conversations, and many people use things that they have read, seen, or heard as topics for discussion when talking with others. There is a certain social usefulness in having a large repository of things to talk about so that no matter where you are you can usually strike up a conversation and be fairly sure that the person you are talking to is familiar with the subject. ("What did you think of the Super Bowl?" "How did you like Jurassic Park?").

Social utility is apparent in other instances as well. Going to the movies is probably the most common dating behavior among adolescents. The motion picture theater represents a place where it is socially acceptable to sit next to your date in a dark room without parental supervision. In fact, many times the actual film is of secondary importance, and the social event of going out has the most appeal.

Other people report that they use the media, particularly TV and radio, as a means to overcome loneliness. The TV set represents a voice in the house for people who might otherwise be alone. Radio keeps people company in their cars. People who might otherwise be deprived of social relationships find companionship in media content and media personalities. In fact, some viewers might go so far as to develop feelings of kinship and friendship with media characters. Audience members might react to media performers and the characters they portray as if the performers were actual friends. This phenomenon is called a parasocial relationship, and there is some evidence that it actually occurs

In our previous discussion we noted that humans occasionally need to escape from certain activities and that, in this connection, they use the media not only for relaxation but also for purposes that are best described as withdrawal uses. At times, people use the mass media to create a barrier between themselves and other people or other activities. For example, the media help people avoid certain chores that should be done. Perhaps many of you have put off your homework and class assignments until after you've finished watching a TV program or reading the newspaper. Children are quick to learn how to use the media in this fashion. This hypothetical exchange might be familiar:

"It's your turn to let the dog out."

"I can't. I want to finish watching this program. You do it."

Or:

"Answer the telephone."

"I can't. I'm reading. You get it."

In both instances, attending to mass media content was defined as a socially appropriate behavior that should not be interrupted. In this manner, other tasks might be put off or avoided entirely.

People also use the media to create a buffer zone between themselves and other people. When you are riding a bus or an airplane or sitting in a public place and don't want to be disturbed, you bury your head in a book, magazine, or newspaper.

Ex.1. How can the uses and gratifications model be classified?

Ex.2. What is cognition?

Ex.3. Suggest what is meant by diversion and what forms can it take?

Ex.4. Analyze the process of stimulation.

Ex.5. Explain the reasons and the forms of relaxation?

Ex.6. Discuss the complexity surrounding the issue of emotional release

Ex.7. Describe the category of social utility.

Ex.8. Examine the category of withdrawal.

Lesson 2
Part 2. Vocabulary Practice
Programmes and People

Section 1

Broadcast	programme show	host a programme	host a show	disc jockey (DJ)
host				

1) **Programmes** on radio and television may be referred to formally as **broadcasts**; and they may be referred to informally as **shows**, especially in American English. Programmes or shows on radio and television are often presented or **hosted** by a **programme host**. Popular music programmes are presented by **disc jockeys** or **DJs**. *Program* is spelt *program* in American English. *Broadcast* is a noun and a verb. *Disc jockey* is spelt *disk jockey* in American English and can be spelt with a hyphen.

Ex.1. Look at the sentences below and complete the tasks by the words from the table given above. The first letters have already been given:

- a) In an unsportsmanlike and provocative move, they have chosen to **b**_____ on the same frequency that we have been using for the past five years.
- b) No lawyer representing the tobacco companies would be interviewed/or this **b**_____.
- c) Groucho flourished in situations with no script at all. One enormous success was his **h**_____ of a show called 'You Bet Your Life' which began in 1947 and ran for four years on radio and for two years on television.
- d) An obsessed fan who sent poison-pen letters to TV presenter Michaela Strachan was yesterday found guilty of threatening to kill her. Clifford Jones, 42, sent 2,000 letters over a two-year period to the children's programme **h**_____, a Liverpool court was told.
- e) Top **D**_____ have taken over much of the ground that pop stars used to occupy.

Section 2

Anchorman	anchorwoman	anchorperson
anchor a news programme		front a news programme

News programmes may be hosted, **fronted**, or **anchored** by **anchors** famous in their own right, sometimes more famous than the people in the news.

newsreader	newscaster
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In more traditional news programmes, the news is read by a **newsreader** or **newscaster**: newscaster is now a rather old-fashioned word.

Report	reporter	correspondent	TV crew	news gatherer
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Reporters and correspondents, or television journalists, make reports. They and the camera operators who go with them are news gatherers. Together they form TV crews.

broadcaster

Broadcasters are TV and radio organisations, the people working for them, or, more specifically, the professional media people who actually participate in programmes.

Ex.2. Look at the sentences below and complete the gaps with the words from “Programme and People. Section 2”.

- a) To me, **n**_____ are just people who read the news. I've never believed in the TV personality cult.
- b) On the BBC World Service the news men present the news as it is, and not the **n**_____s' view of it.
- c) Sissons, solid performer, would make an excellent 'Newsnight' **a**_____. Though he has f_____ live television studio debates for Channel 4 in the past, he seems lost at the BBC.
- d) We have just had this report from our **c**_____ in Belgrade, Jim Fish.
- e) Television **r**_____ would put on their gas masks on screen to point live at missile streaks in the sky.
- f) The BBC has produced two hard-hitting videos in a bid to cut down the growing number of **n**_____ **g**_____ killed or injured while on duty.
- g) His temper finally cracked when he turned on a TV **c**_____ and shouted, 'Leave me alone.'
- h) Buerk said, 'Reporters, correspondents and newscasters are not part of the mainstream which flows towards management. So none of our senior managers have been **b**_____, which is like having nobody at the top of the Royal Air Force who can fly.'

Ex.3. Find nine key words from “Programme and People” hidden in the square, in addition to the example. The words go from left to right, from top to bottom or diagonally downwards.

Q	N	E	W	S	R	E	A	D	E	R	X	P	V
W	X	E	H	G	Q	Z	B	N	K	L	M	R	A
E	Z	G	W	W	Q	S	D	F	G	J	K	L	M
R	N	E	W	S	G	A	T	H	E	R	E	R	A
T	X	D	I	S	C	J	O	C	K	E	Y	D	F
Y	C	V	B	R	O	A	D	C	A	S	T	F	R
A	Z	E	R	T	Y	U	S	O	P	Y	T	R	F
S	W	A	C	V	B	F	C	T	W	X	C	B	B
X	E	N	V	C	A	D	R	S	E	X	C	N	O
S	Q	C	C	V	W	R	E	P	O	R	T	E	R
A	X	H	O	S	T	O	P	D	S	C	M	L	E
Z	Q	O	D	F	G	H	J	K	L	M	P	X	E
C	O	R	R	E	S	P	O	N	D	E	N	T	R

Lesson 2

Part 3. News Writing and Reporting Practice

The Basic News Story

Section A

Read the following part of the text without a dictionary and find the answers to these questions:

1. What is a hard-news story?
2. What is the main difference between a hard-news story and other types of stories?
3. What questions do all news stories answer?
4. What problems do most hard-news stories cover?

The basic news story is told upside down. It usually is called a hard-news story. That doesn't mean it should be hard to read. Quite the contrary. It really should be called an easy news story, because the facts are presented in a direct form that makes it easy for the reader to get the most important information quickly. A hard-news story often presents the end results of a news event first, so the key facts are in the first few paragraphs. If a news story were a mystery story, you would solve the mystery in the beginning, and then devote the rest of the story to telling the reader how and why it happened.

Not all basic news stories have to start with such a direct approach. There are many other ways of writing news stories and still delivering information to readers in quick, easy form. But all news stories answer some basic questions: who? what? when? where? why and how? As newspaper readership declines, editors increasingly want to answer another question: so what? What is the significance to the readers? What information does the story contain that will make readers care?

Most hard-news stories are about a conflict or a problem and the attempts to resolve it. Consider all stories about crime, courts and government. The majority involve problems created or being resolved by the people who are involved. The qualities discussed in Lesson 1 (timeliness, unusual nature, celebrities...) also help provide answers to "so what" questions.

Give a written translation of this part of the text.

Section B

Elements of a basic news story

Before reading the text, answer these questions:

1. What is a usual structure of a news story, according to your practice?
2. What part of an article gives the most important information?
3. How do you support your ideas when you write an article (so that the reader could believe that what you say is true)?

Match journalistic professions with what these people do:

Editor / Copy editor	Writes the article
Artist	Shoots the picture
Photographer	Writes the headline
Reporter / Writer	Designs the graphics

Guess the meaning of the following words and expressions:

Quick overview

Key points

Focus (n)

Indisputable

Common knowledge

Graphic device

Work with a dictionary. Give Russian equivalents to these words and expressions from the text:

Story's content (the content of a story)	To clutter
To entice smb to do smth	Accusatory
Guideline	Biased
To substantiate information	To reveal
To tell in a nutshell	Highlights box
Compelling	

Read the text below using a dictionary if necessary:

Although a basic news story can contain a lot of information, it should have one main idea. You should be able to identify the main idea in one sentence. All the other information should then support that central concept.

Like all stories, the basic news story has a headline and three general parts: a beginning called “the lead”, a middle called “body” and an ending. Other elements are backup for the lead, nut graph, impact, attribution, background and elaboration.

Headline

The headline is a line on top of the story that tells the reader what the story is about. It usually is written by a copy editor or an editor, except at very small newspapers where the editor may also be the reporter/ writer. For a basic news story the copy editor bases the headline on the main points of the story, which the reporter is expected to write in the first few paragraphs. With the increased emphasis on graphics more newspapers today are using secondary headlines – called “deck leads”, “summary lines” or “summary blurbs” – under the main headline. The two headlines together give the reader a quick overview of the story’s content.

Lead

The beginning of the story, the hook that tells the readers what the story is about, is “the lead”. A good lead entices the reader to continue reading. In a hard-news story the lead is usually written in one sentence – the first sentence of the story – and gives the most important information about the event. But even a basic story can have a creative lead called a “soft lead”.

The most common type of lead on a hard-news story is called a “summary lead” because it summarizes the main points about what happened. It answers to the questions of who, what, when, where, why and how. The rest of the story elaborates on what, why and how.

Hard-news leads don’t have to answer all these questions in the first sentence if doing so would make the lead too long and difficult to read. Shorter leads of fewer than 35 words are preferable, but the number is only a guideline. The writer has to decide which elements are most important to stress in the first sentence. This summary lead stresses who, what, where and when; the rest of the story gives more details.

Backup for the lead

The lead should be backed up, or supported, with explanation that substantiates information in the lead. The “backup” should contain statements or quotes to explain your key points.

Nut graph

The “nut graph” is a sentence or paragraph that states the focus – the main point of the story. It should tell in a nutshell what the story is about and why the story is newsworthy. Although a news story may contain many comments and points it should be developed around one major theme or concept, and all other information should relate to that focus.

In a hard-news story with a direct summary lead, the lead contains the focus, so you don’t need a separate nut graph. When the lead takes a softer, more creative approach and does not explain immediately the main point of the story, the nut graph is a separate paragraph. The nut graph is even more crucial when a story starts with a softer feature lead, because the reader has to wait for a few paragraphs to find out the reason for the story.

The nut graph should be placed high in the story, generally from the third to fifth paragraph. But if the lead is very compelling, the nut graph could come later. Rigid rules can ruin good writing.

Lead quote

The first quote that backs up the lead is called the “lead quote” or the “augmenting quote”. It is usually the strongest quote you have, and it supports the concept in the lead without repeating the same information or wording. A lead quote isn’t required in all stories, but a strong quote placed within a paragraph or two after the lead helps make the story interesting.

Impact

Whenever possible, the writer should explain how the news affects the reader. The “impact” sentence or paragraph should answer the question: “What is the significance of this story? What in the story makes the reader care?” Sometimes the impact is explained in the lead; sometimes it is lower in the story, in an explanatory paragraph.

Not all stories can show direct impact on readers, but they should all have a clear paragraph explaining the reason for the story. In some stories, such as police stories, the impact is that the news happened in the community and should be of interest to local residents.

Attribution

Where did you get the information? Who told you these facts? How can the reader be sure what you say is true? The “attribution” provides these answers. You need to attribute all quotes – exact wording of statements that people made – and much information you did not witness. If the information is common knowledge or indisputable, you do not have to attribute it.

The attribution should be in the lead for controversial or accusatory information, but in many cases it can be delayed so it doesn’t clutter the lead. Police stories often have attribution in the lead, especially if you get the information by telephone, or if the information is accusatory.

Background

Is there any history or background the reader needs in order to understand how a problem or action occurred? Most stories need some background to explain the action.

Elaboration

Supporting points relating to the main issue constitute “elaboration”. These can be statements, quotes or more detail to explain what happened, how and why the problem occurred, and reactions to the event. In this part of the story seek other points of view to make sure you have fairness. A story based on one source can be too biased.

Ending

The most common type of ending includes one of these elements: future action, a statement or quote that summarizes but doesn’t repeat the previous information, or more

elaboration. If the future action is the key factor in this issue, it should be placed higher in the story. Avoid summary endings that repeat what you have already said. In a basic news story end when you have no more new information to reveal.

Graphics

Remember to consider a photograph, chart or other graphic device as part of your story. A copy editor may write the highlights box, an artist will design the graphics, and a photographer will shoot the picture. But the way the story is presented visually will affect the length of your text, and will help you determine what information you can include or leave out.

Give synonyms to these terms from the text:

Lead – ...

Secondary headline – 1)... 2) ... 3) ...

Lead quote - ...

Soft lead - ...

Find the terms from the text which are meant by these definitions. Complete the table:

1. The previous information for the story	
2. The source of information	
3. The start of a story that entices the reader to know more	
4. The main point of a story, states the focus	
5. The summary of the main points of the event	
6. The strongest quote, supports the main point	
7. A more detailed explanation of what happened, how and why. The reaction to the event.	
8. The sentence that explains the influence of the news on the reader or gives the reason why the story is written	
9. The last part of the story which includes the future actions or summarizes previous information	
10. The supporting points for the information in the lead	
11. The visual support of your story	

Give Russian equivalents to the terms you have found.

Practical exercises.

Ex.1. Choose an article from a newspaper (a basic news story). Analyze it according to the elements of a basic news story mentioned above. Does the story have all of them?

Ex.2. State the main idea of the article you've chosen in one sentence.

Ex.3. Write a brief news story based on the following information; write a focus sentence at the top of the story. Consider if you could use a chart or other graphic for some of the statistics.

Backup information: This information comes from a survey that was published in a book, “The Day America Told the Truth”. The survey says 90 percent of people in the United States lie routinely, 36 confess that they tell important lies.

Co-author, James Paterson said in an interview with you: “Americans are willing to lie at the drop of a hat. Lying is part of their lives. People say what others want to hear.” He classifies lies as “dark lies” (the one that hurt other people) and “trivial lies” (those that include insincere compliments on dinner or clothes).

Paterson found that 86 percent lie regularly to parents, 75 lie to friends, 73 lie to siblings, and 69 percent lie to spouses. He also found that 81 percent lie about their feelings, 43 percent lie about their income and 40 percent lie about relationships.

The survey also asked people what they tell the truth about. These are the findings: 51 percent say they see no reason to marry, 29 percent say they aren’t sure they still love their spouse, and 31 percent admit they are having or have had an extramarital affair.

Lesson 3

Part 1. General Reading

Text A

History of Print Media

Answer the following questions:

Do you know who first invented the process for making paper?

Can you guess where the idea of a newspaper for masses was developed?

Guess the meaning of the following words:

censor	[ˈsensə]	urban	[ˈə:bən]
to print	[prɪnt]	fail	[feɪl]
invention	[ɪnˈvenʃən]	profitable	[ˈprɒfɪtəbl]
luck	[lʌk]	impact	[ˈɪmpækt]
to borrow	[ˈbɒrəʊ]	suicide	[ˈsju:saɪd]
loan	[ləʊn]	frequently	[ˈfri:kwentli]
cover	[ˈkʌvə]	obvious	[ˈɒbvɪəs]

Study the following words and expressions:

medium	[ˈmi:diəm]	средство
brief	[ˈbri:f]	краткий
movable	[ˈmu:vəbl]	передвижной, движущийся
prior	[praɪə]	предшествующий
type	[taɪp]	набор, шрифт
miserable	[ˈmɪzərəbl]	мизерный, ничтожный
to default	[dɪˈfɔlt]	не выполнять своих обязательств
to cast	[kɑ:st]	лить, отливать
to carve	[kɑ:v]	вырезать, резать
crude	[kru:d]	необработанный
to spread	[spred]	распространять
to establish	[ɪˈstæblɪʃ]	основывать
approval	[əˈpru:vəl]	одобрение
to set up	[ˈsetʌp]	создать
notion	[ˈnəʊʃən]	понятие
authority (under authority)	[ɔ:ˈθɒrɪti]	полномочия (на основании)
mass-circulated	[ˈsæ:kjuleɪtɪd]	массово тиражированный
bulk	[bʌlk]	основная масса, большое количество
literacy	[lɪtərəsi]	грамотность
to expand	[ɪkˈspænd]	расширяться, распространяться
curious	[kjʊəriəs]	любопытный

merchant	[ˈmɜːtʃənt]	купец, торговец
to turn out	[ˈtɜːnɒt]	выпускать
carantous	[kɑːˈræntəʊ]	бегущий
forerunner	[ˈfɔːrɪnə]	предшественник
on and off		от случая к случаю, время от времени
to eæpire	[ɪkˈspɑɪə]	угаснуть, оканчиваться
fee	[fiː]	плата
diurnal	[daɪˈɜːnl]	дневной, выполняемый за день
controversy	[kɒntrəvɜːsi]	спор, полемика
counter-	[kauntəˌrefəˈ	контрреформация
reformation	meɪʃən]	
suppression]səˈpreʃən]	подавление, запрещение, закрытие
to pattern	[ˈpætn]	делать по образцу, копировать
warehouse	[weəhaus]	склад, хранилище
storehouse	[ˈstɔːhaus]	склад, кладовая
pamphlet	[ˈpæmfɪt]	брошюра
literate	[ˈlɪtərɪt]	грамотный
statesman	[steɪtsmən]	государственный деятель
overall	[ˈəʊvəɜːl]	общий
impact	[ˈɪmpækt]	воздействие
encourage	[ɪnˈkʌrɪdʒ]	воодушевлять, поощрять, поддерживать
literary	[lɪtərəri]	литературный
artistic	[ɑːˈtɪstɪk]	художественный
eæpression	[ɪkˈspreʃən]	оборот речи, фраза
unify	[ˈjuːnɪfaɪ]	объединять
profoundly	[prəˈfaʊndli]	серьёзно
to alter	[ɔːltə]	изменять, переделывать
approach	[əˈprəʊtʃ]	подход
press	[pres]	пресс, пресса
to forge	[fɔːdʒ]	медленно или с трудом продвигаться вперёд
annual	[ˈænjʊəl]	ежегодный
feature	[ˈfiːtʃə]	сенсационный материал
content	[ˈkɒntent]	содержание
issue	[ˈɪʃuː; ˈɪʃjuː]	выпуск
shipping	[ʃɪpɪŋ]	транспортировка
obituary	[əˈbɪtʃuəri]	некролог
conspicuously	[kənˈspɪkjʊəsli]	видимо
apparent	[əˈpærənt]	явный, очевидный, наглядный
typography	[taɪˈpɒgrəfi]	оформление
layout	[ˈleɪaʊt]	компоновка
to blend	[blend]	смешивать
stodgy	[stɒdʒɪ]	скучный, затяжной
to pay off	[peɪɒf]	окупаться
to turn to	[ˈtɜːntu]	приниматься за дела
gamble	[gæmbəl]	азартная игра

Read and translate the text using a dictionary if necessary.

The technology necessary to print a newspaper is a simple one-ink is pressed onto paper. The technology necessary to make the newspaper a mass medium is more complicated, and we will begin our brief history with a consideration of the growth of early printing technology. Many historians suggest that the Chinese first invented movable type and also discovered the process for making paper. We do know that Marco Polo described Chinese printing upon his return to Venice in 1295. Nevertheless, prior to the mid-fifteenth century most books and pamphlets available to Europeans were expensive and often inaccurate, handwritten manuscripts. The invention of the printing press and the introduction of movable type to the Western world is usually associated with a German, Johann Gutenberg. Little is known about Gutenberg except that he loved wine, was skilled in metallurgy, had miserable luck as a businessman and defaulted on several loans (lawsuits filed against Gutenberg provide the only real documentation for naming him father of the printing press). Gutenberg cast his type in soft metal rather than carving it in wood blocks. He borrowed an idea from winemaking and built a crude press that would force the ink onto the paper. Others copied Gutenberg's ideas, and presses spread from Germany throughout Europe during the last half of the fifteenth century. William Caxton, for example, introduced the printing press into Great Britain in 1487 and established a profitable London printing company that published the leading books of the day. Although book publishing was not considered to be a socially important force, Henry VIII recognized its potential in 1530 when he required all printers to obtain a royal approval before setting up shop. This notion of publishing "under authority" from the government would figure prominently in the future of the newspaper.

The idea of a mass-circulated newspaper followed the invention of printing. The bulk of early printed matter consisted of books and religious tracts. As more books went into print, more people were encouraged to learn how to read. As literacy grew, more people turned to education, and universities expanded. As education grew more people became curious about how they lived, how others lived, and how their government was run. Merchants and businesspeople realized that knowledge of economic conditions and commercial information from other towns and other countries could be beneficial to their own efforts. It wasn't long before publications sprang up across Europe to meet these needs. In Holland, printers began turning out corantos, or currents of news around 1620. Corantos spread to Britain where news about the Thirty Years War was in great demand. These early forerunners of the newspaper carried mainly foreign and commercial news. The corantos were published on and off for the next twenty years, finally expiring because of circulation and license fee problems. They were replaced by the diurnals, daily reports of domestic and local events usually concerned with the doings of the king and parliament. This period also saw the rise of the printing of religious books. The Bible and hymnals were widely distributed, as well as a large number of books detailing the controversy surrounding the Reformation and Counter-Reformation. Along with an increase in book publishing came an increase in book suppression. Censorship was common.

In colonial times, the word "magazine" meant warehouse or depository, a place where various types of provisions were stored under one roof. The first magazines printed in America were patterned after this model; they were to be storehouses of varied literary materials gathered from books, pamphlets, and newspapers and bound together under one cover. All

these early magazines were aimed at a specialized audience - one that was educated, literate, and primarily urban. They contained a variety of articles dealing with the arts, practical science, and politics, and a list of authors who contributed to them would include most of the major poets, essayists and statesmen of the period. Their overall impact was to encourage literary and artistic expression and to unify the colonies during America's struggle for independence from England.

Benjamin Day was only 22 years old when he developed the idea of a newspaper for the masses. Day probably had no idea that he was starting a revolution in the communications industry when he launched his *New York Sun* in 1833. Nonetheless, journalism would be profoundly altered by his new approach. Several conditions had to exist before a mass press could come into existence: a printing press had to be invented that would produce copies quickly and cheaply; enough people had to know how to read in order to support such a press; a "mass audience" had to be present.

Day had seen others fail in their attempts to market a mass-appeal newspaper. Nonetheless, he forged ahead. Day's paper would be a daily and would sell for a penny. This was a significant price reduction when compared to the other New York City, Boston, and Philadelphia dailies, which went for six cents a copy. (The price of six cents was also typical for many weekly papers in other parts of the country. Since they came out less frequently, these papers were cheaper than the *Sun* on an annual basis. Thus although the penny press did not mark a drop in the overall price of American newspapers, it did signal a decrease in the price of urban dailies.) Local happenings, sex, violence, features, and human-interest stories would constitute his content. The first issue contained news of a suicide, police and crime items, shipping information, weddings, obituaries, and feature stories. Conspicuously absent were the stodgy political debates that still characterized many of the six-cent papers. Within six months the *Sun* achieved a circulation of approximately 8000 issues, far ahead of its nearest competitor. Day's gamble had paid off, and the penny press was launched.

As newspapers moved into the last half of the twentieth century, several trends in their content were apparent. Most obvious was a change in newspaper typography and layout, all with the ultimate goal of making the modern newspaper easier to read. Photography and color were being used more liberally, and many papers showed a less to depart from the typical eight-column format that has been traditional, many papers were carrying more of what might be called "feature" stories. Sections entitled "Life," "Lifestyle," "Living," and "Leisure" were becoming more as papers blended more of this material with their traditional "hard" news.

Ex.1. Answer the following questions:

1. Who invented the printing press and introduce the movable type to the western world?
2. What is known about Johann Gutenberg?
3. Which benefits did books printing bring in life?
4. What did early forerunners of the newspaper carry and what were they replaced by?
5. What were first magazines like?
6. Which conditions were necessary for mass press to come into existence?
7. How much did the Day`s newspaper cost?
8. What was the Day`s paper content like?
9. How are modern newspapers altered?

Ex.2 Give Russian equivalents to these expressions:

on and off	movable type
handwritten manuscripts	royal approval
license fee problems	human interest stories
literary and artistic expressions	mass-circulated newspaper
local happenings	early forerunners of the newspaper
specialized audience	meet somebody`s needs

Ex.3 Give English equivalents to these expressions:

технология печатания	не выполнить обязательств по займам
плата за лицензию	заимствовать идею
значительное снижение цены	оформление и компоновка газеты
рост грамотности	на основании полномочий от правительства
медленно, с трудом продвигаться вперёд	

Ex.4. Match the words with their definitions:

1	miserable	A	a problem or subject that people discuss; or a magazine or newspaper printed for a particular day, week or month
2	controversy	B	the state of being able to read and write
3	to launch	C	difficult to understand or deal with
4	merchant	D	behavior that is intended to hurt other people physically
5	literacy	E	extremely unhappy
6	complicated	F	someone who buys and sells goods in large quantities
7	violence	G	the things that are written in a letter, book, etc.
8	issue	H	to start something, especially an official, public, or military activity that has been carefully planned
9	content	I	an action or plan that involves a risk but that you hope will succeed
10	gamble	J	a serious argument or disagreement, especially about something such as a plan or decision, that continuous for a long time

Ex.5. Complete the table with the appropriate forms of the words given:

№	verb	noun
1	consider	
2		invention
3	establish	
4		approval
5	know	
6		reduction
7	happen	

Ex.6. Insert the words and phrases given into the sentences in the correct form. Translate the sentences into Russian.

invention feature daily content alter beneficial knowledge literacy on and off urban encourage license fee problems

1. The idea of a mass-circulated newspaper followed the ___ of printing.
2. As more books went into print, more people were ___ to learn how to read.
3. As ___ grew, more people turned to education, and universities expanded.
4. Merchants and businesspeople realized that ___ of economic conditions and commercial information from other towns and other countries could be ___ to their own efforts.
5. The corantos were published ___ for the next twenty years, finally expiring because of circulation and ___.
6. All these early magazines were aimed at a specialized audience - one that was educated, literate and primarily ___.
7. Nonetheless, journalism would be profoundly ___ by Day`s new approach.
8. Day`s paper would be a ___ and would sell for a penny.
9. Local happenings, sex, violence, ___ and human interest stories would constitute its ___.

Ex.7 Translate from Russian into English.

1. Идея газеты с массовым тиражом пришла вслед за изобретением печатания.
2. Чем больше печаталось книг, тем больше людей воодушевлялось к тому, чтобы научиться читать.
3. Поскольку грамотность росла, всё больше людей принимались за образование и, как следствие, университеты расширялись.
4. Купцы и бизнесмены понимали, что знания об экономических условиях и коммерческая информация может быть полезной для их собственных усилий.
5. Несколько условий должны были существовать, прежде чем массовая пресса могла войти в жизнь:

- должен был быть изобретён печатающий пресс, который бы производил копии быстро и дёшево;
 - достаточное количество людей должны были уметь читать;
 - должна была сформироваться массовая аудитория.
6. Первый выпуск содержал новости о самоубийствах, полицейские и криминальные дела, информацию о транспортировке, свадьбах, некрологи и сенсационные истории.
7. Но самым очевидным было изменение в газетном шрифте и компоновке, и всё с одной целью – сделать современную газету легче для чтения.

Ex.8. Make a brief report about history of print media using the vocabulary from the text.

Text B

Newspapers Become Big Business

Read and translate the text using a dictionary if necessary:

The Civil War, which altered so many things in the United States, also changed American newspaper journalism. A new reporting technique emerged as telegraphic dispatches from the war zones were transformed into "headlines" to give the reader the main points of longer stories that followed. Because telegraph lines were unreliable and often failed, the opening paragraphs of the news story, the "lead," told the most important facts. The rest of the story contained details. If the telegraph line broke during a story, at least the most important part would probably get through. Thus the "inverted-pyramid" style of reporting was developed.

After the war ended, the country underwent major social changes. From 1870 to 1900 the total population doubled, and the urban population tripled. Mass production techniques changed the economic structure. Immigration brought even more people to the cities, especially in the North and East. Newspaper growth was even greater than that of the population. The number of dailies quadrupled from 1870 to the turn of the century; circulation showed a fivefold increase. One trend was clear: Newspapers were becoming big business. As circulation went up, so did operating cost and initial investment. Bennett was able to start the Herald for around \$500. Greeley invested \$44,000 in the Tribune in 1841. Ten years later, the Times was started on an investment of \$50,000. In 1883, the New York World was sold for \$346,000. Eleven years later, the New York Morning Journal was sold for \$1 million. But rewards were also high. It was estimated that the World made about \$1 million a year in profits by the mid-1890s. A second trend also stood out: The newspaper industry was dominated in this period by several powerful and outspoken individuals.

Joseph Pulitzer came to the United States from Hungary. He was not a promising candidate for the most-likely-to-succeed award. He first tried a career in the military but was turned down by the British Army, the Austrian Army, and the French Foreign Legion. He was finally accepted into the Union Army during the Civil War but was nearly court-martialed for striking a noncommissioned officer. Unable to find work in New York after the war because he could speak little English, he asked his friends where he should go in order to learn his new language. His friends evidently played a practical joke on him and directed him to St. Louis, a city that then had the largest proportion of non-English-speaking immigrants in the country.

After working at a string of unsuccessful jobs in St. Louis, Pulitzer became interested in journalism and realized he had found his calling. In 1878, he bought the St. Louis Post-Dispatch and quickly turned it into a success. Just five years later, he was ready to try his hand in the high-stakes world of New York City journalism. The New York World, a paper in financial trouble, was for sale. Pulitzer bought it. In a little more than a year, circulation increased from 15,000 to 100,000. Two years later it topped the quarter-million mark.

Pulitzer had obviously found a formula for newspaper success, and his innovations are worth considering. First, Pulitzer introduced new practices that appealed to advertisers: He reserved more space for ads and sold his paper on the basis of circulation. Second, Pulitzer used illustrations, clean page makeup, and simple writing to extend his paper's appeal to immigrants with few skills in English. Third, the World never failed to promote itself in its own pages. Circulation figures were printed on the front page. Stunts were used to promote circulation. Pulitzer sent reporter Nelly Bly on a round-the-world trip to break the time mentioned in Jules Verne's *Around the World in 80 Days*. Ms. Bly spent a night in a haunted house, went down in a diving bell, and worked in the Salvation Army. Her stories on these experiences helped Pulitzer build readership. Fourth, Pulitzer attracted a mass readership by reintroducing the sensationalized news of the penny-press era into his paper. In his first issue, Pulitzer led with a report of a storm that devastated New Jersey and included on his front page an interview with a condemned slayer, an item about a hanging, and a tearjerker about a wronged servant girl. Pulitzer loved headlines with alliteration. If alliteration could be mixed with sex, crime, and violence, so much the better, as these examples indicate: "Little Lotta's Lovers," "Baptized in Blood," "Jim-Jams in the Jury," and "A Preacher's Perfidy." Finally, Pulitzer endorsed the notion that a newspaper should promote the general welfare of its readers, especially the underprivileged. Although Pulitzer did not originate the idea, he went to great lengths to put it into practice. The paper crusaded against the abuses of big business and corrupt politicians. In 1833, a heat wave caused many infant deaths in New York's overcrowded slums. The World quickly produced headlines: "How Babies Are Baked," "Little Lines of Hearses." (Alliteration was also mixed in with crusades.) Naturally, the World's support of the working class made it a favorite among the many low-income immigrants then living in New York.

Hearst, like Pulitzer before him, then invaded the big league-New York City. In 1895, he bought the New York Journal. Soon, Pulitzer and Hearst were engaged in a fierce circulation battle as each paper attempted to out-sensationalize the other. As one press critic put it, the duel between these two spread "death, dishonor and disaster" all over page one. Sex, murder, popularized medicine; pseudoscience, self-promotion, and human-interest stories filled the two papers. This type of reporting became known as yellow journalism (named after a cartoon character, the Yellow Kid, who wore a bright yellow nightshirt), and whatever its faults, it sold newspapers.

The battle between Pulitzer and Hearst reached its climax with the Spanish- American War in 1898. In fact, many historians have argued that the newspapers were an important factor in shaping public opinion in favor of hostilities. When the battleship Maine was blown up in Havana Harbor, the Journal offered a \$50,000 reward for the arrest of the guilty parties. Circulation jumped over the million marks. War was finally declared in April, and the World and the Journal pulled out all the stops. Hearst chartered a steamer and equipped it with printing presses. He also brought down his yacht and sailed with the U.S. fleet in the battle of Santiago. The Journal put out forty extras in a single day.

Yellow journalism tapered off after this episode, although traces would persist for another decade. Pulitzer, in ill health, finally withdrew from the battle with Hearst around 1900. Although the period of yellow journalism cannot be said to have been proudest moment in the history of the American newspaper, some positive features did emerge from it. In the first place, it brought enthusiasm, energy, and verve to the practice of journalism. Aggressive reporting and investigative stories were emphasized by the World and the Journal. Second, it brought wide exposure to prominent authors and led to some fine examples of contemporary writing. Stephen Crane, Frank Norris, Dorothy Dix, and Mark Twain all wrote for newspapers during this period (1880- 1905). Further, yellow journalism helped popularize the use of layout and display devices-banner headlines, pictures, color printing-that would go on to characterize modern journalism.

Ex.1. Express the main idea of each paragraph in a single sentence in English.

Ex.2. Suggest a suitable title for each paragraph of the text.

Ex.3. Divide the text into an introduction, principal part and conclusion.

Ex.4. Express the main idea of each part.

Ex.5. What type of reporting became known as yellow journalism?

Ex.6. Which innovations did Pulitzer introduced for newspaper success?

Ex.7. Describe the battle between Pulitzer and Hearst.

Ex.8. Evaluate the pros and cons of yellow journalism.

Ex.9. How did Pulitzer find his calling?

Ex.10. Does yellow journalism exist in our country?

Lesson 3
Part 2. Vocabulary Practice
News Programmes

broadcast	live broadcast	recording recorded	footage
dramatic footage	clip	vox-pop interview	talking heads

Programmes and reports are transmitted or **broadcast** live in a **live broadcast**, with events seen or heard as they happen, or **recorded** for broadcast later. A **recording** of an event can be referred to as **footage** of that event.

- a news programme might include:

- dramatic footage of events such as war or disasters

- interviews and studio discussions: pictures of people participating in these are often referred to as talking heads, an informal expression used to show disapproval of what can be a boring form of television

- vox-pop interviews, or vox-pops getting the reactions of ordinary people, often in the street or clips, or extracts, of any of these things

Vox-pop is also spelt as two words.

Ex.1. Match the two parts of these extracts.

a) Down the coast the town of Alasio has an average of 400,000 visitors a year.	a) without the help of talking heads.
b) 'I am becoming Death, a destroyer of worlds,' said Robert Oppenheimer in an old clip.	b) That clip was from an interview recorded in 1987 for National Public Radio.
c) The BBC does make mistakes and the reaction story it broadcast after the Conservatives' health debate was one of them.	c) was broadcast live in 50 countries.
d) The old footage was fascinating enough.	d) adding sadly, 'I guess we all felt that, at one time or another.'
e) The pope's blessing 'Urbi et Orbi' to the City of Rome and to the world.	e) recording of events leading up to the punch of the season.
f) South African writer Nadine Gordimer reading from her novel <i>A Sport of Nature</i> about being a writer in a repressive society.	f) It consisted of vox-pop interviews of health workers who disliked government policy.
g) The Rugby Football Union was asked to study a video.	g) and TV-footage of black waves can only spell disaster.

Ex.2. Look at the sentences below and complete the tasks by the words from the table given above. The first letters have already been given.

a) We showed the Channel 4 bosses this four-minute **c**_____ of me interviewing Nelson Mandela and they really liked it, you know, particularly the fact that we were doing it all **l**_____.

b) The programme will feature dramatic **f**_____ of the Chernobyl disaster, some not released before, as well as live performances by international artists.

c) Even worse, I discovered the New Year awards show was pre-**r**_____, so it was probably just a bit of old Big Ben footage filmed one summer's evening to set the scene.

d) Our Eastern European correspondent, Diana Goodman in Prague, has recorded **v**_____ - _____ with Czech voters who say they are supporting Civic Forum.

e) It was also the evening of **t**_____ _____ interviewing talking heads. Studio presenters spoke to giant TV screens worldwide.

Lesson 3
Part 3. News Writing and Reporting Practice

Quotes and Attribution

Section A

Before reading, answer the following questions:

1. Do you use quotes in your writing practice often?
2. What helps you decide that the quote is a good one and is worth mentioning?
3. How does the use of a quote change the perception of a story?

Guess the meaning of these words from the text:

To fabricate	To reconstruct (from memory)	To paraphrase
To condense	Wording	Priority

Translate the following words and expressions with a dictionary:

Quote Quotation marks Attribution Transitions To eliminate To sue somebody for	Landmark case Legal repercussions To alter Reckless Upshot The Supreme Court disregard
---	---

Complete the chart with appropriate forms of the words where possible. You will find the missing words in the text:

VERB	NOUN	ADJECTIVE
to attribute		-----
-----	libel	
-----	bureaucrat	
to accuse		
-----	opinion	
to substantiate	substance	(2)
to substitute		-----
to dramatize	drama	
-----	fact	
	dispute	
to plagiarize		-----

Translate the words from the table if necessary.

Read the text and answer the following questions:

1. What advice can be given to a journalist, who doubts whether to use a quote or not?
2. What was Janet Malcolm sued for? How did the legal case end?
3. What are the 6 criteria for using a quote in your story?
4. What quotes should be avoided?
5. What information is not considered as plagiarism?

When you prepare to write a story, you gather a lot of material. But the problem is that you won't need all of this information. Then how do you know, which part of this information should be used as a quote, which should be paraphrased and which should be just omitted? Here are some tips to guide you:

Ask yourself: is the quote memorable without referring to your notes? If so, it's probably a good quote.

Does your quote repeat your transitions? Could the quote or the transition be eliminated?

If you don't attribute the statement to a source, are you sure it is a fact that can be substantiated by records or officials or that is common knowledge?

Can you state the information in your own words? If so, paraphrase.

Does the quote advance the story by adding emotion, interest or new information?

Are you including the quote for your source or for your readers? That is the most important question of all. The readers' interests always take priority.

Jeffrey Masson, a psychoanalyst who gained fame for his critical views of Sigmund Freud, said journalist Janet Malcolm fabricated quotes that she attributed to him in a profile she wrote about him in The New Yorker magazine. He sued her for libel. Malcolm, who reconstructed one quote from memory and condensed others, insisted that she followed a common journalistic practice. At issue in the landmark case was whether journalists could slightly change the wording in quotes without legal repercussions.

Although it is common practice to clean up quotes for grammar, major changes in wording are not acceptable. The case went to the U.S. Supreme Court which ruled in 1991 that altering a quote for grammar and syntax is not grounds for libel unless the changes alter the meaning and make the statement false. Libel is defined as a false and a defamatory written attack on a person's character. By its ruling the Supreme Court upheld previous legal standards for libel and refused to create a new libel category for quotations. It also sent the case back to a lower court for a decision on whether those quotes were libelous. In 1994 a federal court in California ruled that even though

some of the disputed quotes were false, they were not libelous, because Malcolm didn't knowingly write them with "reckless disregard" for the truth.

The upshot is that minor grammatical changes in quotes are OK if the quotes accurately reflect what the source said. The quotation marks are a signal to the reader that those are the source's words, not an interpreted version. If a quote has to be substantially changed to correct its grammar, paraphrase it and attribute it to the source without quotation marks.

Good quotes can back up your lead and substantiate information in your story. In addition, good quotes let the reader hear the speaker. They add drama and interest to your story. But boring quotes can bog down stories. If they repeat what you've already said, it's better to paraphrase or to eliminate the quotes altogether.

A good quote is the one that is vivid and clear and that reveals strong feelings and reactions of the speaker. Here are some guidelines for deciding when to use quotes:

- When the quote is interesting and informative.
- To back up the lead, the nut graph or a supporting point in your story.
- To reveal the source's opinion or feelings.
- To express strong reactions from a source.
- To convey dramatic action.
- When you use first-person singular or plural pronouns (*I, we, us*) in a source's comments. If you paraphrase, use *she, he* or *they*.

Here are some types of quotes to avoid:

- Avoid direct quotes when the source is boring or the information is factual and indisputable.
- Avoid any direct quote that isn't really worded. If a government official says something in bureaucratic language that you don't fully understand, ask for clarification and then paraphrase.
- Avoid quotes that don't relate directly to the focus and supporting points in your story. Some of the best quotes your source says may have nothing to do with your focus. It's better to lose them than to use them poorly.
- Avoid accusatory quotes from politicians or witnesses of a crime. If you intend to include any accusations, get a response from a person accused. A direct quote does not save you from libel. If police or other criminal justice officials make accusations in an official capacity, you may use direct or indirect quotes, providing you attribute them carefully.

When to use attribution?

All quotes must be attributed to a speaker. In addition, you need to attribute information you paraphrase.

Copying the words of other writers is **plagiarism**. Because the Internet and electronic databases allow ready access to many newspapers, plagiarism is easier than ever. Even if you paraphrase information you receive from other publications, you are plagiarizing if you don't attribute it. So if you take information from a written publication, make sure you attribute it to that source. When all the information you gather is from your own sources, you still need to tell the reader where you got the material. However, you don't need to attribute everything. Here are some guidelines:

- You don't need to attribute facts that are on record or are general knowledge:
The trial will resume tomorrow.
- You don't need to attribute information that you observe directly:
The protesters, carrying signs and chanting songs, gathered in the park.
- You don't need to attribute background information established in previous stories about the same subject:
The defendant is accused of killing three people whose bodies have never been found.
- You do not need to attribute information you receive from sources if it is accusatory, opinionated and not substantiated and if you did not witness it – especially in crime and accident stories. However, you don't always have to attribute everything in the lead:
A 2-year-old girl escaped injury when a mattress she was sitting on caught fire and engulfed the studio apartment at Wheatshocker Apartments in flames.

Section B

Read the second part of the text. Compare each point with Russian punctuation rules. Translate the examples into Russian in writing, paying attention to changes in punctuation.

How to write quotes

On the surface writing quotes may seem easy. You just write down what somebody else has said. But if you want to use quotes correctly and effectively, use the following guidelines:

- Always put commas and period inside the quotation marks:
“There are no exceptions to that rule,” the professor said.
- A question mark and other punctuation marks go within the quotation marks if the punctuation refers to the quoted material; otherwise they go outside the quotation marks:
He asked, “When does the semester end?”
Who said, “I hope it ends soon”?
- Each new speaker must be quoted in a separate paragraph:
“Never place quotes from two speakers in the same paragraph”, the professor said.
“Even if it's short?” Janet asked.

“Yes,” the professor answered.

- Don't attribute a single quote more than once. If you have two quoted sentences from the same speaker in the same paragraph, you need only one attribution. Place the attribution after the first sentence in a quote:

“You must study you Associated Press Stylebook,” the professor said. “You will have a test Tuesday on material on the first 30 pages.”

- Attribution in the middle of a quote is acceptable but not preferable if it interrupts the thought:

“It isn't the best way,” he said, “to use a direct quote. Bit it's all right if the quote is very long.”

- It's easier for the speaker if you introduce the new speaker in one of two ways:
Peggy Brooks, another 11th-grader, said, “Everybody remained pretty calm....”

Peggy Brooks, an 11th-grader, also was injured in a crash. “Everybody remained pretty calm,” she said.

- Quotes within quotes take a single quotation mark, followed by a double quotation mark:

The woman testified, “He ordered me to lie on the floor, and then he said, ‘I'm going to kill you if you go to the police.’”

- Don't tack on long explanations for the quote. If the quote isn't clear by itself, paraphrase. For example, avoid the following:

When we asked how he learned about the fire at his apartment complex, he said, “I heard the news on television.”

“I heard the news on television,” he said when we asked how he learned about the fire at his apartment complex.

Instead, introduce the quote with the transition:

He was at a friend's house when the fire broke out at his apartment. “I heard the news on television,” he said.

- Avoid quotation marks around words that you want to emphasize. Unless someone said it, don't enclose it in quotes.

The school has had a “whopping” increase in enrollment.

Read the last part of the text and answer these questions:

1. What synonyms to the word “say” can be used in written speech? Which of them should be avoided and how?
2. What is the difference between attributing the speech of inanimate objects and people?
3. What word order is more appropriate in written speech?

Wording of Attribution

For most hard-news stories the word *said* is preferable. Although there are many synonyms for *said*, they make the reader pause. *Said* does not. Don't worry about overusing the word.

Strictly speaking, *said*, the past tense, should be used if someone said something once. If someone always says the same thing, use *says*, the present tense. However, that rule is very restrictive. You could also just use *said* for most hard-news stories and use *says* for feature stories (if *says* seems appropriate for the context). In either case, keep the tense you choose throughout the story; if you start with *says*, continue using it for the rest of the story.

Avoid substitutions for *said*, such as *giggled*, *laughed* or *choked*. It's almost impossible to giggle, laugh or choke at the same time you are speaking. If you want to convey the emotion, write it this way: "...," *he said, laughing*.

Use *according to* when you are referring to inanimate objects: "according to a study." It's acceptable to say "according to police" but not preferable. People talk. Use *said* or *says* when you attribute to people, *according to* is vague.

Normal speaking order is preferable. That is, you should place *said* after the name or pronoun. If a person has a long name or title, *said* can be placed before the name and title.

Example: "Normal speaking order is preferred," the professor said. (not "said the professor").

Practical exercises:

Ex.1. Choose an article from a newspaper. Analyze the use of quotes in it according to the points mentioned above (is the quote interesting / informative? Does it back up the lead/ the nut graph / the supporting point? Does it reveal the source's opinion? etc.)

Ex.2. Make a brief report on one of the following topics:

- How to make your writing interesting (on the use of quotes in journalism)
- Plagiarism in modern-day writing

Lesson 4

Part 1. General Reading

Text A

Newspaper Industry

Answer the following questions:

Which departments do common papers include?

What are the main steps in the process of getting out a newspaper?

Guess the meaning of the following words:

staffing	[stɑ:fɪŋ]	personality	[pə:sə'nælɪtɪ]
weekly	[wi:kli]	to devote	[dɪ'vəʊt]
responsible	[re'spɒnsəbl]	inclusion	[ɪ'kluzən]
headline	[hedlaɪn]	editorial	[,edɪ'tɔ:riəl]
available	[ə'veɪləbl]	managing	[ˈmænɪdʒɪŋ]
employee	[ɪm'plɔɪi:]		

Study the following words and expressions:

vary	[ˈve(ə)rɪ]	изменять, менять
staffing	[stɑ:fɪŋ]	кадровое обеспечение, укомплектование персоналом
to be in charge of	[tʃɑ:dʒ]	иметь на попечении, отвечать персонально за что-то
to oversee	[ˈəʊvə'si:]	осуществлять надзор, наблюдать
newsroom	[nju:zru:m]	отдел новостей
relevant	[ˈrelɪvənt]	актуальный, насущный
coverage	[ˈkʌvərɪdʒ]	репортаж, освещение событий
assign/ assignment	[ə'saɪn]	поручать/ задание

beat	[bi:t]	ритм, пульсация, репортёры по горячим точкам
general	[ˈdʒenərəl]	общий
enterpriser	[ˈentəpraɪzə]	предприниматель
city editor	[ˈsɪti, editə]	редактор отдела местных новостей
wire	[waɪə]	телеграфная или телефонная связь
copy editor	[ˈkɒpi, editə]	литературный редактор
slot	[slɒt]	позиция, определённое место
submit	[səbˈmɪt]	представлять на рассмотрение
perishable	[ˈperɪʃəbl]	скоропортящийся, тленный, преходящий
to flag	[flæg]	размечать, метить
to pull off	[ˈpulˈɒf]	отъезжать, осуществлять
gauge	[geɪdʒ]	рассчитывать, оценивать, измерять
schedule	[ˈʃedju:l]	запланированный, предусмотренный
newshole	[ˈnju:zhəʊl]	газетные полосы без рекламы и объявлений
to check over	[tʃʊkˈəʊvə]	проверить
to call up	[ˈkɔlˈʌp]	выводить на дисплей
to trim	[trɪm]	урезать, приводить в порядок
reflection	[rɪˈflekʃən]	рассмотрение, размышление
newsworthy	[ˈnu:z,wə:ðɪ]	достойный освещения в печати, интересный, важный
to purge	[pə:dʒ]	очищать
to process	[prəʊsəs]	подвергать обработке, обрабатывать
makeup	[meɪkʌp]	вёрстка

ratio	[ˈreɪʃiəʊ]	коэффициент, соотношение
wire copy	[waɪəkɒpɪ]	телеграфный экземпляр
artwork	[ˈɑːtwɜːk]	иллюстративный материал, иллюстрация
breaking	[breɪkɪŋ]	случившийся
late-breaking		недавно случившийся
composing room	[kəmˈpəʊzɪŋru:m]	наборный цех
strip	[strɪp]	полоса
to paste up	[peɪstʌp]	расклеивать
platemaking/ plate	[peɪtmeɪkɪŋ]	изготовление печатных форм/печатная форма
roll	[rɔːl]	барабан, рулон
newsprint	[njuːzprɪnt]	газетная бумага
emerge	[ɪˈmɜːdʒ]	появляться
bundle	[bʌndl]	увязывать, группировать
driver	[draɪvə]	оператор
track	[træk]	направляющее устройство
newsstand	[njuːzstænd]	газетный киоск
carrier	[ˈkæriə]	почтальон, курьер, рассылный

Read and translate the text:

The departmental structure and staffing of a newspaper vary with its size. Obviously, a small-town weekly with only a half-dozen employees will not have the same arrangement as the *New York Times*. All papers, however, have certain common aspects. They have a publisher and are generally divided into three main departments. The publisher is in charge of the entire operation of the paper. He or she sets the paper's editorial policy and is responsible for the tone and overall personality of the newspaper. The three main departments at most newspapers are (1) business, (2) production, and (3) news-editorial.

In the news operation, the central position is that of the managing editor. The managing editor oversees the total day-by-day operation of the news department and coordinates the work of the several departments in the newsroom. The wire editor scans the thousands of words

transmitted over the wires of the major news services, Associated Press and United Press International, and selects those stories most relevant to the paper, edits them, and adds headlines. The city editor supervises the newspaper's local coverage. He or she assigns stories to local "beat" reporters or general-assignment reporters. Beat reporters have a specified area to cover: city hall, courts, police station. General-assignment reporters handle a variety of stories, ranging all the way from fires and accidents to the local flower show. Many stories are "enterprisers," and are generated by the reporters themselves. The city editor also assigns photographers to go along with reporters on selected stories. The copy editor usually works inside a special U-shaped desk (called the slot) in the newsroom and supervises the editing, headline writing, and changes in stories submitted by local reporters.

.Finally, there are specialized departments in the paper that generally have their own editor and staff. These may vary from paper to paper, but typically they include the sports, business, family, real estate, and entertainment departments.

Getting out a newspaper is a twenty-four-hour-a-day job. News happens at all hours, and many stories happen unexpectedly. Not only that, news is perishable; it becomes less valuable as it ages. Trying to cope with the never-ending flow of news and the constant pressure to keep it fresh requires organization and coordination among the paper's staff. This section will illustrate the coordination by sketching how a newspaper gets published.

There are two basic sources of news copy: local reporting and the wire services. Early in the day, the wire editor will scan the output from the wire machines and flag possible stories for the day's paper. At the same time, the city editor is checking his or her notes and daily calendar and making story assignments to various reporters. The city editor must also keep track of the location of reporters in case a story breaks unexpectedly during the day and someone has to be pulled off a regular assignment to cover it. While all of this is going on, the managing editor is gauging the available space, called the newshole that can be devoted to news in that day's issue of the paper. This space will change according to the number of ads scheduled to appear on any one day. The more ads, the greater the number of pages that can be printed and the larger the newshole. The editor also checks over available material such as copy that didn't get into the edition of the paper it was meant for or copy that is timeless and can be used to fill space on an inside page.

As the day progresses, reporters return from assignments and write and store their news stories at a personal computer. These stories are "called up" by copy editors, who trim and make changes in the stories and code them for use in the paper. If, upon further reflection, the managing editor decides that the story is not newsworthy enough for inclusion, the story can be purged from the machine. The managing editor can also instruct the computer to store the copy for future use. The newsworthy stories are then processed by the design desk. Decisions about page makeup and the amount of space to be devoted to a story are made as the deadline for publication appears. Other decisions are made about the ratio of wire copy to local and state news. Photographs and other artwork are selected for inclusion; headlines are written; space is cleared for late-breaking stories; updates are inserted in breaking stories.

In the composing room, high-speed computerized photocomposition machines take electronic impulses and translate them into images and words. The stories are printed on strips of

photographic paper. These strips then go to the makeup room where, along with ads, photos, artwork, and headlines, they are pasted up into full newspaper pages. Computers are now being developed to do this layout task. This pasted-up page looks and reads just like the final printed page. Throughout the day, each page in the paper, including the special sections such as sports, family, classifieds, entertainment, and so on, is pasted up. The paste-ups are taken to the camera room, where a photograph is made of the whole page. This results in a negative, which is sent to the platemaking area. An offset plate is made by placing the negative between glass and a sheet of photosensitive metal and exposing the plate to bright light.

As the plates are being readied, huge rolls of newsprint are threaded into the presses. The plates are then attached to the press, and the printing process begins. Finished and folded papers emerge from the press and are sent by conveyor belt to the distribution area. The distribution staff counts and bundles the newspapers and then hands them over to the circulation track drivers, who then deliver them to newsstands and carriers.

Ex.1. Answer the following questions:

1. What is the publisher in charge of ?
2. Who occupies the central position in the news operation?
3. What are the duties of the wire editor?
4. What is the city editor responsible for?
5. Where does the copy editor usually work?
6. What is the difference between “beat” reporters and general-assignment reporters?
7. What are two basic sources of news copy?
8. What is the main feature of news?
9. What happens in the composing room?
10. What is the camera room for?

Ex.2. Give Russian equivalents:

the departmental structure	timeless copy
local coverage	issue of the paper
happen unexpectedly	layout task
constant pressure	page makeup
available space	flow of news
news is perishable	folded papers

Ex.3. Give English equivalents:

происходить неожиданно	недавно произошедшая история
------------------------	------------------------------

бесконечный поток новостей	дальнейшее рассмотрение
история достойная освещения в печати	история, представленная местными репортёрами
главный редактор	

Ex.4. Complete the table with appropriate forms of the words given:

№	verb	noun
1		editor
2	reflect	
3		inclusion
4	happen	
5		operation
6	entertain	
7		assignment
8	carry	
9		distribution

Ex. 5. Match the words with their definitions:

1	perishable	A	important or interesting enough to be reported as news
2	available	B	a date or time by which you have to do or complete something
3	assignment	C	directly connected with the subject or problem being discussed or considered
4	output	D	something that can be used, bought or found
5	newsworthy	E	something is likely to decay if it is not kept in the proper conditions
6	deadline	F	a piece of work that is given to someone as part of their job, or that a student is asked to do

7	relevant	G	the amount of goods or work produced by a person, machine, factory; information produced by a computer
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Ex.6. Insert the words and phrases given into the sentences in their correct form:

getting out oversee flow of news regular assignment coordination fire keep track
strip paste up fold accident makeup progress distribution coordinate deadline
assignment

1. ___ a newspaper is a twenty-four-a-day job.
2. The managing editor ___ the total day-by-day operation of the news department and ___ the work of the several departments in the newsroom.
3. General assignment reporters ___ a variety of stories, ranging all the way from ___ and ___ to the local flower show.
4. Trying to cope with the never-ending ___ and the constant pressure to keep it fresh requires organization and coordination among the paper's staff.
5. The city editor must also ___ of the location of reporters in case a story breaks unexpectedly during the day and someone has to be pulled off a ___ to cover it.
6. As the day ___, reporters return from ___ and write and store their news stories at a personal computer.
7. Decisions about page ___ and the amount of space to be devoted to a story are made as the ___ for publication appears.
8. The stories are printed on ___ of photographic paper.
9. These strips then go to the makeup room where along with ads, photos, artwork, and headlines, they ___ into full newspaper pages.
10. Finished and ___ papers emerge from the press and are sent by conveyer belt to the ___ area.

Ex.7. Translate from Russian into English:

1. Структура отделов и персонала газеты варьирует с её размерами.
2. Газеты имеют издателя и, в основном, делятся на три крупных отдела.
3. Выпуск газеты – это ежедневная 24-часовая работа.
4. Попытка справиться с бесконечным потоком новостей и постоянный прессинг, чтобы сохранить их свежими требует организации и координации персонала газеты.
5. Чем больше рекламы, тем больше число страниц, которое может быть напечатано и тем крупнее полосы без рекламы и объявлений.
6. В течение дня репортёры возвращаются с заданий, пишут и сохраняют свои новостные статьи на своих персональных компьютерах.
7. Эти статьи выводятся на дисплей литературными редакторами, которые урезают их, правят и кодируют для использования в газете.
8. Решения по поводу вёрстки страницы и количество места, которое будет отдано этой статье, принимаются, когда наступает последний срок для публикации.

9. Выбираются фотографии и другие иллюстрирующие материалы, пишется заголовки, освобождается место для недавно случившихся историй, последняя информация включается в эти истории.

10. Полосы с историями поступают затем в цех вёрстки, где вместе с рекламой, фотографиями, иллюстрациями заголовками они наклеиваются на полные газетные листы.

Ex.8. Work in pairs. Using the active vocabulary from the text describe the work of the editorship and the process of the newspaper printing.

Text B

Economics in the Newspaper Industry

Read and translate the text using a dictionary if necessary:

Newspapers derive their income from two sources: advertising, which provides 75 to 80 percent of the total, and circulation (revenue from subscriptions and single-copy sales), which accounts for the other 20 to 25 percent. Advertising revenue is closely related to circulation since papers with a large circulation are able to charge more for ads that will reach a larger audience.

Advertising revenue comes from four separate sources: (1) national advertising, (2) local advertising, (3) classified advertising, and (4) preprints. Local retail advertising is the most important source of newspaper income, accounting for about 50 percent of all revenue. Classified ads come next with 40 percent, followed by national ads and preprinted inserts. National advertising originates with manufacturers of products that need to reach a national market on a mass basis. The majority of these include cigarette and tobacco products, automobiles, food, and airline services. Local advertising is purchased by retail stores and service establishments. Department stores, supermarkets, auto dealerships, and discount stores are the businesses that buy large amounts of local advertising space. Classified advertising, which is bought by local businesses and individuals, is generally run in a special section at the back of the paper. Buyers as well as sellers purchase classified ads. The ads are grouped by content and contain diverse elements. Local governments publish official legal notices in the classifieds; individuals place personal ads to exchange greetings. Preprints are advertising supplements put together by national, regional, and local businesses that are inserted into the copies of the paper. The paper charges the advertiser for the distribution of the preprints.

The amount of advertising included in a newspaper has a direct bearing on the amount of news the paper can print. The more advertising that is sold the more pages that can be printed and the more news that can be included.

Circulation revenue includes all the receipts from selling the paper to the consumer. The newspaper, however, does not receive the total price paid by a reader for a copy of the paper because of the many distribution systems that are employed to get the newspaper to the consumer. The most common method is for the paper to sell copies to a juvenile carrier or distributor at

wholesale prices, usually about 25 percent less than the retail price. Other methods include hiring full-time employees as carriers and billing subscribers in advance (as do magazines). These methods show promise, but they also increase the cost of distribution.

One closely studied factor important in determining circulation revenue is the effect of increased subscription and single-copy prices. The rising price of newspapers has probably some negative impact on circulation revenue. Several papers have noted a decrease in subscriptions among older, fixed-income residents following a price increase.

Ex.1. Divide the text into an introduction, principal part and conclusion.

Ex.2. Express the main idea of each part.

Ex.3. List four separate sources of advertising revenue.

Ex.4. What does circulation revenue include?

Ex.5. Analyze the role of advertising in newspaper.

Lesson 4

Part 2. Vocabulary Practice

The Press

Press	quality press	popular press	tabloid press	gutter press	tabloid broadsheet
circulation	readership				

The **press** usually refers just to newspapers, but the term can be extended to include magazines. Newspapers are either **tabloid**, a format usually associated in the English-speaking world with the **popular press**, or **broadsheet**, associated with **quality journalism**. Tabloids are sometimes referred to as the **gutter press** by people who disapprove of them.

Tabloids often have very large **circulations** (numbers sold) and even bigger **readerships** (total number of people reading them). Papers such as these are often referred to as **mass circulation papers**.

Yet reports in the so-called quality press and on television have blamed tabloid newspapers. Strange that. The broadsheets fill acres of pages with Royal stories and television never misses a chance to show royal footage.

The tabloid newspapers - or gutter press as they're known in Britain - have always been a source of fascination to media watchers.

I wonder whether attacking our popular press is the liberal elite's way of acting out its own fear of the common people.

There are other stories in the papers — the mass circulation tabloids displaying their usual interest in sex and sensation.

Friday night television audiences and Saturday newspaper readerships are, apparently, lower than mid-week's.

With the Easter holiday upon us, the mass circulation paper, 'The Sun', focusses on a strike by French air traffic controllers. In typically robust fashion 'The Sun' headlines the story: FILTHY FRENCH SINK OUR HOLS.

Ex.1. Match these headline words to their meanings and then use them to complete the headlines below.

1) BID	a) unpleasant experience, usually lasting some time
2) BOOST	b) argument
3) DASH	c) attempt
4) ORDEAL	d) inquiry
5) PLEA	e) questioning by police or at an enquiry
6) PLEDGE	f) fast journey, often with an uncertain outcome
7) PROBE	g) emotional request
8) QUIZ	h) a period of waiting, perhaps by an ill person's bedside or in

	protest at something
9) ROW	i) promise
10) VIGIL	j) increase in numbers or in confidence, morale or prospects

Ex.2. Use the headline words from the previous exercise to complete the headlines below.

a) **GLENDA KEEPS _____ AT INJURED SON'S BEDSIDE.**

Actress Glenda Jackson left hospital last night after spending the day at her son's bedside, and spoke of her relief that he was still alive.

b) **LIVERPOOL'S EURO _____.** Liverpool last night received a European lift when UEFA confirmed that Welsh international Ian Rush will no longer be classified as a foreign player.

c) **MAN FACES _____ ON WIFE DEATH.** Detectives were waiting by the hospital bedside of a man to question him about the death of his wife.

d) **NIGEL'S _____.** World champion Nigel Mansell took a lingering look across the Portuguese Grand Prix track which has caused him both heartache and joy yesterday before declaring: 'I will never come back here again — I'm finished forever with Formula One.'

e) **OLYMPIC BOSS IN BRIBE _____.** The head of the Olympics is threatening legal action over a TV documentary alleging his officials are corrupt.

f) **PILOT IN BRITISH PLANE _____.** A British airliner has made an emergency landing in southern England after a cockpit window shattered and the pilot was almost sucked out.

g) **_____ TO 'DIVORCE' BID GIRL.** The mother of a teenager who has taken court action to 'divorce' her parents pleaded last night for her to come home.

h) **PRIVATE HEALTH PRICE FIXERS FACING _____.** Fees charged for private medical treatment are to be investigated by monopoly watchdogs.

i) **SRI LANKA PEACE _____.** A Sri Lankan government negotiator is expected to try to reopen talks with the Tamil Tigers today in an attempt to end the outbreak of fighting between Tigers and the Army.

j) **TEENAGE PAIR KILLED IN _ ACROSS M-YVAY** A teenage judo champion and a girl pal were killed in front of friends as they took a short cut across a motorway.

Lesson 4

Part 3. News Writing and Reporting Practice

Sources of Information

Section A

Before reading, answer the following questions:

1. Where do you usually get information for your stories?
2. Who / what could be considered as a reliable source of information?
3. Give one example for each of the following:
 - a. A human source
 - b. A written source
 - c. An anonymous source
 - d. An electronic source

These adjectives all come from the text. Try to guess their meaning and match each adjective with its synonym:

Credible	Nameless
Readable	Disputable
Derogatory	Imprecise, indefinite
Controversial	trustworthy, reliable
Vivid	taking a lot of time
Anonymous	Disrespectful
vague	easy to read
sensitive	Bright
time-consuming	Delicate

Work with a dictionary and find explanations for these terms:

Clips (of stories)

Bulletin board

A breaking-news-event

A broadcast

Fire

To set an interview

A follow-up story

Severe injuries

Press coverage

Bridge collapse

To conduct an interview

To discourage

Pseudonym [ˈsjuːdɒnɪm]

Database

Accident

To store / retrieve documents

To go up / down the career ladder

Arrange these words into two groups:

- Journalism and writing
- Emergency situations

Read the first part of the text and find answers to these questions:

1. What information does Mark Potter keep in his address book?
2. How can newspapers help in preparations to write your story?
3. What are “sponsorship”, “self-sponsorship” and “matchmaking” techniques?
4. What should the reporter do, when the source says something insulting about others?
5. How does the up/down principle work?
6. What are the general rules when working with anonymous sources and pseudonyms?
7. How can databases help in journalism?
8. What could the Internet be used for by a journalist?
9. What are pros and contras of using electronic sources of information?

Mark Potter, a reporter for CNN, has an address book he calls his “bible”. He says he couldn’t function without it. There he records his sources’ addresses and telephone numbers for work and

home. Potter and many other reporters also note in their source books some personal information, such as source's birthdays, favorite pastimes or anything else that would be helpful to remember.

A good reporter needs human sources, namely people to interview, and written sources, such as records and library materials. But how do you get sources, and how do you know which ones to use for a given story?

Human sources

News writing needs human sources to make the story credible and readable. You can find human sources in a number of ways.

1. **Newspaper files.** All newspapers have reference libraries, where clips of stories that have been published in the paper are stored. You can also find human sources on the internet in news groups and bulletin board services.

Before you begin reporting for any assignment, your first step is to check the clips. There you can find the names of people cited in previous stories about the subject. When you are assigned to a breaking-news-event, such as a fire or accident, you may not have time to check clips before you leave the office, but you should check them before you begin writing.

If you are using information from other newspapers, magazines, broadcasts or other published sources, you must attribute the publication where the material appeared.

2. **"Sponsorship".** Suppose you find a source who is reluctant to talk to you, such as a police official. You can use a technique that Mark Porter calls "sponsorship", getting someone who knows and trusts you to recommend you the new source.

You can also use "sponsorship" as a self-introduction technique when you set up an interview. Give your name and say, "Chief Joe Smith suggested I call you" or "Chief Joe Smith gave me your name". Then explain the purpose for your call.

3. **"Self-sponsorship".** Nancy Tracy, a former reporter for The Hartford Courant was in trouble. She was working on a follow-up story about the survivors in a bridge collapse. But a key source, Eileen Weldon, wouldn't talk to her or anyone else in the media. She had severe injuries and was tired of press coverage.

So Tracy tried self-sponsorship, a way of recommending herself. "I'm going to send you some clips of other stories I have done to show you I am a very sensitive reporter," she told Weldon. "Please, read them. I'll call you in a few days. If you don't think I can be fair, I won't ever bother you again." Tracy got the interview. Her clips "sponsored" her.

4. **Matchmaking.** You have found a source and you are interviewing him or her. But you want the names for other sources for the story. Try "matchmaking", a form of sponsorship. Ask the source who else might know something about the subject or have an opposing point of view. Who else is involved in the issue? Ask how you can reach those people.

5. **Primary and secondary sources.** When you are conducting an interview, if your source says something about another person, particularly if it is derogatory or controversial, make

sure you check with that second person. The first source's statement not only could be wrong, they could also be libelous. You should even check out written information about sources to make sure it's accurate.

In most cases, except when your secondary sources are famous people, such as the president or celebrities who cannot be contacted, do not use someone's name in a story without making an attempt to check with that person.

6. **The up/ down principle.** If you want to get the most vivid information about the story, talk to the people who were directly involved. Go down the organizational ladder. Contact the police officer who wrote the report, the researcher who conducted the study or the source closest to the accident.

After you have interviewed people down the ladder, go up the ladder of the organization. Who is the next supervisor with responsibility? Who is the official with ultimate responsibility for the department or organization?

You can proceed either way. You can start with the top official and then go to the primary people or the reverse. In many cases people will refuse to talk to you until they have authorization from their supervisors and you may often have no choice but to start with the top officials.

Anonymous sources

Many people will be willing to talk to you if you promise not to use their names. An anonymous source is the one who remains unnamed. But should you make this promise? Most editors today would say no, unless there is no other way to get the information. The more you rely on unnamed sources, the less credibility your story has.

If you must use anonymous sources because you have no other alternative, you should check the information with other sources, preferably ones who will allow use their names, and check documents. Many sources, named or unnamed, have their own agenda and want to manipulate reporters so the sources can promote their cause. For fairness and balance, it is crucial for reporters to check with other sources to confirm, deny or provide other points of view.

When using unnamed sources, you may identify the person with a vague reference, such as "according to one official". Or you might give the person a pseudonym, a false name. Although most editors discourage pseudonyms, they are sometimes allowed in feature stories about sensitive subjects. But they are rarely used in hard-news stories. It is preferable to use no name or a first name only. If you use a full-name pseudonym, which is not preferred, you should make sure you are not using the name of a real person in your community. And in all cases, you must tell the reader that this is a false name to protect the identity of the source.

Section B

Read the following text quickly without a dictionary and choose the best title:

- A. How to use computers in journalism
- B. Electronic sources
- C. Online versus human sources

Many types of references are now available through computer databases and online services, which make it easy for you to find information.

A database is a collection of information. The term now generally refers to massive collections of information stored in computers.

For daily news stories, such as meetings, local events and other breaking news, checking a database is too time-consuming. (1)_____. For instance, if you are working on an in-depth story about a crime, a database check would be helpful. By reading other stories you can get ideas for an angle for you story or find expert sources to contact.

Online sources. The Internet, a massive global collection of networks, has become a massive source of public records, human sources and other information for journalists. Here are some of the ways journalists are using the Internet.

To contact sources by e-mail: sometimes it's easier to reach a source by e-mail than by phone.

To interview sources by e-mail: Although it is not preferable to interviewing by telephone or in person, e-mail is an option for interviewing sources who can't be reached otherwise or can't spare time for other forms of contact.

To find source's e-mail, phone, business or home address: The World Wide Web, the most popular system for storing and retrieving documents on the Internet, contains sources if search tools for finding people. (2)_____.

To find directions: You can also use the Internet to find maps to any location. That's helpful when you are going on an assignment and don't know how to get the address. (3)_____.

To find sources in discussion groups: If you belong to a discussion group about a topic, you can find knowledgeable sources in the field by reading the messages. Many journalists use discussion groups to gain story ideas as well.

To find background about sources and topics: Check any search engine and you'll retrieve any information you want.

How do you know which of the pages of information on the World Wide Web are accurate? (4)_____.

Is the site or information dated? The information you retrieve may not be current and may no longer be accurate.

Does the site list the name of the company sponsoring the page and the name of a contact? You need to check the source by e-mail or phone.

Does the site list an “About Us” page or other information about the source?

Are the sources of information used on the Web page attributed? Can you check them elsewhere?

If you are attributing information to a Web page, give the name of the page and the site address, don't just say “According to a Web site”.

For news stories, favour information from recognized newspaper, magazine, broadcast or other media sites, government agencies, and reputable media organizations. And make sure you attribute any information you use.

The advantage of online sources is that you can contact people from all over the world in minutes and often get very prompt responses. (5)_____. You may not even be getting the person's real name. You should always verify the information you get from online sources, because anyone can send inaccurate information on these networks.

You should also be cautious about using a person's online comments for publication without his or her knowledge. Regardless of the legal issues, to be ethical you should ask people if you may use their comments.

These sentences have been removed from the text. Choose one of the sentences a-e which best fits each gap 1-5.

- a. You can click a map-searching tool, fill in the address and get direction from your location to the other.
- b. You need to check the credibility of the sources and the information:
- c. Just click on the search button on your browser, and almost any search engine that comes up will offer you a link to a people-searching engine.
- d. But when you are seeking background for an in-depth story or feature, databases are worth checking.
- e. The disadvantages are that without personal contact or voice contact, you may not be able to determine nuances or context.

Practical exercises:

1. Databases: Select a topic for a feature story about an issue on your university. Now check the internet or go to your library and use a database to find stories about your topic. Make note of any national experts on the subject and any statistical material or reports you would find helpful in your story. Report on the information you've found.
2. Internet people searches: Click on your search button and access the people finders in any search engine. Try to find your own name or those of your friends.

3. Map searches: Click on a map search tool in any of the search engines. Try to find directions to your home.
4. Web searches:
 - a. You want to find population growth estimates for your country. Where would you look?
 - b. You are working on a story about tuition rates, and you want to get national trends. Find a web site that offers that information.
 - c. You are writing a weather story and you want to check the forecast for your area for the next few days. Find a site that will provide you with your local weather information.

Lesson 5
Part 1. General Reading

Text A

Magazine Industry

Answer the following questions:

What are your favourite magazines?

Who is a typical magazine headed by?

Guess the meaning of the following words:

masterhead	[mɑ:sthed]	wholesaler	[ˈhəʊl,seɪlə]
to maintain	[meɪnˈteɪn]	current	[kʌrənt]
editor-in-chief	[ˌedɪtərɪnˈtʃi:f]	to find out	[faɪndˈaʊt]
satisfied	[ˈsætɪsfaɪd]	supervision	[sju:pəˈvɪʒən]
retailer	[ri:teɪlə]	verbal	[və:bl]

Study the following words and expressions:

consistent	[kənˈsɪsuənt]	последовательный
subscriber	[səbˈskraɪbə]	подписчик
to figure out	[ˈfɪɡərˈaʊt]	вычислить, понять
cog	[kɒɡ]	винтик
single-copy	[ˈsɪŋɡəl kɒpi]	отдельный экземпляр
renewal	[rɪˈnju:əl]	продление, пролонгация, продление действия, пополнение
fulfillment	[fulˈfɪlmənt]	реализация, выполнение
to enhance	[ɪnhɑ:ns]	увеличивать, усиливать

to compile	[kəmpaɪl]	собирать
to bind	[baɪnd]	переплестать
upcoming	[ʌp'kʌmɪŋ]	возникающий
split-screen	[splɪtskrɪ:n]	полиэкранный (расщеплённый экран)
marginal	[ˈmɑ:dʒɪnəl]	написанный на полях
typesetting	[taɪpsetɪŋ]	типографский набор

Read and translate the text using a dictionary if necessary:

A glance at the masthead (the page that lists the magazine's personnel) of a few magazines will show that although there are many variations, a typical magazine is generally headed by a publisher who oversees four main departments: (1) circulation, (2) advertising, (3) production, and (4) editorial.

The publisher sets the general policy for the publication. He or she is responsible for budgeting, maintaining a healthy advertising position, keeping circulation high, and making sure the magazine has a consistent editorial direction. Strictly speaking, the publisher directs both the business and the editorial side of the publication, but most publishers tend to pay more attention to the financial operations and generally let the editor-in-chief make decisions concerning the content of the publication.

The Circulation Department. This department, under the supervision of the circulation director, is responsible for getting new readers and keeping current readers satisfied. If the magazine is losing readers, the circulation director must find out why. If the publisher thinks the magazine can attract another 50,000 subscribers, the circulation director has to figure out a way to get them. On most magazines, the pressure-filled job of circulation director is an important cog in the magazine's machinery. Responsible to the circulation director are the heads of three divisions: (1) the subscription manager, who tries to increase the number of people on the magazine's subscription list; (2) the single-copy sales manager, who works with the national distributors, wholesalers, and retailers; and (3) the subscription-fulfillment director, whose division is in charge of making sure that the magazine gets to subscribers by taking care of address changes, renewals, new subscribers, complaints, and so forth.

The Advertising and Sales Division. Under the supervision of an advertising director, the advertising and sales division is responsible for selling space in the magazine to potential advertisers. Also working in this department are the sales promotion manager, who is responsible for putting together new programs to enhance sales; the sales staff,

Which does the actual selling; and the research director, who studies the audience and compiles data of interest to advertisers.

The Production Department. The production department is concerned with actually printing and binding the publication. In charge of this department is the production manager who buys paper, handles contracts with printers, orders new typesetting and computer equipment, and makes

frequent visits to printing plants to make sure production is going smoothly.

The Editorial Department. The editorial department handles the nonadvertising content of the magazine. The person, in charge may be called the executive editor, the editor-in-chief, or simply the editor. On most publications, the job of editor is primarily-one of administration, and much of the editor's time is spent in supervising the editorial staff, planning topics that might be used in. upcoming issues, informing the advertising department about plans, and taking part in various public relations activities. The day-to-day operation of the magazine falls on the shoulders of the managing editor. Making sure all articles are completed on time, selecting artwork, writing titles, changing layouts, and shortening stories are all functions performed by the managing editor. Helping the managing editor with these tasks are several editors who handle articles, fiction, or other departments that appear regularly within the magazine. Since the managing editor is usually more skilled in the verbal department than in the visual, an art director designs the magazine, selects typefaces for headlines, and supervises the display of photos and other illustrations.

The computer has had an impact on almost all of the departments at a typical magazine. In circulation, computers are used to maintain subscription lists, generate promotional mailing lists, and do accounting. In the advertising department, computerized data bases are used to generate data that are helpful to potential clients. Special computers have been developed for use in editorial work. Along with word processing, these devices have a split-screen feature that allows editors to make marginal comments or rewrite whole paragraphs without altering the original text. Computerized searches of photo files are also possible. Recent advances in computerized composition made it possible to automate typesetting and integrate art and photos into page makeup, thus eliminating manual paste-ups. In the production department, computers are used to track paper flow, maintain schedules, and monitor quality control.

Ex.1. Answer the following questions:

1. Which four main departments are overseen by a publisher?
2. What is a publisher responsible for?
3. Can you describe the work of the circulation department?
4. What is an advertising director in charge of?
5. Who else works in the advertising department?
6. What is the production department concerned with?
7. What does the editorial department handle?
8. What are computers used for in all listed above departments?

Ex.2. Give Russian equivalents:

circulation department	to be completed on time
editor-in-chief	to handle a contract
the way to get	upcoming issues
to enhance sales	selecting artwork

changing layouts	
------------------	--

Ex.3. Give English equivalents:

типография	ежедневное управление
нерекламное содержание	заключать контракт
делать пометки на полях	иметь влияние
поддерживать высокий тираж	проводить последовательный редакторский курс
поддерживать здоровую рекламную позицию	

Ex 4. Match the words with their definitions:

1	masthead	A	someone who pays money regularly to receive copies of a newspaper or magazine
2	publisher	B	the name of a newspaper, magazine, etc. printed in a special design at the top of the first page
3	consistent	C	to improve something
4	editor	D	spoken not written
5	supervision	E	to change or make someone or something change
6	subscriber	F	to make a list, record, etc. using different pieces of information, songs, etc.
7	to enhance	G	always having the same beliefs, behavior, attitudes, quality; continuing to develop in the same way
8	to compile	H	being in charge of a group of workers or students and responsible for making sure that they do their work properly
9	verbal	I	the person who decides what should be included in a newspaper, magazine etc.
10	to alter	J	a person or company whose business is to arrange the writing, production and sale of books, newspapers, etc.

Ex. 5. Complete the table with the appropriate forms of the words given:

№	verb	noun
1		consistency
2	advertise	
3		manager
4	subscribe	
5		variation
6	decide	
7		satisfaction

Ex.6. Insert the words and phrases into the sentences in their correct form:

editor-in-chief cog paper publisher policy satisfy visit contract smoothly space typesetting reader

1. A typical magazine is generally headed by a ____.
2. The publisher sets the general ____ for the publication.
3. Most publishers generally let the ____ make decisions concerning the content of the publication.
4. The circulation department is responsible for getting new ____ and keeping current readers ____.
5. The circulation director is an important ____ in the magazine's machinery.
6. Advertising and sales division is responsible for selling ____ in the magazine to potential advertisers.

Ex.7. Translate from Russian into English:

1. Издатель отвечает за соблюдение бюджета, поддержание здоровой рекламной позиции, сохранение высокого тиража и проведение последовательного редакторского курса.
2. Если издатель полагает, что журнал может привлечь ещё 50000 подписчиков, директор тиража должен найти способ заполнить их.
3. Менеджер по производству закупает бумагу, заключает контракты с печатниками, заказывает новые типографские шрифты и компьютерное оборудование, наносит частые визиты в типографии и содействует тому, что производство идёт гладко.
4. Человек, который отвечает за редакторский отдел, может называться исполнительным редактором, главным редактором или просто редактором.
5. Ежедневное руководство по выпуску журнала падает на плечи управляющего редактора.

6. Управляющий редактор обеспечивает своевременное завершение всех статей, выбирает иллюстрации, пишет заголовки, меняет компоновку, урезает статьи.

Ex.8. Using the active vocabulary from the text make a short report about the duties of all the editors working for a magazine to be published.

Text B

Function Categories in the Magazine Industry

Read and translate the text using a dictionary if necessary:

A second useful way of structuring the magazine industry is to divide it by function into the production, distribution, and retail segments.

The production phase of the industry, which consists of approximately 2000-3000 publishers, encompasses all the elements necessary to put out a magazine-copy, artwork, photos, titles, layout, printing, and binding.

The distribution phase of the industry handles the job of getting the magazine to the reader. It is not a simple job. In fact, the circulation department at a large magazine may be the most complex in the whole company. As with newspapers, circulation means the total number of copies of the magazine that are delivered through mail subscriptions or bought at the newsstand. There are two main types of circulation. Paid circulation means that the readers pay to receive the magazine, either through a subscription or by purchasing it at the newsstand. Paid circulation has two main advantages. First, periodicals that use paid circulation qualify for second-class postal rates, which are lower than other rates. Second, paid circulation provides a revenue source to the publisher in addition to advertising. On the negative side, paid-circulation magazines gain a wide coverage of their area by expensive promotional campaigns designed to increase subscriptions or to sell single copies. Paid-circulation magazines also have the added expense of collecting subscription payments and record keeping. Most consumer magazines use paid circulation.

The alternative to paid circulation is free or controlled circulation. Controlled- circulation magazines set specific qualifications for those who are to receive the magazine and send or otherwise distribute the magazine to those who qualify. Magazines that are provided to airline passengers or motel guests are examples of controlled, circulation publications. The advantages of controlled circulation are, first, that publications that use it can reach all of the personnel in a given field and second, that these publications avoid the costs of promoting subscriptions. On the negative side controlled-circulation magazines gain no revenue from subscriptions and single-copy sales. Further, postage for controlled publication costs more. Controlled circulation has generally been used by business and public relations magazines. No matter what method is chosen, the circulation of a magazine is an important number. Advertising rates are based on circulation figures, and the larger the circulation, the more the magazine can charge for its advertising space.

For a paid-circulation magazine, distributing copies to its subscribers is a relatively simple affair. Address labels are attached to the magazine, and copies are delivered by mail. The complicated (and expensive) part of this process is getting subscribers. There are no fewer than fourteen methods that are used by magazines to build subscription lists. They include employing "cash-field" agencies, which have salespeople make house-to-house calls in order to sell subscriptions directly to consumers; direct-mail agencies such as Publishers Clearing House ("You may have already won \$100,000 or other valuable prizes! See inside."), which generates 10 million magazine subscriptions a year; direct-mail campaigns sponsored by the publisher; and, finally, what are called "blow-in" cards, those annoying little cards that fall out of a magazine as soon as you open it.

Single-copy distribution to newsstands and other retailers is a multistep process. The publisher deals with only one party, the national distributor. There are seven national distributors that work with the nation's publishers. The national distributor handles anywhere from a dozen to fifty or more titles. At least once every month, representatives of the magazine sit down with the national distributor and determine the number of magazines to be distributed for an upcoming issue. The national distributor then delivers the magazines to the approximately 500 wholesalers who sell magazines and paperback books within specified areas. In any given month, a wholesaler might receive 1000 or 2000 magazines to distribute to dealers. The actual distribution is done by route people who drive a truck around to their various retailers on a predetermined schedule, deliver new issues of the magazine, and pick up unsold copies.

The retailer is the last segment of the industry. Best available figures indicate that there are approximately 140,000 different retail outlets in the United States. Retail outlets may be corner newsstands, drugstores, supermarkets, tobacco shops, convenience stores, and bookshops. Of these, the supermarket accounted for 45 percent of all sales in 1990. Supermarket sales have become so important that publishers pay the stores a premium of about \$20 per checkout rack to have their titles prominently displayed. When a dealer receives a magazine, he or she agrees to keep the magazine on the display racks for a predetermined length of time (usually a week or a month). At the end of this period, unsold copies are returned to the wholesaler for credit.

Ex.1. Suggest a suitable title for each paragraph of the text.

Ex.2. Express the main idea of each paragraph in a single sentence in English.

Ex.3. Describe the production function.

Ex.4. Explain the process of distribution.

Ex.5. What is the retail function?

Ex.6. Summarize the text in brief.

Lesson 5

Part 2. Vocabulary Practice

Ladies and Gentlemen of the Press

editor	journalist	journo	hack	columnist	Fleet Street
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The people in charge of newspaper content are **editors**. The people who write for them are **journalists**, sometimes referred to informally as **journos** or insultingly as **hacks**. Someone who writes articles that appear regularly, usually in the same place in the paper, and often with powerfully expressed opinions, is a **columnist**.

The British national press is referred to as **Fleet Street**, although no national paper is now produced in this London street.

With rapidly falling circulation figures, journalists have demanded the editor's dismissal.

He's also spending time keeping hacks out of the way because they keep asking Dennis about girlfriends.

Courier is like the hard-news journo of cliche, who thinks only about the glory of the story.

Most journos know of a colleague who abandoned journalism for advertising. We curl our lips at such a fellow. He's a sell-out, a loser, somebody who couldn't stand the pace in the real game.

A respect for the role of the king prevents the Spanish media from taking the aggressive Fleet Street approach to monarch's private lives.

At the bar, we found vituperative columnist Julie Burchill and thought, a! last, here is someone who is bound to be rude and abrasive. But Burchill was a babe.

story	piece	article	run an article	carry an article	editorial
leading article	leader	leader writer			

Newspapers **run** or **carry articles** or stories. Articles other than the most important ones can also be referred to as **pieces**.

Editorials give the paper's opinion about the news of the day. In a quality paper, the most important editorial is the **leading article** or **leader**. These, and the other editorials, are written by **leader writers**.

'The Financial Times' carries an article on the situation in Albania.

'The Wall Street Journal' ran an article about people in Belgium who have seen flying triangular-shaped craft.

'The National' ran a piece about a boxer who'd had to have his legs amputated because of the damage steroid use had done.

The resignation was the top story for the 'NewYork Times'. In a leader, the paper said that on the issues affecting America most, substantial continuity would be assured under any of the contenders for the leadership.

Following his criticism of social workers, may I suggest that your leader writer should spend a month as a social worker to see just how stressful and demanding the job is - and be paid the same salary as the social worker.

Some of the editorial leader writers put their fingers on the pulse of several points worth discussing.

Ex.1. Match these newspaper expressions to their descriptions, and then use the expressions to complete the extracts below.

1) obituary	a) small advertisements about films, plays, concerts, things for sale, and so on
2) gossip column	b) news about the country the paper is published in
3) classified	c) exclusive story, especially an exciting one
4) home	d) (often critical) stories about the social activities and private lives of famous people
5) masthead	e) headline in extremely large print
6) banner headline	f) top of front page carrying the name of the paper
7) scoop	g) article about the life of someone who has recently died

Ex.2. Use the above mentioned newspaper expressions to complete the following extracts.

- a) *The Sun's* _____ is 'Come Home Dad'.
- b) The discovery of the Goebbels diaries was yet another *Sunday Times* _____ that left our rivals gasping.
- c) ... *The Observer's* front page headline - under its new royal blue _____ . .
- d) Among the _____ stories covered in British papers is the continuing legal row over the finances of the country's National Union of Mine workers.

e) May I add a personal note to your excellent_____of Charles Abell?

Throughout his career, he was faced with difficult problems but never hesitated to take firm decisions

and to stand by the consequences.

f) MGN's move has been seen as part of an attempt to get its share of the regional newspapers' advertising cake — particularly_____ - and other tabloid national papers are expected to follow.

g) Having failed at show business he ended up in journalism writing about it. By the mid-thirties he had

his_____. Broadway was his beat. Table 50 at New York's Stork Club was his office.

Lesson 5

Part 3. News Writing and Reporting Practice

Interviewing Techniques

Section A

Before reading the text, answer the questions:

1. Do you have any rules when you interview somebody?
2. What do you do when a person doesn't want to talk to journalists?

Read the first part of the text and find out if the following information is True or False:

1. Barbara Walsh starts her interviews with the most difficult questions.
2. First she makes sure she and the source have understanding and only after that she begins writing down what the person says.
3. B. Walsh says that journalists usually undervalue different ways of getting information.
4. You should publish everything a private individual says without any warnings.

Barbara Walsh, a former reporter for the Lawrence Eagle Tribune won the Pulitzer Prize for a series of reports about convicted criminals.

She has her own techniques of conducting an interview: "Save your tough questions for last," she says. "I'm more inclined to let people talk longer. You may not use all the information, but you can offend them if you rush." Walsh says the key to good interviewing is good listening: "In interviewing, if you are sincere and the sources know that you have compassion, they are going to talk."

But when sources are reluctant to answer her questions, she rephrases her questions and asks them again – sometimes three or four times. Although Walsh usually takes notes, she says a notebook can be threatening. She waits until she establishes rapport with her source before she opens her notebook. And she rarely uses a tape recorder- too unreliable and threatening, she says.

Her advice to student reporters? Don't overlook anyone as a source. "When I go to the courthouse, I consider anybody who talks as a source – from the janitor to the people who sell coffee. They are real people who may not be high-priced attorneys, but they know what is going on. Reporters narrow their sources too much."

The way you deal with the sources can differ, depending on whether they are public or private individuals. Because public officials are accustomed to dealing with the media, you have a right to expect them to talk to you. Private individuals do not have to deal with the media, and you need to operate with more sensitivity when interviewing them. If a public official utters an outrageous quote, it's fair game. When a private individual does, you could remind the person that it will be published and make sure the source will stand by the comment.

Section B

Choose the best title for each part of the text:

Telephone interviewing

Planning the interview

E-mail interviewing

Conducting the Interview

Tips for interviewers

A. _____

A reporter evaluates information for its accuracy, fairness, newsworthiness and potential to make a readable story. During a reporting process you will look for facts, good quotes, substantiation and answers to five W's – who, what, when, where, why – and also “how” and “so what”. One question should lead to another until you have the information you need.

B. _____

The planning stages described here apply only to interviews that you need to set up in advance.

Research the background: check news clippings and available documents to familiarize yourself with the topic and the source. Check with secondary sources (friends and opponents) before or after you interview the subject of a story. Plan an interesting question to start your interview.

Identify your goals: What kind of information are you hoping to get? Is it factual or do you want reaction from the source? Get a general idea of why you need this source so you can explain briefly when you call for an interview.

Plan your questions: If the person refuses to see you when you call for an interview, you might be able to ask a few questions while you have the source on the phone.

Request the interview: Now you are ready to call for an appointment. The most important point is to plan ahead. Officials, educators and many other sources are busy people. They may not be able to see you on brief notice. Negotiate through a secretary, if necessary, be courteous and persuasive. You can also try contacting a source by e-mail to set up an appointment. State your name, affiliation and purpose.

Dress appropriately: Show your source respect by dressing neatly. If you are interviewing corporate officials or people in more formal business settings, you should dress as though you worked there.

Arrive on time: You could arrive 10 to 15 minutes early, but don't arrive too early, because you could inconvenience people who are busy. And never come late.

C. _____

Interview questions can be classified as two types: closed-ended and open-ended. You need both types.

Closed-ended questions are designed to elicit brief, specific answers that are factual. They are good for getting basic information, such as name and title, yes or no answers, and answers to some of the who, where and when questions.

Open-ended questions are designed to elicit quotes, elaboration or longer responses. Follow-up your closed-ended questions with open-ended ones, such as why and how.

Keep your questions brief. A long lead-in to a question can confuse the source. Slow the pace between questions so you can take notes. Ask unimportant questions or ask for elaboration while you are writing down quotes.

D. _____

Although interviewing people in person is preferable, it is often not practical, especially if you are on deadline. You won't be able to observe facial reactions, gestures and surroundings when you conduct telephone interviews, but you still can gather information accurately and thoroughly.

The technique of telephone interviewing are very similar to interviewing in person. The major difference is that you have to work harder at keeping the source's attention and focusing your questions. Researchers suggest that the average telephone interview should be limited to 20 minutes. After that, the attention span of the person responding wanes. If you call a source at home, he or she may be further distracted by children or other family concerns.

E. _____

Although e-mail is an effective tool for reaching sources, it is not as effective as interviewing by telephone or in person. But in some cases, it may be the only way you can get comments from a source. It has some other advantages. The source has time to think about his or her response. It also saves you from taking notes, and you can be assured of quoting the source accurately.

But e-mail interviewing precludes spontaneity and follow-up questions. You also can't observe the source's reaction and body language. Nor can you gather descriptive detail. If you must resort to a-mail interviewing, here are some tips:

- limit the number of questions,
- clarify your purpose,

- verify the source's full name and title (e-mails do not always include the source's proper name)

Exercises:

1. Complete the table with appropriate forms of the words where possible. The words in the table are from the text:

Verb	Adjective	Noun
		accuracy
		fairness
evaluate		
		newsworthiness
		potential
		substantiation
	courteous	
	persuasive	
		surroundings
negotiate		
confuse		
		spontaneity

2. Look through the text again. What does the author say about the following:

- to evaluate (information)
- to do smth in advance
- close-ended / open-ended questions
- lead-in
- facial reactions
- attention span
- to be distracted
- spontaneity?

3. Interview a reporter from a local newspaper about his or her reporting techniques. Or choose a reporter whose stories you like, and interview him or her about reporting techniques.

4. **Make a list of questions you could use as icebreakers to interview a professor or a source whose office you have visited.**
5. **Interview a source about some technical information you don't understand. The source could be anyone from an auto mechanic to a scientist. Work on clarifying jargon and other information you don't understand. Then write the results of your interview in a brief story or several paragraphs explaining the technical information clearly.**

Lesson 6

Part 1. General Reading

Text A

Book Industry

Answer the following questions:

Can you guess what major departments a publishing company has?

Do you know what sources editors use to get their books?

What is editorial work like?

Guess the meaning of the following words:

twofold	[tu:fəuld]	binding	[baɪndɪŋ]
initially	[ɪˈnɪʃəlɪ]	publicity	[pʌbˈlɪsɪtɪ]
acceptance	[əkˈseptəns]	tremendous	[trɪˈmendəs]
rejection	[rɪˈdʒekʃən]	reputable	[ˈrepjutable]
revision	[rɪˈvɪʒən]	challenging	[tʃælɪndʒɪŋ]
accuracy	[ˈækjʊrəsi]	forecast	[ˈfɔ:kɑ:st]
consistency	[kənˈsɪstənsɪ]	accounting	[əˈklaʊntɪŋ]
schedule	[ˈʃedʒul]	influential	[ˌɪnfluˈenʃəl]

Study the following words and expressions:

procurement	[prəˈkjʊəmənt]	приобретение
to solicit	[səˈlɪsɪt]	добиваться
sift (through)	[sɪft]	скрупулёзно анализировать
internal	[ɪnˈtɜ:nəl]	внутренний
to imply	[ɪmˈplaɪ]	предполагать
to keep track	[ki:p træk]	отслеживать

elhi text book	[ɪlhaɪ tekst bu:k]	школьный учебник
mass market paper backs	[peɪpəbæks]	дешёвые массовые издания
floor	[flɔ:]	торговый или выставочный зал
to oversee	[.əʊvə'si:]	осуществлять надзор
processing	[ˈprəʊsesɪŋ]	обработка
balance sheet	[bæləns ʃi:t]	балансовый отчёт
supervising	[sju:pə'vaɪzɪŋ]	руководство
to submit	[səb'mɪt]	предлагать, представлять на рассмотрение
unsolicited	[ʌnsə'lisɪtɪd]	представленный добровольно, без просьбы
trade	[treɪd]	профессиональный
unflattering	[ʌn'flætərɪŋ]	нелестный
slush	[slʌʃ]	сентиментальный вздор
once in a while	[waɪl]	время от времени
outline	[aʊtlaɪn]	набросок, план
table of contents	[teɪbl]	оглавление, содержание
acquisition	[.ækwi'zɪʃən]	приобретение
to evaluate	[ɪ'væljuet]	оценивать
to work in earnest	[ˈə:nɪst]	работать по-настоящему, серьёзно
thrust	[θrʌst]	направление
to make sense	[meɪk sens]	иметь смысл, быть нужным
mutually	[ˈmjʊtʃʊəlɪ]	взаимно
cover letter	[ˈkʌvə'letə]	сопроводительное письмо

Read and translate the text using a dictionary if necessary:

There are four major departments in the publishing company: (1) editorial, (2) production, (3) marketing, and, (4) general administration or business.

The editorial department is in charge of dealing with authors. Essentially, it has a twofold task: the selection of manuscripts to be published and their preparation for publication. It is in the performance of the first task that editors and authors initially meet. Some editors specialize in procurement and visit potential authors to solicit their work. Other editors read manuscripts, write reports on them, and recommend acceptance, rejection, or revision. Once an accepted manuscript is completed, copy-editors sift through it, checking grammar, punctuation, language, internal consistency, and accuracy.

As the name implies, the production department oversees the planning and design of the physical book. Type style, composition, paper, printing, and binding are the responsibilities of this division. Since many books might be entering production at any given time, the production manager and staff must keep track of many tasks, not the least of which is keeping the book on schedule.

The marketing department supervises several activities, including sales, promotion and publicity. The actual type of sales activity depends upon the kind of book being marketed. Publishers of elhi textbooks sell mainly to school systems; college text publishers to individuals or committees of professors. Mass market paperbacks must be sold to retailers, who in turn must sell them to the general public. Promoting the book begins long before the book is finished and can take several forms. Advertising in trade magazines, listings in publishing catalogs and posters are common promotional methods. For trade books, ads in literary magazines and reviews in respected publications can be influential. Publishers wishing to promote mass market books use other techniques, such as an author tour, a national print and TV advertising budget, an extensive floor display for bookshop owners.

The publicity section spreads the news of the book to as many potential customers as possible. There are many tools available to this department: early review copies of the book, press releases, news conferences, publisher's parties, and author appearances on radio and TV talk shows. Getting the book reviewed by a reputable publication is also a tremendous help. This is a challenging task, however.

The business manager at a publishing company is responsible for several functions. One of the most important is accounting. This department oversees processing orders, controls credit, and provides balance sheets on the firm's overall operation. Further, it prepares budgets and makes long-range financial forecasts. The business department's responsibilities include dealing with internal personnel policies and supervising the general day-to-day operational needs of the company.

Editors get their books from three main sources: those submitted by agents, unsolicited books sent in by authors, and book ideas generated by the editor. Most trade manuscripts are submitted through literary agents. Editors prefer to receive them this way since agents will not generally submit manuscripts that they know are unacceptable to the editor. Unsolicited

manuscripts are given an unflattering name in the business: "slush." As they come in, these manuscripts are put in the slush pile and eventually read, if the author is lucky, by an editorial assistant. Most of the time they are rejected with a form letter, but every once in a while an author gets lucky. Editors also generate ideas for books. If an editor has a good idea for a book, he or she will generally talk to one or more agents, who will suggest likely candidates, for the assignment. This is another good reason why writers should have agents. In any case, the author typically submits a proposal consisting of a cover letter, a brief description of the planned book, a list of reasons why it should be published, an analysis of the potential market, an outline or a table of contents, and perhaps one or two sample chapters. The proposal usually goes to an acquisitions or procurement editor and is evaluated. If the publishing decision is favorable, then a contract is signed and the author begins work in earnest.

Editorial work starts as soon as the author submits chapters to the publisher. Editors look at the overall thrust of the book to make sure it makes sense and achieves original intent. Moreover, the mechanics of the book are checked to make sure that the general level of writing is acceptable, that all footnotes are in order, that all necessary permissions to reproduce material from other sources have been obtained, and that all artwork is present. Eventually both author and editors will produce a manuscript that is mutually satisfactory. While all of this editing is going on, other decisions are being made about scheduling, designing the interior "look" of the book, and the cover design. When everything is in order, the production phase, consisting of typesetting, printing, and binding, begins. Photocomposition involves taking pictures of pages of print. The film is developed and used to make the forms for offset printing. The most recent form of typesetting involves computers and is generally known as electronic publishing. In this system, the author uses a computer with a word processing program and writes the book on floppy disks instead of paper. Using a modem, a device which permits computers to exchange information over phone lines, the manuscript is transmitted electronically to the publisher, where it is edited on another computer. When the editorial process is completed, the publisher can then typeset the manuscript and make up the pages using other computerized equipment.

Once the text has been typeset, the printing process begins. Most books are produced using the photo-offset method since it is usually faster and less expensive. The images to be printed are lightly etched in the surface of a metal plate and ink adheres to these areas. These images are then transferred (or offset) onto another drum covered with a rubber blanket. This rubber-covered drum rolls against and prints onto the paper.

After the sheets of the book are printed, they are fed through a series of machines that fold them into the proper order and trim them to the correct size. The actual binding of the book can be done in a number of ways. The traditional method uses a special sewing machine to thread all of the pages together. This method is still used in some large reference or art books that are expected to receive heavy use. A more common process is "perfect" binding. In this technique, the pages are held tightly in place while a special knife shaves away part of their back edges. Next, special glue is applied and the cover is wrapped around them and everything is joined together. The finished books are then sent to the warehouse to await distribution.

Ex.1. Answer the following questions:

1. What are the ways of the book binding?
2. Where do editors get their books?
3. Why should writers have agents?
4. What is editorial work like?
5. What functions is the business manager responsible for?
6. What tools are available to the publicity section?
7. Which departments do the publishing company consist of?
8. Which department is in charge of dealing with authors and how?

Ex.2. Give Russian equivalents to these expressions:

promoting the book	mass market paper back
mutual satisfactory	day-to-day operational needs
work in earnest	unflattering name
keep track of something	table of contents
unsolicited manuscripts	

Ex. 3. Complete the table with the appropriate forms of the words given:

№	verb	noun
1	procure	
2		revision
3	accept	
4		rejection
5	influence	
6		description
7	recommend	
8		owner
9	publish	

Ex.4. Give English equivalents to these expressions:

скрупулёзно просматривать рукопись	авторский тур
грандиозная помощь	школьные учебники
обработка заказов	ИМЕТЬ СМЫСЛ
благоприятное решение	балансовый отчёт
дешёвые массовые издания	предлагать рукопись

Ex. 5. Match the words with their definitions:

1	to solicit	A	to bend a piece of paper, cloth, etc. by laying or pressing one part over another; to make something smaller, neater
2	reputable	B	when decision, plan, etc. is about a period far in the future
3	proposal	C	feelings or stories that seem silly because they are too concerned with love and romantic subjects
4	long-range	D	respected for being honest or for doing good work
5	warehouse	E	the business of making sure that people know about a new product, film, etc. or what a particular famous person is doing
6	slush	F	a plan or suggestion which is made formally to an official person or group
7	publicity	G	a large building for storing large quantities of goods
8	to fold	H	to ask someone for money, help, or information
9	procurement	I	the act of getting new knowledge, skills, land, power, money
10	acquisition	J	obtaining something, especially something that is difficult to get

Ex.6. Insert the words and phrases into the sentences in their correct form:

to be in charge of editor favorable solicit rejection procurement the news warehouse revision submit sign acceptance satisfactory
--

1. The editorial department ___ dealing with authors.
2. Some editors specialize in ___ and visit potential authors to ___.
3. Other editors read manuscripts, write reports on them, and recommend ___, ___, or ___.
4. The publicity section spreads ___ of the book to as many potential customers as possible.
5. Editors get their books from three main sources: those ___ by agents, ___ books sent in by authors and book ideas generated by the ___.
6. If the publishing decision is ___, then a contract is ___ and the author begins work in earnest.
7. Eventually both an author and editor will produce a manuscript that is mutually ___.
8. The finished books are then sent to the ___ to await distribution.

Ex.7. Translate from Russian into English:

1. В издательской компании существует четыре основных отдела: редакторский, производственный, маркетинговый и административный.
2. Редакторский отдел решает двойную задачу: выбор рукописей для публикации и их подготовка к публикации.
3. Стил, композиция, бумага, печать и переплёт являются обязанностями производственного отдела.
4. Продвижение книги начинается задолго до того, как книга будет завершена и может принимать различные формы.
5. Редакторы получают свои книги из трёх основных источников: те, которые предлагают агенты, представленные и высланные добровольно авторами и идеи книг, генерируемые самими редакторами.
6. Автор без агента обычно представляет на рассмотрение предложение, состоящее из сопроводительного письма, краткого описания запланированной книги, перечня причин, почему её следует напечатать, анализа потенциального рынка, оглавления книги и, возможно, одной или двух глав в качестве образца.
7. Редакторы смотрят на общее направление книги, чтобы удостовериться, что она является нужной и достигает изначальных целей.
8. Если издательское решение благоприятно, подписывается контракт, и автор начинает настоящую работу.

Ex.8. Using the active vocabulary from the text make a short report about a book publishing company.

Text B

Organization of the Book Industry

Read and translate the text using a dictionary if necessary:

The book publishing industry can be divided into three segments: publishers, distributors, and retailers.

The publishing segment consists of the 2000 or so establishments that transform manuscripts submitted by authors into books that are sought by readers. Every year these companies will publish 50,000-55,000 new titles. Book publishing is a highly segmented industry. Publishers have developed a classification system for the industry based upon the market that is served.

Only a few kinds of publishers (subscription books, book clubs, mail order) sell their books directly to readers. Most books go to wholesalers and jobbers who, in turn, distribute them to retail and other outlets. There are about fifteen to twenty major wholesalers or jobbers across the country, and these companies usually stock large inventories of trade and/or textbooks. In the mass market paperback field, there are three channels of distribution. National distributors usually distribute both magazines and paperback books. Most national distributors also act as a link between publishers and independent wholesalers (IDs). IDs operate in special geographical areas and are locally owned. There were about 120 independent wholesalers in operation in 1991. The third distribution channel for paperbacks is jobbers. Jobbers service wide geographical areas and differ from independent wholesalers in that jobbers usually do not handle magazines or have their own fleet of delivery trucks.

There are more than 20,000 bookstores in the United States, along with about 200,000 drugstores, supermarkets, airports, and specialty shops where books are also sold. Overall, however, there are five main channels through which books get to the consumer. General retailers include bookstores, book sections in department stores, newsstands, book racks in supermarkets and drugstores, specialty stores, and many others. In recent years, large chain bookstores, usually located in shopping malls, have become more prevalent. Chains sell about 40 percent of all books sold in the U.S. The newest trend in retailing is the "superstore" which stocks an abundance of titles covering a wide range of topics. College bookstores are the principal means of selling books in higher education. Of course, these bookstores also sell many noneducational books as well. The third channel, libraries, includes public, university, and special research libraries. There are approximately 30,000 of these nationwide. Schools and institutions comprise local school systems, book depositories, classrooms, resource centers, and related facilities. The last channel, direct to consumer, includes publishers who directly market to the consumer by mail, telephone, or face to face.

Ex.1. Express the main idea of each paragraph in a single sentence in English.

Ex.2. Suggest a suitable title for each paragraph of the text.

Ex.3. What is the publishing segment?

Ex.4. Explain the process of distributing.

Ex.5. Describe the retailing segment.

Lesson 6

Part 2. Vocabulary Practice

Business: Shares and the Stock Market

shares	blue chip shares	stocks	stocks	blue chip stocks	equities			
stock exchange		stock market	bourse	listed	quoted	brokers	dealers	
traders	invest	investment	investors	shareholders				

Company shares are **listed** or **quoted** on the **stock market** or **stock exchange**. (**Bourse** is also used, usually to refer to a European stock exchange.) Shares are also called **stock** or **equities**.

Traders, **dealers** and **brokers** buy and sell shares on behalf of **shareholders**, the **investors** who **invest in** them or make **investments** in them.

Blue chip shares or **stocks** or **blue chips** are the safest share investments in leading companies.

Despite the nervousness in shares, dealers feel the British Telecom offer will be a success.

The Righties saw an unprecedented rise in the number of healthcare companies listed on the world's stock exchanges.

Equities surged higher, enjoying their biggest rise since the end of October.

Investors were once again subjected to another volatile day.

Pensioners have challenged the fund's investments, which they claim are 'unorthodox'.

It may not be wise to invest all your eggs in one basket.

Individual investors account for 42 per cent of brokers' revenue.

City traders are still worried by the economic situation.

Christmas week is notorious for company announcements and shareholders' meetings that can no longer be put off.

Dealers reported some demand for blue-chip stocks, especially those quoted in New York. Glaxo rose 18p to 795p, Reuters 21p to 964p, ICI 7p to £11.26, Rothmans International 22p to £10.21.

city	Wall Street	bonds	commodities	currencies	foreign exchange	gilt-
edged securities		gilt-edge stocks	gilts			

Other things traded in financial centres such as **Wall Street** (in New York) and the **City** (the financial district of London) include **commodities** (like cereals and precious metals), **currencies** (like dollars, pounds and francs) on the **foreign exchange** markets and **bonds** (investment certificates with a fixed rate of interest).

Bonds issued by the British government are known as **gilt-edged stocks** or **gilt-edged securities**, or **gilts**.

Panic selling across the Atlantic came hours after the City had shut down for the weekend just as in 1987, when the hurricane that swept Britain sent traders home before the Wall Street collapse.

After oil and corn, sugar must rank as one of the most political of all commodities.

The near-panic conditions on the foreign exchange markets on Friday have made restoring calm over currencies a priority.

The bond market, initially cautious, has now reacted enthusiastically.

The government, which repaid £18 billion in 1989, will ask institutions for a similar sum in 1992 to fund its deficit with gilt-edged stocks.

play the stock	market	speculate	speculation	speculator
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Someone who **plays the stockmarket** is usually a private individual who tries to make money by buying and selling shares, often as much for amusement as for serious investment.

Speculators are people who make a living and sometimes become rich by **speculating** in shares, currencies and commodities.

Speculation, especially in currencies, often gets a bad press.

The reclusive woman built up her fortune by cannily playing the stock market with cash she had inherited from her father.

As far as savings, she has none. Instead Chris speculated in the financial markets, but it hasn't gone well.

The recent sterling crisis has shown that our economy — and therefore the fate or our nation — is not controlled by governments but by a handful of rich currency speculators.

The two dealers tried to make up for their losses by doubling their investment in further speculation, which the bank now says was unauthorized.

Ex.1. Complete the examples with the key words from this lesson.

a) ...the Business Council, an exclusive club that admits only the bosses of America's biggest and bluest of _____ - c _____ companies.

b) And there was growing criticism of the market for j _____ - _____ government
_____ .

c) Elsewhere in Europe, German, French and Italian u _____ also closed lower.

d) Here, if a businessman started suggesting to his _____ r _____ that he read poetry, everyone would rush out and sell his shares.

e) If those who make the big i _____ decisions are right, the outlook for h _____ on the stock market is particularly gloomy.

f) Most of the shares s _____ in New York and Tokyo are still domestically based firms.

g) On _____ r _____ , stocks closed higher today. The Dow gained more than 29 points to close at 2918.6.

h) 'Never again should the lives and livelihoods and the destinies of national economies be directed by a handful of shirt-sleeved _____ r _____ ', Mr. Brown said.

i) Tea is one of India's major export _____ d _____ .

j) The dollar was also strong against other major c _____ on the Tokyo market.

k) Three quarters of MPS investments are in _____ t _____ .

l) He was someone who l _____ the _____ k _____ r _____ and needed money for that.

Lesson 6

Part 3. News Writing and Reporting Practice

The Writing Process

Section A

Before reading the text, answer the questions:

1. How do you usually write your stories? Do you make any necessary preparations for it or just write immediately?
2. Can you name different methods of writing?

Find the following words and expressions in the text. Try to guess their meaning from the context. After that check with the dictionary:

To outline a story	“Kiss off”
A rough draft	To ramble
Deadline	Smooth transition
To get / make short shrift	“Stitching”
To conceive (the idea)	Sporadically
To trigger (a question)	Focal point

Now read the text and explain the main points of the FORK method in 5-6 sentences:

Writers work in many different ways. Some writers pace around the newsroom before they write. Others outline their stories or write a rough draft first. And many writers just stare at their computer waiting for a muse to inspire them to create the perfect lead. They insist that they can't write the rest of the story until they find their lead. Deadline approaches, and the rest of the story gets short shrift because the writer is almost out of time. But the writing process doesn't have to be that painful: you can use several techniques to develop a writing process that works for you.

Don Fry, a writing coach, has a five-step writing system: conceive the idea, report, organize (plan and order), draft and revise. But no single writing process will work for everyone. Good writers develop their own methods.

The FORK method

You can also try the following writing process – called the FORK method – to help you organize stories before and while you write:

F = focus

O = order

R = repetition of key words

K = “kiss off”

Focus. This is the main point of your story, In a hard-news story the focal point could be in your lead. In a soft-news story it is in your nut graph. But the focus is also a crucial organizing tool; once you find it, you have to keep it. Your lead should lead to the focal point, and all other information should relate to it. Information in your notes that does not relate to this focus should not go in this story. If you don’t know the focus of your story, your story will ramble.

Order. Look through your notes and mark information you want to use. On a separate piece of paper or in your computer, write key words or phrases to remind you of the items you want to use. Then put them in the order that you will use them in your story. You can change the order when you start writing if you don’t like your initial plan. Some writers need a very complete outline, others need only a few words to plan their stories.

Repetition of key words. This is a technique that provides smooth transitions during the writing process, or serves as a thought bridge to get you from one concept to the next. The technique is also known as “stitching”, because it helps stitch one paragraph to the other.

As you write, look at the last sentence in each paragraph and find a key word that will lead you to the next paragraph. That key word can trigger a question you can answer in the next paragraph or can serve as a bridge to the next thought. You may either repeat the word in the next sentence as a transitional device or just use the concept of the word as a bridge to the idea in your next paragraph. Don’t overuse the exact repetition of key words for transitions, because your writing may become boring.

The “Kiss off”. Do you get annoyed when a person’s last name is mentioned in a story on a second reference, but you have forgotten who the person is? The “kiss off” technique helps eliminate such confusion. It is a way of organizing information by using sources in blocks instead of sporadically throughout the story. After a person is identified by full name once, newspapers use only the last name if the person is mentioned again. If only one or two people in a story, this device isn’t confusing. But the reader will have trouble remembering sources by their last names if the story refers to several.

When you have three or more sources in a story, use each source once in consecutive paragraphs, blocking all his or her comments in one place, and then “kiss off” that source. Don’t weave back and forth with sources unless you have fewer than three. If you must use the source again in another part of the story, reintroduce the person by title or some reference to remind the reader of

the person's identity. The exception is a well-known source, such as the mayor, the president etc. The name of such a source may be placed anywhere in the story without confusing the reader.

The “kiss-off” concept also may be used in a story that has several different supporting concepts. After you have determined your main focus, plan an order for each supporting point. Block all backup material related to that point, and then kiss it off. If you have several people discussing several ideas, as in a meeting, you will have to be selective about which comments to include. Even in a story arranged by topics, you still should try to block information from each source – if you have more than three – in one place, so you don't confuse the reader by weaving too many people throughout the story.

Section B

Read the rest of the text about other methods of writing and answer the questions after the text:

Briefs

Another technique to help you organize your story is to write it as a brief. A “Brief” is an abbreviated story usually ranging from one to four paragraphs. Even if you are writing a long story, if you can compress your thoughts into four paragraphs, you will be able to determine your focus and some of the essential information.

If you are a good reporter, you will take far more notes than you need. One of the hardest tasks for writers is to decide what to leave out of a story.

Writing briefly is not only an art, it is often a requirement in newspapers and is essential in broadcast news. Newspapers use briefs as teasers to full stories inside the paper or as substitutes for long stories, and magazines also feature many briefs.

The Online Writing Process

If you intend to produce your story for the Web, you need to plan for hyperlinks and the nonlinear form of Web stories. “Nonlinear structure” means the readers can enter the story or Web page at any point and can access the elements in any order they choose. To move from element to element, readers click on “hyperlinks” that will take them to other sites or other topics within the same Web site. Conversely, linear stories are presented in a set order from beginning to end, like a straight line. Readers have no control over the presentation except to stop reading. Broadcast news shows are also linear. You can click to another channel, but you can't change the order of the news stories.

Planning. Before you report or write an online story, consider the following questions: Will the story be presented in one long story, or will it be split into several sections? What documents

or links will accompany your story? Do you need to tape comments for audio or video presentation? What interactive features will the story offer?

Gathering. If you decide during the planning process to offer audio, video, graphics and other elements, you need to gather those materials in the reporting process.

Organizing. Writing a story for the Web requires a different form of organization from print presentation. You need to envision all the elements that will accompany your story, such as hyperlinks, feedbacks questions, time lines and full-text documents. You also should consider whether the story will be written in one piece or in several chunks on separate Web pages.

Instead of outlining a story, use a “storyboard” – similar to an organizational chart, which shows the relationships of elements – to organize your web page or site. Even if you are planning to write your story as one linear piece, you can still use a storyboard to envision the parts of your story, which might be subtopics.

Writing. Once you have designed your storyboard and determine the elements that will accompany your story, start with the end – a feedback question. By writing a question your readers might want to respond to, you will identify the focus and the information crucial to include in your story. Next write your story as a brief. Web readers want stories in layers: Some want only the brief, others want more depth. Then write your full story, but keep the sentences and the paragraphs short. Online readers tend to scan more than read thoroughly. Including subheads also helps web readers, who want information quickly.

Rewriting. Cut every unnecessary word. Eliminate any information that isn’t crucial or that can be provided as a link for readers who want more depth.

Writing Process Tips

Here are some other tips to help you during the writing process.

- Remember your focus: Put your focus graph (the “so what” paragraph) at the top of your story as a reminder to choose only material related to the focus for the body of your story. Then remember to place the focus within your story.
- Write many ideas: Instead of struggling to get the perfect lead, try writing several leads. Then write the rest of the story. Choose one lead when you’ve finished.
- Fix later: As you are writing, when you get to a sentence or paragraph that doesn’t sound right, write “fix” next to it to indicate that you want to return and polish it. Don’t get slowed as you draft your story.
- Use the question / answer technique: As you are writing, does one paragraph raise the point or question that should be answered or explained in the next? Try to anticipate the reader’s questions and answer them.
- Read aloud: If you are struggling with a sentence that doesn’t sound right, read it aloud. Also read your story aloud after you finish writing it. You’ll hear the cumbersome parts that your eye didn’t catch. Find and fix them.
- Check accuracy: Go back and check names, titles and quotes. Make sure you have the right person’s name attached to the quote you have used. Check for typos and spelling.

- Use active voice whenever possible: The active voice has more impact.
- Write short sentences: on average, your sentence should have fewer than 25 words.
- Write simple sentences: Keep the subject and the verb together.
- Vary the pace: Follow long sentences with short ones. If you use complex sentences, follow them with short ones.
- Avoid jargon: Translate bureaucratic terms into simple ones, define technical terms.
- Write the way you speak!

Answer these questions:

1. How long should a “brief” be?
2. What are briefs used for in the media?
3. How does an online story differ from a written one?
4. What stages does writing an online story involve?
5. Which of the pieces of advice, given in the last part of the text, concerns
 - the writing process itself and its psychological aspects?
 - the style?
 - grammar and punctuation?

Practical exercises:

1. Using information for any story you have gathered, organize it according to the FORK method. Think of the order of your story. Make sure you have a clear nut graph (focus paragraph). Put it at the top of your story to guide you and in the body of your story where you think it is appropriate. Mark the key words that are important for your story to make transitions. Use the “kiss-off” technique.
2. Work in pairs. Read out your story to your partner, and listen to his notes.
3. Condense your story into a brief of one to four paragraphs. Read it out for the class. Work in groups. For each group, choose one story to be presented online. Discuss, what additional information will the story have and the way it will be presented. Will there be hyperlinks? Audio / video features? Subtopics? Present your ideas in the form of a “storyboard” (organizational chart) for your class.

Lesson 7

Part 1. General Reading

Text A

Organization of the Traditional Television Industry

Pre-reading task

Work in pairs. Write as many types of TV programs as possible. What are your favorite ones? Give examples.

Study the following words and expressions:

Account for v [ə'kaunt fɔ:] - составлять

affiliate n [ə'filiət] - филиал

broadcast v ['brɔ:dkɑ:st] - вещать, передавать по радио, телевидению

customarily adv [kʌs,tə'merili] – обычно, общепринято

distribution n [,distrɪ'bju:ʃ(ə)n] - распределение; распространение

facility n [fə'sɪləti] - возможность, благоприятные условия; льготы; оборудование; средства

handle v ['hændl] - обращаться, рассматривать, управлять

income n ['ɪŋkʌm] – доход, прибыль

lease v [li:s] - сдавать внаем (в аренду)

newscast n ['nju:zkɑ:st] - последние известия

overlap n [əʊvələp] - частичное наложение; частичное совпадение, совмещение

revenue n ['rev(ə)nju:] - доход; выручка

scatter v ['skæte] - разбрасывать, рассыпать

purchase v ['pɜ:tʃəs] - купить, покупать, приобретать

ultimately adv ['ʌltɪmətli] - в конечном счёте, в конце концов; окончательно

Read and translate the text using a dictionary if necessary:

Before we begin, it is necessary to define some of the key concepts and discuss the arrangements between major elements of the industry. The commercial television system consists of all those local stations whose income is derived from selling time on their facilities to advertisers. The noncommercial system consists of those stations whose income is derived from sources other than the sale of advertising time.

A local TV station is licensed by the Federal Communications Commission to provide TV service to a particular community. In the industry, these communities are customarily referred to

as markets. There are 211 markets in the United States, ranging from the number-one market, New York City, with about 6.6 million homes, to number 211, Miles City, Montana, with about 6000 homes. Some of these local TV stations enter into contractual agreements with TV networks. As in the radio industry, a television network is a group of local stations linked electronically so that programs supplied by a single source can be broadcast simultaneously. Four commercial networks in the United States supply programs to local stations: the American Broadcasting Company (ABC), the Columbia Broadcasting System (CBS), the National Broadcasting Company (NBC), and the Fox Broadcasting Company (FBC). The Public Broadcasting Service (PBS) serves as a network for noncommercial stations. The electronic part of the program distribution is done through microwave and satellite facilities. A local station that signs a contract with one of the networks is an affiliate. Each of the three major commercial networks has about 200 affiliates scattered across the country; Fox has slightly fewer. Local stations that do not have network affiliation are independents. With this background in contractual arrangements, let us now turn to an examination of how the industry is organized.

Much like the film industry, the TV industry is divided into three segments: (1) production, (2) distribution, and (3) exhibition. The production element is responsible for providing the programming that is ultimately viewed by the TV audience. The distribution function is handled by the TV networks and syndication companies. The exhibition of television programs - the element in the system that most people are most familiar with - is the responsibility of local TV stations. It should be kept in mind that there is some overlap in the performance of these various functions. Networks produce and distribute programs; local stations also produce programs as well as exhibit them. Let's take a more detailed look at two of these divisions.

Production. Pretend for a moment that you are the manager of a local TV station in your hometown. Your station signs on at 6 am and signs off at 2 am. That means your station must provide twenty hours of programming every day, or approximately 7000 hours of programming each year. Where do you get all this programming? There are basically three sources:

1. local production
2. syndicated programming
3. for some stations, network programs

Local production consists of those programs that are produced in the local station's own studio or on location with the use of the station's equipment. The most common local productions are the station's daily newscasts, typically broadcast at noon, in the early evening, and late in the evening. Stations have found that these newscasts attract large audiences, which in turn attract advertisers. As a result, the local news accounts for a major proportion of the ad revenue that is generated by a local station. Not surprisingly, local stations devote a major share of their production budgets to their news shows. Many stations are equipped with portable TV cameras, mobile units, satellite news-gathering vans, and even helicopters. Other locally produced programming might consist of local sports events, early morning interview programs, and public affairs discussion shows. It would be difficult, however, for a local station to fill its entire schedule

with locally produced programming. As a result, most stations turn to programming produced by other sources.

If the station is affiliated with a network, much of its programming problem is solved. Networks typically supply about 65-70 percent of the programming carried by their affiliates. Not all of this programming is actually produced by the networks. In fact, only network news, documentaries, sports events, talk shows (such as Today and Good Morning America), some soap operas, and an occasional prime-time series are network productions. The other programs carried by the networks are actually produced by independent production companies or the television divisions of film production companies. Even though the network does not produce the program, it still has a stake in its performance since the network and the production company combine to finance it. If the program is a hit, both the network and the production company will make a profit. In the case of a motion picture, the network buys the rights to show the film one or more times on TV.

Distribution. As we have mentioned, the two main elements in the distribution segment of television are the networks and the syndication companies. The network distributes programs to its affiliates by transmitting them by satellite. The station then transmits them to its viewers as they are received, or it videotapes them and presents them at a later time period or different day. The affiliation contract between a local station and the network is a complicated document. In simplified terms, the station agrees to carry the network's programs, and in return the network agrees to pay the station a certain amount of money for clearing its time so that the network programs can be seen. (Although it may seem contradictory that the network actually pays the station to carry the network's programming, remember that the network is using the local station's facilities to show the network's commercials.) The amount of money paid by the network varies by market size. For example, in the late 1980s, in Anchorage, Alaska, the local NBC affiliate received about \$300 per hour. NBC compensated its local station in Dallas about \$2,500 per hour, while it paid its New York affiliate \$10,000 an hour. The network then sells time in its programs to advertisers seeking a national audience. Decreasing network revenues have lowered the compensation rates that are now paid to affiliates. The Fox Network has even instituted a plan in which compensation is tied to the performance of its shows. The better the net shows do in the ratings, the more compensation given to affiliates.

Syndication companies provide another kind of program distribution. These organizations lease taped or filmed programs to local television stations. Sometimes, as mentioned above, the syndication company also produces the program, but more often it distributes programs produced by other firms. Local stations that purchase a syndicated program receive exclusive rights to show that program in their market (a situation complicated by cable TV systems that bring in distant stations; see below). Usually a station buys a package of programs-perhaps as many as 120 episodes or more-and the contract specifies how many times each program can be repeated.

Ex. 1. Answer the following questions:

1. What is the difference between the commercial and noncommercial television systems?
2. According to what criteria is the USA divided into TV markets?
3. What is a TV network?

4. Can you name the TV industry segments? What are they responsible for?
5. What sources of programming does a local TV station have?
6. What does local production consist of? What programs does it offer?
7. What programs do networks produce?
8. What is the agreement between a local station and the network?
9. How do syndication companies distribute programs?

Ex. 2. Give Russian equivalents to these expressions:

Contractual arrangements, to be familiar with, let us now turn to, as well as, to sign a contract, a motion picture, to make a profit, as we have mentioned, in simplified terms, to receive exclusive rights, in return, in turn, a complicated document, as mentioned above.

Ex. 3. Arrange the words below into three categories:

TV stations	TV equipment	TV programs
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Daily newscasts, public affairs discussion shows, documentaries, portable TV cameras, early morning interview programs, local, talk shows, mobile units, sports events, satellite news-gathering vans, affiliates, network news, sports events, independents, soap operas, helicopters, occasional prime-time series.

Ex. 4. What sort of TV programs do you think these would be?

1. Murder at the Match
2. The Amazing Underwater World
3. World Cup Special
4. The \$10,000 Question
5. Last Week in Parliament
6. Hamlet from Stratford

Ex. 5. Give the name of one program you know of each type listed in Ex. 3.

Text B

A Short History of Public Broadcasting

1) Read the text quickly and match the words in bold with their definitions:

to hamper	to cause pain, suffering, or trouble to someone, especially for a long period of time
insufficient	an argument over something that is not important
to resemble	to prevent someone doing something easily
squabble	to owe money to the bank
in the red	very powerful or impressive, and often frightening
to plague	to gradually become less and less or smaller and smaller
formidable	to take something or someone illegally from one country to another
reduction	to look like or be like someone or something
to smuggle	not enough
to dwindle	a decrease in the size, price, or amount of something, or the act of decreasing something

In 1992, the act that established the Public Broadcasting Service reached its twenty-fifth anniversary. During those two plus decades, public broadcasting's achievements were considerable but its evolution was **hampered** by political infighting, a lack of a clear purpose, and most of all, an **insufficient** amount of money. Let's quickly review some of the history of noncommercial television in the United States.

Until 1967, noncommercial TV was known as educational television. Most of the programs were instructional and were criticized for being dull. In 1967, following the recommendations of the Carnegie Commission, Congress passed the Public Broadcasting Act, which authorized money for the construction of new facilities and established the Corporation for Public Broadcasting (CPB), an organization that was to oversee noncommercial TV and distribute funds for programs. The government also created the Public Broadcasting Service (PBS), an organization whose duties **resemble** those performed by commercial networks, that is, promotion and distribution of programming among member stations. Although this arrangement seemed to work well at first,

internal disputes soon surfaced concerning which of these two organizations had final control over programming. Another **squabble** developed in 1974 between public television and the Nixon administration when the White House felt that PBS programs were anti-administration. President Nixon eventually vetoed a CPB funding bill. Organizational problems continued **to plague** public broadcasting into the 1990s.

In addition, several cable channels began to offer programs that competed for public TV's audience. CBS Cable, with all the **formidable** resources of its parent company at its disposal, led the way in this area of cultural programming, with a schedule that included drama, ballet, opera, and concerts. Many experts felt that much of the traditional programming on public TV would eventually move to cable or to videocassette. On top of this came further **reductions** in federal funds for public broadcasting. In fact, the National Telecommunications and Information Administration, which recommends broadcasting policy to the White House, announced in 1983 that it was considering a suggestion that would end all federal funding of public TV. The future did not look promising.

Then things started to change. CBS Cable went out of business after losing \$30million. Other "arts" cable networks were **smuggling along in the red**. There was little competition from videocassettes. Somewhat surprisingly, cable turned out to be more of a friend than foe to public TV. Those same must-carry rules that aided independent TV stations also helped public stations. Since two-thirds of all public stations are in the UHF band, carriage by local cable systems increased their coverage area and helped public TV double its audience from 1980 to 1984. The end result was that public TV wound up as the primary cultural channel in the nation with 90 million viewers every week.

In the mid-1980s, however, the must-carry rules were declared unconstitutional and the future of cable-carried public stations became uncertain. Although most cable systems continued to carry local-market public stations, there is now no guarantee that they must continue to do so.

Things were not bright on the monetary front either. The Reagan administration cut funds for public broadcasting and proposed to freeze future funding at current levels. Congress restored some of the cuts, but in 1987 the system was struggling to get along on about the same amount of money it had in 1982. Faced with this uncertainty, public TV looked to other sources for funding: corporate underwriting, auctions, viewer donations, and sales of program guides. Some noncommercial stations even briefly experimented with commercials.

Moreover, the goal of public broadcasting was becoming less clear. Cable channels, such as the Arts & Entertainment Network and the Discovery Channel, carry programs once identified with public broadcasting. Public TV stations themselves further blurred their identity by rerunning shows that were once popular on the commercial networks, such as *The Avengers*, *Leave It To Beaver*, and *The Lawrence Welk Show*. The problems became so severe that a major restructuring of the programming function of public TV was accomplished in 1990. Faced with **dwindling** funding from government and private sources, PBS centralized much of its programming decision making in the hope that the new system would save money and be more efficient. The first season under this new system proved to be a success but the future of PBS was still somewhat uncertain.

- 2) **Divide the text into logical parts.**
- 3) **Express the main idea of each part.**
- 4) **Sum up the text in English.**

Compare the organization of TV industry in the USA and in Russia. Prepare a report.

Lesson 7

Part 2. Vocabulary Practice

Bull Markets and Bear Markets

bear market	bearish	bears	bull market	bullish	bulls	gain ground
make gains	lose ground	rally	recover	regain ground		regain lost
ground	recovery					

When market prices are rising, or **making gains** or **gaining ground**, journalists, traders and investors talk about a **bull market**, and if they think prices will continue to rise, people are **bulls** or **bullish**.

When prices are falling, or **losing ground**, traders talk about a **bear market**, and if they think prices will continue to fall, they are **bearish**.

If prices rise after a period when they have been falling, they **rally**, **recover**, or **regain ground** or **regain (lost) ground** in a **recovery**.

Oil shares were making strong gains in fears of a Gulf War.

Jim O'Neill, international strategist with the Swiss Bank Corp, said the mood in the markets about the pound has swung 'from crazily bullish to crazily bearish'.

It looks like we're going to have a significantly down day. It certainly is a battle between the bulls and the bears right here, and I think we've got an indication that the bears have got the upper hand.

Shares lost ground again yesterday, with the 100 constituent FT-SE share index closing 23 points down at 2,036.2.

After an initial fall of 30p, however, the shares rallied to show a drop of only 13p to £10.

The news hit the Allied share price, although the shares recovered to end only 3p lower at 602p.

Ex.1. Match the two parts of these extracts.

1) The bulls were stampeding. By the end of trading,	a) with London gold \$ 2.25 higher at \$ 377.25 an ounce and silver 4 cents up at \$ 3.85 an ounce.
2) The bear market which followed the crash of October 1987 was the shortest on record.	b) David Fuller believes we may now have had the opposite: the shortest bull market on record.
3) Fisons continued to lose ground,	c) records lay broken from Austria to New Zealand
4) Since the property collapse,	d) imminent recovery has been sighted as many times as the Loch Ness monster, and with as much effect.
5) By late afternoon yesterday, bonds were little changed,	e) although a rally on the stock market helped the Dow Jones industrial average close up 42.33 points at 2,930.2.
6) Precious metals regained lost ground	f) It regained some ground in New York, where it ended at \$1.9330.
7) At the 9 a.m. opening in London, the pound traded at \$ 1.9250, 2.15 cents up on Wednesday's close, before ending at S 1.9245.	g) finishing 32p down at 423p as brokers continued to take a bearish view of the group's prospects.

Trading on the stock exchange

trade	trading	active trading	moderate trading	change hands	turnover
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Trading is the buying and selling of goods, services, or, as in these examples, shares, bonds, commodities or currencies. Shares **change hands** when they are **traded**. When a lot of shares change hands, share **turnover** is high. Trading is most often described as being **moderate** or **active**.

Heavy demand saw over four million of the new shares changing hands in the first hour of trading.

The Basle exchange, with a turnover only a seventh that of Zurich, may not survive in the longer

In advance on the Thanksgiving holiday, there was only moderate trading on Wall Street as the Dow Jones industrials moved lower.

Gold responded to fresh dollar weakness and worldwide share market nerves, rising \$ 4.75 an ounce in active trading.

hesitant	lackluster	light	negligible	quiet	slow	sluggish	thin	weak
bumpy	choppy	hesitant	mixed	uncertain	brisk	heavy	hectic	frantic
frenetic	frenzied							

Trading on the stock exchange and on other markets can also be:

- a) **dull, hesitant, lacklustre, light, negligible, quiet, slow, sluggish, thin** or **weak** when activity is low.
- b) **bumpy, choppy, hesitant, mixed** or **uncertain** when the overall direction of prices is not clear.
- c) **brisk, heavy**, or **hectic** when there is a high volume of trading, **in** other words high turnover of shares.
- d) **frantic, frenetic** or **frenzied** when there is a very high volume of trading.

Lacklustre is spelt lackluster in American English.

Ex.2. Look closely at these extracts and deduce from which of the above four groups the missing words come. It isn't always possible to find the exact word: put a letter (a, b, c or d) in each gap.

- 1) The FT index of 30 shares gained 3.6 to 1,947.3. Volume reached only 384.5 million shares in _____ trading.
- 2) The City's attention, however, was diverted by the _____ trading in Racal's shares. In all, 149 million shares changed hands during the day, almost 11 per cent of the entire company.
- 3) Shares in America's only super-bike maker collapsed by 30 per cent last week in two days f _____ trading.
- 4) Fear, swiftly followed by euphoria, gripped the worlds markets last week as the Gulf erupted into armed conflict. _____ trading was seen across the globe as foreign-exchange dealers, oil brokers, commodities traders and stockbrokers grappled with volatile markets and _____ trading after weeks of _____ business.
- 5) The FT-SE index finished another lacklustre day 17.1 points down at 2,523.4 in _____ trading which saw less than 400 million shares change hands.
- 6) Paris, Dec 26 — This was one of the few European markets to open, and shares held early gains, but trading was _____ .
- 7) The price touched top as 14 million shares changed hands in _____ trading . But despite the high level of turnover, the price ended the session 1p lower at 16p.

Lesson 7
Part 3. News Writing and Reporting Practice

Body Building

Section A

Before reading the text, answer the questions:

1. Do you pay attention to the rhythm of the article when you write?
2. Do you usually plan the structure of your stories?
3. Do you have any special methods to keep the reader interested in reading?

Read the text and find answers to these questions:

1. What is the best way to use transitions in the text?
2. Name 5 different ways of using transition techniques.
3. What are 8 devices for keeping reader's interest?

When Ken Fusion was in high school, he played the drums. He still hears the beat of the drums when he writes his stories for the newspaper he works for. To achieve that musical quality, Fusion reads all his stories out loud.

Rhythm, also called pacing helps readers move through the middle of the story. And Fusion wants to make sure they read to the end. Getting from the beginning to the end of a story isn't a hap-hazard process for him. He carefully plans the parts of his stories. First he thinks. "I look for the way to show conflict and to describe the mood. I think a lot of what is the right tone and the personality of the story." Then he starts organizing his material. "I type up all my notes. I select what I want to use. Then I put that information in an order. I need to know where I'm going and what the ending will be."

It may not be the best writing process, but it works well for Fuson, who consistently wins awards. This chapter explains some ways you can construct the body of your story.

Transition techniques

Getting smoothly from one paragraph to the next may require a transition. But the best transition is no transition – a story is so well organized that one thought flows naturally into the other. The information in one paragraph should raise the question that needs to be answered in the next. Or it can present information that can be backed up with the supporting quote or facts in the next. If it does that, you don't need any special transitions. But when you do, you can try some of these techniques to pave the way to the next paragraph.

- Use cause and effect. If one paragraph raises a question, answer it in the next paragraph or elaborate with an example or quote. Try to anticipate the questions the reader might have.

- To introduce a new speaker after a previous speaker, use a statement about or from the new person. Then lead into the quote or paraphrased material.
- To insert background, you can use words and phrases, such as *Previously* or *In the past*, or specific time elements, such as *Two months ago*. If you are going to recount past of the story chronologically, you can set it up with a phrase like *The incident began this way*.
- To get from one point to another, especially in stories about meetings where several issues are discussed, you can use transitional phrases like *In another matter*, *On a related issue*, *Other items discussed included*.
- A word or phrase from one paragraph can be repeated in the next.

Techniques for maintaining interest

There are many other ways a writer can keep the middle moving. Here are some of them.

Parallelism. Parallel sentences help the reader move quickly through the story. Parallel constructions mean the sentences are worded in the same grammatical order. Some of the words can be repeated for effect, especially those at the beginning of the sentences.

Pacing. Vary the length of sentences. Follow long ones with short, punchy ones.

Anecdotes. You often use anecdotes in your leads, consider them for the middle of your story as well. An interesting little story or experience can brighten a long story or a bureaucratic one.

Dialogue. When possible and appropriate, use dialogue in your story. It works well for feature stories, news stories about council meetings and especially stories about court cases.

BBI: Boring but important stuff. Many stories, especially government stories need explanation or background that could be boring. Don't put all the boring information in a long block. Break it up into small paragraphs and place it where it will fit, but not in one long, continuous section. Also consider graphics as the way to present statistics and other information that could clog the story.

Simple sentences for complex information. The more difficult the information is, the simpler your sentences should be. Use short sentences with simple construction, especially for bureaucratic information that would be harder for the reader to be comprehended.

Lists. Itemizing information, especially results of studies or the main points in government actions, is an excellent way to keep the flow going through the middle of your story. You may use lists in a couple of ways:

- To itemize a group of statistics or any other cumbersome information
- To highlight the key points within a story

Cliffhangers: Mystery middles. Give readers or viewers a mystery, and make them want to find out what happens next. In writing, this kind of suspense ending is called a "cliffhanger". It is usually reserved for the ending of stories arranged in sections or in series, when another part

appears the next day. But cliffhangers can also be used in the middles of a story to entice readers to keep reading.

Cliffhangers are excellent devices for stories on the Web. At the end of a cliffhanger in the middle of a story, you could place a hyperlink to entice the reader to click to the next section. This method is much more conducive to narrative storytelling, especially in a long feature, but it can be applied to a hard news if the story stops at the crucial point. The headline is also crucial. It can give a clue to the story, but it shouldn't give away the punch line.

Explain what is meant by these phrases from the text:

To read out loud

To type up the notes

To win awards

To flow naturally

Chronologically

Give synonyms to these words and phrases from the text, use a dictionary if necessary:

A hap-hazard process

To anticipate

Cause and effect

To elaborate

To clog the story

Crucial point

Punch line

Give Russian equivalents to these words and phrases from the text:

Transition

To pave the way

A punchy sentence

Council meeting

Suspense ending

To give a clue

To itemize

Section B

Before reading the text, answer the questions:

1. How important is the ending of a story?
2. Do you know how to leave the lasting impression of your story?
3. Where else are the tricks for leaving an impression used?

Endings

Call them lasting impressions. To many writers the ending is just as important as the beginning of the story. Unfortunately, many readers don't get that far. But if they do, you should reward them with a memorable ending. The ending should give a summary feeling to your story without repeating any information you have stated previously.

For columnists the ending is more important than the beginning. The twist or the main point the writer is trying to make is at the end of the column. Roger Simon, a columnist for The Sun, said he sometimes switches his leads and endings. He uses whichever is strongest. In many cases the lead could be an ending. And returning to your lead as a way to find your ending is an excellent technique. Here are some ways to form your ending:

Circle kickers. When you return to your lead for an idea to end your story in a full circle, you are using a circle kicker. Ken Fuson frequently uses this technique to devise his endings.

Quote kickers. The most common type of endings for features and hard-news stories is the quote kicker. Look for a quote that sums up the mood or main idea of the story. When you end with a quote, put the attribution before the quote or, in a two-quote ending, after the first sentence. Do not let the last words the reader remembers be "he said".

Future action kickers. Many stories end with the next step in the development of an issue. But this technique works only if the story lends itself into a future element. If the next step is crucial to the story, it should be higher in the body. But if it works as a natural conclusion, then it can be the ending. It can be in a form of a statement or a quote.

Climaxes. This type of ending works on stories written like fiction, where the reader is kept in suspense until the end. It is more suited to features in narrative style or short news stories that tease the reader in the beginning and compel the reader to find out what happens.

Cliffhangers. Cliffhangers were described earlier in regard to mystery middles. But they are more commonly used as endings, particularly in series that will continue to another day. This technique can also be used in series written in sections, with the cliffhanger at the end of a section so the reader is compelled to continue. The concept is "What will happen next?"

Factual kickers. These are strong factual statements that could sometimes substitute as leads. They are statements that summarize the mood, tone or general character of the story. They are harder to write than quote kickers, but if done well, they give the reader a powerful punch. They

are truly kickers. Strive for a very short, simple sentence that state a fact. But choose a meaningful fact that will leave a lasting impression.

Out-of-gas ending. You can always just end the story when you have no more to say. This method is appropriate for hard-news stories, particularly those structured with a summary lead and arranged with supporting points in descending order or importance. You can end on a quote, future action or another fact in a story.

Practical exercises:

1. Make up a plan of the text.
2. Find the key words for each paragraph.
3. Summarize the text in 5-7 sentences.
4. Watch a mystery television show, a movie or even a soap opera, and note the foreshadowing elements and the cliffhangers. Analyze whether these elements keep you interested, and consider how you can apply the concepts to writing. Report your findings to the class.
5. Work with a partner. Read each other the stories you have written. Note where you can improve the pacing or how you can make the middle flow better. Will the story sound better if you use a circle kicker, quote kicker or factual kicker?
6. Take any news stories from a local newspaper. Analyze which stories have quote endings, circle kickers or factual endings.

Lesson 8

Part 1. General Reading.

Text A

Deciding What is News

Pre-reading task.

Work in pairs. Can you remember what the essence of news is? Name the main qualities and categories of news.

Study the following words and expressions:

Amplify v ['æmplifaɪ] – расширять, излагать подробно, со всеми деталями

Bizarre adj ['bɪzɑː] - причудливый, странный, эксцентричный

the bulk of news [blʌk] – основная масса новостей

by the same token ['teuk(ə)n] – к тому же

conversely adv ['kɒnvɜːsli] - обратно; вспять, назад; наоборот

embody v [ɪm'bɒdi , em-] - изображать, олицетворять (чем-л.); заключать в себе (какую-л. идею)

enhance v [ɪn'hɑːn(t)s , en-] - увеличивать, усиливать, улучшать

expendable [ɪk'spendəbl , ek-] - одноразового пользования; недлительного пользования

exploit n, v ['eksplɔɪt] - деяние, подвиг; пользоваться, использовать, эксплуатировать

glibly adv ['glɪbli] - многоречиво; многословно; бойко

have an impact ['ɪmpækt] – влиять, воздействовать

newsworthy adj ['njuːz , wɜːði] - достойный освещения в печати, интересный, важный (о событии)

perishable adj ['perɪʃəbl] - бренный, непрочный

proximity n [prɒk'sɪmɪti] – приближённость, схожесть, близость

pursue a story [pə'sjuː] - заниматься материалом

stale adj [steɪl] - избитый, утративший новизну

vigilantism n [,vɪdʒɪ'læntɪzəm] – бдительность

Read the article and check your answers on Pre-reading task:

Out of the millions of things that happen every day, print and electronic journalists decide what few things are worth reporting. Deciding what is newsworthy is not an exact science. News values are formed by tradition, technology, organizational policy, and increasingly by economics. Nonetheless, most journalists agree that there are common elements that characterize newsworthy events. Below are listed the five qualities of news about which there is the most agreement.

1. **Timeliness.** To put it glibly, news is new. Yesterday's news is old news. A consumer who picks up the evening paper or turns on the afternoon news expects to be told what happened earlier that same day. News is perishable and stale news is not interesting.

2. **Proximity.** News happens close by. Readers and viewers want to learn about their neighborhood, town, or country. All other things being equal, news from close to home is more newsworthy than news from a foreign country. A train derailment in France, for example, is less likely to be reported than a similar derailment in the local train-yard. Proximity, however, means more than a simple measure of distance. Psychological proximity is also important. Subway riders in San Francisco might show interest in a story about rising vigilantism on the New York subways, even though the story is happening 3000 miles away.

3. **Prominence.** The more important a person, the more valuable he or she is as a news source. Thus, activities of the president and other heads of state attract tremendous media attention. In addition to political leaders, the activities of sports and entertainment figures are also deemed newsworthy. Even the prominence of the infamous has news value. The past lives and recent exploits of many criminals are frequently given media coverage.

4. **Consequence.** Events that have an impact on a great many people have built in news value. A tax increase, the decision to lay off thousands of workers, a drought, inflation, an economic downturn - all of these events have consequence. Note that the audience for a particular news item is a big factor in determining its consequence. The closing of a large factory in Kankakee, Illinois, might be page one news there, but it probably wouldn't be mentioned in Keokuk, Iowa.

5. **Human Interest.** These are stories that arouse some emotion in the audience; stories that are ironic, bizarre, uplifting, or dramatic. Typically, these items concern ordinary people who find themselves in circumstances with which the audience can identify. Thus, when the winner of the state lottery gives half of his winnings to the elderly man who sold him the ticket, it becomes newsworthy. When a ninety-year-old brick-maker from North Carolina volunteers to go to Guyana to help the local construction industry, it becomes news.

In addition to these five traditional elements of news value, there are other things that influence what information gets published or broadcast. Most journalists agree that economics plays a large role. First, some stories cost more to cover than others. It is cheaper to send a reporter or a camera crew to the city council meeting than to assign a team of reporters to investigate city council corruption. The latter would require a long time, extra resources, extra personnel, and patience. All of which cost money. Some news operations might not be willing to pay the price for such a story. Or, conversely, after spending a large sum of money pursuing a story, the news

organization might run it, even if it had little traditional news value, simply to justify its cost to management. By the same token, the cost of new technology is reflected in the types of stories that are covered. When TV stations went to electronic news gathering (ENG), stories that could be covered live became more important. In fact, many organizations, conscious of the scheduling of TV news programs, planned their meetings and/or demonstrations during the newscast to enhance their chances for TV coverage. Further, after helicopters became an expensive investment at many large TV stations, traffic jams, fires, beautiful sunsets, and other stories that lent themselves to airborne journalism suddenly became newsworthy.

CATEGORIES OF NEWS AND REPORTING

Generally, news can be broken down into three broad categories: (1) hard news, (2) features or soft news, and (3) investigative reports.

Hard News. Hard news stories make up the bulk of news reporting. They typically embody the first four of the five traditional news values discussed above. Hard news consists of basic facts: who, what, when, where, how. It is news of important public events, such as government actions, international happenings, social conditions, the economy, crime, environment, and science. Hard news has significance for large numbers of people. The front sections of a newspaper or magazine and the lead stories of a radio or TV newscast are usually filled with hard news.

There is a standard technique used to report hard news. In the print media, it is the traditional inverted pyramid form. The main facts of the story are delivered in the first sentence (called the lead) in an unvarnished, no-nonsense style. Less important facts come next, with the least important and most expendable facts at the end. This structure aids the reporter (who uses it to compose facts quickly), the editor (who can lop off the last few paragraphs of a story to make it fit the page without doing wholesale damage to the sense of the story), and the reader (who can tell at a glance if he or she is interested in all, some, or none of the story). This format has been criticized for being predictable and old-fashioned. More literary writing styles have been suggested as alternatives, but the inverted pyramid has survived and will probably be around far into the future.

In the broadcast media, with the added considerations of limited time, sound, and video, the inverted pyramid format is not used. Instead, broadcast reporting follows a square format. The information level stays about the same throughout the story. There's usually no time for the less important facts that would come in the last paragraphs of a newspaper story. TV and radio news stories use either a "hard" or a "soft" lead. A hard lead contains the most important information, the basic facts of the story. For example, "The city council has rejected a plan to build the Fifth Street overpass." A soft lead is used to get the viewers' attention; it may not convey much information. For example, "That proposed Fifth Street overpass is in the news again." The lead is then supported by the body of the story, which introduces new information and amplifies what was mentioned in the lead. The summation, the final few sentences in the report, can be used to personalize the main point ("This means that the price you pay for gasoline is likely to go up"), introduce another fact, or discuss future developments.

Of course, the writing style of broadcast news is completely different. The writing is more informal, conversational, and simple. In addition, it's designed to complement sound bites (the sound of the newsmaker) or videotape segments.

Ex. 1. Answer the questions:

1. What qualities of news are agreed about by most journalists? Characterize each of them in brief.
2. What role in defining news value does economics play?
3. What is hard news? Give examples.
4. What technique is used to report hard news?
5. Where is a square format used?
6. How is the writing style of broadcast different?

Ex. 2. Give the Russian equivalents to the following:

To have an impact, stale news, to pursue a story, the bulk of news reporting, by the same token, lead stories, standard technique, to enhance the chances, an unvarnished style, to attract tremendous media attention.

Ex. 3. Make up your own sentences using the expressions from Ex. 2.

Ex. 4. Match the words with their definitions:

newsworthy	nearness in distance or time
proximity	the state of being easily seen, important or well known
timeliness	news stories that are about serious subjects or events
prominence	important or interesting enough to be reported in newspapers, on the radio, or on television:
consequence	details about people's experiences and feelings
human interest	news stories that are about not very serious, entertaining subjects or events
hard news	happening at a suitable moment
soft news	something that happens as a result of a particular action or set of conditions

Ex. 5. Form nouns from the following verbs:

To cover, to characterize, to exploit, to identify, to corrupt, to embody, to signify, to deliver, to aid, to edit.

Ex. 6. Continue the sentences:

1. Deciding what is newsworthy is ...
2. Readers and viewers want to learn about ...
3. Proximity means ...
4. The more important a person, the more ...
5. Some items concern ordinary people who ...
6. Hard news deals with important public events, such as ...

Ex. 7. Discuss the sentences from ex. 6 with your partner. Can you give your own endings?

Text B

Soft News

Read the text quickly and explain the main idea in your own words.

Translate it into Russian in writing. Use a dictionary if necessary.

Soft, or feature, news covers a wide territory. Features may not be very timely or have much importance to the lives of the audience. The one thing that all soft news has in common is that it interests the audience. Features typically rely on human interest for their news value. They appeal to people's curiosity, sympathy, skepticism, or amazement. They can be about places, people, animals, topics, events, or products. Some stories that would be classified as soft or feature news might include the birth of a kangaroo at the local zoo, a personality sketch of a local resident who has a small part in an upcoming movie, a cook who moonlights as a stand-up comedian, a teenager who mistakenly gets a tax refund check for \$400,000 instead of \$40, and so forth.

Features are entertaining and the audience likes them. Indeed, one of the trends of the mid-1980s was the growing popularity of television and print vehicles based primarily on soft content, for example, Entertainment Tonight, E!, the cable entertainment network, Showbiz Tonight. Even the prime-time news magazines 60 Minutes and 20/20 have substantial amounts of soft news. Likewise, the fiercely competitive early morning network TV shows are turning more to soft news.

The techniques for reporting features are as varied as the features themselves. In the print media, features seldom follow the inverted pyramid pattern. The main point of the feature is often withheld to the end, much like the punch line to a joke. Other features might be written in chronological order; others might start with a shocking statement such as "Your secrets just might kill you" and then go on with an explanation, "If you have a medical problem, you should wear a Medic-Alert bracelet." Still other features can be structured in the question-and-answer format. In short, reporters are free to adopt whatever structure they think is suitable.

Text C

Investigative Reports

1) Read the text quickly and write down its key words:

As the name implies, investigative reports are those that unearth significant information about matters of public importance through the use of non-routine information-gathering methods. Most day-to-day reporting involves investigation, but the true investigative piece requires an extraordinary expenditure of time and energy. Since the Watergate affair was uncovered by a pair of Washington newspaper reporters, investigative reporting has also been looked upon as primarily concerned with exposing corruption in high places. This connotation is somewhat unfortunate for at least two reasons. In the first place, it encouraged a few short-sighted reporters to look upon themselves as self-appointed guardians of the public good and to indiscriminately pursue all public officials, sometimes using questionable techniques in the hope of uncovering some indiscretion. Much of this investigative journalism turned out to be insignificant. In the second place, this emphasis on exposing political corruption distracted attention from the fact that investigative reporting can concentrate on other topics and perform a valuable public service.

Investigative reports require a good deal of time and money. Because of this heavy investment, they are generally longer than the typical print or broadcast news item. Broadcast investigative reports are usually packaged in thirty- or sixty-minute documentaries, in a series of short reports spread through the week on the nightly newscast (called "mini-docs"), or in a ten- to fifteen-minute segment of a news magazine program (such as 60 Minutes or 20/20). Print investigative pieces are usually run as a series of articles. Sometimes magazines will print a special issue devoted to a single report, as did Time in 1991 when it published a special volume on "Women in the '90s."

Interestingly, the mechanics of investigative reporting are similar in the print and broadcasting media. First, a reporter gets a tip or a lead on a story from one of his or her sources. The next phase consists of fact gathering and cultivating news sources. Eventually, a thick file of information on the topic is developed. These facts are then organized into a coherent piece that is easily digestible by the audience. Here the differences between print and broadcast reporting techniques become apparent. The print journalist can spend a good deal of time providing background and relating past events to the topic. Additionally, the print investigative reporter can draw heavily upon published documents and public records. (The Pentagon Papers story, for example, depended primarily on official government documents.) In television and radio, the investigative report usually has less time to explore background issues. Documents and records are hard to portray on TV, and less emphasis is placed on them. In their place, the TV reporter must come up with interviews and other visual aspects that will illustrate the story. Moreover, the format of the TV report will sometimes dictate its form. As noted above, one of the most popular formats on TV is the mini-doc. Mini-docs run for a brief period each day for several days. At the beginning of each, the story has to be summarized or updated. Toward the end of the week, the summary might take up the first half of the report.

2) Divide the text into logical parts. Give them titles.

3) Retell the text using your plan and key words.

Speaking

1. Work in small groups. Find an English newspaper, analyze its content and complete the following sentences:

- 1) The main story today deals with ...
- 2) The editorial is about ...
- 3) The most interesting feature is about ...
- 4) There are readers' letters on page ... and they consider the following topics ...
- 5) The most interesting business story is devoted to ... and the largest sports article deals with ...
- 6) There is some scandal on page ..., a crossword on page ..., a cartoon on page ... and some small ads on page ...
- 7) The most striking photograph shows ...
- 8) There are advertisements for ..., ... and ...
- 9) An article about ... on page ... made me feel ...

2. Sum up all the information of the unit. Choose one topic from the following:

- a) Deciding what is news.
- b) Categories of news and reporting.
- c) Hard news and soft news.

Lesson 8

Part 2. Vocabulary Practice

Boom, Recession and Depression

boom	growth	downturn	turn down	slowdown	slow down	weaken
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A **boom** on the stock market, with share prices reaching record levels, may or may not reflect what is happening in the economy. An economic boom with high economic **growth** (increasing demand and production), is inevitably followed by a **slowdown** or a **downturn** (periods of slower growth), when the economy **weakens**.

The verb corresponding to **downturn** is **turn down** and the verb corresponding **slowdown** is **slow down**.

There is a boom atmosphere. If it continues, share prices could well rise further this year.

Fears that the economy is heading into a fresh downturn will grow with new figures today showing a nosedive in consumer confidence.

Interest rate increases have undermined confidence again over the past two months, raising the possibility that the economy might even turn down again in the autumn.

The slowdown in economic growth among the industrial countries covered by the latest casts a shadow over British prospects.

As the German economy weakens, it will be forced to cut its interest rates.

recession	slump	recover	recovery	pick up	turn up	pick-up	upturn
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A slowdown may be the first sign of a recession: a period with little growth, no growth or even negative growth

During a recession, there is a **slump** in many kinds of economic activity and everyone waits for the economy to start expanding quickly again, impatiently looking for signs of a **recovery** or an **upturn**: signs that the economy is **picking up** or **turning up** and that things are getting better. Commentators then talk about a **pick-up** in the economy.

The noun **pick-up** is also spelt as two words.

Although Japan is likely to avoid a recession, the dramatic slowdown has reduced growth to very low levels by Tokyo's standards.

Indicators supporting recovery were outnumbered 2 to 1 by data suggesting continued recession.

Large percentage increases in unemployment in 1974-76 and 1980-81 were associated with house-buying slumps.

Perhaps investment is really much stronger than industrialists are admitting, and economic growth will now pick up very strongly.

With a pick-up in the economy likely to be hesitant in the months ahead, we are likely to see a continued rising trend in business failures.

Bond traders concluded the economy is turning up.

The government is convinced that Britain is emerging from the recession and will see an economic upturn, possibly as soon as the autumn

America, a straight-talking country where a recession is still called a recession. Unless it is a depression.

'We have nothing to fear but fear itself', said Franklin D Roosevelt when he took over the management of the Great Depression in 1932.

Ex.1. Below there are four extracts about growth and recession, each divided into two parts. Match the two parts of each extract.

- a) Two surveys have indicated that Britain is headed for an economic slump next year. They refer to a slowdown in orders and the prospect of rising unemployment.
- b) At last some people are waking to the reality that British manufacturing industry has been so weakened by the last two recessions that it is simply unable to take advantage of the any upturn in the economy.
- c) One of the surveys, by the Confederation of British Industry has forecast a possible recession; the Association of British Chambers of Commerce says there has been a steep decline in business confidence.
- d) South Koreans believe their country faces an economic crisis. The rate of growth last year was 6.5 per cent, but South Koreans prefer to think of the double digit growth of the last three years as the norm. And the prophets of doom point to other figures.
- e) The US Treasury Secretary, Mr. Nicholas Brady, has acknowledged that the United States economy is facing what he called a significant slowdown.
- f) These figures indicate a slump in one of the world's most successful economies.
- g) This was likely to continue into the first quarter of next year, he said, but he predicted that economic growth, jobs and investment would pick up again later in the year.
- h) As a union with many members in manufacturing we are making every effort to raise the debate on this subject.

People in business

captains of industry	magnate	mogul	tycoon
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Captains of industry is an expression used to refer to the people who head and run companies, but it sounds rather old-fashioned at a time when some business leaders are media figures like royalty or rock stars. These business leaders may be **tycoons**, **magnates** or **moguls**: rich and successful people with power and influence who head organizations. These words are often used in combinations like **property tycoon**, **media magnate** or **publishing mogul**.

Peter Morgan, director general of the Institute of Directors, said captains of industry were as entitled to the same sort of pay as 'stars' in any other profession.

Parretti, son of a Sicilian olive merchant, worked as a waiter at the Savoy Hotel and on the QE2 before his sudden appearance as a Hollywood mogul. Where, the money for this came from, nobody knows.

John D Rockefeller, the oil magnate who founded Standard Oil and made big oil truly big.

The Hong Kong property tycoon is paying Olympia & York £25 million for a partnership in a 39-storey New York office block through his Concord Property and Finance Group.

entrepreneur	high roller	whizz-kid	yuppy
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Hoping to join these business leaders, perhaps, are the **entrepreneurs** who start up new businesses and **whizz-kids**, people with talent, perhaps talent to move up in an organization quickly.

High rollers are rich, successful people not necessarily at the top of an organization, and **yuppies** are young middle-class professional people who like to be seen spending money, although they are less visible now than in the boom years of the **1980s**, when the word was invented.

The Maxwell brothers see themselves as professional managers rather than buccaneering entrepreneurs.

Grigori Lavlinsky, the whizz-kid economist who collaborates with colleagues from Harvard on multibillion-rouble plans for economic revival.

...the high-rollers of the 1980's: bankers, brokers, admen, property moguls, people who had made their fortune in the boom years.

Scott is painted as a yuppy arriviste flying out to French chateaux in private planes for weekends with French advertising executives.

bean-counter	number cruncher	nerd	techno-nerd
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Business organizations need accountants to keep track of the money coming in and going out of the business. Journalists often refer, slightly offensively, to accountants and other numerate specialists as **bean-counters** or **number-crunchers**. The experts who run the computers on which the numbers are crunched are sometimes referred to as **nerds** or **techno-nerds**: very informal words used insultingly, especially by people who don't like or know much about computers

Bean-counter and **number-cruncher** are also spelt as two words.

Techno-nerd is so spelt as one word or two words.

The reason for America's robot failure is that we have bean-counters running our companies. The Japanese have engineering and manufacturing people.

...an army of number-crunchers from the accountancy firm Touche Ross.

.. .although most of the nerds who break unbidden into other people's computers have more in common with Pee Wee Herman than James Bond.

*For the ambitious, the true believers and the **techno-nerds**, the Strategic Defense Initiative was the place to be.*

Ex.2. Complete each extract with the most appropriate of these expressions.

- a) entrepreneurs c) tycoon e) high rollers g) number crunchers
b) magnate d) yuppie f) whizz-kids h) bean-counter

- 1) Caesars traditionally attracts a gold-chained clientele, the kind of wealthy _____ who lay \$ 100,000 on the turn of one card.
- 2) Even if the recovery is under way, it may be some time before the _____ confirm it.
- 3) Even when smoking one of his favourite Havana cigars, Benedctti seems a most untycoonish _____.
- 4) Now they are an endangered species. For the bold _____ of the Thatcher era are the biggest losers of the Nineties recession.
- 5) ...Silvio Berlusconi, the Italian television and publishing _____ and owner of AC Milan.
- 6) The absence of a fast-track for _____ explains why Japanese companies find it hard to keep the growing minority of 25-year-olds who have MBAs from western business schools.
- 7) The myth of the _____ - the Young Urban Professional - was born in the United States in the early 1980s.
- 8) 'He's not an advertising man. He's a _____ who counted the beans wrong.'

Lesson 8

Part 3. News Writing and Reporting Practice

Story Structures

Section A

Before reading the text, answer the questions:

1. What is the most usual story structure in journalistic writing?
2. Does the story structure depend on the type of story / newspaper?

Read and translate the text using a dictionary if necessary:

Jack Hart, a writing coach at The Oregonian (Portland), tells writers to think logically when they organize their stories in a sequence that helps readers understand how one item leads to another. He also says sequencing helps writers visualize a shape for their story.

Almost all coaches talk about order and logic in storytelling. They ask writers to envision what the reader needs to know and in what order. And they often tell writers to let the story flow naturally, as though they were telling it to a friend.

All stories should help readers understand the focus, the conflict, the background and solutions to the central topic. Most stories can be arranged by a topical order, points of view or chronological order for all or part of the story. Models of story structures can help you plan the organization. Your choice of structure depends on the type of material you have. Although there are many structures, the following seven are most common:

- ***Inverted Pyramid:*** One of the most basic story forms, used most often in hard-news stories. The structure is the summary lead that gives the focus, followed by supporting points in descending order of importance.
- ***Wall Street Journal formula:*** this structure is based on the principle of specific to general. The formula is to start with anecdotal lead, usually focusing on a person or event that exemplifies the main issue, which is expressed in a nut graph. The body of the story is arranged topically, with one point leading to another. The ending usually comes full circle, referring back to the lead. This structure is useful for stories about trends, major issues, features, news sidebars and news events that lend themselves to a feature approach. It is named after the Wall Street Journal because that newspaper became famous for using it in its front page trend stories every day.
- ***Hourglass:*** It starts with the hard news and then proceeds in chronological order for part or the rest of the story. It ends with comments or the outcome of the news. It is useful for police and court stories. It also is a good technique to avoid attribution in every sentence, because the writer can use and overview attribution before the chronological portion – for example: “Police gave this account” or “Neighbours describe the incident this way”.
- ***List:*** This structure starts with a lead and a few paragraphs of backup information and then includes lists of supporting points. The list items are usually presented in brief form with

as a large dot, square, check or other graphic item to set each one off. This technique is useful when you want to give many facts in short form. Lists can be used anywhere in the story.

- **Pyramid:** This structure is chronological storytelling from beginning to end. It works well for shorter stories or those with enough suspenseful action to carry the reader to the end. You still need a nut graph high in the story and some foreshadowing to keep the reader's interest.
- **Sections:** This is a technique of dividing a story into sections, like book chapters, and separating them by a graphic device, such as a large dot or a large capital letter. Each section can present a different point of view or a different time element (present, past and future). It works better for in-depth stories such as investigations and long features. The most effective section stories have good leads and good ending for each section. This form lends itself to cliffhanger endings for each section or for each day's installment if the story is presented in a series. Think of a section as separate chapters, complete in themselves but tied together by the overall focus and story plot.
- **Nonlinear:** Linear stories are structured from beginning to end as though they were in a straight line. The reader has no control over the order of linear stories. In contrast, nonlinear stories in the World Wide Web are structured with hyperlinks that allow readers to choose the order in which they want to access the information. A non-linear story might be organized like the sections format, with the part of the story on one Web page and links to other parts or elements on other Web pages. Other elements might be links to audio or video, graphics, time lines, additional stories and related Web sites. Envision a nonlinear story as a tree with hyperlinks as branches or as a circle with spokes leading to other elements of the package.

Understanding these basic structures will help you plan the lead and the order of your story. Regardless of the structure you use, you still can organize your information by topics, points of view, chronology or a combination of these factors.

Make a detailed plan of the text.

Find out what the author says about the following:

- sequencing
- descending order
- to arrange topically
- police / court stories
- graphic device
- suspenseful action
- in-depth stories
- hyperlinks

Explain the difference (if any) between these pairs of words and phrases. Consult a dictionary if necessary:

To visualize - to envision

Foreshadowing – background

News sidebar – hyperlink

Major issues – trends

Section B

What could be an example of:

- breaking news
- a crime story
- a disaster story?

Choose the right definition for each of the following terms:

A summary lead	A more creative lead, doesn't summarize the main points immediately
The backup	The lead that focuses on a person or event, exemplifying the main issue
Soft lead	The beginning of the story that summarizes the main points of the story
Anecdotal lead	The lead that tells the story with enough dramatic action, so the readers can feel as if they are witnessing the event. It uses all the techniques of fiction – dialogue, scene setting, foreshadowing, to give the reader the clues of what will happen
Descriptive lead	A paragraph that states the focus, tells what the story is about and why it is important
Narrative lead	More general attribution, that doesn't give the name of the person
Nut graph	A paragraph which is explaining how the story affects readers
Circle kicker	The explanation that supports the information in the lead
Overview attribution	The ending where a quote or anecdote from the person in the lead is given, or a future development of something mentioned in the beginning of the story
Impact paragraph	The lead that describes a person, place or event. It doesn't have the focus on a person who is one of the many

Find the Russian equivalents to these words from the text:

To entice [in'tais] the reader

Versatile (formula)

To recount the event

Investigative reporter

Parallel sentence structure

Boldface

Profiles of sources

Find the English equivalents to these words from the text:

Двоеточие

Выделенная цветом / светом рамка

Кульминация

Свалка

Временные рамки

Подсекция / подраздел / подзаголовок

Read the text and give a brief summary for each section:

Inverted Pyramid

This structure organizes a story from the most important information to the least important. It usually starts with a summary lead that gives some of the basics: who, what, when, where, why. The elements that can't fit in the lead are in the backup. This is one of the most common forms for hard-news stories.

The advantage of this form is that the reader gets the crucial information quickly. The disadvantage – the reader may not read past the crucial information.

This form is a primary structure for breaking news, and it is an important form for online journalism, where readers have unlimited choices and more control over their story selections. Because of the volume of material available online, the inverted pyramid is a useful way to let readers determine immediately whether they are interested in the story. Online journalism does not have the space limitations of newspapers, so readers who are really interested in a topic may read more of the story and even pursue additional information that might be offered through links to other stories.

Regardless of the medium, stories still must be well-written to entice readers. Adding an impact paragraph – explaining how the story affects readers – is one way to strengthen the inverted pyramid.

Wall Street Journal Formula

This structure starts with the soft lead, focusing on a person, scene or event. The idea is to go from specific to general, starting with a person, place or event that illustrates the main points of a story. The concept, whether stated or implied, is that this person or scene is one of many affected by the issue in the nut graph. The lead can be anecdotal, descriptive or narrative.

It is followed by a focus graph – nut graph – that gives the main point of the story. This paragraph should explain what the story is about and why it is important (“so what”).

The story then presents backup for the lead and supporting points. The body of the story may be organized by different points of view or by developments related to the focus.

The ending is often a circle kicker, using a quote or anecdote from the person in the lead or a future development of something mentioned in the beginning of the story.

This is a very versatile formula that can be applied to many news and feature stories. It is very useful for brightening bureaucratic stories. While you are reporting, seek out a person who is one of many exemplifying your point, or try to find an anecdote that illustrates the main points of your story.

Hourglass Structure

The hourglass form can start like the inverted pyramid, giving the most important hard-news information in the top of the story. Then it contains chronological storytelling for a part or the rest of the story.

Use the hourglass structure when the story has dramatic action that lends itself to chronological order for part of the story. The technique is useful for crime or disaster stories to recount the event.

To set up the chronological narrative, an overview attribution often is used, such as “Police gave this account” or “Witnesses described the incident this way”, and then followed by a colon. However, this type of attribution should be used only for a few paragraphs so the reader does not forget who is speaking. All quotes still need attribution. If the speaker changes, the new source also must be attributed.

Advantage: the narrative storytelling in the chronological portion adds drama to the story. Disadvantage: The chronological portion of the story may repeat some of the key information in the top of the story, making it longer than a basic inverted pyramid.

List Technique

Lists can be useful in stories when you have several important points to stress. Think of a list as a highlights box within the story or at the end of a story. This technique works well for

stories about studies, government stories about meetings, and even features about people or programs if there are several key points to list.

When using the lists for the body and ending of a story, you can start with a summary lead or a soft lead followed by a nut graph. Give some backup for the lead in quotes or facts or both. Then itemize the main points until the ending. Investigative reporters often use the list high in the story to itemize the findings of their investigations.

Limit lists in the beginnings and middles of stories to five items or fewer; lists at the end can be longer. Parallel sentence structure is most effective, but not essential, for lists. Each item should be in a separate paragraph. Lists often are used in stories about meetings to itemize actions not related to the lead. The list is preceded by “In other business” or a similar transition.

Pyramid structure

Once upon a time, storytellers began at the beginning and continued to the end, saving the climax for last. Chronological storytelling is still the popular form used by fiction writers. It can be used in some news stories as well – with one difference. You still need to give the nut graph, telling the reader what the story is about, high in the story. You also should use some foreshadowing, a clue that something exciting or mysterious will happen later in the story – for example, “The worst was yet to come” or “But something went wrong”.

This structure is similar to the hourglass, but with the pyramid, the chronology begins almost immediately and continues until the end.

This structure works best in brief stories so the reader doesn’t have to wait too long to find out what happened. It also can be used in longer stories with a dramatic plot, providing you have a nut graph, some foreshadowing and a story compelling enough to keep the reader interested.

Advantage: The suspense can compel the reader to finish the story. Disadvantage: An impatient reader won’t bother waiting to find out what happens.

Sections technique

The technique of separating the story into sections is very useful for in-depth stories. It can be used with many kinds of feature and news stories. The key to the sections technique is to treat each section like a separate chapter, with a lead and an ending that will compel readers to continue.

One common way to organize section stories is by points of view. For example, in a story about a controversial government issue, such as a new landfill, you could arrange the story to have a section for each group affected by a proposal.

The other way to organize section stories is by time frames – starting with the present, then moving to the past for background and back to present developments, and ending with the future. Although the order can be flexible, the opening section must contain a nut graph explaining why you are telling the reader this story now.

This technique is very effective for stories written in narrative style. To determine whether your story is suitable for sections, envision subsections for it. Then decide if you have enough information in each subheaded group to warrant a separate section.

Nonlinear structure for the Web

Most of the story structures mentioned above will work on the Web as well, but the inverted pyramid is the most popular form for the news sites. Online readers tend to be scanners who want information quickly. With millions websites competing for reader's attention, online stories must get to the main point quickly. Even if you are writing a story with an anecdotal lead, you must provide the nut graph by the second or the third paragraph. Web readers are even more impatient than print readers.

However, web stories differ from print stories by offering interactive elements and hyperlinks that allow readers to choose the order in which they want to access information. This is called "nonlinear structure". Linear stories are presented in a set order from beginning to end.

Regardless of the structural model you choose for a web story, before you begin writing, arrange your story by topics. Then write your story with boldface subheads to help scanners read the text. Consider whether background, profiles of sources and other information should be written in separate pieces linked to your story instead of incorporated in the story.

A nonlinear story can be split into sections and presented in several web pages, although each section might be linear. For example, the previous sections story might be presented with each section as a different chapter on a separate web page. The subheads might also be presented on one page to serve as links to sections within the story and as links to related sites.

Practical exercises:

1. Take a local newspaper you usually read and analyze the use of story structures in it. What is the most preferred form?
2. Find the example of each form – Inverted pyramid, Wall Street Journal formula, Hourglass, List, Pyramid, Sections.
3. Find a long story in a newspaper and organize it in sections form. Mark where it could be divided into sections, and rewrite the kickers if needed.
Take the last article you have written and plan it as a web story. Organize the story in chunks with links to other parts and other elements.

Lesson 9

Part 1. General Reading

Text A

Defining Public Relations

Pre-reading task

Do you know what PR is? What does it deal with?

What is the difference between PR and advertising?

Guess the meaning of the following words

To adapt [ə'dæpt]

To be sponsored ['spɒn(t)səd]

to commission [kə'mɪʃ(ə)n]

equivalent [i'kwɪv(ə)lənt]

external public [ik'stɜːn(ə)l , ek-'pʌblɪk]

internal public [ɪn'tɜːn(ə)l 'pʌblɪk]

interpersonal communication [,ɪntə'pɜːs(ə)n(ə)l kə,mjuːnɪ'keɪʃ(ə)n]

one-way communication [,wʌn'weɪ kə,mjuːnɪ'keɪʃ(ə)n]

restore [rɪ'stɔː]

Study the following words and expressions:

advertising n ['ædvətaɪzɪŋ] - реклама, рекламирование, распространение

compile v [kəm'paɪl] – составлять, компилировать

conduit n ['kɒnd(j)uɪt , -dɪt] – канал, средство передачи, коммуникации

confuse with v [kən'fjuːz] – смущать, приводить в замешательство, смешивать, спутывать

counsel v ['kaʊn(t)s(ə)l] – советовать, рекомендовать

implement v ['ɪmplɪmənt] – выполнять, осуществлять

inherent adj [ɪn'her(ə)nt] - присущий, свойственный, неотъемлемый

persuasion n [pə'sweɪʒ(ə)n] – убеждение, убедительный аргумент, обоснованность, убедительность

publicity n [pʌb'lɪsəti] – публичность, гласность, огласка, рекламирование

survey n ['sɜːveɪ] – исследование, обзор, осмотр

stockholder n ['stɒk , həʊldə] – акционер, владелец акций

supplier n [sə'plaɪə] – поставщик

Read and translate the text using a dictionary if necessary:

Before trying to explain what public relations is, it may first be helpful to differentiate it from other concepts. There are, for example, several similarities between advertising and public relations. Both are attempts at persuasion and both involve using the mass media. Public relations, however, is a management function; advertising is a marketing function. Second, advertising uses the mass media and machine-assisted communication settings; it does not involve interpersonal communications. A third difference is seen in the fact that advertising is normally sponsored. Public relations messages appear as features, news stories, or editorials, and the space or time involved is not paid for. In many instances, advertising, particularly corporate advertising, is used to help further the public relations program.

Another concept that is sometimes confused with public relations is publicity, the placing of stories in the mass media. Publicity is a tool in the public relations process but it is not equivalent to PR. For example, it is perfectly possible for a firm to have extensive publicity and bad public relations. Further, publicity is primarily one-way communication; public relations is two way.

Having examined what public relations is not, we now turn to look at what it is. The term public relations has many interpretations and meanings. One PR veteran has compiled 500 different ones ranging from the concise, "PR is doing good and getting credit for it," to the one-hundred-word definition in the Encyclopedia Britannica. Most of the leading textbooks on PR usually lead off with a chapter that attempts to define exactly what public relations is or isn't. Rather than catalog these many definitions, it seems more useful to define PR by examining what PR people do.

First, almost everyone in the PR industry would agree that public relations involves working with public opinion. On the one hand, PR professionals attempt to influence public opinion in a way that is positive to the organization. For example, in the Perrier episode, the company wanted to persuade consumers that it was doing everything it could to protect their safety. In short, the public relations effort was designed to restore a favorable public opinion. On the other hand, it is also the function of the PR department to gather information from the public and interpret that information for top management as it relates to management decisions. Again, referring back to the Perrier case, the company commissioned several surveys during the crisis to find out how the public viewed the product in the wake of the problems. Strategic management decisions were made with the results of these surveys in mind.

Second, public relations is concerned with communication. Most people are interested in what an organization is doing to meet their concerns and interests. It is the function of the public relations professional to explain the organization's actions to various publics involved with the organization. Public relations communications is two-way communication. The PR professional also pays close attention to the thoughts and feelings of the organization's publics. Some experts refer to public relations as a two-way conduit between an organization and its publics.

Note that the word "publics" in the preceding section is plural. This is because the organization typically deals with many different publics in its day-to-day operations. Several PR scholars divide these groups into internal and external publics. Internal publics include employees, managers, labor unions, and stockholders. External publics consist of consumers, government, dealers, suppliers, members of the community, and the mass media. Public relations serves as the link for all these various publics.

Third, public relations is a management function. It is designed to help a company set its goals and adapt to a changing environment. Public relations practitioners regularly counsel top management. Inherent in the specification of public relations is a planned activity. It is organized and directed toward specific goals and objectives.

Of course, public relations involves much more than just the three functions mentioned above. Perhaps it would be easier, for our purposes, to summarize them in the following definition approved by the World Assembly of Public Relations:

Public relations is the art and social science of analyzing trends, predicting their consequences, counseling organization leaders and implementing planned programs of action which serve both the organization's and the public's interest.

Ex. 1. Answer the following questions:

1. In what way is PR similar to advertising?
2. What are the main differences between them?
3. What is publicity? Why is it often confused with PR?
4. Why do you think it is difficult to define PR?
5. What do PR people do? What are the functions of PR departments?
6. What does the author mean by the word "publics"?
7. Name the main groups of publics.
8. What does the management function of PR include?

Ex. 2. Give English equivalents to these expressions:

Собирать информацию, путать с чем-либо, спонсировать, двусторонняя коммуникация, влиять на общественное мнение, в свете проблемы, собирать информацию, уделять пристальное внимание, профсоюзы, предсказывать последствия, приспособливаться к изменяющимся условиям, выполнять запланированные программы, восстанавливать благоприятное общественное мнение.

Ex. 3. Give synonyms to the following words and use them in your own sentences:

To respond -
 to gain -
 to counsel -
 to appear -
 community -
 employee -
 goal -
 achievement

Ex. 4. Complete the table with the forms of the words given. Use a dictionary if necessary:

Verb	Noun	Adjective
	persuasion	
to communicate		
		favourable
	activity	
to compile		
		implementing
	supplier	

Ex. 5. Finish the sentences and ask your partner to translate them into Russian:

- 1) There are several similarities between advertising and public relations: ...
- 2) Another concept sometimes confused with public relations is publicity, that is ...
- 3) Almost everyone in the PR industry would agree that public relations involves ...
- 4) Several PR scholars divide these groups into internal and external publics which include ...
- 5) Public relations is ...

Ex. 6. Work in pairs. Write 3 sentences about PR industry: they must be true or false. Can your partner decide which ones are false?

Text B

Short history of public relations

1) Skim the text and answer the questions:

1. What evidences of PR practices before XX century are mentioned in the text?
2. When did the term “public relations” first appear?
3. What events helped stimulate the growth of PR as a profession?
4. What was Ivy Lee’s contribution to the development of PR?
5. Why is Bernays called “the profession’s first theorist”?

Public relations began when people started communicating and needed to motivate others. Early pre-historic drawings, and later, hieroglyphics and ancient manuscripts were all used to persuade. The military reports and commentaries prepared by Julius Caesar can be viewed as triumph in personal and political public relations. During medieval times, both the Church and the guilds practiced rudimentary forms of public relations.

In the 15th Century, Johann Gutenberg invented the printing press, making it possible to mass-produce written works. By the 17th Century, newspapers began to appear and ordinary people gained greater access to information and ideas. In response, governments and their leaders became more concerned with public opinion.

A number of American precursors to public relations are found in the form of publicists who specialized in promoting circuses, theatrical performances, and other public spectacles. In the United States, where public relations has its origins, many early public relations practices were developed in support of railroads. In fact, many scholars believe that the first appearance of the term "public relations" was in the *1897 Year Book of Railway Literature*.

The development of public relations is mostly confined to the early half of the twentieth century; however there is evidence of the practices scattered through history. One notable practitioner was Georgiana Cavendish, Duchess of Devonshire whose efforts on behalf of Charles James Fox in the 18th century included press relations, lobbying and, with her friends, celebrity campaigning.

It was not until the American Revolution that more recognizable public relations activities became evident. The early patriots were aware that public opinion would play an important role in the war with England and planned their activities accordingly. For example, they staged events, such as The Boston Tea Party, to gain public attention. They also used symbols, such as the Liberty Tree and the Minutemen, that were easily recognized and helped portray their cause in a positive light. Skillful writers such as Samuel Adams, Thomas Paine, Abigail Adams and Benjamin Franklin used political propaganda to swing public opinion to their side.

The first "names" and PR cases

The First World War helped stimulate the development of public relations as a profession. Many of the first PR professionals, including Ivy Lee, Edward Bernays, John W. Hill, and Carl Byoir, got their start with the Committee on Public Information (also known as the Creel Committee), which organized publicity on behalf of U.S. objectives during World War I.

Most historians agree that the first real public relations pioneer was a man named Ivy Lee. In 1903, Lee and George Parker opened a publicity office. A few years later, Lee became

the press representative for the anthracite coal operators and the Pennsylvania Railroad. When confronted with a strike in the coal industry, Lee issued a “Declaration of Principles”. This statement endorsed the concepts of openness and honesty in dealing with the public; it also marked the shift from nineteenth-century press agency to twentieth-century public relations. Lee went on to have a successful career counseling people such as John D. Rockefeller, Jr. Among other achievements, Lee is credited with humanizing business and demonstrating that public relations is most effective when it affects employees, customers, and members of the community. He also developed a modern news release (also called a “press release”).

Following World War I, two more public relations pioneers, Carl Byoir and Edward L. Bernays, appeared on the scene. Bernays was the profession's first theorist. Bernays, a nephew and student of Sigmund Freud, drew many of his ideas from Sigmund Freud's theories about the irrational, unconscious motives that shape human behaviour. He saw public relations as an "applied social science" that uses insights from psychology, sociology, and other disciplines to scientifically manage and manipulate the thinking and behavior of an irrational and "herdlike" public. Bernays is credited with writing the first book on public relations, *Crystallizing Public Opinion*, published in 1923. Byoir organized a public relations firm that is still one of the world’s largest.

2) Match English words with their Russian equivalents:

Precursors	забастовка
to be confined	подтверждать
on behalf of	предшественник
to scatter	специалист-практик
practitioner	ограничиваться
printing press	разбрасывать
a strike	от имени, в интересах
to endorse	печатный станок

3) Complete the sentences using the words from the box:

a strike, appear, persuade, aware, scattered, support, career, planned, access, issued, role

1. Early pre-historic drawings, and later, hieroglyphics and ancient manuscripts were all used to _____.
2. By the 17th Century, newspapers began to _____ and ordinary people gained greater _____ to information and ideas.

3. In the United States many early public relations practices were developed in _____ of railroads.
4. However there is evidence of the practices _____ through history.
5. The early patriots were _____ that public opinion would play an important _____ in the war with England and _____ their activities accordingly.
6. When confronted with a _____ in the coal industry, Lee _____ a “Declaration of Principles”.
7. Lee went on to have a successful _____ counseling people such as John D. Rockefeller, Jr.

4) Divide the text into logical parts. Write a summary in English.

5) Using extra sources (books, magazines, the Internet) find information about the first Russian PR practitioners to tell your fellow students in the group.

6) Why do you think the first PR professionals are considered to appear in the USA? Discuss the question as a group.

7) Using vocabulary of the unit and your knowledge of the theme make a report on one of the topics:

- Defining PR
- The History of PR
- The History of PR in Russia

Lesson 9

Part 2. Vocabulary Practice

Ways of Working

flexible working hours	flexitime	flextime	job-sharing	nine-to-five job
part-time				

Working hours are very different in different countries. In the English-speaking world, people who work full-time regular hours are said to have a **nine-to-five job**, even if they don't work exactly from 9 am to 5 pm. People with **flexible working hours** are free, within limits, to work when they want, as long as they do a minimum number of hours. This is known in Britain as **flexitime** and in the US as **flextime**.

Another flexible arrangement is to work **part-time** and share a job with someone else. This is called **job-sharing**.

I've worked in an accounts office, so I know I don't want a boring nine-to-five job.

Many women working long hours on low pay, often with more than one part-time job, naturally resent those who have come to expect the state to provide for them instead of helping themselves.

Employers should encourage programs that give parents time with their children, programs such as parental leave, flexitime, shared jobs or work at home.

Flexitime, job-sharing and working from home would be encouraged.

Commute	commuter	commuting	teleworker	telecommuter	telecommuting
telecottage					

If you commute to work, you live outside a city centre and travel to work there every day. If you do this you are a **commuter** and you take part in the activity known as **commuting**.

Teleworkers are people who work from home using phones, computers and fax machines. This is **teleworking** or **telecommuting**.

A **telecottage** is a building in the country with the equipment necessary for telecommuting, shared by people who work in this way.

It took Julie an hour to commute home and she would come back tired and frustrated.

The report says that 85 per cent of British commuter traffic is by car, 40 per cent of which is devoted to commuter traffic.

Teenagers nowadays dislike the prospect of commuting and would rather go abroad to work, at least for a time.

One of the major difficulties for teleworkers has been the psychological effect of moving from a sociable to an unsociable environment.

If projections are accurate, many more people will be teleworking in the future.

Godfrey Claff, director at the trust, said: "The center is based on highly successful business telecottage concept from Scandinavia. It will bring the benefits of high technology to companies and people in the surrounding rural area and will attract business from commercial centers both nationally and internationally."¹

Ex.1. Read this article from *The Times* about teleworking and complete the tasks.

- 1) Find three advantages of teleworking for the worker.
- 2) Find three advantages for the employer.
- 3) Find one perceived disadvantage for the employer.
- 4) Find one possible disadvantage for certain traditional commuters.
- 5) Find one possible disadvantage for people the teleworker lives with.

WORKING FROM HOME 'COULD SAVE BILLIONS'

Strategic Workstyles 2000, an Oxford forecasting unit, says that industry could make huge financial savings by allowing their staff to work from home. Noel Hodson, the report's author, says that the effects of allowing 15 per cent of Britain's 22 million workforce to work in their own homes using telephones, facsimile machines and computers would be enormous.

London would feel the biggest benefits with 526,000 fewer drivers on the roads. More than 11,000 commuters would not need to enter central London daily. Commuters would benefit from seeing their families more, saving up to four hours a day travelling to work. Companies would have a fresher workforce which did not need to be transported into a central, expensive location daily.

A study for a big financial institution planning to allow 20 people to 'telecommute' calculated that the company would save more than £430,000 per year. The study examines the reasons why telecommuting has not achieved the advantages of time saved and cost cutting. It says the managers are often nervous about leaving staff unattended and out of sight of the office. For the 'teleworker', working from home might bring unforeseen hazards, such as a partner who does not want the house invaded by machinery and office paperwork. 'A number of car commuters thoroughly enjoy the total isolation and privacy available to them in their cars' the report says.

Benefits and headhunters

benefits package	fringe benefits	perks	headhunt	headhunter
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*Apart from the salary, employers may offer a **benefits package** containing a number of **fringe benefits**, or, more informally **perks**, such as a company car, or as in the second and third examples below, much more. A lot of people find work by looking at job advertisements in newspapers. A few people are **headhunted**. **Headhunters** search for executives with specialist*

skills and try to persuade them to leave their current job to go to work for a new employer, perhaps by offering them better pay and benefits.

Headhunt and **headhunter** are also spelt with a hyphen.

...Brian Pearse, the banking expert headhunted by the Bank of England to give it re-direction.

Local government managers have none of the other commercial fringe benefits: car, bonus schemes, health insurance and so on.

The motoring perk is only one of the special privileges that can provide an MP with a total pay and benefits package worth more than £100,000 this year. Now the MP's are demanding more.

Ex.2. Look at this article from Today and put words from below in the spaces. Not all the words are used.

- a) benefit c) handshake e) headhunting g) package i) salary
b) duty d) headhunted f) opportunities h) perks j) tax

£200,000 to fly smokeless sultan

An oil-rich Sultan is searching for a non-smoking airline captain to become the highest paid chauffeur in the world. The pilot, who will fly the £40 million pound Boeing 747 used by Sultan Qaboos of Oman, can expect a _____ (1) worth more than £200,000. The health-conscious Sultan, who is offering a _____ (2) – free _____ (3) of at least £60,000, hates cigarettes, and prefers to surround himself with non-smokers. Exact figures are secret, but _____ (4) include an expenses-paid luxury home, medical bills for consultants anywhere in the world, private schools for the children back home free air tickets and two months leave a year. There would also be a handsome golden _____ (5) at the end of the two-year minimum contract. .
Though applications are flooding into an exclusive London headhunting agency from all over the world, the Sultan is known to prefer a British pilot. ...

Discrimination at work

discriminate	discrimination	racial discrimination	sexual discrimination
ageism	sexual harassment	sexually harassed	

If someone such as an employer treats someone differently from someone else in the same situation, they **discriminate against** them. People who suffer **discrimination** are **discriminated against**.

People discriminated against on the grounds of their race are victims of **racial discrimination**, people (usually women) discriminated against because of their sex suffer from **sexual discrimination** and those discriminated against because of their age are victims of **ageism**.

In cases of **sexual harassment**, people (again usually women) are victims of unwanted sexual advances by their colleagues or bosses. People in this situation complain of being **sexually harassed**.

The Supreme Court in America has ruled that the ban discriminated against black people.

The tribunal found in favor of PC Surrinder Singh who alleged racial discrimination against his employees, the Nottinghamshire police.

Mrs. Preisler had claimed that she was sexually discriminated against by Mrs. Buggins who had told her she would not be promoted because she was pregnant.

Even staff as young as 40 are victims of ageism by ambitious newcomers trying to take over their jobs.

Some small businesses have sought expert advice in establishing sexual harassment policies. Other companies say they're removed from the issue and that sexual harassment is not their problem.

Corning employees who think they are being sexually harassed in any way are encouraged to confront the person or persons responsible for causing offence. In most cases, the company says, this puts an immediate end to the misconduct without anybody else getting to hear about it.

Ex.3. Read this article from *Newsweek* about sexual discrimination on Wall Street and complete the definitions below it, using the correct forms of the key words. (The Great White Way usually refers to Broadway but here it refers to the conservative attitudes of some white males working on Wall Street).

TAKING ON THE GREAT WHITE WAY

...Wall Street businesses have traditionally lagged behind other industries in hiring women and minority executives. Salomon has just five women managing directors compared with 150 men. Kidder has four, compared with 111. At most firms, grievances are settled quietly in arbitration hearings in arrangements sometimes dubbed 'golden muzzles'. That's why few cases get public attention. Take the case of Kristine Utley, a former Goldman Sachs sales associate who collected a settlement after charging that her work environment was 'hostile' and 'sexist'. To bolster her point, she submitted memos she said she discovered that heralded the arrival of new female employees with nude pinups. Neither she nor Goldman can comment on the settlement.....

grievance hearing arbitrate settlement golden muzzle

Complaints about discrimination and other injustices at work are called _____. An employee may take or bring their grievance to a tribunal, which during its _____ (sessions), _____ in the case (listens to the arguments of both sides) and proposes a _____: an agreement that both employer and employee accept. Sometimes the settlement, especially in the US, includes a condition called a _____ that prevents both sides from commenting on it. (A muzzle is usually something you put on a dog to prevent it from barking or biting). Compare this expression with 'golden handshake'.

Getting the sack

dismiss	dismissal	unfair dismissal	fire	sack	give someone the sack
sue	tribunal				

If someone is told to leave their job, especially if their employers say they have done something wrong, they are **dismissed**. More informal ways of talking about a **dismissal** are to say that the person has been **fired** or **sacked** or **given the sack**.

If someone feels that they have lost their job unfairly, they may take their case to a **tribunal** and **sue** or make a claim against their former employers for **unfair dismissal**.

First I shall be consulting the League Managers' Association and suing the club for unfair dismissal. It will make great listening at an industrial tribunal.

The fact is they haven't been sacked or dismissed. They are still employees.

She was unjustly accused of stealing money and then given the sack.

He is fired from his job because he has been uttering unAmerican thoughts.

Ex.4. Below there are sections from two articles: each article contains three sections. Put the articles together, putting the sections in the right order, and match each article to its headline. (One article begins with section a) and the other with section b).

1) BT MAN DROPS SICK DAYS CASE

2) PONYTAIL MAN CLAIMS SEX BIAS

- a) A BT engineer sacked after taking more than 1,100 sick days dropped his claim for unfair dismissal yesterday. BT claimed that Michael Stoneham's complaint had been frivolous and should never have been brought.
- b) A ponytailed man who was dismissed from his job for refusing to have his hair cut claimed yesterday that he was the victim of sexual discrimination because women employees were allowed long hair.
- c) Mr. Stoneham was ordered to pay BT £200 costs. Outside the industrial tribunal hearing in Chelsea, west London, he said: 'They had always wanted to get rid of me. I felt I had a case'.
- d) Mr. Lloyd of Wapping, East London, said he refused the request on principle. Clients were interested only in his technical knowledge. 'There was no one who said to me, 'You can solve my computer problem, but first get your hair cut.' He is claiming unfair dismissal and sexual discrimination against Computer Associates of Slough, Berkshire.
- e) Mr. Stoneham, 43, of Leytonstone, east London, had claimed that his 1,158 sick days over 16 years had been due to a series of mishaps. However, Michael McDonough, his representative, withdrew the case 'in the light of evidence which has been given.
- f) Kevin Lloyd, 36, left his job as computer engineer after being ordered to trim his hair, which reached halfway down his back, or to find a new job. Brian Wizard, customer services director, said that his haircut clashed with the company image'.

Ex.5. Below there are sections from two more articles: each article contains three sections. Put the articles together, putting the sections in the right order, and match each article to its headline. (One article begins with section a) and the other with section b)).

1) LOVE OF ROBBER COST JOB

2) A WOMAN'S HANDBAG IS NO PLACE FOR A MAN TO BE LOOKING INSIDE – BY LAW

- a) Bosses at Woolworth's were yesterday ordered to pay £10,000 to an employee who wanted to keep the contents of her bag private.
- b) Danish beauty claims she has been sacked by a top fashion house because of her love for Britain's biggest robber.
- c) Mrs. Taylor panicked and rushed out of the shop after acting manager Tony Beazer asked her to open her shoulder bag for a routine search at the store in Lyme Regis, Dorset. The tribunal said Woolworth's had no right to demand the search and ruled Mrs. Taylor had been unfairly dismissed.
- d) She had been manager of a boutique owned by the company in London's West End. But Hella, 28, said yesterday she was fired after it was revealed that she was featured in a book written by Viccei in prison. Hella said: For them to fire me can only make me feel that they are afraid of the publicity.'
- e) The girlfriend of Valerio Viccei, who is serving 22 years in jail for robbing a safe deposit centre of more than £40 million, wants to sue Joseph Ltd for unfair dismissal.
- f) The store giant sacked cashier Jacky Taylor, 42, for gross misconduct after she refused to have it searched by a male colleague when they were left alone together in the shop.

Lesson 9
Part 3. News Writing and Reporting Practice
Broadcast Writing

Before reading the text, answer the questions:

1. Have you ever worked for television?
2. How does the work of a broadcast journalist differ from a writer's?
3. What type of information do you think the public prefer nowadays – the printed or broadcasted one?

Match these journalistic professions with what these people do:

Anchor	Incorporates the news into the broadcast
Producer	Shoots the video
Broadcast reporter	Watches the news
Viewer	Reads the news for the broadcast
Source	Writes stories for newscasts, sometimes shoots video and takes pictures
Cameraman	Provides the journalist with information

Which of these words give positive characteristic to the broadcast writing?

Clarity

Brevity

Sophisticated

Numbing

Short

Simple

Conversational, tell-a-friend style

Give Russian equivalents to these words:

To suit smb's style

To be enhanced by

Visual

Verbal

To strive for

Sound bites

To bog down

A nugget (of a story)

Stutter quote

To superimpose

(A reporter) “standup”

To jot down

Read the text and find out:

1. How the KSNT-TV works
2. How to organize the stories on the newscast
3. The main principles of writing for a broadcast
4. 8 basic tips to remember when working on broadcast writing

The KSNT – TV is an affiliate of NBC. It is one of the three television stations in Topeka, Kansas. KSNT is the kind of station where reporters get their start. All but two of the 17 employees in the news department had less than two years of experience.

At KSNT and many local television stations, two anchors share the newscast. Sometimes anchors rewrite their portions of the newscast to suit their own style. Reporters write their own stories and submit the copy to the producer, who incorporates it into the newscast. And at a small station like KSNT, reporters double as photographers and shoot the video for their stories or for another reporter.

Although print journalism is enhanced by photos and graphics, broadcast journalism depends on visuals. “A good reporter will let the pictures tell the story,” John Rinkenbaugh, the news director, says. “You strive for more visual than verbal. A newspaper reporter can write a story without even leaving the building. A TV reporter almost always has to be where it is happening.”

The writing style also differs in some ways. Also a conversational, tell-a-friend style is suggested for newspaper writing, it is essential for television. Clarity is crucial. A newspaper reader can reread a sentence or paragraph that may not be clear; a television viewer doesn’t get a second chance to hear an unclear sentence.

Brevity is also more crucial in television. The typical story a television reporter writes seldom runs longer than a minute and a half. That includes the sound bites, segments of the story showing the source in direct speech (called “actualities” in radio).

Stories on the newscast can be arranged in various order:

- By topics, blocking similar stories about crime, government, education and so on, starting with the most significant story (the most common order)
- By importance (from the most significant stories to the least)

- By location, such as local, regional, state and national stories
- By some combination of these factors

How to write for broadcast?

When Leona Hood writes a television newscast, she uses the “WIFM principle” – What’s in It For Me. The *me*, in this case, is the viewer. She says you need to make people understand how the story affects them and why it is important.

“When you write, think to yourself, ‘How am I going to say this?’ Think like you talk and then write like you think,” Hood says. “That way you can imagine yourself telling someone a story. For every sentence you write, ask yourself: ‘Would I say it this way to my neighbour?’”

One way to write conversationally is to write simple sentences. Keep the subject and verb close together, and avoid extra clauses and phrases. “It means, write so people can understand it in the first go-round. Don’t make the viewer try to figure it out,” Hood says.

Making things simple for the viewer isn’t so simple for the writer, however. You gather much more information than you can use. “In broadcast writing one of the most important decisions you can make is not that you can put into your story, but what you have to leave out,” Hood says. “A lot of facts in a newspaper story are not important for a TV story. What you end up doing is just giving a nugget of the most important information.” For example, the names, ages and addresses that you would include in a newspaper story might bog down a TV story. If you use the names of all the people involved, by the end of the 25 second for the story, you have completely lost the viewer.

To judge how much they can say in seconds or minutes, KUSA-TV writers get some help from a sophisticated computer system. The computer has a timer that converts number of words into the length of time it would take an average reader to say them.

But it doesn’t help writers coordinate their stories with the video sound bites. That’s another skill that newspaper writers don’t have to contend with. However, there are some similarities between using sound bites and using quotes in a print story. Broadcast writers must avoid repeating what the source will say in a sound bite. That’s like repeating a stutter quote in a print story – giving a transition that repeats the quote. “Parroting what the subject will say is a cardinal sin,” Hood says. “You enhance the pictures, not narrate them...”

However, you do want to repeat some information in the story. Unlike a newspaper or magazine reader, who may stop reading and resume later, a broadcast viewer has to be listening. But the phone may ring, the kids may cry, and the dog may bark, says Hood. So when you write for broadcast, you need to repeat some information – the location of the story or the name of the key person – if that is crucial to the story.

Here are some basic writing tips:

- Write in active voice.
- Use present tenses whenever possible. Present tense gives the story a sense of immediacy. But don’t strain to convert a sentence to present tense. Use the tense that fits the story naturally.

- Avoid long introductory clauses. Favour simple sentences with subject-verb-object order, instead of using complex sentences.
- Put a human face on the story whenever possible. Try to find someone personally affected by the issue. You can start with the specific, using a person first, and then going to the nut graph. Starting with a general statement and going to a specific person is less effective.
- Tell who says something before telling what was said. If the attribution is delayed until the end of the sentence, the statement may sound as if it is reporter's opinion.
- Use contractions with caution. Write them out. Let the anchors contract them if they want to.
- Omit needless words. Words like *which*, *that* and *who is* aren't always needed.
- Limit the use of numbers. They can be numbing, especially to the ear. Use percentages to give comparisons where possible. If you must use numbers, you must round them off.

In general, keep your writing short and simple. Follow this advice from KSNT news director John Rinkenbaugh: "The shorter the message, the greater the impact."

The process used for newspaper writing can apply for broadcast writing as well. And although television is stressed here, most of these tips also apply to radio writing.

1. **Conceive:** In addition to planning a story for its verbal content, you must consider its visual impact. Will your story contain sound bites from sources on camera, action at the scene or graphics to superimpose on the screen? Will the story contain a reporter "standup" (talking on camera)?
2. **Collect:** Just as with reporting for a print story, you need to gather more information than you can use. You don't need to describe a source or scene that will be shown on the screen, but you should gather other detail about the scene of an accident, disaster or breaking news event. Make sure you get the correct spelling and titles of your sources so their names can be superimposed on the screen.
3. **Construct:** For broadcast writing, as in newspaper or magazine writing, you need to plan your story like a road map. But with only 30 to 90 seconds to tell the story, it isn't a long distance trip. Selectivity is even more important for broadcast writing because you have so little time to tell the story. Start with a focus sentence to guide you. Jot down the most important idea you want to express. Then review your notes and select only a few other key points to include in an average 90-second story. As Hood suggests, consider what you can leave out. You can eliminate much of the detail you would write for a newspaper. Pictures and sound bites will take their place.
4. **Correct:** After you have written your story, edit it to remove unnecessary words, and then read it aloud.

Practical exercises:

1. Work in groups. Design a newscast, based on your local newspaper. Choose 5-7 stories for your newscast. Decide which should be briefs and which should be longer packages. List the stories in the order you would present them: by topics, location, significance or a combination.
2. Cover a university or local event, and write it up as a broadcast package. Write your quotes as sound bites. Or write a broadcast package based on a newspaper story. Write the quotes you want to use in sound bite form.

Lesson 10

Part 1. General Reading

Text A

Defining Advertising

Pre-reading task:

Let's start this unit with a pop quiz. Below are some slogans. What products are they associated with? Can you give your examples of well-known slogans in English?

1. The ultimate driving machine.
2. Just do it.
3. They keep going and going and going.
4. The choice of a new generation.

Guess the meaning of the following words

anonymous [ə'noʊnɪməs]
to blend [blend]
distribution [ˌdɪstrɪ'bjuːʃ(ə)n]
identified sponsor [aɪ'dentɪfaɪ d 'spɒn(t)sə]
marketing ['mɑːkɪtɪŋ, 'mɑːrketɪŋ]
newsletter ['njuːz,leɪə]
publicity [pʌb'lɪsəti]
sales promotion [seɪlz prə'məʊʃ(ə)n]
self-evident [ˌself'eɪvɪd(ə)nt]

Study the following words and expressions:

advertising n ['ædvɪtaɪzɪŋ] - реклама, рекламирование, распространение
ad, advertisement n [æd, əd'vɜːtɪsmənt] - реклама, рекламное объявление
business-to-business advertising - реклама для корпоративных клиентов
billboard n [bɪl bɔːd] - доска объявлений, рекламный щит
handle v ['hændl] - обращаться, рассматривать, управлять
publicity n [pʌb'lɪsəti] - гласность, реклама, известность
purchase v ['pɜːtʃəs] - купить, покупать, приобретать
reduce the cost - уменьшить стоимость
retail adj, v ['riːteɪl] - розничный, продавать в розницу
vending machine ['vendɪŋməʃɪn] - торговый автомат
vividly adv ['vɪvɪdli] - ярко, живо

Read and translate the text using a dictionary if necessary

Simply defined, advertising is any form of non-personal presentation and promotion of ideas, goods, and services usually paid for by an identified sponsor. Note three key words in the above definition. Advertising is non-personal; it is directed toward a large group of anonymous people. Even direct-mail advertising, which may be addressed to a specific person, is prepared by a computer and is signed by a machine. Second, advertising typically is paid for. This fact differentiates advertising from publicity, which is not usually purchased. Sponsors such as Coke and Delta pay for the time and the space they use to get their message across. (Some organizations such as the Red Cross or the United Way advertise but do not pay for time or space. Broadcast stations, newspapers, and magazines run these ads free as a public service.) Third, for obvious reasons, the sponsor of the ad is identified. In fact, in most instances identifying the sponsor is the prime purpose behind the ad—otherwise, why advertise? Perhaps the only situation in which the identity of the advertiser may not be self-evident is political advertising. Because of this, broadcasters and publishers will not accept a political ad unless there is a statement identifying those responsible for it.

Advertising fulfils four basic functions in society. First, it serves a marketing function by helping companies that provide products or services sell their products. Personal selling, sales promotions, and advertising blend together to help market the product. Second, advertising is educational. People learn about new products and services or improvements in existing ones through advertising. Third, advertising plays an economic role. The ability to advertise allows new competitors to enter the business arena. Competition, in turn, encourages product improvements and can lead to lower prices. Moreover, advertising reaches a mass audience, thus greatly reducing the cost of personal selling and distribution. Finally, advertising performs a definite social function. By vividly displaying the material and cultural opportunities available in a free-enterprise society, advertising helps increase productivity and raises the standard of living.

Keep in mind that advertising is directed at a target audience, a specific segment of the population for whom the product or service has a definite appeal. There are many target audiences that could be defined. The most general are consumers and business. Consequently, consumer advertising, as the name suggests, is targeted at the people who buy goods and services for personal use. Most of the advertising that most people are exposed to falls into this category. Business-to-business advertising is aimed at people who buy products for business use. Industrial, professional, trade, and agricultural advertising are all part of this category.

ORGANIZATION OF THE CONSUMER ADVERTISING INDUSTRY

There are three main components of the advertising industry:

1. the advertisers
2. advertising agencies
3. the media

Each of these will be discussed in turn.

Advertising is an important part of the overall marketing plan of almost every organization that provides a product or a service to the public. Advertisers can range from the small bicycle shop on the corner that spends \$4 on an ad in the local weekly paper to huge international corporations such as Procter & Gamble, which spends more than \$2.1 billion annually for ads.

At a basic level, we can distinguish two different types of advertisers: national and retail. National advertisers sell their product or service to customers all across the country. The emphasis in national advertising is on the product or service and not so much on the place where the product or service is sold. For example, the Coca-Cola Company is interested in selling soft drinks. It doesn't matter to the company if you buy their product at the local supermarket, a small convenience store, or from a vending machine; as long as you buy their products, the company will be happy. Retail advertisers (also called local advertisers) are companies such as local restaurants, car dealerships, TV repair shops, and other merchants and service organizations that have customers in only one city or trading area. The retail advertiser wants to attract customers to a specific store or place of business. Some companies are both national and local advertisers.

Agencies. According to the American Association of Advertising Agencies, an agency is an independent business organization composed of creative and business people who develop, prepare, and place advertising in advertising media for sellers seeking to find customers for their goods and services. The big advertising agencies tend to be located in the big cities, particularly New York, Los Angeles, and Chicago. Smaller agencies, however, are located all across the country. In fact, most cities with more than 100,000 people usually have at least one advertising agency. When it comes to income, however, the bigger agencies dominate.

Agencies can be classified by the range of services that they offer. In general terms, there are three main types: (1) full-service agencies, (2) media buying services, and (3) creative boutiques.

As the name implies, a full-service agency is one that handles all phases of the advertising process for its clients; it plans, creates, produces, and places ads for its clients. In addition, it might also provide other marketing services such as sales promotions, trade show exhibits, newsletters, and annual reports. In theory, at least, there is no need for the client to deal with any other company for help on promoting their product.

A media buying service is an organization that specializes in buying radio and television time and reselling it to advertisers and advertising agencies. The service sells the time to the advertiser, orders the spots on the various stations involved, and monitors the stations to see if the ads actually run.

A creative boutique (the name was coined during the 1960s and has hung on to the present) is an organization that specializes in the actual creation of ads. In general, boutiques create imaginative and distinctive advertising themes and produce innovative and original ads. A company that uses a creative boutique would have to employ another agency to perform the planning, buying, and administrative functions connected with advertising.

Not surprisingly, full-service agencies saw media buying services and boutiques as competitors. Consequently, the full-service agencies improved their own creative and media buying departments. It wasn't long before the services and boutiques began to feel the effects of the agencies' efforts. As it stands now, only a few services and a few boutiques still handle large national advertisers.

Media. The last part of the advertising industry consists of the mass media. The media serve as the connection between the company that has a service or product to sell and the customers who wish to buy it. The media that are available for advertising include the obvious

ones-radio, television, newspapers, magazines-and others that are not so obvious, such as direct mail, billboards, transit cards (bus and car cards), stadium scoreboard ads, and point-of-purchase displays.

Ex. 1. Answer the following questions:

1. What is advertising?
2. How is advertising different from publicity?
3. What functions does advertising fulfill in society?
4. What is a target audience? Give examples.
5. Can you name the main components of the advertising industry?
6. What are the types of advertisers and differences between them?
7. What is an advertising agency? What are its main types?
8. What mass media are available for advertising ?

Ex. 2. Give English equivalents to these expressions:

- | | |
|---------------------------|---|
| 1. Выполнять функции | 7. в противном случае |
| 2. выйти на деловую арену | 8. подпадать под категорию |
| 3. уменьшить стоимость | 9. увеличить продуктивность |
| 4. целевая аудитория | 10. вызвать улучшение качества продукта |
| 5. ежегодные доклады | 11. в обществе свободных торговых отношений |
| 6. уровень жизни | |

Ex. 3. Give English definitions to the following words and make up sentences of your own:

Advertising, advertisement, business-to-business advertising, marketing, publicity, a free-enterprise society, the media, retail advertiser, advertising agency.

Ex. 4. Complete the table with the forms of the words given. Use a dictionary if necessary:

Verb	Noun	Adjective
To define		
		imaginative
	advertisement,	
	appeal	
to encourage		
.....,		productive
	competitor,	

Ex. 5. Write the opposites using the words in the box:

punishment	sell	response	success	fail	respond
consumer	reward	buyer	produce		

Verbs

Succeed / fail

- 1) _____ / punish
- 2) buy / _____
- 3) _____ / consume (a product)
- 4) advertise / _____ (to an advert)

Nouns

- 5) _____ / failure
- 6) reward / _____
- 7) _____ / seller
- 8) producer / _____
- 9) advertisement / _____ (to an advert)

Ex. 6. Complete the sentences with a suitable word from Ex. 5:

- 1) I called the train company, but there was no _____.
- 2) I love the _____ for that new car, where a woman drives through the Italian countryside.
- 3) Well done. You can have a present as a _____ for passing your exams.
- 4) The new advertising company was a complete _____, sales have been terrible.
- 5) His new book has been a great _____. It sold over a million copies in the first month.
- 6) I don't think cigarette companies should _____ as their products are bad for you.

Ex.7 Translate from Russian into English:

1. Реклама – это некая форма не персонального представления и продвижения на рынке идей, товаров и услуг, обычно оплачиваемое определенным спонсором.
2. Реклама исполняет маркетинговую функцию, помогая компаниям, производящим товары и услуги, продать свои товары.
3. Образовательная функция заключается в том, что люди узнают о новых товарах и услугах или улучшенных версиях уже существующих товаров посредством рекламы.
4. Реклама также выполняет экономическую функцию, так как возможность рекламировать товары позволяет выходить на деловую арену новым конкурентам.
5. В свою очередь, конкуренция ведет к улучшению качества товаров и снижению цен.
6. И наконец, реклама носит определенную социальную функцию, так как помогает увеличить продуктивность и поднять уровень жизни людей, предоставляя материальные и культурные возможности, доступные в условиях свободных торговых отношений.

Text B

Capsule history of advertising

Ex. 1. Work with a partner. Student A: read part I. Student B: read part II. Check the words in bold with your dictionary if necessary.

Write down a plan of your part.

Make up a summary of your text in English to tell the partner.

Listen to your partner's summary, ask him / her questions.

Part I

Advertising has been around ever since people have been around. Its earliest beginnings, of course, are impossible **to pinpoint**, but there are several examples dating back thousands of years. **Clay tablets** traced to ancient Babylon have been found with messages that **touted an ointment dealer** and a shoemaker. Ancestors of modern-day billboards were found in the ruins of Pompeii. Later, the town crier was an important advertising medium throughout Europe and England during the medieval period. In short, advertising was a well-established part of the social environment of early civilization.

In more recent times, the history of advertising is **inextricably entwined** with changing social conditions and advances in media technology. To illustrate, Gutenberg's invention of printing using movable type made possible several new advertising media: posters, handbills, and newspaper ads. In fact, the first printed advertisement in English was produced in about 1480 and was **a handbill** that announced a **prayerbook** for sale. Its author, evidently wise in the ways of outdoor advertising, tacked his ad to church doors all over England.

Advertising made its way to the colonies along with the early settlers from England. The Boston Newsletter became the first American newspaper to publish advertising. Ben Franklin, a pioneer of early advertising, made his ads more attractive by using large headlines and considerable white space. From Franklin's time up to the early nineteenth century, newspaper ads greatly resembled what today are called classified ads.

The Industrial Revolution caused major changes in American society and in American advertising. Manufacturers, with the aid of newly invented machines, were able to mass produce their products. Mass production, however, also required mass consumption and a mass market. Advertising was a tremendous aid in reaching this new mass audience.

The impact of increasing industrialization was most apparent in the period following the end of the Civil War (1865) to the beginning of the twentieth century. In little more than three decades, the following occurred:

1. The railroad linked all parts of the country, making it possible for Eastern manufacturers to distribute their goods to the growing Western markets.

2. Thanks in large measure to **an influx** of immigrants, the population of the United States grew quickly, doubling between 1870 and 1900. More people meant larger markets for manufacturers.

3. The invention of new communication media-the telephone, typewriter, high-speed printing press, phonograph, motion pictures, photography, rural mail delivery-made it easier for people to communicate with one another.

4. Economic production increased dramatically, and people had more disposable income to spend on new products.

This improved economic and communication climate helped advertising **thrive**. Magazines were distributed from coast to coast and made possible truly national advertising. The development of the **halftone method** for reproducing photographs meant that magazine advertisers could portray their products more vividly. By 1900, it was not unusual for the leading magazines of the period (Harper's, Cosmopolitan) to run 75-100 pages of ads in a typical issue.

Part II

Not surprisingly, the increased importance of advertising in the marketing process led to the birth of the advertising agency, an organization that specializes in providing advertising services to its clients. The roots of the modern-day agency can be traced to Volney B. Palmer of Philadelphia. In 1842, Palmer bought large amounts of space in various newspapers at a discount and then resold the space at higher rates to advertisers. The actual ad-the copy, layout, and artwork-was still prepared by the company wishing to advertise; in effect, Palmer was a space broker. That situation changed in the late nineteenth century when the advertising agency of N. W. Ayer & Son was founded. Ayer & Son offered to plan, create, and execute a complete advertising campaign for their customers. By 1900, the advertising agency became the **focal** point of creative planning, and advertising was firmly established as a profession.

The 1920s saw the beginning of radio as an advertising medium. The rise of network broadcasting made radio an attractive vehicle for national advertisers. By 1930 about \$27 million was spent on network advertising, and many of the most popular shows of the day were produced by advertising agencies. The stock market crash of 1929 had a disastrous effect on the U.S. economy. Total dollars spent on advertising dropped from \$2.8 billion in 1929 to \$1.7 billion in 1935. It would take a decade for the industry to recover. World War II meant that many civilian firms cut back on their advertising budgets. Others simply changed the content of their ads and instead of selling their products instructed consumers on how to make their products last until after the war.

The growth of advertising from the end of the war in 1945 to the early 1990s can only be described as spectacular. **The changeover** from a war economy to a consumer economy prompted **a spurt** in advertising as manufacturers hurried to meet the demand for all the goods and services that people had put off buying because of the war. From 1950 to 1975, the amount of money spent on advertising increased an incredible 490 percent. Also during this period several significant developments took place. The most important was probably television's rise as a national advertising medium. TV's growth had an impact on both radio and magazines. Radio became a medium used primarily by local advertisers. Magazines that aimed at specialized audiences attracted more advertisers, but general-interest publications (such as Collier's and Look) could not compete with TV and eventually went under. Second, the consumer became a more powerful force in the marketplace. Responding to increased consumer pressure, the VFC introduced corrective advertising during the 1970s. Third, direct advertising (much of it done through the mail) increased by more than 800 percent from 1950

to 1980. This increase was due to the growth of computerized mailing lists, the emergence of the telephone as a marketing tool, and the expanded use of credit card shopping.

The 1980s and 1990s saw the media environment for advertising change drastically. Cable television opened up dozens of new and specialized channels that **siphoned** advertising dollars away from the major TV networks. Videocassettes and computerized data services such as Prodigy have opened up new avenues for advertising. Moreover, improved transportation and communication gave birth to the mega-ad agency with branches throughout the world. Political changes in Europe have created new opportunities for global marketing. In sum, contemporary advertising must cope with a multitude of social, governmental, economic, and technological factors to adapt to the modern world.

Ex. 2. Discuss with your partner:

What are your favourite / least favourite advertisements?

Have you ever bought something that you didn't really want because of a good ad / salesperson?

What happened?

Ex. 3. Sum up the information of the unit.

Make a presentation on **Advertising industry and its organization** using the active vocabulary.

Lesson 10

Part 2. Vocabulary Practice

Entertainment

entertainment	pure entertainment	sheer entertainment	mere entertainment
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Entertainment is plays, films, television programmes, music and so on that people watch and listen to for pleasure.

The word is sometimes used to emphasize the enjoyment aspects rather than the thought-provoking aspects of these things, as in the second, third and fourth examples below. In this sense, entertainment is often preceded by **pure** or **sheer** when viewed positively and **mere** when viewed negatively

Walt Disney believed an informal friendly organization produces the finest in family entertainment.

Moliere was never like this at school. This is pure entertainment. Take it for what it is, and enjoy.

- What is fiction good for, if anything? - Well, we could certainly say entertainment with that big 'E', as broad as possible. P G Wodehouse is sheer entertainment — not so much to ponder on there. Well, there's a little more than people would admit, but in general it's pretty sheer.

The dinosaur exhibition is a great deal more than mere entertainment. The idea is to involve the audience, and, by asking questions, provoke thought.

Ex.1. Complete the extracts below with the words listed.

- a) sheer c) light e) mass
b) mere d) in-flight f) popular

1) Maybe the karaoke machine will help to bring unused vocal chords back to life and reverse the passivity of so much modern _____ entertainment.

2) The BBC plans to restore its pre-eminence in drama and re-establish itself as the principle innovator and pioneer in comedy and _____ entertainment.

3) The fact is they're both highly rated shows and Emmy award winners and are taken seriously and thought of as quality shows and more than just _____ entertainment.

4) The middle classes saw what they were missing and built theatres such as the Alhambra to make _____ entertainment respectable and expensive.

5) Virgin Atlantic is more concerned with using technology to improve entertainment. Last year, Virgin became the first airline with

individual colour seatback screens for every passenger on its wide-bodied aircraft.

6) Was that the golden age of musicals? Some people feel it's actually from '27 through the thirties and up to Oklahoma and that era. I thought it was a kind of golden age because it was almost all _____ entertainment. And lovely actresses, marvelous dancers, Fred Astaire, Adel Astaire. Marvelous comedians, and the Gershwins of course.

Low-brow to high-brow

high-brow	middle-brow	low-brow
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Popular entertainment is sometimes referred to as **low-brow** or **middle-brow**, in contrast to things with more intellectual or thought-provoking ambitions, which are **highbrow**. People interested in these things may be called **highbrows**, though they would probably not describe themselves in this way. All these terms are sometimes used showing disapproval

Highbrow can also be spelt with a hyphen or as two words, especially when an adjective. **Low-brow** and **middle-brow** can also be spelt as one or two words.

During the ITV/BBC period, everybody was a public service broadcaster, regulated to provide programming across the range of public tastes from minority to mass, highbrow to lowbrow.

At the highbrow end of the market, mini-series of three or four weeks' duration are now the norm. Longer runs are reserved for such middlebrow fare as Poirot, Sherlock Holmes and Jeeves and Wooster, which provide a different storyline each week.

Chevigny feels that jazz was a victim of the city elite's attitude to 'vernacular' music. 'The people who ran this city didn't conceive of art and entertainment as a group of people coming together in a neighbourhood, maybe for little money. And they're snobs besides, of a very lower-middlebrow sort. If it's not Beethoven, well it's not art.'

Ex.2. Look at these extracts and say whether the missing word in each is

a) high-brow b) middle-brow c) low-brow

1) *Coriolanus* is drawing a new audience to Chichester. Not so middle-class, middle-aged and _____.

2) At a dinner for popular song writers, he was invited to contribute a poem on *The Popular Song*: 'Born just to live for a short space of time. Often without any reason or rhyme, Hated by _____s who call it a crime, Loved by the masses who buy it...'

3) ...modern theatre, whose audience has seemed increasingly drawn from people in search of a Good Night Out rather than _____ stimulation.

4) While his number of fans in America has grown into a loyal army since *London Fields*, which sold more than 30,000 copies in America and made the *New York Times* best-seller list, his following remains essentially _____ rather than mass-market. Put another way, most people in Hollywood haven't heard of him.

- 5) He's a popular journalist - so he's not a _____ journalist. He's the equivalent of a small-town gossip columnist.
- 6) The answer is that poetry is not necessarily a _____ art, nor is it necessarily a middle-brow art.
- 7) Nobody knows how many people tune into Nuntii Latini, but the station receives between 10 and 50 letters a week, most of them written in Latin, from listeners around the world. The head of Radio Finland, Juhani Niinisto, says the fans tend to be _____ intellectuals and academics.

Entertainers, artists, impresarios and show business

entertainer	artiste	artist	star	show	show business	showbiz
impresario						

Singers, dancers, comedians and so on are **entertainers**, **artistes** or **artists**. The most popular entertainers are **stars**.

Entertainer can be used to refer to someone without thought-provoking ambitions, as in the second and third examples below. Likewise, a **show** is popular entertainment that people watch for pleasure rather than intellectual show stimulation.

Show business refers to entertainers and directors and the **impresarios** who arrange their contracts and promote their productions. Show business is referred to informally as **showbiz**.

Show business is also spelt with a hyphen.

I think Elvis gave us so much more than any other entertainer could have.

Louis Armstrong always regarded himself simply as an entertainer. He believed that the so-called 'progressive' generations of jazz musicians were struggling too hard to be original.

And if they say, 'You're just an entertainer, aren't you?' I say, 'Now wait a minute, there are a lot of serious moral concerns here.'

...three hours of open-air entertainment featuring opera stars, more fireworks and flamenco dancing.

Cabaret artiste Monsieur Karah Khavak emerges with one of his 17 crocodiles wrapped in a blanket tucked under his arm.

...dozens of artists representing jazz, blues, country and folk as well as rock and soul.

At London's Savoy Hotel tomorrow, impresario Sir Peter Saunders will host a great show business gathering of 700 guests to celebrate the 40th birthday of 'The Mousetrap'.

The deal I've signed is in telephone numbers but the money isn't important to me. I just want to be up there with the biggest names in showbiz.

Ex.3. The same seven-letter key word from this section is missing from all these extracts. What is it?

- 1) teeth, including one in platinum. As with many.....biographers, you occasionally wonder if
- 2) And backing the week are dozens of celebrities, including Paul and Linda McCartney
- 3) died later in Charing Cross Hospital. colleagues last night paid tribute to Frankie
- 4) Latsis gave the Tories a £2 million boost. and sport stars also do their party piece
- 5) whose main interests were booze, girls and gossip, he saw himself as a political leader.
- 6) lacquered hair. Even in New York, even in, do people really say, 'Power is the big hit,right?'
- 7) what was once thought to be the perfectmarriage. Cazenove, 46, has moved out of the

The arts

the arts	performing arts	visual arts	artist
----------	-----------------	-------------	--------

The **arts** is often used when discussing government policy towards cultural matters.

The **performing arts** include stage presentations such as plays, ballet and opera. The **visual arts** include painting and sculpture.

Artist in this context refers to someone performing or doing creative work in the arts

There are several hundred theatres in Britain whose survival hangs on funding from the Arts Council, regional arts associations or local authorities. Most are now in difficulties.

There is no justification for government support of the arts at all because what this amounts to is taking away money from all taxpayers, including those, who never set foot in a museum or theatre, to help pay for the leisure activities of the privileged classes.

Psychologist Dr. Glen Wilson, author of 'The Psychology of Performing Arts' believes an evening of song and dance can actually change people for the better. 'Musicals give a direct emotional lift,' he says.

We already have a European common currency and it's music, dance, theatre, the visual arts, not the Common Agricultural Policy or pesticide control orders.

.. Jack Vettriano, a one-time mineworker, who had been earning a living as a graphic artist in Edinburgh and having a go at oil-painting in his spare lime.

Ex.4. Read this extract from the *Independent* about arts funding in Britain and answer the questions.

PLAYING TO THE GALLERY: NOT ADDRESSING THE ISSUE

The British government's attitude to the arts is in many ways lamentable. Public expenditure on the arts is woefully inadequate compared with our European neighbours (£9.80 per person per annum in Britain against £27.80 in Sweden, £24 in Germany, £21.40 in France and £20.50 in the Netherlands). The arts minister is not in the Cabinet; great national projects such as the Royal Opera House development and the National Gallery extension have to rely totally on private money: museums can barely afford to maintain their buildings; and the government rarely expresses pride in the arts as a central part of Britain's achievements.

Yet, despite such legitimate causes for complaint, the arts lobby will achieve nothing by accusing the government of Philistinism. It would do much better to produce a concrete and realistic manifesto for adequate arts funding.

- 1) An actor who plays to the gallery uses the most extreme dramatic effects. Read the whole extract and say if this term is used showing approval.
- 2) If something is lamentable, is it a good thing?
- 3) If something is woefully inadequate, is it a) slightly inadequate or b) extremely inadequate?
- 4) If you can barely afford to do something, you can h _ _ _ _ y afford to do it.
- 5) Is a legitimate cause justifiable?
- 6) Do philistines like and understand the arts?

Performance and performers

perform	performer	performance	cast	role	rehearse	rehearsal	dress	rehearsal
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Performers such as singers, musicians and actors **rehearse** or practise together before they **perform** in a **performance**. In the theatre, the final **rehearsal** is the **dress rehearsal**. The **cast** is all the performers in a production. If someone is cast in a **role** or part, they play that role.

At 50 years of age this extraordinary performer retains the power to enthral audiences with her raw, seemingly inexhaustible energy.

The 'Daily Express' says Pavarotti defied the rain to give the performance of his life. 'The Times' says that for someone who likes to rehearse his arias in the shower, conditions were just about perfect.

Franco's censors would turn up at the rehearsal and follow the whole thing word for word, checking whether those controversial words, had, in fact, been removed.

'Tanzabend IT has more dance 'proper' in it than some of Bausch's previous pieces. Many of the cast perform solos. There is a rehearsal theme which shows us dancers exhaustively repeating their sequences.

'The Public Eye' will cast him in a more dramatic role as a New York tabloid crime photographer.

stage fright	backstage	wings
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Stage fright is the nervousness that some performers feel before performances, perhaps when they are **backstage**: the area behind the stage containing dressing rooms and so on, or in the **wings**, the area just to each side of the stage where actors wait to come on to it.

- Do you find many artists coming down with stage fright? - Yes, I've known many artists that have become frightened and nervous. They're shaking.

Not for Cole Porter that last-minute panic backstage, scribbling last minute changes on the backs of chorus girls.

Ex.5. Complete these words used to describe the quality of performances. The first seven show approval and the rest disapproval.

- | | |
|--------------------------------|-------------------------|
| 1) v _ r t u _ s _ | 6) r _ v e t _ n g _ |
| 2) d a z z _ _ n g | 7) d e _ _ g _ t _ _ l |
| 3) e _ e c t r _ f y _ n g | 8) _ f f - f _ r m |
| 4) s t _ n n _ n g | 9) m e d _ _ c r e |
| 5) s c _ n t _ _ _ a t _ n g _ | 10) _ a c k _ u s t r e |

Premieres, debuts and revivals

preview	sneak preview	first night	opening night	premiere	debut
revival					

The first performances of a play or opera or showings of a film are often **previews**. **Sneak preview** suggests that the audience does not really have the right to see the play, film or whatever before its official opening, but the term is used even when there is no suggestion that the audience is not really allowed to see the preview.

The first 'official' performance, or the first performance in a particular place, is the **first night**, **opening night** or **premiere**. A **debut** is normally a performer's first public performance, again perhaps in a particular place, but a show's first performance may also be referred to as its debut.

A play or opera, or an opera production, may be new, or it may be a **revival**.

Cory scenes are being cut from a new Dracula movie because they left an audience feeling sick and faint. Several filmgoers were ill after a sneak preview of Bram Stoker's Dracula.

Laurence Olivier said on his opening night as Richard III he had a spider, not butterflies, in his stomach.

When the hugely successful musical 'Les Miserables' opened in Manchester, the first night was brought to a halt in mid-performance when a massive section of the scenery, electrically operated, would not move into place.

The original crew premiered the play in London. For the New York premiere, Caryl Churchill devised a kind of mini-version.

Channel Four's new early morning show "The Big Breakfast" came under fire from critics and advertising agencies after its debut yesterday.

The revival of Frederick Ashton's 1968 "Jazz Calendar" is neatly timed given the current recycling of Sixties fashion.

Ex.6. Read this extract of an interview from National Public Radio. At what points do a) the interviewer, and b) the interviewee, start speaking? Not all the numbers indicate a change of speaker.

AVOIDING THE BUTCHER OF BROADWAY

(1) Let me ask you a couple of theater questions to wind up with if I can. (2) Yeah. (3) You've written this new play, *The Ride down Mount Morgan* and it's an American play. Why is it debuting in London?

(4) Well, to put it in a nutshell, it becomes very difficult to cast a play in New York now if the actors required are mature people, (5) You can get a lot of very young actors quite easily, and we have some marvelous ones - people, well, even into their high 30s But if you want people who look like they're into their mid-40s and, God forbid, 50, they don't exist.

(6) Either they went into the movies and have vanished or they're waiting for a pilot and they don't want to engage four, six months or a year. And the other problem is that you've got a jury of effectively one person judging your work which is totally undemocratic. (7) This is Frank Rich, the- *New York Times* theater critic. (8) Yeah, whoever it is.

(9) In London you've got about - 1 don't know what, nine, ten, eleven newspapers. There are two more this last couple of years that have been established, (10) What's *The Ride Down Mount Morgan* about? (11) Oh, it's about men and women and this mad relationship we have with one another. (12) But I'm not going to tell you any more than that because it will spill the beans

Audience reaction

clapping	applause	tumultuous applause	rapturous applause	thunderous
applause ovation	standing ovation	encore	cheer	heckle heckler boo

Audiences traditionally show their appreciation at the end of a performance (and sometimes during it) by **clapping**. Clapping is also referred to as **applause**, which if loud may be described as **tumultuous**, **rapturous** or **thunderous**. In a **standing ovation**, an audience stands up to applaud, perhaps shouting its appreciation, or **cheering**, at the same time. An audience wanting to hear more at the end of a performance demands an **encore**.

Members of an audience who disapprove of a production or performance may shout out their criticisms, or **heckle**. People who do this are **hecklers**. Disapproval is also shown by **booing**, and similar noises.

(Rhythmic clapping, curiously, indicates disapproval in some cultures, such as English-speaking ones, and approval in others).

There is clapping when one of the characters, a teacher, beats up a government agent, and loud applause, too, when another actor says woefully: 'I love my country, but it does not give a damn about me.'

He came offstage bouncing, ebullient to thunderous applause announcing that, 'Man, this lime I really hit it.'

The full-capacity London audience, no doubt overwhelmed by Liepa's artistry and fine physical presence, gave it rapturous applause.

And then in the third act, there is a jailer who is drunk. I came on - 6,000 people, tumultuous applause — I came on with a bottle in my hand and I was, you know, like a drunken jailer, and my first line was (belches).

The concert was a sell-out; and when the work was completed, the audience demanded a series of encores and then gave the orchestra a 15-minute standing ovation.

The first night of Messiaen's Saint Francois d'Assise in the Felsenreitschule on Monday was the perfect Skandal: bags of booing, bags of cheers, and in the end the cheers had it.

The Irish singer, who was booed at a weekend tribute to Bob Dylan, said the hecklers were 'brainwashed'.

Ex.7. Two articles from *The Times* about booing audiences have been mixed up. Put together the two articles by rearranging the sections. Each article contains three sections

HOT UNDER THE COLLAR / DUCHESS OF YORK AT DUTCH NATIONAL BALLET

a) A royal gala with an empty royal box and not even a note of the national anthem? It happened at the Coliseum on Tuesday night when the Duchess of York turned up spectacularly late for the Dutch National Ballet's production of Romeo and Juliet.

b) The fans allege that the hotel deliberately delayed the concert to maximize its drinks sales before it began. The hotel vigorously denies this.

c) When the singer, Julio Iglesias, finally appeared on stage at 9.30 pm, his first song was drowned out by the fans' jeers and boos. No explanation was given for the delay and, according to the American National Law Journal, 2,000 of the disappointed fans are suing Iglesias and the owners of the Hyatt Grand Champion Hotel for the refund of their money.

d) 'But it was still a royal gala,' insists a spokesman. 'She was in the audience.' Some of the time.

e) It does not pay to be late in America, especially when the people waiting for you have paid \$100 (£60) for the pleasure of hearing you sing. It is a big mistake when those fans are Californians and are kept waiting in the sweltering desert heat for over two hours.

f) The house management proposed awaiting her arrival, but a storm of hissing and booing persuaded them to start without the royal guest. Eventually the Duchess slipped into a box at the back of the house and the theatre tactfully decided not to risk the ire of its audience further by playing the national anthem at either the interval or the performance's end.

Critical reaction

critic	critical acclaim	hit	review	bad reviews	mixed reviews
rave reviews	notice	panned by the critics		savaged by the critics	

A **critic** is a writer or broadcaster who gives their opinion of a production, performance, record or book in a review, or, more formally, a notice.

If critics like something a lot, it attracts, draws, earns, gathers, gets, receives or wins **rave reviews** and **critical acclaim**. **Hit** is an informal word for a success.

If some critics like something and others don't, it gets **mixed reviews**, even if this expression is often used when the reviews are mainly, or even only, bad.

Something that gets very bad reviews is **panned** or **savaged** by the critics.

Review is a noun and π verb.

... the critic Frank Rich, known in theater circles as the 'butcher of Broadway'. While the New York Times does have other critics, Rich has earned a reputation as a man who can close a show with a bad review.

When Ibsen's 'Rostnersholm' opened in February, the notices were almost as bad as those 'Ghosts' was to receive in March. 'Impossible people do wild things for no apparent reason,' said The Observer.

Jazz critic Neal Tesser has reviewed the Eicher orchestra for the 'Chicago Reader'.

And as well as attracting rave reviews from the critics, it's even got psychologists talking about it.

... Gibson, who won critical acclaim for his portrayal of Hamlet in Franco Zeffirelli's film.

Antonia played Agammemnon's scheming wife to mixed reviews — with one critic likening her to a lost member of the Addams family.

*I don't put shows on or take them off just because of a couple of bad reviews'
American TV films 'Women of Windsor' and 'A Royal Romance' were panned for scenes like the one in which Princess Diana attacks the Queen verbally, forcing Prince Charles to beg: 'Oh please don't speak to mummy like that. She was only trying to help.'*

Tatum O'Neal's attempt to relaunch her career ended in disaster because of a dead dog. Her new play in New York closed when one of the main actors pulled out after his pet died. The show, 'Terrible Beauty', had already been savaged by the critics.

Ex.8. Look at these extracts and say whether each of the words in the box is favourable or unfavourable in the context of reviews.

ecstatic unflattering review stinking rapturous scathing

1) Louie Jordan's music is all set for a major comeback. Ecstatic reviews have already pushed the ticket sales as far ahead as the summer months.

2) *The Golden Gate* met with rapturous reviews in America, Britain and elsewhere and attracted improbable numbers of readers.

3) I played *Love Is*, the new album from Kim Wilde, and marvelled at the nothingness of it all. Then I played it again, still shaking my head and planning my most scathing review. Then I played it again and realized with shame that I was forgetting to be critical and actually enjoying the damn thing.

4) There are those among my fellow critics who think I am showing severe emotional disturbance for having thoroughly enjoyed *Batman Returns*. This movie has garnered some truly stinking reviews.

5) Lowri Turner of the London *Evening Standard* was banned by Lacroix and Versace for writing unflattering reviews.

Lesson 10

Part 3. News Writing and Reporting practice

Media ethics

Section A

Before reading the text, answer the questions:

1. What are the most difficult topics to write about?
2. What behaviour could be considered as unethical for a journalist?
3. What illegal methods of getting information do you know? Is it ethical to use them?

Work with an English Dictionary of Cotemporary English and find out what people at these jobs do:

- a bartender
- a building inspector
- a city official
- a law enforcement officer
- a public official / figure
- a celebrity
- a politician

Which of the following can be considered illegal?

- to identify oneself (to pose) as a policeman
- to use a hidden camera
- to solicit bribes
- to use conventional reporting methods
- to express controversial ideas
- to be the member of a minority group
- to accept gifts
- to do a free-lance assignment
- to violate the law
- to be fired
- to use someone's information for personal gain
- to plagiarize information

Guess the meaning of these words and expressions:

Sensationalism

Moral choice

Relevant

Free speech

To outweigh

Conflict of interest

Give Russian equivalents to these words and expressions, work with a dictionary if necessary:

A survey

A last resort

Overriding public importance

Wrenching ethical dilemma

Thorniest dilemma

Guideline

Vulnerability

To foster

Negative connotation

Inherent danger

Prominently

To the best of one's knowledge

To comply with

Read the text and choose the title for each part:

1. Political correctness
2. Moral reasoning
3. Deception
4. Privacy issues

Imagine that you are a reporter for your local newspaper. A drunken driver almost kills a girl in an accident in your town. You call the hospital for information about her condition, but officials will not release it except to family members. So you ask a fellow reporter to call the hospital and identify himself as the girl's uncle. He gets the information.

Would you do that? Is it ethical?

This was one of the 30 cases presented to 819 journalists in a survey conducted by Ohio University journalism professor Ralph S. Izard. 82% of the journalists who responded said they would not ask their colleague to lie to gain information.

Here we'll examine some major cases and causes of ethical problems and study moral reasoning steps that can be used at making ethical decisions.

A. _____

A classical case of deception occurred in 1978 when investigative reporters at the Chicago Sun Times set up a bar called The Mirage and posed as bartenders and waiters. With hidden cameras and tape recorders, they provided evidence that building inspectors, police officers and other city officials were soliciting bribes to allow them to operate the bar. Although the series won several awards, the Pulitzer Prize Board ruled that the reporting methods were unethical and rejected it for the media's highest award. The case renewed debate about deception, and today this type of reporting is considered a last resort by many editors.

Although print and broadcast media have used hidden cameras for many years, use of them proliferated in television news magazine shows during the 1990s. One reason was the improved technology of cameras, which could be small enough that could be hidden in tie clips. But media critics charged that a more common reason for using hidden cameras was sensationalism.

Before using any form of deception, ask yourself if there is any other way to get the story. Louis Hodges, an ethics professor at Washington and Lee University, suggests that you apply tree tests: importance, accuracy and safety. Ask yourself: Is the information of such overriding public importance that it can help people to avoid harm? Is there any way you could obtain the information through conventional reporting methods, such as standard interviews or public records? Are you placing innocent people at risk? For example, you should not pose as a nurse, law enforcement officer or employee in a job for which you might not be trained.

On the other hand, deception may be the only way to reveal matters of great public concern. Even with such reasoning, using deception may still be unethical.

B. _____

Some of the most wrenching ethical dilemmas the media face involve people's privacy. You may have the legal right to publish certain information, but do you have the moral right?

To understand the ethical concerns, it may help to define the term "ethics". Ethics is the study of moral choices, what we should or should not do, whereas morality is concerned with behaviour. So ethics can be considered the process of making decisions about the way a person behaves.

Some of the thorniest ethical dilemmas facing journalists concern public officials, celebrities, victims of crime and photo subjects.

Would you print information about the private life of a politician? When is the private life of a public figure relevant? When does it serve the public interest to publish such details? Is the private life of a public figure always fair game to disclosure in the media? Should you give names of crime victims? At what point is a photograph an invasion to privacy?

Whether it is a photo or a story, ethicist Louis Hodges suggests this guideline for privacy issues: Publish private information about public officials or public figures if it affects their public duties. But for victims of crime, publish private information only if they give their permission, because these are people with special needs and vulnerability.

C. _____

The term “political correctness”, which was created during the 1960s and 1970s to foster diversity, has since taken on negative connotation associated with censorship of free speech and controversial ideas. As a result, ethical dilemmas involving political correctness proliferated in the 1990s.

Innumerable incidents concerning, for example, racial issues, have occurred throughout the country. The problem in many cases was simple the lack of sensitivity or a lack of awareness that certain language of photographs could be considered offensive.

Monica Hill and Bonnie Thrasher, who won an ethics competition with their paper on political correctness, devised a “Model of Respect.” It poses two questions to ask yourself: “If I were a member of the minority/ cultural group involved with this information, what might my reaction to publishing this material be? Does my professional obligation to publishing this material outweigh the fact that it may offend members of a particular minority or cultural group?”

The questions can help prevent some insensitivity, but they have an inherent danger: If you are not a member of a minority group being discussed, you may not even realize what might be offensive. Whenever possible, go a step further and seek the advice of a member of the minority group affected by the story.

D. _____

Journalists use several methods to justify their decisions. In most ethical dilemmas, editors and reporters discuss the issue and the consequences of publication before making the decision. They consider how newsworthy the story is and whether the public really needs this information.

The process of moral reasoning can be broken into three steps:

1. Define the dilemma. Consider all the problems the story or the photo will pose.
2. Examine all your alternatives. You can publish, not publish, wait for a while until you get more information before publishing, display the story or photo prominently or in a lesser position, or choose other options.
3. Justify your decision. Weigh the harms and the benefits of your publication, or weigh such factors as relevance, and importance of the story to the public.

Robert M. Steele, associate director in charge of ethics at the Poynter Institute of Media Studies, suggests that journalists ask these questions before making decisions in ethical dilemmas:

- Why am I concerned about this story, photo or graphics?
- What is the news? What good would publication do?
- Is the information complete and accurate, to the best of my knowledge?
- Am I missing an important point of view?
- What does my reader need to know?

- How would I feel if the story or photo were about me or a member of my family?
 - What are the likely consequences of publication? What good or harm could result?
 - What are my alternatives?
 - Will I be able to clearly and honestly explain my decision to anyone who challenges it?
- People using the same moral reasoning methods may emerge with different decisions. There is rarely one right decision. It is your reasoning process that matters.

Answer the questions, using the information from the text:

1. When was the use of deception the most popular? Why?
2. What advice could be given to a journalist, who deals with private information?
3. What guidelines may help when dealing with political correctness?
4. What is “moral reasoning”?

Complete the table with appropriate forms of the words where possible. The words in the table are from the text:

Verb	Adjective	Noun
-----	1. 2.	ethics
to deceive	-----	
-----	important	
-----	accurate	
-----	safe	
to proliferate	-----	
		face
-----	moral	
-----	private	
-----	relevant	
to offend		
-----	sensitive	
to challenge		

Section B

Before reading, answer these questions:

1. Are you familiar with any codes of ethics?
2. What could be their main principles?
3. What is unethical behaviour for a journalist? Give examples.

Read the text without a dictionary and do the tasks after it.

Codes of Ethics

In addition to making decisions about what to report and write and how to present stories, journalists must consider whether their behaviour is ethical as they perform their professional duties.

Many newspapers have devised codes of ethics that govern the behaviour of the employees. These include policies about accepting gifts or free-lance assignments, as well as guidelines about conflict of interests. Staff members who violate these policies at newspapers can be fired, and many have been. In some cases reporters have been fired for entering into business relationships with a source or for using for personal gain information they get from sources. Journalism societies also have basic codes of ethics to guide members.

One industry standard that all journalists are expected to comply with is a prohibition against plagiarism – passing off the materials of another source as your own without giving any credit to the original source. If you are copying information from another publication, you must attribute the source.

Other principles to all the codes include adhering to accuracy, telling the truth, minimizing harm, and avoiding conflicts of interest.

Most ethics codes deal with the behaviour of journalists and the publication of materials in printed or broadcast form. But with the increasing use of online technology, journalists are facing new dilemmas. Is it OK to print someone's comments you read from a news group even though these comments were not specifically meant for publication? Can you publish information from a source's electronic correspondence or from a news group without his or her knowledge? When a person sends you an e-mail message, chances are she or he doesn't expect to find the message printed in your newspaper or magazine.

Many legal and copyright issues involving electronic posting remain untested, although some online ethics codes are being devised. Until journalists can agree about the proper way of handling online correspondence, let good journalistic practice be your guide. If you are planning to quote someone by name, ask the person for permission to use the correspondence unless the information is public. Ask yourself how you would feel if you were the source. Methods of delivering the news may change, but you can apply good ethical reasoning to any medium.

Divide the text into logical parts.

Choose 1-2 key words for each part.

Write down the summary of the text in English.

Give a written translation of the text.

Practical exercises:

Work in groups of 3 or 4. Discuss the following cases, applying moral reasoning and using ethical guidelines given above. Then report the results of your discussion:

- a. In October, 2010 Novaya Gazeta published an investigative article about neo-Nazi groups. There the newspaper also published the links, quotes and the photos from the Nazi web site. The article, on the other hand, caused charges of “propaganda of extremism” from state authorities. Should the newspaper or other media source openly publish links to extremist web-sites?
- b. You have heard rumors that your local nursing home is abusing its clients. However, no complaints have been filed with state regulatory agencies or with the police. You have contacted some of the clients’ family members, who say they are concerned but have no proof. Will you go undercover as a volunteer aide at the nursing home (no special training required) to investigate? Would it be ethical?
- c. The son / daughter of a famous person in your country has been recently kidnapped. Your task is to write an online article about the case. What information will you use/ not use in your story, when you know that the family of the kidnapped child think any press coverage of the case might be harmful, they avoid interviews and don’t give any information about the ransom.
- d. A candidate for city council in your community had a nervous breakdown 10 years ago. The candidate’s opponent has slipped you a hospital document confirming this fact. Should you print the story? Why or why not? If you do, does the candidate have any grounds to sue you for invasion of privacy?
- e. You are a photographer who went on assignment to the city festival. You snapped a picture of man who was drunk, but he was posing for you. Your editor decided that this picture captured the fun mood of the festival and used it. The man turned out to be a city official. He is now furious and is suing the paper for invasion to privacy – disclosure of a private fact. Discuss whether he has grounds for a lawsuit and whether you should have taken the picture.

Lesson 11

Part 1. General Reading

Text A

Mass Media Audience: Stages of Audience Evolution

Pre-reading task.

What do you think mass media audience is?

What are its main types?

Guess the meaning of the following words:

audience	['ɔ:diəns(t)s]
elite	['li:t]
exemplify	[ɪg'zemplɪfaɪ]
fragmented	[fræg'mentɪd]
indication	[,ɪndɪ'keɪʃ(ə)n]
interactive	[,ɪntər'æktɪv]
transmitter	[trænʒ'mɪtə , træns-]

Study the following words and expressions:

affluence ['æfluəns(t)s] - достаток, богатство, изобилие

affluent ['æfluənt] - богатый, состоятельный; зажиточный; изобильный

cater (for / to) ['keɪtə] - удовлетворять (требования); угождать, потворствовать (чьим-л. прихотям)

denominator n [dɪ'nɒmɪneɪtə] - общий знаменатель, сходные характеристики, мерило, мера

evolve v ['ɪvɒlv] - выявлять, обнаруживать, эволюционировать, развиваться(ся)

gear v [ɡɪə] - направлять на достижение определенной цели

insert n ['ɪnsɜ:t] - вклейка (в книге, газете, журнале), рекламный вкладыш в журнале

occur v [ə'kɜ:] - происходить, случаться, совершаться

penny press ['penɪ pres] - дешевые печатные издания таблоидного типа, популярные в США в 19 в.

sermon n ['sɜ:mən] - проповедь, поучение, нотация

subtle adj ['sʌtl] - неуловимый, тонкий; едва различимый

supplement n ['sʌplɪmənt] - приложение (дополнительная часть газеты, расширяющая ее содержание)

Read and translate the text using a dictionary if necessary:

As communication media develop and evolve, audiences evolve with them. The notion of media and audience evolution has been suggested by several mass communication scholars. The discussion below incorporates and expands upon ideas put forth by John Merrill and Ralph Lowenstein in their book *Media, Messages and Men* and by Richard Maisel in his article "The Decline of the Mass Media," in a 1973 edition of *Public Opinion Quarterly*.

In general terms, we can identify at least four stages in audience evolution:

1. the elite stage
2. the mass stage
3. the specialized stage
4. the interactive stage

In the elite audience stage, the audience for the medium is relatively small and represents the more educated and refined segments of society. In this stage, the audience does not represent the "average man" or "average woman." Media content is geared to elite tastes. In the mass audience stage, the potential audience consists of the entire population, with all segments of society likely to be represented. Media content is designed to appeal to what has been called the "least common denominator" in the audience. The specialized audience stage is typified by fragmented, special-interest audience groups. Media content is carefully designed to appeal to distinct and particular audience segments. In the interactive audience stage, the individual audience member has some selective control over what he or she chooses to see or hear. In effect, the audience member joins in the process as an editor or, in some cases, even as a transmitter of information.

Transitions from one stage to the next are subtle and usually occur over long periods of time. Factors that influence the evolution from stage to stage are social (more education, more leisure time), technological (availability of electricity, printing presses, etc.), and economic (more affluence, presence of commercially based media system). In addition, certain media audiences within a single country may be at different levels of evolution, and audiences within different countries may be at different stages. Lastly, as is the case with most generalizations, these evolutionary stages are better exemplified by some media than others, especially when only a single country (the United States) is examined. Nonetheless, this framework is helpful in analyzing mass media audiences and allows us to gain some indication as to the future trends in audience evolution.

The Print Media Audience

The print media seem to exemplify best the stages in audience evolution. Early books, which were lettered by hand, were usually kept chained to a table in a monastery, and only those privileged people who could read could make use of them. We have already seen how the content of early newspapers and magazines was selected to appeal to elite socioeconomic groups: the policymakers, the educated upper class, and the political leaders who had money to spend and who were interested in business news, sermons, speeches, political events, and book reviews. Newspapers began moving into the mass stage when Benjamin Day realized that

technological, economic, and social conditions were right for the penny press in general and his New York Sun in particular. Magazines entered the mass stage more gradually. During the late nineteenth century, McClure's and Ladies' Home Journal took the first steps in this direction, and the success of Reader's Digest, Life, and Look signaled that the mass stage was firmly established by 1930. Of course, not all magazines and newspapers were aimed at a mass audience; some continued to cater to the elite, while others went after more specialized audiences. The point is that we can generally identify consistent patterns in the way audiences change over the years.

Both newspapers and magazines now appear to be in the specialized stage. Magazines in particular illustrate this trend. Almost every occupational and special-interest group has a publication directed at it. In fact, there are only two general-interest magazines left: TV Guide and Reader's Digest. Although newspapers are not yet as specialized as magazines, the trend toward special supplements, zoned editions, and inserts indicates movement in that direction. Although the print medium has yet to enter the interactive age, some movement in that direction is evident. Many newspapers have "telephone polls" in which readers can call in and leave a comment or a message. Other newspapers are publishing a "faxpaper" to those who request it. Some magazines and newspapers have set up 900 numbers with special informational messages for consumers with particular interests. In the book publishing industry, many children's and young people's novels are written so that the reader actually selects the various plot options and constructs the story as he or she reads along. In addition, there are a large number of role-playing or interactive fiction computer programs which literally put the reader/player in charge of the story.

Ex. 1. Answer the following questions:

1. What stages in audience evolution can be distinguished?
2. Describe each stage in audience evolution.
3. Are transitions from one stage to the next possible?
4. What factors influence the audience evolution?
5. How has the print media audience been evolved?
6. Has the print medium entered the interactive stage nowadays? Discuss with your partner.

Ex. 2. Give Russian equivalents to these expressions:

- | | |
|---|-------------------------------------|
| 1. Потенциальная аудитория
сообщение | 7. оставить комментарий или |
| 2. среднестатистический мужчина
интересами | 8. потребители с определенными |
| 3. присоединиться к процессу
слои общества | 9. представлять более образованные |
| 4. вкусы элиты
сегментам аудитории | 10. обращаться к определенным |
| 5. эволюция аудитории | 11. удовлетворять требованиям элиты |
| 6. наличие электричества | 12. в частности |

Ex. 3. Match the words with their definitions:

audience	having plenty of money, nice houses, expensive things etc
evolution	to be in the position of having control or responsibility for a group of people or an activity
affluent	a group of people who watch and listen to someone speaking or performing in public
media	a part of a magazine or newspaper, either produced separately or as part of the magazine or newspaper
elite	all the organizations, such as television, radio, and newspapers, that provide news and information for the public, or the people who do this work
supplement	a set of ideas, rules, or beliefs from which something is developed, or on which decisions are based
to be in charge of	the gradual change and development of an idea, situation, or object
framework	a group of people who have a lot of power and influence because they have money, knowledge, or special skills

Ex. 4. Form nouns from the following words:

To occur, to exemplify, to indicate, to establish, to transmit, to cater, to supply, to appeal, to present.

Ex. 5. Insert the words and phrases given into the sentences. Translate the sentences into Russian:

The entire population	particular	carefully	an editor	country	to appeal
stages	content	a transmitter	society		

1. In general terms, we can identify at least four _____ in audience evolution.
2. In the mass audience stage, the potential audience consists of _____, with all segments of _____ likely to be represented.
3. Media content is _____ designed to appeal to _____ audience segments.
4. In effect, the audience member joins in the process as _____ or, in some cases, even as a _____ of information.

5. Certain media audiences within a single _____ may be at different levels of evolution.
6. We have already seen how the _____ of early newspapers and magazines was selected to _____ to elite socioeconomic groups.

Text B

The Radio and Sound-Recording Audiences

Read the text quickly and explain the main idea in your own words .

Translate the text into Russian in writing, use a dictionary if necessary:

Because of its early adoption of the commercial system of support, radio passed briefly through the elite stage. During this period, a large proportion of early broadcast music consisted of classical selections, and educational programs were numerous. The birth of the networks in 1927 and the decline in the number of educational stations signaled radio's passage into the mass-appeal stage. By the 1930s, with the tremendous popularity of programs such as Amos `n' Andy and The Lone Ranger, radio was truly attracting a mass audience. The coming of television pushed radio rather forcefully into the specialized stage. Radio programming turned to distinctive formats, and its audience fragmented into many smaller groups.

The sound-recording medium's transition from elite to specialized stage is less easy to trace. `When the recording industry was in its infancy, record players for home use were fairly expensive, and only the more affluent could afford them. Hence a significant proportion of early recordings featured opera stars or selections of classical music, two content forms that appealed to this elite audience. It is difficult to pinpoint the passage of sound recording into the mass-audience stage; however, the tremendous popularity of jukeboxes and the surge of record sales during the 1930s made this decade the most likely transitional period. Then, with the emergence of a youth culture and the birth of rock and roll, the young audience quickly became a distinct consumer segment. More and more records were designed to appeal to this new market. Today, the many variations of rock music currently available on record stands-in addition to the heightened popularity of rap, country, jazz, and folk music-indicate the establishment of various specialized consumer groups. Although the passage of radio and recording into the interactive stage appears to be in the somewhat distant future, the growth of call-in radio programs seems to indicate a step in that direction.

Ex. 7. Read the text and write a summary in English:

THE FILM AND TELEVISION AUDIENCES

It is equally difficult to pinpoint the movement of the motion picture medium from the elite to the mass stage. In the United States, the very roots of the industry were embedded in film's mass-audience appeal. The Great Train Robbery, for example, was certainly not designed to be played to an elite crowd. If one were to look overseas, however, one might find

evidence of an elite stage in the history of films from other countries. Some scholars have suggested that during the period between 1920 and 1933, German and Russian films went through what might be termed an elite stage. Perhaps the lack of a comparable elite period in American film development is a quirk stemming from the unique economic and social conditions that prevailed during the motion picture industry's development in this country. In any event, by 1920 motion pictures were firmly entrenched in the mass-audience stage. As with radio, it was the arrival of television that brought about change and forced films to specialize.

A glance at the movie section of any big-city newspaper will show that films still try to appeal to a specialized audience. There are films geared to teens (Bill and Ted's Bogus Journey), to kids (Beauty and the Beast), to horror fans (Friday the 13th, part whatever), to fans of foreign films (My Father's Glory), to action addicts (Terminator 2), etc. Most films are still geared to the 18-30 crowd, but recently Hollywood has noted that some films with a more general appeal such as Home Alone, Prince of Tides, and Dances with Wolves also do well at the box office. The interactive stage has started to arrive with home video. Thanks to the VCR, a viewer can fast forward through the slow spots and rewatch the good parts. Television passed through the elite stage in the 1950s when TV sets were so expensive that only the affluent could afford them. Consequently, prestige drama such as Studio One enjoyed popularity during these years. As sets became less expensive and within the reach of everyone, mass appeal programs such as westerns and situation comedies predominated. Television is now moving into the specialized stage. The audience shares of the major networks are declining as viewers tune more to specialized cable channels such as ESPN, MTV, and HBO. New programming services, such as the Automotive Channel and the Cowboy Channel, indicate that this trend is apt to continue.

TV is also moving closer to the interactive stage. Pay-per-view allows viewers to choose their own programming; VCRs let the audience watch programs at more convenient times. Some TV game shows, such as Wheel of Fortune, are available in an interactive format.

Ex. 8. Prepare a report on a theme given:

- Stages of audience evolution
- The main types of media audiences
- Mass media audiences in Russia

Lesson 11

Part 2. Vocabulary Practice

Megastars and Starlets

megastar	starlet	lead	leading actor	leading actress	leading part
leading role	supporting actor	bit-part	extra	cameo role	supporting role

Stars range from **megastars** and earning enormous amounts of money, to **starlets**: young, ambitious, as yet relatively unknown actresses who are expected to become stars. (Curiously, there is no equivalent word for ambitious male actors, although starlet sometimes refers to young footballers.)

The most important actors in a play or film are the **leading actors, actresses** or **leads** playing the **leading parts, leading roles** or **leads**.

Other important parts are played by **supporting actors** in **supporting roles**. Very small roles are known as **bit-parts**. People in large crowds are played by **extras**.

A well-known, usually older, actor or actress who plays a small part in a film or play has a **cameo role**.

What is a genius? What is a living legend? What is a megastar? Michael Jackson — that's all.

There will no doubt be more tearful departures, disappointed starlets and furious script sessions.

Sir Alec Guinness, 78, wrote asking if he could play the lead, but instead may have a cameo role as the butler's father.

In 1920 he achieved his first leading role when he played the title part in the New York production of Chekov's 'Uncle Vanya'.

Despite its modern sound, the use of the word star to describe a leading actor can be traced to the early 1700's.

Several of Hollywood's leading actresses, including Demi Moore and 'Pretty Woman' star Julia Roberts are said to be interested in the role.

'Batman' which many feel was stolen by Jack Nicholson in the supporting role of the greatest villain of them all, The Joker.

Columbia dropped Marilyn Monroe and she drifted into bit-parts at other studios.

Hundreds donned their early 1960s gear in the hope of being cast as extras in the film.

Ex.1. Two reports, one from *National Public Radio* and the other from *The Times*, have been mixed up. Put together the two reports, complete the missing words and answer the questions. Each report is made up of three sections.

'YOU'LL NEVER EAT LUNCH IN THIS TOWN AGAIN' / TUSSLE IN TINSELTOWN

- a) *You'll Never Eat Lunch in This Town Again* is brutally frank about Phillips' Hollywood life among the studio m _ _ _ _ _.
- b) All Hollywood is asking the same questions: are they serious? Who will win?
- c) 'He cares only about money and his own comfort. He is the epitome of how far the American ideal has come after 200 years in development.' That is one of the milder passages in her book.
- d) The outcome will affect more than the sumptuous bank accounts of Ovitz and a few stars. The whole c _ _ _ of Tinseltown: the millionaire s _ _ r _ _ t - w _ _ _ _ _ s, the Ferrari-driving soap s _ _ r _, even the wardrobe ladies fear a chill wind.
- e) The essential m _ _ _ _ owns whatever town he's in, and his name is on everything he owns. He cheats on his taxes, his wife and his partner. Most of all he cheats on the audience.
- f) The chiefs of Walt Disney Studios, Paramount Pictures and 20th Century Fox are trying to wage war on all that Ovitz has come to represent: high salaries for stars, directors and p _ _ - d _ _ _ r _ in an era of bloated movie budgets.
- 1) If someone is brutally frank, do they really say what they think?
 - 2) Who is 'who' ?
 - 3) Who is 'he' ?
 - 4) The epitome of something is the best example of it. If this is one of the milder passages, are other parts of the book even more brutally frank?
 - 5) Which of these things is most often described as sumptuous? a) meals, b) bank accounts.
c) people
 - 6) Do the people mentioned literally fear bad weather?
 - 7) If a budget is bloated, is it too small?

Blockbusters, turkeys and sleepers

blockbuster	sleeper	turkey	box office	success	smash	hit	failure
disaster	flop	bomb	take	gross receipts	gross		

A profitable film or play is a **box office success**, **smash** or **hit**. A very successful and profitable film, play or book is a **blockbuster**.

Unsuccessful films are **box office failures** or **box office disasters**. Films like this **flop** or **bomb** and are known as **turkeys**.

A **sleeper** is a film, relatively unknown when it comes out, that does unexpectedly well.

Money taken at the box office is known as the **take**, **receipts** or **gross receipts**. A film is often judged by how much it makes or **grosses** at the box office.

Flop is also a noun.

It says much for Hollywood values these days that a film can gross \$54 million at the American box office in just eight weeks and still be regarded as a turkey.

Whatever the critics say, it is you the cinema-going public who decide whether a film is a blockbuster or a turkey.

This summer had a lot of films that opened strong, then bombed. In just over a year Korda had produced and directed a gigantic box-office success, 'The Private Life of Henry VIII', which was the first British film to conquer the US.

Clint Eastwood has risen like Lazarus from the cinematic dead. After a string of ignominious box-office failures he seemed to be drifting into that limbo of television re-runs and occasional anniversary tributes reserved for those great names that Hollywood supposedly reveres but considers no longer bankable.

The career of this most unpredictable of film directors has been dogged by failure and controversy. A big ambitious project like 'The Cotton Club' was a box-office disaster.

It's another hero, Preston Sturges, whom he is happy to quote with regard to his own directorial career: 'Between my flops, I've had a few hits.'

The American sleeper success 'Ghost' opens tomorrow.

The form really came into its own in 1974 when 'The Exorcist' became the top grossing film of all time. It was so successful that, for the first time in history, horror films accounted for more than 10 per cent of the total American box office take.

Ex.2. Complete the extracts with words from the list. (Look at all the extracts before completing the gaps. Each word is used once only).

- a) power c) receipts e) success
b) failure d) records f) disasters

- 1) After a promising debut in *Desperately Seeking Susan*, she has bombed in a string of box office _____ including *Who's that Girl* and *Shanghai Surprise*.
- 2) Hollywood studios have yet to experience their first black-directed box office _____, which will test their willingness to entrust big budgets to black directors.
- 3) There is still an elite of untouchables who can charge what they like. Top of this list is Arnold Schwarzenegger who is trusted to bring in \$100 million in box office with his action movies.
- 4) The gunfight itself, six minutes long, took 44 hours to film. A substantial box-office _____, *Gunfight at OK Corral* changed Hollywood's perception of the Western's potential.
- 5) Peter O'Toole, for example, could fill a theatre by reading his gas bill. The theatre needs such actors because they combine the highest artistic standards with box office _____.
- 6) Child star Macaulay Culkin smashed all box office when his film *Home Alone II* took £25 million in its first live days.

Films buffs and cult movies

film buff	cult movie	cult film	art movie	art film	art house	art house
movie art house film						

A **film buff** is someone who likes films a lot and knows a lot about them.

A **cult movie** or **cult film** is one that perhaps not many people know about but that has a devoted band of followers who watch and discuss it repeatedly.

An **art film**, **art movie**, **art house film** or **art house movie** is one with artistic ambitions, and may be shown in the type of cinema known as an **art house**. These 'art' terms are mainly used by the media, and sometimes show disapproval.

Art house is also spelt with a hyphen

The novel was filmed as 'Night of the Eagle' in 1962 featuring Peter Wyngarde as a college professor. It was not much regarded at the time, but has since become a cult movie.

There was an implied disdain for film buffs and art movies in Shone's piece: I would remind him that 'La Dolce Vita' was one of the highest-grossing popular films made in Italy at the time, and is still the highest-grossing foreign language film ever released in the US.

'I hope it's an art film in the way that 'Vertigo' is an art film,' he says. 'I'm not afraid of the word 'art'.

You wouldn't see the amounts of money spent on these films lavished on an art movie.

Interscope has specialized in medium-budget commercial movies, avoiding both art house movies and huge blockbusters.

The book teeters on the verge of the overtly pretentious in its art-house movie atmosphere.

Ex.3. Look at the extracts and match the terms to their definitions.

Despite the noisy gunfire, slick camera work and rock 'n' roll sound track, this is in fact little more than the sort of standard shoot-em-up Western that Hollywood appeared to have stopped churning out 30 years ago.

Mr. Lynch has produced a 135-minute prequel which shows us all the strange goings-on which led to the murder.

Dickie 'you look fabulous darling' Attenborough has at last given birth to his extensive biopic of Charlie Chaplin with good reports on Robert Downey Jr. in the title role.

For Paramount, McCrea played Cooper's old role in a remake of 'The Virginian' (1946), and he concentrated on Westerns thereafter.

It is a pleasure to report that for once the sequel is as good as the original.

'The Kentucky Cycle' is a collection of nine one-act plays, tracing the history of three families over 200 years. The six-and-a-half-hour epic will be presented in two parts and features 20 actors playing 72 different roles.

1) shoot-em-up	a) film on a grand scale with a big budget and a biblical or historical theme
2) prequel	b) another version of a story told in a film made earlier
3) biopic	c) film describing events leading up to ones in a film made earlier
4) remake	d) violent Western
5) sequel	e) film recounting someone's life
6) epic	f) film describing events following on from one made earlier

Moguls, auteurs and others

Powerful decision-makers in Hollywood, specially studio bosses, are referred to as **moguls**.

mogul	director	producer	auteur	scriptwriter	screenplay	scenario
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Producers normally control film budgets and personnel, including the **director**, the person who actually makes the film, and the **scriptwriter**, the person who writes the script or screenplay: dialogue based on a **scenario**, an outline of the story.

A director with 'artistic' ambitions is an **auteur**.

The six-and-a-half-hour epic will be presented in two parts and features 20 actors playing 72 different roles

In the case of the great Hollywood moguls like Zanuck and Thalberg, a grasp of the purse-strings was inseparable from a grip on the audience.

Some actresses try to set up companies to develop roles for themselves because the roles they get offered are terrible. The problem is that actors and actresses may have the power to control a production before they're ever qualified to be producers or directors. By and large, actors do not have the right emotional disposition to judge what is right for them.

'2001's' co-writer and director Stanley Kubrick became terrified that real space exploration might outstrip their scenario. The film took so long in the making that Clarke said they would have to retitle it '2002'.

One of his personal favorites was 'Billy Budd'. Ustinov co-wrote the screenplay, produced, directed and acted in the movie.

If God intended us to believe in the auteur theory, then he had to create Robert Bresson. No other director is so obviously an auteur, leaving a trail of recognizable fingerprints, stylistic and thematic, on all of his 13 mature movies.

Ex.4. Read this article from *The Economist* and answer the questions.

AN AUTEUR IN THE JUNGLE

Nowhere has the *age-old conflict* between High art and commerce been so effectively dissolved as in Hollywood. Few film directors in Tinseltown have any pretensions to being artists (except popular ones), and virtually *all of those* who do are deluded.

Francis Ford Coppola is an exception. With *The Godfather*, Mr. Coppola produced that Hollywood rarity: an aesthetically ambitious highbrow movie that also earned stacks of cash. Then he did it again – in a sequel, no less.

But Hollywood cares little for auteurs, even profitable *ones: especially when* they start to make demands of its tolerance, patience and money. Struggles between obsessive film-makers and controlling studio bosses have, at times, escalated to mythic proportions. Orson Welles, who battled furiously with the studio system (and lost) after his early triumph, *Citizen Kane*, is one legendary example.

Another is Mr. Coppola and his ordeal over the making of *Apocalypse Now*, a Vietnamized version of Joseph Conrad's *Heart of Darkness*. That ordeal is the subject of a new documentary called *Hearts of Darkness: a Film-maker's Apocalypse*.

After considerable acclaim at the Cannes and London film festivals and a successful run on an American pay-tv channel, the film has recently been released in cinemas. Even casual fans of *Apocalypse Now* will find it engrossing. It is sharp, funny, and full of revealing amateur footage shot by Mr. Coppola's wife, Eleanor. More than that, it is critically acute, presenting Mr. Coppola and his films as object lessons in why Hollywood does not trust visionaries.

Apocalypse Now began filming in the Philippine jungle in 1976. It took 238 days on location to complete, not including time lost to a massive hurricane, which destroyed the film's sets, and a massive heart attack, which nearly destroyed its lead actor, Martin Sheen.

Three years and \$35 million (a huge sum at the time) later, when *Apocalypse* won the top award at Cannes, Mr. Coppola said of the experience: 'My film is not a movie. My film is not about Vietnam. It is Vietnam. The way we made it is the way Americans were in Vietnam. We had too much money, access to too much equipment, and little by little we went insane.'

Mr. Coppola is not exaggerating. Performing one early scene, Mr. Sheen is drunk to the point of an emotional breakdown. Mr. Coppola rewrites the script each night. The ostensibly liberal film-makers pay Filipino workers a dollar a day to build an elaborate temple brick by brick. And when Marlon Brando arrives, he is a temperamental, corpulent mess - hardly the embodiment of Conrad's 'long gaunt figure of Kurtz.'

- 1) If you have pretensions, you try to make people think you have qualities you don't really have. If you are deluded about something, are you mistaken?
- 2) If something is a rarity, do many of them exist?
- 3) If something escalates, does it get less intense?

- 4) Is a triumph a) a major success, or b) a minor one?
- 5) Do people have an easy-time during ordeals?
- 6) If you are casual about something, you don't give it a lot of thought. If something is engrossing, it is certainly not b _ _ i n g.
- 7) Arc acute observations stupid?
- 8) An informal word for insane is c _ _ _ y.
- 9) If you exaggerate, do you overstate things?
- 10) If something is ostensibly true, it looks as if is true, but is it necessarily true?
- 11) Temperamental people have a lot of different m _ _ _ s.
- 12) Are corpulent people gaunt?

Fiction, faction and other genres

genre	fiction	faction
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A **genre** is a particular type of artistic, musical, cinematic or literary expression.

Fiction refers to stories and books about people and events invented by the author. **Faction** is a genre that uses techniques usually associated with fiction to recount real events, usually ones that have happened quite recently. (Compare this word with infotainment, a combination of information and entertainment, and docudrama, a dramatized documentary).

Benedictus has been pushing mote contemporary fiction into the mix of classics, non-fiction, thrillers and adventure stones.

This is the latest instance of our modern passion for 'true to life' facts. Docudramas, mini-series and the mongrel literary genre named 'faction' now issue their versions of history while the participants are still alive and in a position to criticize. We have had a TV version of the ousting of Mrs. Thatcher. Already the Charles and Di story is being pored over by Hollywood.

Ex.5. Look at the examples and match the genres to their descriptions.

This is the trick that turned 'The Lawnmower Man' from a low-budget, gimmicky yarn into a minor sci-fi classic. As Jobe's brainpower multiplies and he acquires telekinetic powers, he decides only he knows what's good for the world and goes on the rampage.

We are not talking about Henry James. This is lowbrow pulp fiction.

Finally I managed to forgive myself with this justification: We all read an airport novel now and then. Watch a soap opera. Eat a Big Mac.

It illustrates a design fault that has long lurked in the campus novel: strip away the name-drops and the clever bits in speech marks and what you get is surprisingly old-fashioned.

To sentimentalize Hardy is to do violence to him; Polanski's *Tess* is like a sentimental bodice-ripper.

Scarlett is supposed to be a page-turner but it's 700 pages long. Anybody who could maintain a high level of excitement at that length would have to be considered a kind of narrative genius.

1) sci-fi	a) novel in a university setting
2) pulp fiction	b) the sort of novel sold at airports
3) airport novel	c) romantic historical novel
4) campus novel	d) very readable novel 'you can't put down'
5) bodice-ripper	e) low quality fiction
6) page-turner	f) short for science fiction

Editors, publishers, agents and ghosts

edit	editor	publish	publication	publisher	literary agent	ghost writer
ghost	ghost-write					

An editor edits or corrects, changes and perhaps shortens what a writer has written and prepares it to be **published**, or promoted and distributed by a **publisher**. This process is publication. A **publication** is also something that is published, such as a book or newspaper.

A **literary agent** is someone who manages an author's business dealings with publishers.

A **ghost writer** or **ghost** is someone who **ghost-writes** or **ghosts** a famous person's autobiography for them, perhaps because they are incapable of writing it themselves.

Ghost writer and **ghost write** are also written with a hyphen.

The hook is poorly edited. There should be no place in the published version of a lecture for sentences like: 'I haven't obviously time to run over what I think would be the right answers here'.

'Obviously,' she said, "we reject anything that is racist, sexist or stereotypist. Apart from that, I suppose we just choose the books with the most colour. I asked a children's book editor how common this was. 'Quite common,' she said.

The book contained information that might endanger Israel or Israelis. An attempt to prevent publication in the United States has failed and 50,000 copies have already been sold.

It's the first time for more than three years that a publication has been closed by the authorities who under the law have the right to revoke the publishing license of any publication printing allegedly controversial or damaging material.

'I'm interested in the film deal as it serves the book,' says Virginia Barber, a New York literary agent. She used that strategy for Marti Leimbach, the first-time author of 'Dying Young' (Doubleday) and it worked. The film deal helped Ms. Leimbach receive \$500,000 for hardback and foreign rights.

The impression is hard to shake that Reagan's publicists or, perhaps his publishers, certainly his ghost-writer Robert Linsey, are saying: 'You lived through the presidency, now read the book.'

Having called a press conference to publicize his new ghosted book, Mansell refused to give out the traditional review copies.

Ex.6. Read this extract from *The Times* and answer the questions.

TRICKS OF THE TRADE

I never had a terrible time as a ghost writer, probably because as a ghost you have to subsume your individuality completely. You can't impose yourself in any way. If you stop being transparent, then you're in trouble.

The real test of a good ghost is this. There was one person, I published his autobiography, which was very competently ghosted by a woman journalist from the *Daily Mail*. I heard him later talking about it, saying that he'd enjoyed the experience so much that he was tempted to make a career out of writing.

You could tell he genuinely believed it: somehow in his mind he'd become convinced that he'd written it. The fact that someone else had been involved had somehow been wiped. I think that's the sign of a job really well done: the ghost does not exist anymore.

- 1) If you subsume X to Y, you make X less important than Y. Whose individuality does a ghost writer have to subsume their own individuality to? a) their editor's, b) their subjects, or c) their publisher's
- 2) If you do something very competently, do you do it well?
- 3) What does 'experience' refer to?
 - a) talking to the journalist,
 - b) writing, or c) reading what had been written
- 4) Wiped from what (the last paragraph)?

Reviewers and literary critics

review	reviewer	literary editor	literary critic	literati
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A **reviewer** is a critic who writes book reviews in newspapers,

A **literary editor** edits the pages of a newspaper where book reviews appear.

A **literary critic** may write book reviews in quality dailies or may be someone who teaches and theorizes about literature in a university.

Writers, editors, publishers, agents and critics may be referred to in the media, sometimes insultingly, as the **literati**, especially in the context of social occasions they attend.

Review is a noun and a verb. **Literati** has no singular form.

Can anyone explain why, when a novel is reviewed, we get a review of the novel; but when a biography is reviewed, we get an essay on the subject of the biography? Moreover, we can seldom tell when the reviewer is giving his own views on the subject and when he is giving (just occasionally) the biographer's.

A.S. Byatt has been a university teacher and literary critic, as well as a novelist.

The dream flared up briefly just before the last election when literati, rock stars and modish actors saw themselves replacing the golfers and grocers who currently dine at No Downing Street.

Ex.7. Match the two parts of these extracts.

1) Over the past two decades a generation of culinary literati has emerged	a) 'She is not all mouth and hair. She is clever.'
2) ...Camden High School for Girls, an establishment much favoured	b) are not the literati at all.
3) That Walter Scott was a Tory	c) by the quasi-literati of north London.
4) The fact is, at the Booker, the glitterati	d) that is only too willing to dissect verbally the contents of any given mouthful.
5) Phillips's scholarly and readable narrative certainly	e) is something of an embarrassment to the leftist literati.
6) New York's literati are failing to look beyond the glamorous surface.	f) rescues Bridges from the sneers of the literati who never achieved half so much.

The glittering prizes

hardback	paperback	bestseller	bestseller list	blockbuster	literary prize
prize winner	royalties	advance			

In Britain and America, novels usually appear first in **hardback** or hard covers, and then, if successful, in **paperpack** at a lower price.

Books that sell very well are **bestsellers**. **Bestseller lists** show the top selling books in each category: paperback, hardback, fiction, non-fiction, and so on. Very successful books are, like very successful films, **blockbusters**.

Chances of commercial success are increased by winning a **literary prize**, like the Booker in Britain or the Goncourt in France. **Prize winners** can be sure of increased **royalties**, the money writers earn from each book sold, and a bigger advance, royalties paid in **advance**, for their next book.

Bestseller is also spelt with a hyphen and as two words.

In America, the first edition of 50,000 went out with the drawings in all the wrong places. Hawking pointed this out and the publishers attempted to recall copies. It was too late: they had all been sold. In Britain, 'A Brief History of Time' went straight into the bestseller list at No 5 on June 26 and jumped to No 1 the following week. This week the book equals the record of 183 weeks in the top 10 bestseller list.

At Gatwick airport, where most travellers are families, women's blockbusters sell better. But at Terminal 4 in Heathrow, with a third of passengers Americans and Japanese, royal books fill the shelves.

France's most prestigious literary prize, the Prix Goncourt, can only be won once, so Remain Gary, for his second attempt, took his nephew's identity.

The value of the Booker Prize extends beyond its immediate cash pay-out of £2,000; the prize's promoters say that, under the spotlight of publicity, the winner is likely to sell another 50,000 copies in hardback and perhaps 150,000 in paperback.

Burns won a prize in the Jonathan Cape first novel competition, and he was henceforth marked out, by reviewers and the press, for first-class honours. But he was not marked out for huge advances on his royalties, which were undeservedly scant.

Ex.8. Read this article about literary success from *The Independent on Sunday* and answer the questions.

A ONE-MAN INDUSTRY

'At times it sinks in. At times it's still kinda hard to believe. It's happened awful fast .. 'What has happened is this. Since 1091, Grisham, a 39-year-old former Mississippi lawyer, has sold, in America alone, around 40 million copies of his four novels.

He recently achieved the unprecedented quadruple whammy of having the No 1 hardback and the Nos 1, 2 and 3 paperbacks on the New York Times bestseller list. Last week *The Firm* made its 97th appearance in the paperback chart, *A Time to Kill* its 93rd and *The Pelican Brief* its 49th. Still only in hardback, *The Client* completed 45 weeks on the higher-price list. Grisham has also been a bestseller in 30 other countries.

The term 'cross-media influence' used to apply only to newspaper tycoons, but Grisham may be on the verge of becoming the first novelist to be referred to the Monopolies Commission. Just as the sales momentum of the books is relenting, the movies give them a new boost. *The Firm* and *The Pelican Brief* were both no 1 box office movies in America. The recent success of the latter returned the paperback to the top slot in the book lists.

And so it goes on, a process with more of the feel of an industry than of a writing career. The movie of *The Client* is due later this year. The fifth Grisham novel, *The Chamber*, will be published in Britain and America in May. The film rights to that book were sold, before a word was written, for \$3,75 million (£2,5mln). Grisham's overall earnings for the year have been estimated at \$20 - \$25 million.

'The thing is, I never dreamed of being a writer,' Grisham says. 'It wasn't a childhood dream, it wasn't a dream in college. It just hit a few years ago and it hit because I saw something in a courtroom one day that inspired me to write *A Time to Kill*.

- 1) If something is unprecedented, has it been done before?
- 2) A double whammy is a double success, double blow or double failure. How many events (in this case successes) does a quadruple whammy involve?
- 3) What name is given earlier in article for the higher-price list?
- 4) The Monopolies Commission is an official British organization that decides whether a company, usually the result of a planned merger, will have an unfair competitive position. Is the reference to the Monopolies Commission here a) serious, or b) a joke?
- 5) If something relents, does it speed up?
- 6) What is 'it' (in the last paragraph)?

Lesson 11
Part 3. News Writing and Reporting Practice
Computer-assisted Journalism

Section A

Before reading the text, answer these questions:

1. How can using a computer help you write an article?
2. Do you know how to use:
 - the Internet browser
 - the search engine
 - the e-mail
 - the word-processor
 - the databases?
3. What skills and knowledge might be useful when you work with a computer?

Read the text and find out:

1. What kind of stories can be created with the help of databases,
2. What “computer – assisted reporting” is,
3. How to work with search engines,
4. How to use e-mails in reporting practice.

1) What is computer – assisted journalism?

Jennifer LeFleur, a database editor for the San Jose Mercury News, creates fascinating stories with computer-assisted reporting. She also trains journalists throughout the country how to use databases and the Internet. She reels off stories reported from databases – for example, what colour cars get the most tickets, how many dead people voted in an election, what names are most popular for the dogs in a community. And more serious stories about bus drivers with drunk-driving records, campaign finance records and foster parents with criminal records. “I am convinced there’s not a beat that you can’t use database reporting for. The biggest shortage in journalism is people with computer-assisted reporting skills,” she says.

The term “*computer-assisted reporting*” often refers to the use of databases, but it also refers to the use of the Internet to find sources, documents and information about millions of topics. You also can download many government databases directly in your computer and analyze them in a spreadsheet program such as Excel or in a relational database program that allows you to find and compare data. This chapter explains basic search skills for the Internet and simple database skills.

2) Searching with Search Engines

Searching can be frustrating because the search engines may return thousands of sites without offering the information you seek. But you can narrow your search from the start by selecting a topic listed by the search engine.

If you are looking for an e-mail address, phone numbers or addresses, every search engines offers people connectors. However, most of them are out of date or unreliable. It's best to ask your sources for their phone numbers and e-mail addresses. Try finding yourself in any of the people finders on a search engine to test them.

Almost all search engines also include mapping programs that will give you directions from one place to another or pinpoint an address. These are very helpful for journalists seeking directions to an assignment. You can also use them for personal reasons: to find a party, a friend's house or any place you plan to visit. However, anyone also can find your house, which you might keep in mind if you plan to put your address on your resume or Web site and you are concerned about privacy. Try finding your own address with a mapping search engine.

One of the most popular uses of the Internet is participation in "discussion groups", also called "online forums" or "bulletin boards". In all of them, people with common interests send and receive messages via e-mail. All the messages are automatically distributed to the list of people who are subscribed to the group. Subscription in most of these groups is free.

Several journalism groups specialize in discussion of various beats, investigative reporting, journalism education and the new media. Other discussion groups can also be helpful in reporting because the people who participate in them can become valuable sources. However, be cautious before you quote form a discussion group in a story. Ethically, you should seek permission from the person who posts the message you want to use. You also should check the accuracy of such messages because you publish them.

3) E-mail

E-mail is the biggest use of the Internet. You probably know how to use e-mail for personal messages, so this section will focus more on the use of e-mail as a reporting technique.

How effective is e-mail for reporting? E-mail is an excellent way to reach sources who are hard to reach by telephone or in person. It also can be helpful as a reporting technique if you have only one or two questions to ask or if you are seeking information from a discussion group about a topic you are researching. However, e-mail does not give you the advantage of asking spontaneous follow-up questions, which often are the most important questions in an interview. Nor does it lend itself to a long list of questions.

As with discussion groups, don't quote form an e-mail message for publication without seeking the source's permission. That's like quoting from a conversation you overheard or from a personal letter. Legally, all information published in written or readable form is copyrighted. Whether citing an e-mail message in a public discussion group violates the law is uncertain, but it is ethical to ask people before using their comments.

Look through the text again and find words in the part 1) of the text which mean:

- To be fined for breaking driving rules
- An adopting parent
- Search for information
- The lack of smth

Match the words with their synonyms (Parts 2) and 3)):

Frustrating	Breaking news, sensation
Out of date	Remember
Keep in mind	Unprepared
Pinpoint	Tap
Discussion group	Frightening
Beats	Identify or locate exactly
Spontaneous	Old
Overhear	Controlled by copyright
Copyrighted	Online forum

Section B

Read the last part of the text without a dictionary. Try to guess the meaning of the underlined words from the context. Then check with the dictionary.

Using Databases

Suppose you want to find out how many crimes occurred on college campuses and how your university compares to another in the incidence of crime. Or perhaps you want to write a story about how much money college graduates earn in various careers. The data to support your story is literally at your fingertips.

The information from Internet databases may be a little dated, because most surveys of crime data, census data and other statistics posted on the Web are not compiled for the current year. But the data that are available can be used for comparative studies and provide excellent background information.

Every year more government data are being posted to the web. But much of the state or local information you might want is still not available. You might have to ask officials for it, and they may be reluctant to give it to you.

Jennifer LeFleur, a database editor for the San Jose Mercury News, says reporters should try to find the person in the government agency who knows about computers and data. “It is usually a guy named Leon who works in the basement,” she says. “I go to whatever agency I’m covering to find out how they do what they do. I also try to be overly cheery. I never first go in and demand a computer file.”

Government databases may be available only in printout form. Ask if you can obtain the data on a disk. If not, find out the copying costs before you commit to getting the files. They could

be expensive. Whether you get the data on a disk or in paper form, you should check all the information carefully, especially if some of the statistics seem unusual. Often data is “dirty”, meaning it contains many mistakes.

After you get and analyze your data, don't flood your story with statistics. LeFleur bristles when people say computer-assisted stories are about numbers. They may contain only a paragraph or two of numbers, which could make the difference in the focus, but the stories still require good reporting, and writing techniques.

Now that you can use all that statistics, remember a basic writing tip: Numbers are numbing. Your story should contain some of the figures, but try to put most of them in a list or a chart. Analyzing what the figures mean is more important and interesting to readers than listing the figures. If you use statistics, don't cram them all in one paragraph. Round off large numbers. And don't forget to include the interviews with people in your story.

Divide the text into logical parts.

Give a title to each paragraph of the text.

Tell the content of each paragraph in 1-2 sentences.

Summarize the text in brief.

Practical exercises:

1. You are writing a story about an alcohol-related traffic accident in which a student at your school was killed. You want to include statistics and a chart about how alcohol affects driving. Find the following information on the internet:
 - How many people die in alcohol-related traffic accidents every year
 - How many of them are young people under 30
 - How do blood alcohol levels affect men and women
2. You want to write a story about population growth in your region. Find the statistics in the latest population census data for your region / republic. Then import the data into Excel or another spreadsheet, and analyze which regions in your country gained or lost the most population.
3. Using governmental statistics (www.statistika.ru), explore statistics of interest to you. Write a news story using this statistics and information from the web site.

List of Key Words in the Media

active trading
advance
ageism
anchor a news programme
anchorman
anchorperson
anchorwoman
applause
art film
art house
art house film
art house movie
art movie
article
artist
artist
artiste
arts
backstage
bad reviews
bean-counter
bear market
bearish
bears
benefits
bestseller
bestseller list
bit-part
blockbuster
blockbuster
blue chip
blue chip stocks
bomb
bonds
boo
boom
bourse
box office
brisk
broadcast
broadcast
broadcaster
brokers
bull market
bullish
bulls
bumpy
cameo role
captains of industry
carry an article
cast
change hands
cheer
choppy
circulation
city
clapping
clip
columnist
commodities
commute
commuter
commuting
correspondent
critic
critical acclaim
cult film
cult movie
currencies
dealers
debut
disaster
disc jockey (DJ)
discriminate
discrimination
dismiss
dismissal
downturn
dramatic footage
ecstatic
edit
editor
editor
editorial
electronic media
encore
entertainer
entertainment
entrepreneur
equities

extra
faction
failure
fiction
film buff
fire
first night
Fleet Street story
flexible working hours
flexitime
flextime
flop
footage
foreign exchange
frantic
frenetic
frenzied
fringe benefits
front a news programme
gain ground
genre
ghost
ghost writer
ghost-write
gilt-edge stocks
gilt-edged securities
gilts
give someone the sack
gross
gross receipts
ground
growth
gutter press
hack
hardback
headhunt
headhunter
heavy
heckle
heckler
hectic
hesitant
hesitant
high roller
high-brow
hit
hit
host

host a programme
host a show
hype up by media
impresario
invest investment
investors
job-sharing
journalist
journo
lackluster
lead
leader
leader writer
leading actor
leading actress
leading article
leading part
leading role
light
listed
literary agent
literary critic
literary editor
literary prize
literati
live broadcast
lose ground
low-brow
magnate
make gains
market
mass media
media
media analyst
media attention
media campaign
media circus
media correspondent
media coverage
media empire
media exposure
media guru
media hype
media magnate
media mogul
media pundit
media tycoon
megastar

mere entertainment
middle-brow
mixed
mixed reviews
moderate trading
mogul
negligible
nerd
news gatherer
news media
newscaster
newsreader
nine-to-five job
notice
number cruncher
opening night
ovation

package
panned by the critics
paperback
part-time
perform
performance
performer
performing arts
perks
pick up
pick-up
piece
play the stock
popular press
premiere
press
preview
print media
prize winner
programme show
publication
publish
publisher
pure entertainment
quality press
quiet
quoted
racial discrimination
rally
rapturous

rapturous applause
rave reviews
readership
recession
recording recorded
recover
recover
recovery
recovery
regain ground
regain lost
rehearsal
rehearsal dress
rehearse
report
reporter
review
review
review
reviewer
revival
role
royalties
run an article
sack
savaged by the critics
scathing
sexual discrimination
sexual harassment
sexually harassed
shareholders
shares
shares stocks
sheer entertainment
show
show business
showbiz
sleeper
slow
slow down
slowdown
sluggish
slump
smash
sneak preview
speculate
speculation
speculator

stage fright
standing ovation
star
starlet
stinking
stock exchange
stock market
stocks
success
sue
supporting actor
supporting role
tabloid broadsheet
tabloid press
take
talking heads
techno-nerd
telecommuter
telecommuting
telecottage
teleworker
thin
thunderous applause
yuppy

trade
traders
trading
tribunal
tumultuous applause
turkey
turn down
turn up
turnover
TV crew
tycoon
uncertain
unfair dismissal
unflattening
upturn
visual arts
vox-pop interview
Wall Street
weak
weaken
whizz-kid
wings

Answer Key

Lesson 1. Part 1. General reading. Text A.

Ex.4 1D;2E;3H;4C;5G;6I;7F;8A;9J;10B.

Ex.5. 1.innovations; impact. 2.allows; to converse. 3.instead of.
4.produces;transmits;heterogeneous;scattered. 5.the audience. 6. separation.

Lesson 1. Part 2. Vocabulary practice. The media. Types of media.

Ex.2. a) media exposure b) media attention c) media type d) hyped up by the media e) media coverage

Ex.4. a) analyst b) pundits c) magnate, mogul, tycoon d) guru e) correspondent

Lesson 1. Part 3. News writing and reporting practice. Changing Concepts of News

Section A.

Read the following text without a dictionary and select the title for each part:

A – The Internet, B – Increasing Competition, C– Hard news and features

Guess the meaning of these words and expressions from the text (possible answers):

To go online – to use the Internet, source of news – where the news is taken from (person or organization), media industry – newspapers, TV, radio, online newspapers etc., exclusive news story – a story that no other source has published, print edition – a paper version of a media source, brief version – short version, full-text version – complete text version, database –the collection of information (e.g. addresses, telephone numbers etc.), sound bite – sounds that accompany the story, interactive – a quality of a story you can not only read, but also be involved in discussion etc.

Give Russian equivalents to these words and expressions. Use a dictionary if necessary:

To post a story – зд. – публиковать историю, to hoard - запасть, хранить, print conduct – «поведение» в печати, to maintain a site - поддерживать, содержать сайт, to impose a demand – накладывать требования, to cover a story - освещать историю (в СМИ), (News) coverage – освещение новостей в СМИ, testimony – свидетельские показания, доказательства, to feature (audio/video) – содержать в себе аудио, видео, tip-off – выдача конфиденциальной информации, peg – зд. черты

Give definitions to the following terms:

Hard news – stories of a timely nature (say what happened, why and how the reader will be affected), soft news – news that entertains, informs, with emphasis on human interest, has less

immediacy, breaking news – the event that happened today or the day before, feature story – soft news about people, places or issues that affect reader’s life

Section B

Before reading, answer the following questions: students’ answers

Lesson 2. Part 1. General reading. Text A.

Ex4.1B; 2D; 3I; 4A; 5H; 6G; 7C; 8E; 9F.

Ex.5. 1. socialize-socialization-social; 2.develope-development- developed/developing;

3.entertain-entertainment-entertaining; 4.value-value-valuable/valued; 5.advertise-advertisement-advertising/advertised; 6.treat-treatment-treatable; 7.interpret-interpretation-interpretative.

Ex.6. 1.obvious. 2.complex; handled. 3.warnings; threats.4.Surveillance. 5.facts and data. 6.linkage; common interest. 7.subtle. 8.observe;imitate. 9.watches;listeners; doers. 10.state of affairs.

Lesson 2. Vocabulary practice. Programmes and people.

Ex.1. a) broadcast b) broadcast c) hosting, show d) host e) DJs

Ex.2. a) newsreaders b) newscasters’ c) anchorman, fronted d) correspondent e) reporters f) news gatherers g) TV crew h) broadcasters

Ex.3. Across: newsreader, newsgatherer, discjockey, broadcaster, reporter, host, correspondent
Down: anchor
Diagonally: newscaster

Lesson 2. News writing and reporting practice. The Basic News Story.

Section A

Read the following part of the text without a dictionary and find the answers to these questions:

1. A basic news story. 2. A hard-news story presents the result of news first, the key facts – after. 3. Who? What? When? Where? Why? How? 4. Crime, court, government.

Section B

Elements of a basic news story

Match journalistic professions with what these people do:

Editor / Copy editor	Writes the headline
Artist	Designs the graphics
Photographer	Shoots the pictures
Reporter / Writer	Writes the article

Guess the meaning of the following words and expressions:

Possible answers: quick overview – беглое ознакомление, key points – ключевые моменты, focus (n) – центр, фокус, indisputable – бесспорный, common knowledge – общеизвестный факт, graphic device – графическое изображение

Work with a dictionary. Give Russian equivalents to these words and expressions from the text:

Story's content (the content of a story) – содержание истории, to entice smb to do smth – увлекать, побуждать к-л сделать что-то, guideline – руководство, to substantiate information – обосновывать информацию, to tell in a nutshell – говорить вкратце, в двух словах, compelling – неоспоримый, to clutter – загромождать, засорять, accusatory – обвинительный, biased – предвзятый, to reveal – разоблачать, открывать, обнаруживать, highlights box – выделенный цветом (светом) текст (рамка)

Give synonyms to these terms from the text:

Lead – the beginning of a story, secondary headline – deck lead, summary lead, summary blurb, lead quote – augmenting quote, soft lead – creative lead

Find the terms from the text which are meant by these definitions. Complete the table:

1. The previous information for the story	<i>background</i>
2. The source of information	<i>attribution</i>
3. The start of a story that entices the reader to know more	<i>lead</i>
4. The main point of a story, states the focus	<i>nut graph</i>
5. The summary of the main points of the event	<i>headline/ secondary headline</i>
6. The strongest quote, supports the main point	<i>lead quote</i>
7. A more detailed explanation of what happened, how and why. The reaction to the event.	<i>elaboration</i>
8. The sentence that explains the influence of the news on the reader or gives the reason why the story is written	<i>impact</i>
9. The last part of the story which includes the future actions or summarizes previous information	<i>ending</i>
10. The supporting points for the information in the lead	<i>backup for the lead</i>
11. The visual support of your story	<i>graphics</i>

Lesson 3. Part 1. General reading. Text A.

Ex.4. 1E;2J; 3H; 4F; 5B; 6C; 7D; 8A;9G; 10I.

Ex5. 1. consider-consideration; 2.invent-invention; 3.establish-establishment; 4.approve-approval; 5.know-knowledge; 6.reduce-reduction; 7.happen-happening.

Ex.6. 1.invention. 2. encouraged. 3. education. 4. knowledge; beneficial. 5. on and off; license fee problems. 6. urban. 7. altered. 8. daily. 9. features.

Lesson 3. Part 2. Vocabulary practice. News programmes.

Ex.1. a) clip, live b) footage c) recorded d) vox pops e) talking heads

Ex.2. 1g, 2d, 3f, 4a, 5c, 6b, 7e

Lesson 3. Part 3. News writing and reporting practice. Quotes and Attribution. Section A

Guess the meaning of these words from the text:

To fabricate – придумывать, подделывать, to reconstruct (from memory) – восстанавливать по памяти, to paraphrase – пересказывать своими словами, to condense – концентрировать, wording – формулировка, подбор слов, priority - приоритет

Translate the following words and expressions with a dictionary:

Quote – цитата, quotation marks – кавычки, attribution – авторство, transitions – переход, смена темы, связующее звено, to eliminate – устранять, ликвидировать, to sue smb for – подавать в суд на к-л за что-то, landmark case – знаковое дело в судебной практике, legal repercussions – юридические последствия, to alter – менять(ся), reckless disregard – несоблюдение вследствие опрометчивости, неосторожности, upshot – развязка, вывод, the Supreme Court - Верховный Суд

Complete the chart with appropriate forms of the words where possible. You will find the missing words in the text:

VERB	NOUN	ADJECTIVE
to attribute	attribution	-----
-----	libel	libelous
-----	bureaucrat	bureaucratic
to accuse	accusation	accusational
-----	opinion	opinionated
to substantiate	substance	(2)substantial substantive
to substitute	substance	-----
to dramatize	drama	dramatic
-----	fact	factual
dispute	dispute	disputable
to plagiarize	plagiarism	-----

Read the text and answer the following questions:

1. The reader’s interest is always a priority. 2. Libel. Her quotes were not found libelous, because Malcolm didn’t knowingly write them. 3. The 6 criteria for using a quote in your story? a) When the quote is interesting and informative, b) To back up the lead, the nut graph or a supporting point in your story, c) To reveal the source’s opinion or feelings, d) To express strong reactions from a source, e) To convey dramatic action, f) When you use first-person

singular or plural pronouns (*I, we, us*) in a source's comments. If you paraphrase, use *she, he* or *they*. 4. Quotes that should be avoided: a) direct quotes when the source is boring or the information is factual and indisputable, b) any direct quote that isn't really worded, c) quotes that don't relate directly to the focus and supporting points in your story, e) accusatory quotes from politicians or witnesses of a crime. 5. Facts that are on record or are general knowledge, information that you observe directly, background information established in previous stories about the same subject, information you receive from sources if it is accusatory, opinionated and not substantiated and if you did not witness it.

Section B

Read the last part of the text and answer these questions:

1. Said, Says. Giggled, laughed, chocke. 2. When you attribute the speech of inanimate objects, use "according to". 3. Normal, like in speech (S-V-O).

Lesson 4. Part 1. General rading. Text A.

Ex.4. 1.edit-editor; 2.reflect-reflection; 3.include-inclusion; 4.happen-happening; 5.operate-operation; 6.entertain-entertainment; 7 assign-assignment; 8.carry-carry/carrying; 9.distribute-distribution.

Ex.5. 1A; 2B; 3C; 4D; 5E; 6F; 7G.

Ex.6. 1.Getting out. 2.oversees; coordinates. 3.handle; fires; accidents/ 4.flow of news. 5.keep track; regular assignment. 6.progresses; assignments. 7.make up; deadline. 8.strips. 10.folded.

Lesson 4. Part 2. Vocabulary practice. The Press.

Ex.1. 1c, 2j, 3f, 4a, 5g, 6i, 7d, 8e, 9b, 10h

Ex.2. 1) vigil, 2) boost, 3) quiz, 4) pledge, 5) row, 6) ordeal, 7) plea, 8) probe, 9) bid, 10) dash

Lesson 4. Part 3. News writing and reporting practice. Sources of information.

Section A

These adjectives all come from the text. Try to guess their meaning and match each adjective with its synonym:

Credible	trustworthy, reliable
Readable	easy to read
Derogatory	disrespectful
Controversial	disputable
Vivid	bright
Anonymous	nameless
vague	imprecise, indefinite
sensitive	delicate
time-consuming	taking a lot of time

Work with a dictionary and find explanations for these terms:

Clips (of stories) – подборка новостей, bulletin board – доска объявлений, конференция, форум, a breaking-news-event – событие последних новостей, a broadcast – теле-радиовещание, fire – пожар, to set an interview – назначить интервью, a follow-up story – продолжение истории, severe injuries – тяжелые ранения (повреждения), press coverage – освещение в прессе, bridge collapse – обрушение моста, to conduct an interview – проводить интервью, to discourage – мешать, обескураживать, лишать уверенности, удручать, pseudonym [ˈsju:dənim] – псевдоним, database – база данных, accident – несчастный случай; катастрофа; авария, to store / retrieve documents- хранить \ извлекать, восстанавливать документы, to go up / down the career ladder – идти вверх\ вниз по карьерной лестнице

Journalism and writing	Emergency situations
Clips (of stories)	Fire
Bulletin board	Severe injuries
A breaking-news-event	Bridge collapse
A broadcast	Accident
To set an interview	To discourage
A follow-up story	
Press coverage	
To conduct an interview	
Pseudonym [ˈsju:dənim]	
Database	
To store / retrieve documents	
To go up / down the career ladder	

Read the first part of the text and find answers to these questions:

1. Addresses and phone numbers of his sources
2. You can check the clips of stories, reference libraries and attribute the publication.
3. “sponsorship” - getting someone who knows and trusts you to recommend you the new source,
“self-sponsorship” - a way of recommending oneself, “matchmaking” - ask the source who else might know something about the subject or have an opposing point of view.
4. Check this information with the second person.
5. Start investigation for an article from the lowest level of organizational ladder.
6. The more anonymous sources you have – the less credibility the article has. Check with other sources with names, documents etc.

Section B

Read the following text quickly without a dictionary and choose the best title:

A. How to use computers in journalism

These sentences have been removed from the text. Choose one of the sentences a-e which best fits each gap 1-5.

1-d, 2-c, 3-a, 4-b, 5-e

Lesson 5. Part 1. General reading. Text A.

Ex.4. 1b; 2J; 3G; 4I; 5H; 6A; 7C; 8F; 9D; 10E.

Ex.5. 1.consist-consistency; 2.advertise-advertisement; 3.manage-manager; 4.subscribe-subscription; 5.vary-variation; 6.decide-decision; 7.satisfy-satisfaction.

Ex.6. 1.publisher. 2.policy. 3.editor-in-chief. 4.readers. 5.cog. 6.space.

Lesson 5. Part 2.Vocabulary practice. Ladies and gentlemen of the press.

Ex.1. 1g, 2d, 3a, 4b, 5f, 6e, 7c

Ex.2. a) banner headline b) scoop c) masthead d) home e) obituary f) classified g) gossip column

Lesson 5. Part 3. News writing and reporting practice. Interviewing Techniques.

Section A.

Read the first part of the text and find out if the following information is True or False:

1-F 2-T 3-T 4-F

Section B

Choose the best title for each part of the text:

- I) Planning the interview
- II) Tips for interviewers
- III) Conducting the interview
- IV) Telephone interviewing
- V) E-mail interviewing

Ex.1. Complete the table with appropriate forms of the words where possible. The words in the table are from the text:

Verb	Adjective	Noun
	accurate	accuracy
	fair	fairness
evaluate	evaluating	evaluation
	newsworthy	newsworthiness
	potent	potential
substantiate	substantial	substantiation
	courteous	courteousness
persuade	persuasive	persuasion
surround	surrounding	surroundings
negotiate	negotiating	negotiations
confuse	confusing	confusion
	spontaneous	spontaneity

Ex.2. Look through the text again. What does the author say about the following:

- to evaluate (information) - A reporter evaluates information for its accuracy, fairness, newsworthiness and potential to make a readable story.
- to do smth in advance – some stages of an interview should be prepared in advance
- close-ended / open-ended questions – close-ended question have brief specific answers, factual information
open-ended questions – quotes, longer responses
- lead-in – a long lead-in to a question may confuse a person
- facial reactions – you can't observe facial reaction in telephone interviewing
- attention span – after 20 min attention span wanes
- to be distracted – during telephone interviewing a source may be distracted by family concerns etc.
- spontaneity – e-mail interviewing precludes spontaneity.

Lesson 6. Part 1. General reading. Text A.

Ex.4. 1.procure-procurement; 2.revise-revision; 3.accept-acceptance; 4.reject-rejection; 5.influence-influence; 6.describe-description; 7.recommend-recommendation; 8.own-owner; 9.publish-publisher.

Ex.5. 1H; 2D; 3F; 4B; 5G; 6C; 7E; 8A; 9J; 10I.

Ex.6. 1.is in charge of. 2.procurement; solicit. 3.acceptance; rejection; revision. 4.the news. 5.submitted; unsolicited; editor. 6.favorable; signed. 7. satisfactory. 8.warehouse.

Lesson 6. Part 2. Vocabulary practice. Business: Shares and the stock market

Ex.1. a) blue-chips, b) gilt-edged, securities, c) currencies, d) shareholders, e) investment, shares, f) listed, g) Wall Street, h) speculators, i) commodities, j) currencies, k) equities, l) played, stock market

Lesson 6. Part 3. News writing and reporting practice. The writing process.

Section A

Find the following words and expressions in the text. Try to guess their meaning from the context. After that check with the dictionary:

To outline a story – наметить историю в общих чертах, a rough draft – черновик, deadline – конечный срок, to get / make short shrift – быстро покончить, разделаться, расправиться с ч-л, to conceive (the idea) – понять (идею), focal point – фокус, фокусная точка, “Kiss off” – быстрая и короткая расправа, to gamble – бродить, блуждать, smooth transition – плавный переход, “Stitching” – «стачивание», стежки, to trigger (a question) – инициировать (вопрос), sporadically – время от времени, нерегулярно, спонтанно

Section B

Read the rest of the text about other methods of writing and answer the questions after the text:

1. From 1 to 4 paragraphs. 2. As teasers to full stories inside or substitutes for long stories. 3. It has a “non-linear structure”. 4. 1) planning 2) gathering 3) organizing, 4) writing, 5) reviewing. 5. - answer technique, read aloud, check accuracy, - follow long sentences with short ones. Avoid jargon: Translate bureaucratic terms into simple ones, define technical terms. Write the way you speak, - use active voice, write short sentences, write simple sentences.

Lesson 7. Part 1. General reading. Text A.

Ex. 2. Договорные меры, быть знакомым с, давайте обратимся к, так же как, подписать контракт, кинофильм, получать прибыль, как мы уже упоминали, проще говоря, получить эксклюзивные права, взамен, в свою очередь, сложный документ, как было упомянуто выше.

Ex. 3. TV stations: local, affiliates, independents

TV equipment: portable TV cameras, mobile units, satellite news-gathering vans, helicopters

TV programs: daily newscasts, public affairs discussion shows, documentaries, early morning interview programs, talk shows, sports events, network news, sports events, soap operas, occasional prime-time series.

Ex. 5. 1 – C, 2 – I, 3 – H, 4 – B, 5 – D, 6 – A, 7 – E, 8 – J, 9 – G, 10 – F.

Lesson 7. Part 2. Vocabulary practice. Bull markets and bear markets.

Ex.1. 1c, 2b, 3g, 4d, 5e, 6a, 7f

Ex.2. 1a – quiet, 2d – frantic, 3c – heavy, 4d – frantic, c – heavy, a – dull, 5a – thin, 6a – negligible, 7d – hectic

Lesson 7. Part 3. News writing and reporting practice. Body Building

Section A.

Read the text and find answers to these questions:

1. When the reader doesn't notice it. 2. -Use cause and effect, - To introduce a new speaker after a previous speaker, use a statement about or from the new person, - To insert background, you can use words and phrases, such as *Previously* or *In the past*, or specific time elements, such as *Two months ago*, - To get from one point to another, use transitional phrases like *In another matter*, *On a related issue*, *Other items discussed included*, - A word or phrase from one paragraph can be repeated in the next. 3.Parallelism. Pacing. Anecdotes. Dialogue. BBI. Simple sentences for complex information. Lists. Cliffhangers.

Explain what is meant by these phrases from the text:

To read out loud – to read audibly, not silently, to type up the notes – to write (copy) notes on a typewriter/ computer, to win awards – to gain the 1st place in a competition, to flow naturally - move freely in a natural way, chronologically – arranged in order of occurrence.

Give synonyms to these words and phrases from the text, use a dictionary if necessary:

A hap-hazard process – accidental, random process, to anticipate – to foresee, cause and effect – reason and result, to elaborate – to develop, to clog the story – to encumber, to hinder the story, crucial point – the turning point, moment, punch line – culmination.

Give Russian equivalents to these words and phrases from the text:

Transition – переход, to pave the way – проложить дорогу, путь, a punchy sentence – острое, колкое предложение, council meeting – заседание совета, suspense ending – напряженное, ожидаемое с нетерпением окончание, to give a clue – дать ключ к разгадке, to itemize – перечислить по пунктам

Lesson 8. Part 1. General reading. Text A.

Ex. 2. Влиять, утратившая новизну информация, заниматься материалом, основная масса новостей, к тому же, передовая статья, стандартный прием, увеличивать шансы, неприукрашенный стиль, привлечь огромное внимание СМИ.

Ex. 4. 1 – D, 2 – A, 3 – G, 4 – B, 5 – H, 6 – E, 7 – C, 8 – F.

Ex. 5. Cover, character, exploitation, identity, corruption, embodiment, significance, delivery, aid, edition.

Lesson 8. Part 2. Vocabulary practice. Boom, recession and depression.

Ex.1. a+c, b+h, d+f, e+g

Ex.2. 1e, 2g, 3c, 4a, 5b, 6f, 7d, 8h

Lesson 8. Part 3. News writing and reporting practice. Story Structures.

Section A

Find out what the author says about the following:

- Sequencing – helps writers visualize their stories.
- descending order – Inverted pyramid: the summary lead gives the focus, then the supporting points are given in descending order.
- to arrange topically – WSJ formula: the body is arranged topically
- police / court stories – Hourglass structure: hard news – in chronological order to the rest of the story. Useful for police / court stories.
- graphic device – Section technique: separating the story by a graphic device.
- suspenseful action – Pyramid structure: chronological storytelling from beginning to end – good for stories with suspenseful action.
- in-depth stories – dividing the story into sections – good for in-depth stories.
- Hyperlinks – non-linear stories in www are with hyperlinks, a reader may choose an order.

Explain the difference (if any) between these pairs of words and phrases. Consult a dictionary if necessary:

To visualize - to form a mental image, to envision – to imagine, to foresee, foreshadowing – suggesting something in advance, background – biography, past, conditions, news sidebar – the news presented on the side of a newspaper/ web page, hyperlink - word, phrase, picture, in a computer document on which a user may click to move to another part of the document or to another document, major issues – main topics, problems, trends – tendencies.

Section B

Choose the right definition for each of the following terms:

A summary lead	The beginning of the story that summarizes the main points of the story
The backup	The explanation that supports the information in the lead
Soft lead	A more creative lead, doesn't summarize the main points immediately
Anecdotal lead	The lead that focuses on a person or event, exemplifying the main issue
Descriptive lead	The lead that describes a person, place or event. It doesn't have the focus on a person who is one of the many
Narrative lead	The lead that tells the story with enough dramatic action, so the readers can feel as if they are witnessing the event. It uses all the techniques of fiction – dialogue, scene setting, foreshadowing, to give the reader the clues of what will happen
Nut graph	A paragraph that states the focus, tells what the story is about and why it is important
Circle kicker	The ending where a quote or anecdote from the person in the lead is given, or a future development of something mentioned in the beginning of the story
Overview attribution	More general attribution, that doesn't give the name of the person
Impact paragraph	A paragraph which is explaining how the story affects readers

Find the Russian equivalents to these words from the text:

To entice [in'tais] the reader – увлечь читателя, versatile (formula) – разносторонняя, многогранная, универсальная формула, to recount the event – подробно излагать события, investigative reporter – следственный репортер, parallel sentence structure – параллельная структура предложения, boldface – полужирный шрифт, profiles of sources – биографии, характеристики источников

Find the English equivalents to these words from the text:

Двоеточие – colon, выделенная цветом / светом рамка – highlights box, кульминация – climax, свалка – landfill, временные рамки – time frames, подсекция / подраздел / подзаголовок- subsection / subheading

Lesson 9. Part 1. General reading. Text A.

Ex. 2. To gather information, to confuse with, to sponsor, two-way communication, to influence public opinion, in the wake of the problem, to pay close attention to, labor unions, to

predict consequences, to adapt to a changing environment, to implement planned programs, to restore a favorable public opinion.

Ex. 3. To answer, to achieve, to advise, to occur, society, worker, aim, result.

Ex. 4. To persuade, communication, communicated, to favour, a favour, to act, active, compilation, compiled, to implement, implementation, to supply, supplied.

Text B

Ex. 2. 1 – C, 2 – E, 3 – G, 4 – F, 5 – D, 6 – H, 7 – A, 8 – B.

Ex. 3. 1. persuade; 2. appear, access; 3. support; 4. scattered; 5. aware, role, planned; 6. a strike, issued; 7. career.

Lesson 9. Part 2. Vocabulary practice. Ways of working.

Ex.1. 1) fewer drivers on the roads, better family life, save time by not commuting; 2) fresher workforce, no need for expensive central offices, big savings; 3) less control over staff; 4) loss of total privacy of the car; 5) house invaded by machinery and paperwork

Ex.2. Grievances, hearings, arbitrates, settlement, golden muzzle

Lesson 9. Part 3. News writing and reporting practice. Broadcast writing.

Match these journalistic professions with what these people do:

Anchor	Reads the news for the broadcast
Producer	Incorporates the news into the broadcast
Broadcast reporter	Writes stories for newscasts, sometimes shoots video and takes pictures
Viewer	Watches the news
Source	Provides the journalist with information
Cameraman	Shoots the video

Which of these words give positive characteristic to the broadcast writing?

Clarity – positive, brevity – positive, sophisticated – negative, numbing – negative, short – positive, simple – positive, conversational, tell-a-friend style – positive

Give Russian equivalents to these words:

To suit smb's style – подходить к ч-л стилю, to be enhanced by – быть усиленным ч-л, visual – визуальный, verbal – вербальный, словесный, to strive for – стремиться к ч-л, прилагать усилия, sound bites – звуковые фрагменты, to bog down – увязнуть, застрять, a nugget (of a story) – крупица, доля, часть, stutter quote – нечеткая цитата, to superimpose – накладывать (одно на другое), переключивать, (a reporter) "standup" – репортер в кадре, to jot down – записать, набросать

Lesson 10. Part 1. Text A.

Ex. 2.

1. To fulfill functions
2. to enter the business arena
3. to reduce the cost
4. a target audience
5. annual reports
6. standard of living
7. otherwise
8. to fall into a category
9. to increase productivity
10. to encourage product improvements
11. in a free-enterprise society

Ex. 4. Definition, defining; to imagine, imagination; to advertise, advert, advertising; to appeal; encouragement, encouraged; to produce, production; to compete, competition.

Ex. 5. 1) reward; 2) sell; 3) produce; 4) respond; 5) success; 6) punishment;
7) buyer; 8) consumer; 9) response.

Ex. 6. 1) response; 2) advertisement; 3) reward; 4) failure; 5) success; 6) succeed.

Lesson 10. Part 2. Vocabulary practice. Entertainment.

Ex.1. 1e, 2c, 3b, 4f, 5d, 6a

Ex.2. 1b, 2a, 3a, 4a, 5a, 6a, 7a

Ex.3. Showbiz

Ex.4. 1) no, 2) no, 3) b, 4) hardly, 5) no, 6) no

Ex.5. 1) virtuoso, 2) dazzling, 3) electrifying, 4) stunning, 5) scintillating, 6) riveting, 7) delightful, 8) off-form, 9) mediocre, 10) lackluster

Ex.6. Interviewer: 1, 3, 7, 10; Interviewee: 2, 4, 8, 11

Lesson 10. Part 3. News writing and reporting practice. Media ethics.

Section A

Work with an English Dictionary of Contemporary English and find out what people at these jobs do:

- a bartender - a man who serves in a bar
- a building inspector - an official who examines for compliance with regulations, standards, etc in building industry
- a city official - a person who holds a position in a city council
- a law enforcement officer – the police or other organization that observes keeping the order
- a public official / figure – somebody who works for the government or for social organizations
- a celebrity – a famous person
- a politician - a person actively engaged in politics

Which of the following can be considered illegal?

- to identify oneself (to pose) as a policeman - illegal
- to use a hidden camera - illegal
- to solicit bribes - illegal
- to use conventional reporting methods
- to express controversial ideas
- to be the member of a minority group
- to accept gifts – may be illegal
- to do a free-lance assignment
- to violate the law - illegal
- to be fired
- to use someone's information for personal gain - illegal
- to plagiarize information - illegal

Guess the meaning of these words and expressions:

Sensationalism - the use of sensational language, etc., to arouse an intense emotional response

Moral choice – the choice of ethical character

Relevant - important

Free speech - the right to express one's opinions publicly

To outweigh - to be more important or significant than

Conflict of interest – a situation when a state official is personally interested in something and receives gain from that

Give Russian equivalents to these words and expressions, work with a dictionary if necessary:

A survey - опрос

A last resort – последнее средство

Overriding public importance – преобладающая общественная значимость

Wrenching ethical dilemma – мучительная этическая дилемма

Thorniest dilemma – противоречивая дилемма

Guideline – инструкция, рекомендация

Vulnerability - уязвимость

To foster – воспитывать, питать, возвращать

Negative connotation – негативный подтекст, смысл

Inherent danger – скрытая (присущая) опасность

Prominently - заметно

To the best of one's knowledge – осведомлен, насколько это возможно

To comply with - подчиняться (требованиям, правилам), соответствовать (стандартам)

Read the text and choose the title for each part:

A – Deception, B – Privacy issues, C – Political correctness, D – Moral reasoning

Answer the questions, using the information from the text:

1. In 1990s, the development of technology.
2. Publish information about public figures if it affects their duties, in other cases- ask for permission.
3. Ask yourself if an issue may be offensive for a minority group.
4. Thinking about moral consequences of your deed.

Complete the table with appropriate forms of the words where possible. The words in the table are from the text:

Verb	Adjective	Noun
-----	1.ethical 2.unethical	ethics
to deceive	-----	deception
-----	important	importance
-----	accurate	accuracy
-----	safe	safety
to proliferate	-----	proliferation
to face	facial	face
-----	moral	morality
-----	private	privacy
-----	relevant	relevance
to offend	offensive	offence
-----	sensitive	sense
to challenge	challenging	challenge

Lesson 11. Part 1. Text A.

Ex. 2.

1. potential audience
2. an average man
3. to join in the process
4. elite tastes
5. audience evolution
6. availability of electricity
7. to leave a comment or a message
8. consumers with particular interests
9. represent the more educated segments of society
10. to appeal to particular audience segments
11. to cater to the elite
12. in particular

Ex. 3. 1 – C, 2 – G, 3 – A, 4 – E, 5 – H, 6 – D, 7 – B, 8 – F.

Ex. 4. Occurrence, example, indicator, establishment, transmission, catering, supplement, appeal, present.

Ex. 5. 1) stages, 2) the entire population, society, 3) carefully, particular, 4. an editor, a transmitter, 5) country, 6) content, to appeal.

Lesson 11. Part 2. Vocabulary practice. Megastars and starlets.

Ex.1. “You’ll never eat lunch...”: a, e, c

“Tussle in Tinseltown”: f, b, d

Missing words: a) moguls, d) cast, script-writers, stars, e) mogul, f) producers

Ex.2. 1f, 2b, 3c, 4e, 5a, 6d

Ex.3. 1d, 2c, 3e, 4b, 5f, 6a

Ex.4. 1) yes, 2) no, 3) no, 4) a, 5) no, 6) boring, 7) no, 8) crazy, 9) yes, 10) no, 11) moods, 12) no

Ex.5. 1f, 2e, 3b, 4a, 5c, 6d

Ex.6. 1) b, 2) yes, 3) b, 4) Their memory

Ex.7. 1d, 2c, 3e, 4b, 5f, 6a

Ex.8. 1) no, 2) four, 3) hardback, 4) b, 5) no, 6) The dream of being a writer

Lesson 11. Part 3. News writing and reporting practice. Computer-assisted journalism

Look through the text again and find words in the part 1) of the text which mean:

- To be fined for breaking driving rules – get a ticket
- An adopting parent – foster parent
- Search for information - - seek for information
- The lack of smth – shortage

Match the words with their synonyms (Parts 2) and 3)):

Frustrating	frightening
Out of date	old
Keep in mind	remember
Pinpoint	identify/ locate exactly
Discussion group	online forum
Beats	breaking news, sensation
Spontaneous	unprepared
Overhear	tap
Copyrighted	controlled by copyright

Section B

Try to guess the meaning of the underlined words from the context. Then check with the dictionary

at your fingertips – to be close, near to smb, the information from Internet databases may be a little dated – old information, be reluctant – not want to do smth, overly cheery – too merry, amused, printout form – printed information, flood your story with statistics – to have too much statistics, cram - to force somewhere with more than it can hold, round off – finish

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