

COURSE SYLLABUS
AND LECTURE NOTES

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TEXT: FEDERIKA GEBHARDT, *ENGLISH FOR THE ARTS*

UNIT ONE: WOMAN HOLDING A BALANCE BY JOHANN VERMEER

I. READING AND LISTENING COMPREHENSION: READ THE TEXT ALOUD. LISTEN FOR THE ANSWER TO THE FOLLOWING QUESTIONS

PARAGRAPH ONE

1. What is a typical subject for Vermeer?
2. Which of the following verbs in paragraph one is not used with light?
flows washes shimmers hangs

PARAGRAPH TWO

3. How is the woman's inner state described?

PARAGRAPH THREE

4. What does the woman in the picture seem to be doing?
5. Why is the balance important?

PARAGRAPH FOUR

6. In paragraphs three and four, what expressions does the author use to say "take to another level of meaning"? There are three.

PARAGRAPH FIVE

7. What is the spiritual principle described in this work?

PARAGRAPH SIX

8. What technical and compositional devices does Vermeer use to emphasize this message? There are four.

PARAGRAPH SEVEN

9. How does the structure of the picture reinforce its meaning?

PARAGRAPHS EIGHT and NINE

10. In Northern European painting, there is a tradition of infusing everyday objects with symbolic meaning. What do the following mean on a symbolic level?
the mirror pearls the balance

PARAGRAPH TEN

11. What iconographical resonances does Vermeer's painting have?
12. Do all art historians agree about how to interpret the woman's dress?

PARAGRAPH ELEVEN

13. Vermeer's works are admired for their stunning, almost photographic illusionism. What devices do art historians think he might have used to achieve these effects?

PARAGRAPH TWELVE

14. What techniques can today's scholars and researchers use to discover how the artist might have made changes to the painting?

PARAGRAPH THIRTEEN

15. Find technical terms for painting in paragraphs 10-12.

IN-DEPTH TEXT ANALYSIS (exercises in book)

II . SKIM READING: read the text very rapidly and an outline of its major points. The first two paragraphs are done for you.

I. BURNE-JONES

II. PARTNERSHIP WITH WILLIAM MORRIS

III.

IV.

V.

VI.

VII.

II. UNIFYING STRUCTURES: Read the text again. What linkers does the writer use to move you from one point to the next?

III. HOW TO MAKE AN OUTLINE

FINISH FILLING IN THE OUTLINE. USE THIS SCHEME. THE FIRST PARAGRAPH IS DONE FOR YOU.

- I. MAJOR POINT
 - A. SUPPPORTING MATERIAL
 - 1. FURTHER DETAILS
 - 2. FURTHER DETAILS
 - B. SUPPPORTING MATERIAL
 - C. SUPPPORTING MATERIAL
- II. MAJOR POINT
 - A. SUPPPORTING MATERIAL
 - 1. FURTHER DETAILS
 - 2. FURTHER DETAILS
 - B. SUPPPORTING MATERIAL
 - C. SUPPPORTING MATERIAL

I. BURNE-JONES

A. EARLY CAREER

B. MAIN INSPIRATION: WILLIAM MORRIS

a. THE CHURCH IN COMMON

b. SHARED DEDICATION TO ART AND DESIGN

II. PARTNERSHIP WITH WILLIAM MORRIS

A.

B.

C.

D.

III.

A.

IV.

A. JOHN RUSKIN

a.

b.

B. WALTER PATER

V.

A. BOTTICELLI

VI.

A.

B.

VII. THE 'DREAM-SUFFUSED' NATURE OF BURNE-JONES' ART

A.

B.

a. GUSTAVE MOREAU

b. PUVIS DE CHAVANNES

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT TWO: PERSPECTIVE IN HIGH MEDIEVAL PAINTING

I. READING AND LISTENING COMPREHENSION: Listen to the text. Then complete in the following summary. Each blank can have a maximum of five words.

PARAGRAPH ONE

In the eleventh century, _____ brought new attention to _____ . This can be seen in specific _____ , especially _____ . _____ determined the arrangement of individual elements into a coherent whole. Masterpieces of medieval art can be compared to _____ , like Hugh of St. Victor, Albertus Magnus and Thomas of Aquinas. In order to relate these images more systematically, _____ were introduced.

PARAGRAPH TWO: RELATING SCENES

_____ was a way to solve the problem of _____ . But frames alone could tell _____ . Again _____ served both to relate and separate scenes as well as to _____ . A good example is _____ , where different scenes share _____ .

PARAGRAPH THREE

Giotto also uses this technique in _____ , where _____ serves for both the *Annunciation to St. Anne* and *The Birth of the Virgin*, and a _____ connects three other scenes from the Life of Mary. By relating separate scenes, proto-perspectival elements become _____ , which improve empirically, while architectural elements _____ . In early manuscripts and printed texts on perspective, like those of Piero della Francesca e Francesco Barbaro, these empirically mastered images were consolidated and _____ .

PARAGRAPH FOUR: EMPHASIZING SCENES

In the 1470s, artists began to _____ in a single painting. Good examples are _____ and _____ , which use _____ to subvert the linear sequence of stories. Thus perspective can _____ . Perspective not only relates scenes, but also _____ , drawing the viewer into _____ while reducing the size of individual figures. Ensuing problems with important figures in Christian tradition can be solved by putting _____ in the _____ , where key scenes _____ . The first perspective demonstration, in fact, was based on the belief that _____ had to be precisely in line with _____ .

PARAGRAPH FIVE: VARYING SCENES

_____ is important in art. In _____, where images and statues define the _____ of a group, _____ can result in a lack of recognition. With the _____ of literacy, this changed, because _____, not images, became another way _____. Indeed, instead of deviation, it became a challenge _____.

IN-DEPTH TEXT ANALYSIS (exercises in book)

II. "TUDOR HYPOTAXIS": APPLIED GRAMMAR: EXTRACTING AND RE-USING INFORMATION

EXERCISE I: *READ THE TEXT AND CREATE A **TIME LINE** FOR "THE APPEARANCE OF NOTIONS ABOUT 2-DIMENSIONAL REPRESENTATION OF 3-DIMENSIONAL SPACE". FOR AN EXCELLENT ONLINE TIME LINE, SEE THE METROPOLITAN MUSEUM'S WEB PAGE, WHICH HOSTS THE HELLBRUNN TIMELINE OF ART HISTORY (www.metmuseum.org/toah/splash.htm). THE FIRST POINT ON THE TIME LINE IS DONE FOR YOU.*

14th CENTURY: APPEARANCE OF 'PERSPECTIVE' (SCIENCE OF SIGHT) IN THE ENGLISH LANGUAGE

1570s ONWARDS:

1597:

1590

1591

1598

1605:

1620:

1651:

EXERCISE II: NOW WRITE A SHORT TEXT OUTLINING THE HISTORY OF PERSPECTIVE IN ENGLISH PAINTING. REMEMBER THESE RULES FOR NARRATIVE TENSES:

There are three main narrative tenses in English, the past simple, past continuous, and past perfect. Which tense is each of the underlined verbs?

It was a very unusual afternoon. Although it was autumn, the sun was shining and a warm breeze was blowing through the trees. My assistant Renie was helping me in the studio with an important commission that I had received from an important client. Renie had already finished preparing the canvas and was getting ready to clean up when the doorbell rang. I immediately stopped what I was doing, because I had a very strange sensation that something extraordinary was about to happen.

Put the name of the right tense in the spaces to complete the rules for narrative tenses:

Use the _____ to talk about series of actions in the past.

Use the _____ to talk about something that happened before something else in the past (remote past).

Use the _____ to describe background situations or longer actions in the past.

PRACTICE WITH NARRATIVE TENSES

Put the verbs in the right narrative tense, the past simple, past continuous or past perfect.

My old Aunt Maude _____ (be) someone I _____ (always/go) to for advice. The day I _____ (hear) of her death, it _____ (be) early in the morning and it _____ (rain). I _____ (study) when I _____ (get) a telephone call. It _____ (be) one of my cousins who _____ (tell) me that she _____ (die) of pneumonia the previous afternoon.

Several years later, after I _____ (finish) my university degree, I _____ (decide) to create a book fund in her memory. I remember the day it was inaugurated at the town library. It _____ (be) a beautiful day. The sun _____ (shine) and birds _____ (sing). I _____ (feel) great and _____ (be) very happy to participate in the event.

UNIT THREE: CAMERA OBSCURA

I. SKIM READING: read the text very rapidly and make a very bare outline of its major points. The first and last are done for you.

I. WHAT THE CAMERA OBSCURA WAS/DEFINITION OF THE CAMERA OBSCURA

II.

III.

IV.

V.

VI. THE FIRST CAMERAS

II. Read the text again. What linkers does the writer use to proceed from one point to the next?

III. FINISH FILLING IN THE OUTLINE. USE THE SAME SCHEME AS IN UNIT 2

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: "THE BEGINNINGS OF PHOTOGRAPHY"

APPLIED GRAMMAR: EXTRACTING AND RE-USING INFORMATION II

READ THE FIRST THREE PARAGRAPHS AND ANSWER THE FOLLOWING QUESTIONS:

WHAT IS THE ORIGIN OF THE TERM?

WHAT OTHER CURIOUS INCIDENT DOES THE AUTHOR TELL US ABOUT BEFORE DESCRIBING EARLY PHOTOGRAPHIC PROCESSES?

WHAT TWO SCIENTIFIC PROCESSES MAKE PHOTOGRAPHY POSSIBLE?

HOW WAS IT SEEN IN RELATION TO THE OTHER VISUAL ARTS?

EXERCISE I: FIRST SKIM READ THE TEXT RAPIDLY. OUTLINE THE STAGES IN THE DEVELOPMENT OF PHOTOGRAPHY. THE FIRST TWO ARE DONE FOR YOU

I. FORERUNNERS: CAMERA OBSCURA

II. BOYLE, SALA AND SCHULZE: OBSERVATIONS ON HOW SOME CHEMICALS CHANGE COLOUR WITH EXPOSURE TO LIGHT

III.

IV.

V.

VI.

VII.

VIII.

IX.

X.

XI.

XII.

XIII.

HOW MANY EARLY PHOTO-SENSITIVE PROCESSES ARE DESCRIBED? GIVE A DEFINITION FOR EACH PROCESS, THEN SAY HOW EACH MADE IMPROVEMENTS ON THE PHASE BEFORE IT YET AT THE SAME TIME STILL HAD DRAWBACKS.

DAGUERROTYPE

CALOTYPE

ALBUMEN PROCESS

COLLODION PROCESS

AMBROTYPE

DRY PLATE PROCESS

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT FOUR: THE LOST LANGUAGE OF THE ROSETTA STONE

READ THE TEXT ALOUD. LISTEN FOR THE ANSWER TO THE FOLLOWING QUESTIONS

PARAGRAPH ONE

1. Why does the year 1799 represent a breakthrough for Egyptology?
2. Where does the Rosetta Stone get its name from?
3. How was it discovered?
4. What three scripts are represented on its surface?
5. Why is it important for the study of ancient languages?

PARAGRAPH TWO

1. Why did scholars concentrate on the middle band, or demotic script?
2. What was it, essentially?

PARAGRAPH THREE

1. Who were the first ones to make progress in identifying the script?
2. What part of speech in particular did they single out?
3. Who was Akerblad and what was his contribution to deciphering the Rosetta Stone?

PARAGRAPH FOUR

1. What did the English physicist Thomas Young prove about the proper names in the hieroglyphic section of the stone?
2. What did he find out about cartouches and the hieroglyphic signs?
3. Who completed the first translation of the stone in 1822?

PARAGRAPH FIVE

1. What did Champollion realise about Young's discoveries?
2. What was his first major breakthrough?
3. What were his conclusions about the Coptic language?
4. What did he discover about the hieroglyphic text?

PARAGRAPH SIX

1. What conclusions had Champollion reached by 1818?
2. What were his references?
3. What proper names did he recognise in all three scripts and what discovery did this lead to?
4. Where is the Rosetta Stone now and what is inscribed upon it?

RECOGNISING THOUGHT RELATIONSHIPS: CHRONOLOGY, CAUSALITY, AND PROCESS

Strachan's text gives a chronological account of discoveries relating to the deciphering of the Rosetta Stone. The following guidelines may help in recognising and using this type of thought relationship.

CHRONOLOGY: ideas arranged in chronological order (history, fiction, textbooks with historical background)

Some commonly used structures for this type of writing are listed below. As you encounter others, make a note of them.

EXPLICIT STRUCTURES

PREPOSITIONS OF TIME (in, at, on)

ADJECTIVES: first, later

NOUNS: period, century, decade, etc.

VERBS AND TENSES:

PAST SIMPLE: FOR DEFINITE PAST, REPEATED ACTIONS

PAST CONTINUOUS: FOR 'BACKGROUND'

PRESENT PERFECT: CONNECTION WITH PRESENT

LINKERS: then, at that point, after that, afterwards, thereafter, before that, meanwhile, during that time

SUBORDINATE CONJUNCTIONS: while, before, after, when, by the time,

IMPLICIT STRUCTURES

SENTENCES JOINED WITH COORDINATING CONJUNCTION 'AND'

PARTICIPIAL PHRASES

CAUSALITY: time relationship, but tries to explain why things happened, or to explain them as a result of something

EXPLICIT STRUCTURES

PREPOSITIONS OF TIME (in, at, on)

ADJECTIVES: responsible (for), causal, resultant, contributing

NOUNS: cause, result, consequence

VERBS: cause, lead to, create, result in/from, produce, contribute to, stem from

COORDINATE CONJUNCTIONS: for, so

CONJUNCTIVE ADVERBS: therefore, as a result, consequently, because of, for this reason, hence

SUBORDINATE CONJUNCTIONS: because, since, so that

IMPLICIT STRUCTURES

VERBS IMPLYING CAUSAL RELATIONSHIP

CHRONOLOGICAL RELATIONSHIPS

CONDITIONAL STRUCTURES

ADJECTIVE CLAUSES

APPOSITIVE SENTENCES (The more . . . , the more . . .)

PARTICIPIAL PHRASES

WRITING: Use the structures above to write a chronological summary of the deciphering of the Rosetta Stone. Maximum 150 words

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: HYPERTEXTS

Ask and answer questions about the text.

EXAMPLES:

1. What is hypertext? (par. 1)

2. Who coined the term? (par. 1)

3. Why could hypertext radically transform the literary mode? (par. 1)

4. What effect does the electronic form of the hypertext have on meaning? (par. 1)

It becomes mutable and mobile, like writing, and loses its connection with the author and point of origin. Its meaning becomes closely linked to transmission.

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT FIVE: MANUSCRIPTS

LISTENING AND WRITING: Take notes on the text, then use the structures explained in Unit 4 (chronology and causality) to write a chronological summary of the text. It is already divided into two major periods for you: 1) before the invention of printing and 2) after the invention of the Gutenberg press. An introductory sentence might be:

Before the mass production of printed books, literacy was the privilege of the upper classes.

The first paragraph has been done for you. Use the prompts to help you complete your notes.

PARAGRAPH ONE: MANUSCRIPT CIRCULATION

- LITERACY THE PRIVILEGE OF THE UPPER CLASS BEFORE THE INVENTION OF THE PRINTING PRESS BY JOHANNES GUTENBURG
- LITERACY DIRECTED BY EITHER THE CHURCH OR THE COURT
- ECCLESIASTICAL CIRCLES: COPYING OF MANUSCRIPTS
- LANDED GENTRY: COMMONPLACE BOOKS
- MANUSCRIPT CIRCULATION REMAINED POPULAR AFTER PRINTED BOOKS BECAME POPULAR (SNOBBERY)

PARAGRAPH TWO: ILLUMINATED MANUSCRIPTS

- HAND COPYING TEXTS _____
- SCRIPTORIUM: _____
- _____ -

PARAGRAPH THREE

- MANUSCRIPT ILLUMINATION AS _____
- PARALLELS BETWEEN _____

PARAGRAPH FOUR: JOHANNES GUTENBERG AND THE PRINTED BOOK

- 868 _____
 - WOOD BLOCKS _____
 - BLOCK PRINTING IN EUROPE _____
-

PARAGRAPH FIVE

- LITERARY WORLD CHANGED _____
 - GUTENBERG'S PROCESS BORROWED FROM _____
 - PRINTING SPREAD ACROSS EUROPE _____
-
- PRINTING A VEHICLE FOR _____

ART TERMS: THE IMPORTANCE OF BOOKS AND MANUSCRIPTS IN THE HISTORY OF EUROPEAN ART AND CULTURE

In the text, various types of books and manuscripts are discussed in relation to the invention of the printing press and later developments in the mass production of printed books. Find examples of specific terms that relate to books and manuscripts as art objects and as vehicles for the transmission of culture. Include titles of books or writings that may have been important, too. Paragraph one is done for you. The numbers in parentheses tell you how many terms to look for

PARAGRAPH ONE: MANUSCRIPT CIRCULATION

printing press publishing book-selling commonplace books
bookbinding parchment sheets

PARAGRAPH TWO: ILLUMINATED MANUSCRIPTS (11)

PARAGRAPH THREE (3)

gloss commentary border design

PARAGRAPH FOUR: JOHANNES GUTENBERG AND THE PRINTED BOOK (14)

PARAGRAPH FIVE (9)

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: WHAT IS PALEOGRAPHY

RECOGNISING THOUGHT RELATIONSHIPS: EXEMPLIFICATION, ENUMERATION

J. Brown's essay on palaeography uses various means of exemplification and enumerations in explaining this discipline. Read through the following guidelines on these text types, and find examples of these structures in the text.

Some commonly used structures for this type of writing are listed below. As you encounter others, make a note of them.

EXEMPLIFICATION ABSTRACT CONCEPTS
 CONCRETE EXAMPLES
 HYPOTHETICAL EXAMPLES (IF CLAUSE)

EXPLICIT STRUCTURES

NOUNS illustration, example, list
VERBS illustrate, exemplify, enumerate, list
EXPRESSIONS such as, as, e.g., for example
LINKERS for example, for instance

IMPLICIT STRUCTURES

HYPOTHETICAL CLAUSE (IF)
NO SIGNAL, THOUGHT CONTINUES IN NEXT SENTENCE
PUNCTUATION [- or ()]

ENUMERATION: arrangement of ideas in sequence in reference to main idea

I. SIMPLE LIST

II. CLASSIFICATION: members, basis for classification (cause/effect, similarities/differences, steps in process, examples, etc.)

EXPLICIT STRUCTURES

‘AND’/‘AND’ WITH SERIES MARKERS [(a), (b) and (c); (1), (2) and (3)]
NOUNS WITH NUMBERS AND QUANTITY WORDS: one, two, three, etc.;
several, a few, many; kinds, types, etc.
VERBS: classify, divide, is composed of, is comprised of, consists of
THERE IS/ARE
LISTING STRUCTURES
CONJUNCTIVE ADVERBS: ordinal numbers [first(ly), second, etc.], finally, in
addition, then
ADJECTIVES: ordinal numbers, another, final

IMPLICIT STRUCTURES

SEPARATE SENTENCES
SEPARATE PARAGRAPHS
PARALLEL STRUCTURES (human skills, technical skills and conceptual skills)

EXEMPLIFICATION AND ENUMERATION STRUCTURES IN BROWN’S TEXT

The first paragraph has been done for you.

PARAGRAPH ONE

“: first, to read. . .”

“ . . . of two other complex disciplines; of diplomatic. . .of palaeography in the wider sense”

PARAGRAPH TWO

PARAGRAPH THREE

PARAGRAPH FOUR

PARAGRAPH FIVE

PARAGRAPH SIX

PARAGRAPH SEVEN

PARAGRAPH EIGHT

FURTHER ACTIVITY FOR BROWN'S TEXT: ART HISTORY/ARCHEOLOGY TERMS

Can you find any examples of discipline-specific terms in Brown's text?

Paragraph four has been done for you.

PARAGRAPH FOUR

writing materials: papyrus, membrane, paper

roll, codex

quire

rubrication

historiated initials

miniatures

rebind

PARAGRAPH FIVE (3)

PARAGRAPH SIX (6)

PARAGRAPH SEVEN (6)

PARAGRAPH EIGHT (5)

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT SIX: KONSTANTIN STANISLAVSKI

READ THE TEXT ALOUD. LISTEN FOR THE ANSWER TO THE FOLLOWING QUESTIONS

PARAGRAPH ONE

1. Who was Konstantin Stanislavski?
2. What contributions did he make to modern theatre?

PARAGRAPH TWO

1. Where did Stanislavski get the inspiration for his pioneering vision?

PARAGRAPH THREE

1. What was Stanislavski's family background?
2. Why did he take a stage name at the age of 25?
3. Why was the Society of Art and Literature important for his career?
4. Why was 1898 an important year in his life?

PARAGRAPH FOUR

1. Why was the programme of the Moscow Art Theatre revolutionary?

PARAGRAPH FIVE

1. Why was the Moscow Art Theatre important for Stanislavski's method?
2. How does Stanislavski's method work?
3. In what work were his techniques first shown?

PARAGRAPH SIX

1. Why was his method so well-suited to playwrights like Chekov and Gorki?
2. How did Stanislavski feel about theatre's place in society?
3. How was his career affected by the social upheaval of the early twentieth century in Russia?

PARAGRAPH SEVEN

1. How were Stanislavski's ideas passed on?

PARAGRAPH EIGHT

1. What ideal did Stanislavski hold on to until his death?

AN EXCEPTIONAL INDIVIDUAL: . . - THE USE OF SUPERLATIVES

The text is about one of the most outstanding individuals in the history of the theatre. To describe him, not only are the superlative forms of adjectives used, so are a number of other ways to emphasize his uniqueness, greatness or primacy over his peers. Can you find them? Paragraph one has been done for you.

PARAGRAPH ONE

Use of superlative words

founder of *the first acting "System"*

one of *the most pioneering* thinkers

arguably *the most influential* acting system on the modern stage

Adverbs and adjectives

. . . *unequivocally* challenged traditional notions

PARAGRAPH TWO

PARAGRAPH THREE

PARAGRAPH FOUR

PARAGRAPH FIVE

PARAGRAPH SIX

PARAGRAPH SEVEN

PARAGRAPH EIGHT

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: PETER BROOK LECTURE
EXPRESSING IDEAS IN SPOKEN AND WRITTEN LANGUAGE

1) Look back at paragraphs four and five in the article on Stanislavski. Make notes on how his system works. Then look at Peter Brook's response to the first question and do the same.

Both texts describe acting methods and techniques, but how is the language different?

Use the prompts to complete your notes.

STANISLAVSKI TEXT

- against _____
- against _____
- against _____
- against _____
- against _____
- against _____

- actors train by _____

BROOK TEXT

- "feeling exercise": _____
- dinner with _____
- improvising _____

2) Look back at paragraph six in the article on Stanislavski. Make notes on ideas about the place of theatre in society. Then look at Peter Brook's response to the second question and do the same.

Both texts describe the theatre and social consciousness, but how is the language different?

STANISLAVSKI TEXT

- Chekov and Gorki: _____
- no separation of _____
- theatre as medium with _____
- the stage a reflection of _____

BROOK TEXT

- 1960s-70s _____
- ideas of participation _____
- form _____

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT SEVEN: EARLY MEDIEVAL DRAMA

EXTRACTING INFORMATION AND USING IT FOR OTHER PURPOSES

TAKE NOTES ON THE TEXT. PAY SPECIAL ATTENTION TO FORMS OF DRAMA AND PERFORMANCE. NOTE HOW EXEMPLIFICATION IS USED: A FEW FAMOUS PIECES SERVE AS SIGNPOSTS IN A LONG EVOLUTION.

EXTRACT THE EXAMPLES, THEN WRITE ONE OR TWO SENTENCES EXPLAINING THEIR IMPORTANCE IN THE BROADER CONTEXT OF MEDIEVAL DRAMA. PARAGRAPH ONE IS DONE FOR YOU. USE THE PROMPTS TO HELP YOU COMPLETE YOUR NOTES.

PARAGRAPH ONE

- DISAPPEARANCE OF FORMAL DRAMA AFTER THE FALL OF THE ROMAN EMPIRE
- THEATRE FROWNED UPON BY THE CHURCH
- SURVIVAL OF THESE FORMS: MIME TROUPES AND SMALL COMPANIES PERFORMING SHORTER WORKS

After the fall of the Roman Empire, theatre was frowned upon by the Church, so the only forms that survived were in the performances of mime troupes and small companies.

PARAGRAPH TWO

- RE-EMERGENCE OF _____
- MIME TROUPES _____

- EARLY DEVELOPMENT OF _____

- IN LATIN, USING _____

PARAGRAPH THREE

- MYSTERY PLAYS: _____
- SCHOLARLY ARGUMENT: _____
 - 1) _____
 - 2) _____

PARAGRAPH FOUR

- SECULAR INFLUENCES _____

PARAGRAPH FIVE

- ORGANISATION OF MYSTERY PLAYS

PARAGRAPH SIX

- TRADE FAIRS _____

- 'MYSTERY' DERIVED FROM _____

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: THE WOODEN O

RECOGNISING THOUGHT RELATIONSHIPS: SPATIAL ORDER

SPATIAL ORDER: physical descriptions of things

Some commonly used structures for this type of writing are listed below. As you encounter others, make a note of them.

STRUCTURES:

NOUNS: edge, centre, lower strata, outer membrane

VERBS: extend, stretch, move, run

PREPOSITIONS: around, near, through, outside

POLAR OPPOSITES: south/north, top/bottom, internal/external

MEASUREMENTS: three centimetres

Read the text and find examples of language that describe space.

UNIT 8: EARLY FILM TECHNIQUES 1895-1920
RECOGNISING THOUGHT RELATIONSHIPS:
EXEMPLIFICATION, ENUMERATION 2

In Unit 5, various ways of explaining through making lists or giving examples were presented. Unit 8, too, is a very good example of a piece of writing that is, for the most part, a big list. Starting with its graphic arrangement – sections subdivided by titles in a different script (italics) easily guide the reader to the topics the writer wants to discuss. Before reading the text in detail, just look quickly at the subtitles. What do you think the text is going to be about?

Then look at the first paragraph: what is the topic sentence? How does it lead into the list of film techniques and short explanations of them?

Now go through each section. Find a definition of each technique (if one is given), then list the author's examples. The paragraph *The Tableau & Continuity Editing* is already done for you.

The Tableau & Continuity Editing

Tableau: common way of acting out a story by showing all the actors at once. Had the drawback of not presenting the significant parts of the action, or of not differentiating actors, which made it hard to follow what was going on, especially if parts of the audience looked at the wrong part of the screen.

Example: Porter's *The Great Train Robbery* (1903), with long sequences of large panoramic takes and lots of actors doing various things

Continuity editing: a very basic form of editing where each take is joined to the next

Example: Porter's *The Great Train Robbery* (1903)

Masking and Irising

Masking:

Irising:

Match cutting

Match cutting:

Example:

Crosscutting

Crosscutting:

Examples:

Characterisation

Characterisation:

Example:.

Spectator Engagement

Spectator Engagement:

Example: Griffith's *Birth of a Nation* (1915)

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: THE WRITER AND THE DIRECTOR

Ask and answer questions about the text. The first paragraph is done for you.

EXAMPLES:

PARAGRAPH ONE

1. Who is the main 'author' of a film?

Many think it is the scriptwriter.

2. What is he/she generally responsible for?

The dialogue, outlining most of the action, setting forth the main theme of a film.

3. How did movie scripts change after the advent of sound?

They became more elaborate, precise and verbal.

4. What great American writers spent parts of their careers in Hollywood?

Faulkner, N. West, Dos Passos and Scott Fitzgerald.

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT 9: THE MEDIA AND ITS EFFECTS

Listen to/Read the text. Find the controlling ideas in the text. Then make an outline of the author's supporting ideas. The guidelines below may be useful.

IDENTIFYING CONTROLLING AND SUPPORTING IDEAS

CONTROLLING IDEA author's general statement
used to limit ideas and rhetorical devices used in the text

SUPPORTING IDEA more specific information related to the controlling idea

ORGANISATIONAL PATTERNS

1. DEDUCTION: CONTROLLING IDEA NEAR BEGINNING

CONTROLLING IDEA

SUPPORTING IDEA
SUPPORTING IDEA
SUPPORTING IDEA

2. INDUCTION: CONTROLLING IDEA AT END

SUPPORTING IDEA
SUPPORTING IDEA
SUPPORTING IDEA

CONTROLLING IDEA

3. RESTATEMENT: CONTROLLING IDEA AT BEGINNING AND END

CONTROLLING IDEA

SUPPORTING IDEA
SUPPORTING IDEA
SUPPORTING IDEA

CONTROLLING IDEA RESTATED

4. IMPLIED: CONTROLLING IDEA NOT DIRECTLY STATED

SUPPORTING IDEA
SUPPORTING IDEA
[*CONTROLLING IDEA*]
SUPPORTING IDEA
SUPPORTING IDEA

COHERENCE DEVICE: SUBSTITUTES

These are structures and expressions that give the text coherence by referring back to ideas announced earlier in the text.

NOUNS: PERSONAL PRONOUNS
 RELATIVE PRONOUNS
 REFLEXIVE PRONOUNS

VERB SUBSTITUTES (AUXILIARIES)

ADVERB SUBSTITUTES

TIME (then)
PLACE (there)
MANNER (thus, so, in this way)

ADJECTIVE SUBSTITUTES

POSSESSIVE ADJECTIVES (whose)
DEMONSTRATIVES (this, that)

POSSESSIVES AND QUANTIFIERS

THE MEDIA AND ITS EFFECTS

Listen to/Read the text. Find the controlling ideas in the text. Then make an outline of the author's supporting ideas. The first paragraph has been done for you.

PARAGRAPH ONE

Controlling idea: the role and effects of the media on people's lives

Supporting ideas:

- 1900-1930: rise of the term "mass manipulation"
- growing concern with what people see
- introduction of controls to protect from harmful effects of the media

PARAGRAPH TWO

Controlling idea:

Supporting ideas: (7)

-
-
-
-
-
-
-

PARAGRAPH THREE

Controlling idea:
Supporting ideas: (2)

-
-

PARAGRAPH FOUR

Controlling idea:
Supporting ideas: (2)

-
-

PARAGRAPH FIVE

Controlling idea:
Supporting ideas: (4)

-
-
-
-

PARAGRAPH SIX

Controlling idea:
Supporting ideas:

-
-
-

SUPPLEMENTARY EXERCISE: Use the information above to organise a short debate on the effects of the media.

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: THE CHARACTER OF HORROR FILMS

Read/Listen to the paragraph. Repeat the exercise you did for “The Media and its effects” (Find the controlling ideas in the text. Then make an outline of the author’s supporting ideas.) Paragraph one has been done for you.

PARAGRAPH ONE

Controlling idea: definition of horror films

Supporting ideas:

- origin of horror films in Germany
- examples of early German horror films (1914 *The Golem*, 1921 *Nosferatu*)

PARAGRAPH TWO

Controlling idea:

Supporting ideas: (2)

-
-

PARAGRAPH THREE

Controlling idea:

Supporting ideas: (4)

-
-
-
-

PARAGRAPH FOUR

Controlling idea:

Supporting ideas: (4)

-
-
-
-

PARAGRAPH FIVE

Controlling idea:

Supporting ideas: (3)

-
-
-

PARAGRAPH SIX

Controlling idea:

Supporting ideas: (5)

-
-
-
-
-

PARAGRAPH SEVEN

Controlling idea:

Supporting ideas: (3)

-
-
-

PARAGRAPH EIGHT

Controlling idea:

Supporting ideas: (2)

-
-

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT 10: THE FUNCTIONS OF A FILM SCORE
EXTRACTING INFORMATION

Like Units 5 and 8, this unit on the film score is essentially a long list of definitions, explanations and examples. Listen to the text and fill in the blanks.

PARAGRAPH ONE

1. _____ dictates the functions that a film will have. 2. The film score has the following functions:

PARAGRAPH TWO

1. One of the most important functions of the score is to _____.

2. The first kind of necessary film music is _____, which plays a key part in the scene because it is usually _____ by one of the characters in the scene and thus makes them _____.

PARAGRAPH THREE

1. An example of a film in which _____ is essential is the film adaptation of Jane Austen's *Sense and Sensibility*.

2. In the film, the piece of music is played on the piano because one of the characters comments that _____.

PARAGRAPH FOUR

1. Although very rare, the highest form of complexity to be used by a film score is a _____.

2. A very famous example is _____, scored by John Williams.

3. In this film, _____ is used overtly in the plot.

4. The five-note code indicates contact _____, and constitutes _____.

5. The film cannot stand without the music, and to make certain messages, _____ are used.

6. Some examples of variations created by the composer are:

PARAGRAPH FIVE

1. Other forms of necessary music are _____ and _____.
2. These pieces of music must be parallel to the action on the screen because those sections of film and music represent what _____ and who _____.
3. _____ is a good example because it needed a _____ to match its grand scale and at to establish an _____.

PARAGRAPH SIX

1. The score's identification with ethnicity, location and historical period provide _____.
2. An easy way out is to find _____.
3. The opposite and more difficult case is for the composer to _____.
4. In the film *Braveheart*, the musical instrument _____ were used to identify the _____ of the characters, and in *Age of Innocence*, the composer's music for a ballroom scene _____.

PARAGRAPH SEVEN

1. One of the most common functions of the score is to parallel the action in the film, also called _____.
2. This type of scoring is not a suite of music, but rather maintains a _____ to the visuals.
3. The most intelligent functions of the score _____ on the scene or provide additional information _____.
4. The two examples *Much Ado About Nothing* and *Superman* both employed three types of music, an _____ at the beginning, a _____ and a _____, telling the viewer about the story.

PARAGRAPH EIGHT

1. Two more ways in which the score can comment on the film are its ability to _____ and to show _____.

PARAGRAPH NINE

1. Another strong function of a film score is its ability to generate _____, and some critics believe that it is the only one.
2. Many of the other functions of the score indirectly produce emotion in the viewer, which is most effectively done through _____:

_____ instruments suggest romance and tragedy,
_____ instruments emphasise power and sorrow, and
_____ heightens _____.

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: INTERVIEW WITH MICHAEL NYMAN

Read the interview with Michael Nyman and answer the following questions.

1. In the first question on 'traditional' approaches to writing scores, how does Nyman characterise his music?
2. The first reading in this chapter lists five functions of film scores: *providing necessary music to the film/defining ethnicity, location and period/paralleling action in the film/commenting on the film and adding to the scenes/providing emotional focus*. Which is Nyman concerned with in the first question? What other factor does he add to the composer's task of writing a film score?
3. In the second question, what kind of score-writing job is he talking about? What problems arose?
4. In the second question, find terms that are specific to the work of film score producing.
5. In the third question, what are the positive and negative aspects of film scoring?

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT ELEVEN: EARLY RENAISSANCE INNOVATIONS IN MUSIC

I. SKIM READING: read the text very rapidly and complete the outline below.

I. MOST IMPORTANT _____ OF EARLY RENAISSANCE MUSIC:
_____ POLYPHONY

II. THE PROBLEM OF _____

III. OTHER BREAKS WITH MEDIEVAL TRADITION IN EARLY RENAISSANCE MUSIC
AFTER SOLVING THE PROBLEM OF _____ IN THE NEW
_____ MUSIC

IV. WIDE ARRAY OF _____ AVAILABLE BY 1520S

V. ANOTHER SIGNIFICANT _____: THE _____ TO THE
MUSIC

II. Read the text again. What linkers does the writer use to proceed from one major point to the next? Complete the outline, and highlight the linkers. Then use it to write a short summary.

I. MOST IMPORTANT _____ OF EARLY RENAISSANCE MUSIC:
_____ POLYPHONY

A.

B. two problems facing composers

a.

b.

II. THE PROBLEM OF _____

A.

B.

III. OTHER BREAKS WITH MEDIEVAL TRADITION IN EARLY RENAISSANCE
MUSIC AFTER SOLVING THE PROBLEM OF _____ IN THE NEW
_____ MUSIC

A.

IV. WIDE ARRAY OF NEW _____ AVAILABLE BY 1520S

A. homophony: the frottola

B. counterpoint

a. invention of the fugue

b. imitative counterpoint

c. canonic writing

V. ANOTHER SIGNIFICANT _____: THE _____ TO
THE MUSIC

A.

B.

IN-DEPTH TEXT ANALYSIS (exercises in book)

SUPPLEMENTARY VOCABULARY EXERCISE

Go back through the text and make a list of musical terms. The first paragraph has been done for you.

PARAGRAPH ONE

choral polyphony
chorus
part-music
soloist
troping
chant
chamber group
timbres
composer dissonance

FURTHER READING

AMBIENT MUSIC: FROM SATIE TO ENO

Listen to/Read the passage and answer the questions.

PARAGRAPH ONE

1. What are some of the characteristics of ambient music?
2. What is the dictionary definition of ambient?
3. What does ambience mean to audio engineers?
4. Who invented ambient music?

PARAGRAPH TWO

5. Why can ambient music be considered a form of background music, like programmed music or Muzak?
6. How is it different?

PARAGRAPH THREE

7. What is the most outstanding difference between traditional classical music and much of twentieth century music?
8. How has listening to music changed?
9. Why is the question of performance space a key element in ambient music?

PARAGRAPH FOUR

10. What two twentieth-century composers had an influence on Brian Eno?
11. In what ways did these two composers have an impact on Eno's philosophy?

PARAGRAPH FIVE

12. What new aesthetic began to arise in music in the twentieth century?
13. In what three ways was Cage's compositional technique seminal to the style of ambient music?

PARAGRAPH SIX

14. Explain Cage's 'poetic of ambiguity'?
15. How does ambient music fit in with Cage's concepts?

PARAGRAPH SEVEN

16. What is Muzak and how is it produced?

17. Why is it contradictory?
18. What the difference between 'music to be heard' and 'music to be listened to'?
19. Why is ambient music not Muzak?

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT TWELVE: THE NATIONAL TRUST
FORMULATING QUESTIONS; DEALING WITH FIGURES AND STATISTICS IN SPEECH

The article is about the National Trust for Place of Historic Interest, one of the largest conservation charities in the world. It makes use of a great deal of facts and figures. Even if you are fluent in a foreign language, saying numbers can often be a source of anxiety. Ask and answer questions about the National Trust. Remember these rules as you practice saying numbers.

NUMBERS AND DATES

CARDINAL NUMBERS

1	ONE	11	ELEVEN		
2	TWO	12	TWELVE	20	TWENTY**
3	THREE	13	THIRTEEN*	30	THIRTY**
4	FOUR	14	FOURTEEN*	40	FORTY**
5	FIVE	15	FIFTEEN*	50	FIFTY**
6	SIX	16	SIXTEEN*	60	SIXTY**
7	SEVEN	17	SEVENTEEN*	70	SEVENTY**
8	EIGHT	18	EIGHTEEN*	80	EIGHTY**
9	NINE	19	NINETEEN*	90	NINETY**
10	TEN				

*the -teens

** -ty=multiples of 10

21 TWENTY-ONE 22 TWENTY-TWO...

100	ONE HUNDRED
1,000*	ONE THOUSAND
10,000	TEN THOUSAND
100,000	ONE HUNDRED THOUSAND
1,000,000	ONE MILLION
1,000,000,000	ONE BILLION

*note that in written English, thousands are marked off with a comma, and the decimal point (read "point") is marked off with a period.

SAY THESE NUMBERS:

14 40 77 76 67 55 45 34 12 104 546 2,000

45,890 3,000,000 23,896 11 93 245 34,750

21 1,002 3,678 14.7 13.95 £10.50

\$1,223.75

ORDINAL NUMBERS

ADD -TH TO ALL CARDINAL NUMBERS

EXAMPLE: SEVEN SEVENTH

EXCEPTIONS:

ONE FIRST
TWO SECOND
THREE THIRD

NOTE SPELLING CHANGES:

FIVE FIFTH
NINE NINTH
TWENTY TWENTIETH (AS WITH ALL NUMBERS ENDING IN -TY)

USE ORDINAL NUMBERS TO EXPRESS THE ORDER THINGS COME IN, FRACTIONS, DATES IN SPOKEN ENGLISH.

SPECIAL FORMS FOR FRACTIONS: ONE HALF = 1/2

<p><u>DATES:</u> <u>SAY VS. WRITE</u></p>

How do you say and write these dates?

Write: 8 October

Say: October the eighth OR The eighth of October

How do say these years?

800 A.D.	eight hundred A.D.	1154	eleven fifty-four
1000 B.C.	one thousand B.C.	1200	twelve hundred
2000	two thousand	2009	two thousand nine

1 January 1863 3 February 2008 4 March 2000 16 April 1356

17/5/1987 31/6/1905 14 July 1000 7 August 1678 19 September 1200

31 October 2001 2 November 1776 25 December 2007

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: ENGLISH HERITAGE

The text for further reading in this unit is also about a British conservation organisation. Answer these questions about the text as a type:

How is it different from the first text in this unit?

Why do you think the first person plural is used in the first paragraph?

What is the function of the first paragraph?

Why are the terms “scheduling”, “monument” and “classes” placed in quotation marks in the section *The Schedule of Monuments*?

The next three sections *Criteria for National Monuments*, *Protecting Archaeological Remains* and *Developing a Research Agenda* are essentially lists. Why do you think the author has chosen to use this form instead of expository prose? Note how English style prefers the use of parallel grammatical structures for this type of format:

- nouns in the *Criteria* section
- clauses in the *Protecting Archaeological Remains* section
- gerunds in the *Developing Research* section

SUPPLEMENTARY VOCABULARY EXERCISE

Go back through the text and make two lists. 1) of conservation terms, and 2) of terms that relate to funding and sponsorship. The first paragraph has been done for you.

PARAGRAPH ONE

CONSERVATION

heritage
historical buildings
archaeological remains
monuments
preservation
rescue archaeology
repairs
church
cathedral

FUNDING

grants
grant schemes
applications

SUPPLEMENTARY EXERCISE
PARALLEL READING: COMPARATIVE ANALYSIS

Find sites for similar Italian conservation organisations. Have they been translated into English?
Compare and contrast with the National Heritage site.

<http://www.fondoambiente.it/en/>

<http://www.nationaltrust.org.uk/main/>

<http://www.english-heritage.org.uk>

http://www.international.icomos.org/charters/venice_e.htm

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT 13: FREQUENTLY ASKED QUESTIONS AT THE DEPARTMENT OF CONSERVATION

The text consists of seven questions from art owners who need advice on how to repair or how to take care of their art works or art objects. As text types, they employ the following types of reasoning:

CAUSALITY deals with time relationships, explaining why things happened, or to explaining them as a result of something.

PROCESS deals with the stages or steps by which something is done. It has elements in common with chronology and enumeration, and is typically found in **INSTRUCTIONS** and **SCIENTIFIC WRITING**

Some commonly used structures for this type of writing are listed below. As you encounter others, make a note of them.

EXPLICIT STRUCTURES

PREPOSITIONS OF TIME (in, at, on)

ADJECTIVES: responsible (for), causal, resultant, contributing

NOUNS: cause, result, consequence

VERBS: cause, lead to, create, result in, produce, contribute to, result from, stem from

MODAL AUXILIARIES: especially of obligation and prohibition

PASSIVE VOICE

LINKERS:

COORDINATE CONJUNCTIONS: for, so

CONJUNCTIVE ADVERBS: therefore, as a result, consequently, because of, for this reason, hence

SUBORDINATE CONJUNCTIONS: because, since, so that

IMPLICIT STRUCTURES

VERBS IMPLYING CAUSAL RELATIONSHIP

CHRONOLOGICAL RELATIONSHIPS

CONDITIONAL STRUCTURES

ADJECTIVE CLAUSES

APPOSITIVE SENTENCES (The more . . . , the more . . .)

PARTICIPA L PHRASES

IN-DEPTH TEXT ANALYSIS (exercises in book)

SUPPLEMENTARY VOCABULARY EXERCISE

Go back through the text and make lists on art materials and processes. The first FAQ is done for you.

FAQ ONE Art materials and conservation terms

bronze	copper	alloy
hardness	colour (green, brown, etc.)	
cast	mould	chemicals
patinate	metal	foundries
wax	coating	surface
pollutant	wear off	

FURTHER READING: BOOK REPAIR PRACTICES AND CONSERVATION ETHICS

Read/Listen to the text and answer the following questions.

PARAGRAPH ONE

1. What are the chief causes of damage to early bookbindings? List some specific examples.
2. Why were some original binding structures not preserved?
3. Why did others survive?

PARAGRAPH TWO

1. How can we tell that nineteenth century binding practices remained dominant well into the twentieth century?

PARAGRAPH THREE

1. What is the Public Records?
2. What are earlier records made of?
3. What kind of records is this text concerned with?
4. What is the Domesday Book (1086)? Why is it of such great importance 1) as a historical object 2) for bookbinders?

PARAGRAPH FOUR

1. Why were the Domesday volumes rebound in the early nineteenth century?
2. Why was this binding job criticised?
3. Was anything done about it?
4. What aspects of the volumes' old decoration were maintained by not trying to repair the nineteenth century work?
5. In what way was the nineteenth century repair work unusual for its time?

PARAGRAPH FIVE

1. Who was Henry Cole?
2. What five aspects of the book did his principles of preservation and repair value? (*documentary value; integrity of materials; possible subsequent treatment; aesthetic appearance of non-archival material; non-irreversibility*)

PARAGRAPH SIX

1. Who was the first in the twentieth century to establish rules and regulations for the repair and conservation of library materials?
2. What three aspects of the book did his guidelines stress? (*good craftsmanship, sound materials, principled approach to repair and rebinding*)

PARAGRAPH SEVEN

1. Why might a document's binding (sewing holes, registration marks, etc.) be considered important from a historical point of view?

IN-DEPTH TEXT ANALYSIS (exercises in book)

SUPPLEMENTARY VOCABULARY EXERCISE

Go back through the text and make lists on book binding, conservation and repair. The first paragraph is done for you.

PARAGRAPH ONE Bookbinding terms

bookbindings	spine	sewing	edge trimming
gilding	re-covering	finish	leather
gold tooling	binding	bibliophile	

UNIT 14: THE TOMB OF SENNEFERI - EXCAVATION

Both texts in this unit come from the same source, a web page to provide information on an ongoing archaeological fieldwork project in progress. The first part deals with the excavation and conservation.

RECOGNISING THOUGHT RELATIONSHIPS: SPATIAL ORDER

Writings like “The Tomb of Senneferi” involve descriptions of SPATIAL ORDER, hence physical descriptions of places and things.

Some commonly used structures for this type of writing are listed below. As you encounter others, make a note of them.

STRUCTURES:

NOUNS: edge, centre, lower strata, outer membrane

VERBS: extend, stretch, move, run

PREPOSITIONS: around, near, through, outside

POLAR OPPOSITES: south/north, top/bottom, internal/external

MEASUREMENTS: three centimetres

Look at the first three paragraphs, which give a brief historical introduction to the tom. Find examples of structures that describe its location or physical layout.

For example, in lines 1-2 of paragraph one: “on the West Bank at Luxor in Egypt”

When you have finished, do the same for the rest of the text.

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: THE TOMB OF SENNEFERI - CONSERVATION
APPLIED GRAMMAR 1: REFORMULATING PHRASES TO EXPRESS CAUSALITY AND PROCESS

The second part deals with the state of conservation of the tombs and the techniques employed to help preserve them, and thus is similar to the readings in Unit 13 on causality and process. Reformulate the sentences from the text with the prompts given. The first reformulation has been done for you.

EXAMPLES from PARAGRAPH ONE: *Conservation of the Tomb*

1) "In all areas there is considerable physical damage, and the majority of both paint and plaster layers have been lost below shoulder height. This can readily be explained by the wear and tear of centuries of habitation."

The majority of paint and plaster layers would not have been lost below shoulder height if there had not been centuries of habitation.

2) "The use of the transverse hall for cooking also accounts for the build-up of soot and other accretions which now conceal much of the original design."

If _____, the original design
_____.

3) ". . . a considerable amount of the painted surface is also obscured by insect nests which cause substantial damage to the underlying paint and plaster."

_____, the underlying paint and plaster
_____ and
_____.

4) "The cavalier removal of some of these mud-built nests . . . has resulted in large unsightly voids in the painting where the nests were pulled off together with the paint and plaster substrate."

If _____ in such a cavalier manner, there
_____ where the nests had been removed.

EXAMPLES from PARAGRAPH THREE: *Techniques and Materials Employed for Emergency Conservation*

1) "Just before the injection of the consolidant, the painted surface itself was pre-wetted with white spirit to prevent evaporation at the surface, thus avoiding unwanted staining of the paint surface."

The painted surface was pre-wetted with white spirit so that
_____.

2) "To re-lay paint flakes, the surface was prepared by the gentle removal of dust and cobwebs with a fine brush, and the application of white spirit to the surface which prevented any staining of the surface by the consolidant."

In order to prepare the surface for _____, dust and cobwebs _____ with a fine brush and the application of white spirit.

APPLIED GRAMMAR 2: EXTRAPOLATING AND REFORMULATING INFORMATION

Read the paragraph entitled *Technique* again. List the stages of the pictorial process in chronological order. The first steps are done for you.

1. Deep recesses in the wall were filled in with a mud/straw mixture
2. A single layer of coarse white plaster was applied to level the wall
- 3.
- 4.
- 5.
- 6.

APPLIED GRAMMAR 3: ANALYSING TENSES

Read the section *Treatment of Excavated Objects*. What is the predominant tense used? In what voice? Why

IN-DEPTH TEXT ANALYSIS (exercises in book)

UNIT 15: COLOUR AND LIGHT IN THE MUSEUM ENVIRONMENT

RECOGNISING THOUGHT RELATIONSHIPS

Make a very brief outline for the text. Underline the conjunctions and other types linkers (therefore, consequently, however, etc.). How do they reinforce the points the author wants to make?

IN-DEPTH TEXT ANALYSIS (exercises in book)

FURTHER READING: THE FUTURE OF THE PAST

RECOGNISING THOUGHT RELATIONSHIPS

Find examples of all of the types of reasoning we have discussed throughout the term:

EXEMPLIFICATION

CONTRAST

COMPARISON

ENUMERATION

CHRONOLOGY

CAUSALITY

PROCESS

SPATIAL ORDER

IN-DEPTH TEXT ANALYSIS (exercises in book)