

INTRODUCERE

Acest curs de limba engleză se adresează studenților Academiei de Muzică „Gheorghe Dima” Cluj-Napoca din cadrul Departamentului de Învățământ la Distanță, având ca scop acumularea de cunoștințe în domeniul limbii engleze, prin însușirea atât a elementelor de morfologie și sintaxă, specifice limbii engleze în general, cât și a celor de vocabular, specifice domeniului muzical-artistic.

Ca instrument de lucru de bază se va folosi volumul *Grammar Practice for Intermediate Students – with key and with CD-ROM*, de Sheila Dignen și Brigit Viney, împreună cu Elaine Walker și Steve Elsworth, ed. Pearson Longman, 2007, manual care găsește la biblioteca DID din Cadrul Academiei de Muzică „Gheorghe Dima”.

Pentru însușirea elementelor de vocabular specifice domeniului muzical se vor folosi materiale (texte, exerciții de înțelegere a acestor texte, exerciții de traducere) preluate din bibliografia adițională.

Cursul este structurat sub forma a șase module de studiu care vor permite studenților însușirea graduală a elementelor de gramatică și vocabular, precum și aplicarea practică a cunoștințelor acumulate. Primele cinci module sunt bazate pe capitolele cuprinse în manualul de studiu, în timp ce al șaselea va fi rezervat recapitulării și fixării cunoștințelor acumulate și pregătirii pentru examenul de limbă premergător examenului de licență.

Nivelul de însușire a cunoștințelor va fi verificat prin intermediul unor teste de autoevaluare pe parcursul modulelor, la sfârșitul fiecărei unități de învățare, precum și prin intermediul unor teste de evaluare la sfârșitul fiecărui modul. Dacă în cazul testelor de autoevaluare studenții au la dispoziție cheia exercițiilor, testul de la finalul fiecărui modul este corectat de către profesor, pentru a avea o evaluare obiectivă a cunoștințelor.

Dificultatea exercițiilor și a textelor studiate, dar și a testelor, va crește direct proporțional cu cunoștințele acumulate pe parcurs de către studenți.

Învățământul la distanță implică utilizarea unor **metode și tehnici noi** de învățare pentru a spori gradul de acces la sistemele educaționale al persoanelor care nu pot participa la cursurile Academiei de Muzică „Gheorghe Dima” Cluj-Napoca în regim cu frecvență. Având în vedere că scopul lor este acela de a îmbunătăți substanțial **flexibilitatea** învățării în raport cu timpul și disponibilitatea cursanților, manualul de studiu menționat este dotat și cu un CD care oferă studenților posibilitatea de studiu individual, exemplificând tehnici de execuție, detaliind și explicând scheme din curs, sau prezentând

diferite aplicații practice ale materialului scris, iar textele studiate vor fi puse la dispoziția studenților atât în variantă tipărită, cât și în variantă electronică.

Conform noilor cerințe din domeniul învățământului la distanță, studenții vor fi stimulați în direcția pregătirii individuale prin e-learning, dispunând de o bază media de stocare a informației (cursuri, articole, lucrări, materiale audio și video).

UNITATEA DE ÎNVĂȚARE NR. 1 STRUCTURI COMPARATIVE

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 1, veți dobândi următoarele competențe:

- Însușirea și sistematizarea expresiilor și structurilor comparative.
- Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.
- Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 1

Gramatică

Structuri comparative

Comparații cu substantive

- Putem folosi *more, the most, less, the least, fewer, the fewest* împreună cu substantive pentru a compara cantități.
- Putem folosi *more, the most*+substantive nenumărabile sau numărabile la plural: *Who won the most medals?*
- Folosim *less, the least*+substantive nenumărabile: *Which fuel causes the least pollution?*
- Folosim *fewer, the fewest*+substantive numărabile la plural: *You've got fewer points than me.*
- Cu *more, less, fewer* folosim *than*+substantiv/pronume/propoziție: *She's got more problems than I do.*

Vocabular

What do you think about the music kids are listening to today?

Billy Williams, 58 Assistant Principal

- ❖ As a parent, I would be more cautious about the kind of music they are listening to. I was never too concerned about the music my kids listened to in the mid-'60s and '70s, and I wish I had been. If there's nothing but a color code, music should be labeled to warn parents about what they purchase for minors.

Gloria Jean Barber, 47 Secretary

- ❖ On the whole, I don't think it's bad. I'm not into heavy rock, but most of the music is no worse than that we listened to when I was growing up. As a matter of fact, I heard some of the same complaints. I don't see any sense in warning labels on records because who reads labels anyway? Few people do.

Willa Mae Cochran, 64 Housewife

- ❖ Some of the music is immoral. Kids should listen to sensible music with messages like staying away from drugs or staying in school. There are some rap songs that are all right. But all this sexual stuff is not good. Songs can have a beat that kids can dance to without all the profanity.

Carol Schibi, 39 Networking coordinator

- ❖ I have three teenagers and, overall, they have good music. I don't think that banning music is the answer, but parents have to be responsible for what their children listen to. I don't see anything wrong with rating music.

Michael Philips, 17 Student / studio musician

- ❖ I like music a lot - the harmonies and the way it's played. But I'm really interested in jazz. Everything comes from jazz. There is a lot of negative music out there, and if people listen to it enough, it sticks in your head and brings out the negative side in you. I think there should be warning labels on some of the songs.

Shawn Mulhern, 49 Radio personality

- ❖ The music is probably way too violent. And it doesn't make a whole lot of sense as far as the lyrics are concerned. If it doesn't damage your mind, it certainly would damage your ears. I have respect for anybody's music. But it just seems that there's never any end to how far record producers want to take it.

During adolescence, teenagers are expected to develop standards of behavior and reconcile them with their perceptions of adult standards. In this context, music, a powerful medium in the lives of adolescents, offers conflicting values. The explicit sexual and violent lyrics of some forms of music often clash with the themes of abstinence and rational behavior promoted by adult society. Identification with rock music, particularly those styles that are rejected by adults, functions to separate adolescents from adult society. Some forms of rock music extend well beyond respectability in fulfilling this definitional role. Total immersion into a rock subculture, such as heavy metal, may be both a portrait of adolescent alienation and an unflattering reflection of an adolescent's perception of the moral and ethical duplicity of adult society.

(adapted from <http://jamanetwork.com/journals/jama/article/378751>)

Speaking

Warm up! Answer the following questions:

- ❖ What do you use music for?
- ❖ Do you ever have songs or music running through your head? If so, what does it tell you about yourself?
- ❖ What can you not do without music (or not do as well)?
- ❖ What would the following be like without music: dancing / films / parties / a MP3 player / saying the alphabet?

LECȚIA 2

Gramatică

Structuri comparative

Structuri și expresii comparative

- *As ...as, the same as, similar to, different from*
- *Too, enough, very*
- *So ...that, such (a/an) ...that*
- Alte structuri comparative

Reading

→ Read the extract from Oliver Sacks' work „The Man Who Mistook His Wife For A Hat” and summarise the text.

“Dr P. was a musician of distinction, well-known for many years as a singer, and then, at the local School of Music, as a teacher. It was here, in relation to his students, that certain strange problems were first observed. Sometimes a student would present himself, and Dr P. would not recognize him; or, specifically, would not recognize his face. The moment the student spoke, he would be recognized by his voice. Such incidents multiplied, causing embarrassment, perplexity, fear— and, sometimes, comedy. For not only did Dr P. increasingly fail to see faces, but he saw faces when there were no faces to see: genially, Magoo-like, when in the street he might pat the heads of water hydrants and parking meters, taking these to be the heads of children; he would amiably address carved knobs on the furniture and be astounded when they did not reply. (...)

The notion of there being ‘something the matter’ did not emerge until some three years later, when diabetes developed. Well aware that diabetes could affect his eyes, Dr P. consulted an ophthalmologist, who took a careful history and examined his eyes closely. ‘There’s nothing the matter with your eyes,’ the doctor concluded. ‘But there is trouble with the visual parts of your brain. You don’t need my help, you must see a neurologist.’ And so, as a result of this referral, Dr P. came to me. It was obvious within a few seconds of meeting him that there was no trace of dementia in the ordinary sense. He was a man of great cultivation and charm who talked well and fluently, with imagination and humor. I couldn’t think why he had been referred to our clinic. And yet there was something a bit odd. He faced me as he spoke, was oriented towards me, and yet there was something the matter—it was difficult to formulate. He faced me with his ears, I came to think, but not with his eyes. These, instead of looking, gazing, at me, ‘taking me in’, in the normal way, made sudden strange fixations—on my nose, on my right ear, down to my chin, up to my right eye—as if noting (even studying) these individual features, but not seeing my whole face, its changing expressions, ‘me’, as a whole. (...)

How does he do anything? I wondered to myself. What happens when he’s dressing, goes to the lavatory, has a bath? I followed his wife into the kitchen and asked her how, for instance, he managed to dress himself. ‘It’s just like the eating,’ she explained. ‘I put his usual clothes out, in all the usual places, and he dresses without difficulty, singing to himself. He does everything singing to himself. But if he is interrupted and loses the thread, he comes to a complete stop, doesn’t know his clothes—or his own body. He sings all the time—eating songs, dressing songs, bathing songs, everything. He can’t do anything unless he makes it a song.’ ”

The Man Who Mistook His Wife For A Hat and other clinical tales by Oliver Sacks

Test de autoevaluare

Ramane cel de pe platforma!

Bibliografie minimală

- Dignen, Sheila, Viney, Brigit, with Walker, Elaine and Elsworth, Steve
Grammar Practice for Intermediate Students with key and with CD-ROM, Pearson-Longman 2007, pag. 37 43
2. <http://www.musicalescapades.com/useful-articles/music-therapy.htm>
 3. <http://www.musiced.about.com/od/beginnersguide/a/pinst.htm>

Test de autoevaluare

Test de autoevaluare	
Put in the adjective from the first sentences into the second sentence in its correct form.	
1. My father is heavy. My uncle is muchthan my father.	
<input type="radio"/>	heavier
<input type="radio"/>	more heavier
<input type="radio"/>	heavyer
2. The test in Geography was easy, but the test in Biology was	
<input type="radio"/>	more easier
<input type="radio"/>	easier
<input type="radio"/>	most easiest
3. Florida is sunny. Do you know theplace in the USA?	
<input type="radio"/>	sunnier
<input type="radio"/>	more sunny
<input type="radio"/>	sunniest
4. Stan is a successful sportsman, but his sister isthan Stan.	
<input type="radio"/>	more successful
<input type="radio"/>	most successful
<input type="radio"/>	successfuller
5. My mother has a soft voice, but my teacher's voice isthan my mother's.	
<input type="radio"/>	softiest
<input type="radio"/>	soft
<input type="radio"/>	softer

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 2, veți dobândi următoarele competențe:

- Însușirea și sistematizarea timpurilor prezente ale verbelor.
- Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.

Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 3

Gramatică

Timpurile prezente ale verbelor

Prezentul simplu

Prezentul simplu are forma de bază a verbului (*write, work*).

La persoana a III-a sg., forma de bază + **-s** (*he writes, she works*).

Ex.: *I play, you play, we play, they play*

He plays, she plays, it plays

Forma negativă se formează cu auxiliarul *do*:

Ex.: *I do not drink tea.*

*She/he **does not** play football.*

Forma interogativă:

Ex.: *Do you work here?*

***Does** she/he sing beautifully?*

- Funcții: Acțiuni obișnuite, care se întâmplă în prezent sau în mod regulat, dar nu neapărat în momentul exact al vorbirii
- Adevăruri sau realități general acceptate

- ☞ Expresia opiniilor
Expresie a preferințelor
Se folosește pentru a exprima așa numitul prezent istoric
- ☞ Prezentul simplu poate avea valență de viitor mai ales cu verbe ca:
arrive, come, leave care sugerează evenimente plănuite sau programate
- ☞ Expresii care semnaleză frecvent acțiunile obișnuite exprimate prin prezentul simplu: *all the time, always, every classe, every day, every holiday, every hour, every month, every semester, every week, every year, most of the time, never, often, rarely, sometimes, usually*

Vocabulary practice

→ Fill in the gaps with the appropriate word from the box:

Music Tastes and Preferences

Music is everywhere we go. It is piped into retail shops, airports, and train stations. It accompanies movies, television programs, and ball games. Manufacturers use it to 1) _____ their products, while yoga, massage, and exercise studios use it to relax or invigorate their clients. In addition to all of these uses of music as a 2) _____, a form of sonic wallpaper imposed on us by others, many of us 3) _____ out music for our own listening – indeed, Americans spend more on music than they do on prescription drugs. Taken together, background and 4) _____ music listening add up to more than 5 hours a day of exposure to music for the 5) _____ American.

When it comes to self-selected music, individuals demonstrate manifestly different tastes. Remarkably, 6) _____, little is known about the underlying principles on which such individual musical preferences are based. Music is used for many different purposes:

- ✓ one common use of music in contemporary society is 7) _____ enjoyment and aesthetic appreciation;
- ✓ another common use 8) _____ to music's ability to inspire dance and physical movement;
- ✓ many individuals also use music functionally, for mood regulation and enhancement;
- ✓ adolescents report that they use music for a distraction from troubles, a means of mood management, for reducing loneliness, and as a badge of identity for inter- and intragroup self-9) _____;

- ✓ as adolescents and young adults, we tend to listen to music that our friends listen 10) _____, and this contributes to defining our social identity as well as our adult musical tastes and preferences;
- ✓ music is also used to enhance concentration and cognitive function, to maintain alertness and vigilance and increase worker 11) _____; moreover, it may have the ability to enhance certain cognitive networks by the way in which it is organized;
- ✓ social and protest movements use music for motivation, group 12) _____, and to focus their goals and message, and music therapists encourage patients to choose music to 13) _____ various therapeutic goals;
- ✓ historically, music has also been used for social bonding, comfort, motivating or coordinating physical labor, the preservation and transmission of oral knowledge, ritual and religion, and the expression of physical or 14) _____ fitness.

cohesion, sell, relates, seek, cognitive, intentional, however, background, pure, average, definition, productivity, to, meet

**Give synonyms for the following words: manufacturer, purpose, to enhance, ability, to maintain, to increase, goal, to focus on, labor.*

** Give the nouns from the following verbs: to appreciate, to enjoy, to enhance, to contribute, to organize, to move.*

LECTȚIA 4

Gramatică

Timpurile prezente ale verbelor

Prezentul continuu

Acest timp se formează cu ajutorul verbului auxiliar *to be la prezent + forma de baza a verbului + -ing (participiu prezent)*.

Ex.: *I am buying all my family's Christmas gifts early this year. She is working through the holiday break.*

Forma negativa - se adauga *not* dupa forma de prezent simplu a auxiliarului to be.

Ex.: *It is not raining.*

Forma interogativa se obtine prin inversiunea auxiliarului to be cu subiectul.

Ex.: *Are they playing? Is he eating?*

Funcții

- ☞ Prezentul continuu indică: o acțiune care se află în plină desfășurare în momentul vorbirii.
- ☞ O acțiune care se află în desfășurare în perioada prezentă, dar care poate nu se întâmplă concomitent cu momentul vorbirii.
- ☞ Descrie o tendință sau acțiune care a debutat recent
- ☞ Pentru a desemna o acțiune care este planificată pentru viitor

În general, numai anumite verbe pot fi folosite la aspectul continuu și acestea se numesc verbe dinamice. Aspectul continuu al unui verb arată că o acțiune este, era sau va fi în desfășurare. Formele verbale progresive (aspectul continuu) se folosesc numai în cazul verbelor dinamice, de mișcare, care exprimă calități capabile de schimbare. Nu se spune "He is being tall" sau "He is resembling his mother" sau "I am wanting spaghetti for dinner", ci vom spune: "He is tall", "He resembles his mother", "I want spaghetti".

VERBE DINAMICE: abandon, ask, beg, call, drink, eat, help, learn, listen, look at, play, rain, read, say, slice, throw, whisper, work, write

Vocabulary practice

→ *Derive the word in capital letters so that it fits the context.*

The Structure of Musical Preferences

(RESEARCH) have begun to map the landscape of music-genre (PREFER) with the aim of identifying its structure. For example, Rentfrow and Gosling (2003) examined individual (DIFFER) in preferences for 14 broad music genres in three US samples. The (CONVERGE) of the three studies resulted in revealing four music-preference factors that were labeled *reflective & complex* (comprising classical, jazz, folk, and blues genres), *intense & rebellious* (rock, alternative, heavy metal), *upbeat & conventional* (country, pop, soundtracks, religious), and *energetic & rhythmic* (rap, soul, electronica). In a

study of music preferences among Dutch adolescents, Delsing managed to come up with an (ASSESS) of self-reported preferences for 11 music genres. Their analyses also revealed four preference factors, labeled *rock* (comprising rock, heavy metal / hardrock, punk / hardcore / grunge, gothic), *elite* (classical, jazz, gospel), *urban* (hip-hop / rap, soul / r&b), and *pop* (trance / techno, top 40 / charts). And Colley (2008) came up with her own (INVESTIGATE) of self-reported preferences for 11 music genres in a small sample of British university students. Her results revealed four factors for women and five for men. (SPECIFIC), three factors, *sophisticated* (comprising classical, blues, jazz, opera), *heavy* (rock, heavy metal), and *rebellious* (rap, reggae), emerged for both men and women, but the *mainstream* (country, folk, chart pop) factor whose (EMERGE) resulted in women split into *traditional* (country, folk) and *pop* (chart pop) for men.

Hence three factors emerged that were very similar:

- one factor was defined mainly by classical and jazz music;
- another factor was defined largely by rock and heavy metal music;
- the third factor was defined by rap and hip-hop music.

There was also a factor comprising mainly country music that emerged in all the samples in which singer-songwriter or story-telling music was included. And in half the studies there was a factor composed mostly of new age and electronic styles of music. Thus, there appears to be at least four or perhaps five robust music-preference factors.

Music is multifaceted: its (COMPOSE) resides in specific auditory properties, communicates emotions, and has strong social connotations. There is evidence from research concerned with various social, psychological, and physiological aspects of music, not with music preferences per se, suggesting that there is a (TIE) that connects preferences to various musical facets. For example, there is evidence of individual differences in preferences for vocal in (OPPOSE) to instrumental music, fast vs. slow music, and loud vs. soft music (. Such preferences have been shown to relate to personality traits such as

- extraversion and sensation seeking;
- research on music and emotion has revealed individual differences in preferences for pieces of music that evoke emotions like (HAPPY), joy, (SAD), and anger;
- research on music and identity suggests that some people are drawn to musical styles with particular social connotations, such as (TOUGH), rebellion, distinctiveness, and (SOPHISTICATED).

There are good reasons to believe that preferences for music genres reflect, at least partially, preferences for external properties of music. Indeed, research has found that individuals, particularly young people, have strong stereotypes about fans of certain music genres. Specifically, researchers found that adolescents and young adults who were asked to evaluate the (PROTOTYPE) fan of a particular music genre displayed significant levels of inter-judge (AGREE) for several genres (e.g., classical, rap, heavy metal, country), suggesting that participants held very similar beliefs about the social and psychological characteristics of such fans. Furthermore, research on the (VALID) of the music stereotypes suggested that fans of certain genres reported possessing many of the stereotyped characteristics. Thus, it would seem that genres alone can activate stereotypes that are associated with a suite of traits, which could, in turn, influence individuals' stated musical preferences.

(adapted from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3138530/>)

**Give synonyms for the following words: to map, to comprise, to reside in, to examine, to evaluate, to reflect, to state, to reveal, to seek, aim, adolescent, evidence, trait, display, result.*

** Give the nouns from the following verbs: to label, to analyse, to suggest, to seek, to state.*

LECTIA 5

Gramatică

Timpurile prezente ale verbelor

Verbe de stare

- Verbele de stare nu sunt folosite, de obicei, în formă continuă: *agree, believe, know, hate, like, love, hear, see, smell, appear, seem, be, belong, contain, have, cost, fit, mean, owe*. De ex.: *I m sorry, I don t undestrand. Does this car belong to you?*
- Unele verbe de stare pot fi folosite la forma continuă când descriu acțiuni. Acestea includ: *be, have, see, smell, taste, drink*. De ex.: *I think (=believe) you re right. I m thinking (=considering) about it.*
- În cazul lui *feel* și *look* putem folosi atât forma simplă, cât și cea continuă, fără să se schimbe sensul: *I feel/ m feeling ill. You re looking/look tired.*
- Adesea folosim *can* cu verbe de percepție: *I can t hear you.*

Reading

→ Read the following text and assess whether the statements are true or false; also indicate whether the text is written in AE or BE (give reasons for your answer).

What your musical taste says about your personality

We're exposed to music for nearly 20% of our waking lives. But much of our musical experience seems to be a mystery. Why does some music bring us to tears while other pieces make us dance? Why is it that the music that we like can make others agitated? And why do some people seem to have a natural ability to play music while others have difficulty carrying a tune? Science is beginning to show that these individual differences are not just random but are, in part, due to people's personalities.

My colleagues and I have published research showing that people's musical preferences are linked to three broad thinking styles.

- Empathisers (Type E) have a strong interest in people's thoughts and emotions;
- Systemisers (Type S) have a strong interest in patterns, systems and the rules that govern the world;
- Type B (for "balanced") are those who score relatively equally on empathy and systemising.

Research from the past decade has shown that 95% of people can be classified into one of these three groups and that they predict a lot of human behaviour. For example, they can predict things such as whether someone studies maths and science, or humanities at university. For the first time, we have shown that they can predict musical behaviour, too.

Matching music with thinking style

To study this phenomenon, we conducted multiple studies with over 4,000 participants. We took data on these participants' thinking styles and asked them to listen to and indicate their preferences for up to 50 musical excerpts, representing a wide range of genres. Across these studies, we found that empathisers preferred mellow music that had low energy, sad emotions, and emotional depth, as heard in R&B, soft rock, and singer-songwriter genres. On the other hand, systemisers preferred more intense music, as heard in hard rock, punk and heavy metal genres. Systemisers also preferred music with intellectual depth and complexity as heard in avant-garde classical genres. For example, systemizing was linked to preferences for Alexander Scriabin's "Etude opus 65 no 3". Importantly, those who are Type B, had a tendency to prefer music that spans more of a range than the other two thinking styles.

In our most recent study, published in the Journal of Research of Personality, we found that people's personality traits can also predict their musical ability, even if they don't play an instrument. Our team worked with BBC Lab UK to recruit over 7,000 participants and assess them for five distinct personality dimensions:

- openness
- conscientiousness
- extroversion
- agreeableness
- neuroticism / emotionality stability.

We also asked them to conduct various tasks that measured their musical ability, including remembering melodies and picking out rhythms.

We found that, next to musical training, the personality trait of *openness* was the strongest predictor of musical sophistication. People who score highly for openness are imaginative, have a wide range of interests, and are open to new ways of thinking and changes in their environment. Those who score low on openness (or who are “closed”) are more set in their ways, prefer routine and the familiar, and tend to have more conventional values. We also found that extroverts who are often more talkative, assertive, and excitement-seeking had greater singing abilities.

Furthermore, we could apply this even to people who did not currently play a musical instrument, meaning there are people who have a potential for musical talent but are entirely unaware of it.

Music therapy

These new findings tell us that from a person’s musical taste and ability, we can infer a range of information about their personality and the way that they think. This research shows there are factors beyond our awareness that shape our musical experiences. We hope that these findings can be of help to teachers, parents, and clinicians. Based on information about personality, educators can ensure that children with the potential for musical talent have the opportunity to learn a musical instrument. Music therapists can use information about thinking style to help tailor their therapies for clients, too.

We are also interested in how knowledge gained from science can help children and adults on the autism spectrum who have difficulties with communication, as we recently wrote in the journal Empirical Musicology Review. This could also help people process emotions after experiencing a psychological trauma and when grieving a loss. In fact, initial findings from our lab suggest that people who experienced a traumatic event in childhood engage with music quite differently in adulthood than those who did not experience a trauma.

(adapted from <http://theconversation.com/what-your-musical-taste-says-about-your-personality-50492>)

1. Analysing someone’s style of thinking we can predict human behaviour.
2. Empathisers focus on traits such as sensibility and sensitivity.
3. Musical behaviour cannot be predicted.
4. The study was conducted on a large sample of respondents who had to indicate their preferences for a narrow range of genres.
5. Musical ability cannot be predicted unless one is exposed to the study of at least one instrument.

**Give synonyms for the following words: to participate, trait, task, ability, finding.*

** Give the nouns from the following verbs: to participate, to attend, to recruit, to respond, to train, to apply.*

Test de autoevaluare

Simple Present / Present Continuous

Using the words in parentheses, complete the boxes below with the appropriate tenses, then check your answers.

1. Every Monday, Sally (drive) her kids to football practice.
2. Usually, I (work) as a secretary at ABT, but this summer I (study) French at a language school in Paris. That is why I am in Paris.
3. Shhhhh! Be quiet! John (sleep) .
4. Don't forget to take your umbrella. It (rain) .
5. I hate living in Seattle because it (rain, always) .
6. I'm sorry I can't hear what you (say) because everybody (talk) so loudly.
7. Justin (write, currently) a book about his adventures in Tibet. I hope he can find a good publisher when he is finished.
8. Jim: Do you want to come over for dinner tonight?
Denise: Oh, I'm sorry, I can't. I (go) to a movie tonight with some friends.
9. The business cards (be, normally) printed by a company in New York. Their prices (be) inexpensive, yet the quality of their work is

quite good.

10. This delicious chocolate (be) made by a small chocolatier in Zurich, Switzerland.

Răspunsuri și comentarii la testele de autoevaluare

1. Every Monday, Sally (drive) **drives** her kids to football practice.
2. Usually, I (work) **work** as a secretary at ABT, but this summer I (study) **am studying** French at a language school in Paris. That is why I am in Paris.
3. Shhhhh! Be quiet! John (sleep) **is sleeping**.
4. Don't forget to take your umbrella. It (rain) **is raining**.
5. I hate living in Seattle because it (rain, always) **'s always raining**.
6. I'm sorry I can't hear what you (say) **are saying** because everybody (talk) **is talking** so loudly.
7. Justin (write, currently) **is currently writing** a book about his adventures in Tibet. I hope he can find a good publisher when he is finished.
8. Jim: Do you want to come over for dinner tonight?
Denise: Oh, I'm sorry, I can't. I (go) **am going** to a movie tonight with some friends.
9. The business cards (be, normally) **are normally** printed by a company in New York. Their prices (be) **are inexpensive**, yet the quality of their work is quite good.
10. This delicious chocolate (be) **is made** by a small chocolatier in Zurich, Switzerland.

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1. Dignen, Sheila, Viney, Brigit, with Walker, Elaine and Elsworth, Steve
Grammar Practice for Intermediate Students with key and with CD-ROM, Pearson-Longman 2007, pag. 44 47
2. <http://www.rhlschool.com/read7n3.htm>
3. http://esl.about.com/od/readingintermediate/a/r_social.htm
4. http://esl.about.com/od/intermediatereading/a/r_tourism.htm

Test de autoevaluare

Choose the correct answer for each item.	
1. We our dog by his name, but he never comes.	
<input type="checkbox"/>	calls
<input type="checkbox"/>	call
<input type="checkbox"/>	are calling
2. Emmain the lessons.	
<input type="checkbox"/>	dreams
<input type="checkbox"/>	dream
<input type="checkbox"/>	to dream
3. Theyat birds, so try talking softly.	
<input type="checkbox"/>	are looking
<input type="checkbox"/>	looks
<input type="checkbox"/>	look
4. Johnhome from school every day at 3 pm.	
<input type="checkbox"/>	coming
<input type="checkbox"/>	comes
<input type="checkbox"/>	is coming
5. Imy friends.	
<input type="checkbox"/>	to meet
<input type="checkbox"/>	am meeting
<input type="checkbox"/>	meets

UNITATEA DE ÎNVĂȚARE NR. 3 TIMPURILE TRECUTE ALE VERBELOR

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 3, veți dobândi următoarele competențe:

- Însușirea și sistematizarea trecutului simplu și a trecutului continuu.
- Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.

Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 6

Gramatică

Timpurile trecute ale verbelor

Trecutul simplu

Y☐ Verbele regulate formează trecutul simplu prin adăugarea la forma de bază a verbului **+ed**.

Ex.: *scream > screamed, work > worked*

Y☐ Verbele neregulate au forme proprii de trecut.

Ex.: *sleep > slept, drink > drank*

Y☐ Forma negativă se compune cu ajutorul auxiliarului *to do*, conjugat la trecut (*did*) + **not** în fața verbului principal. *Did* + *not* se folosesc des în forma contrasă *didn't*.

Ex.: *I **did not** jump over.*

*She **didn't** finish the work.*

Y☐ Forma interogativă se formează prin inversiunea dintre auxiliarul *did* și subiect:

Ex.: ***Did you** want it?*

***Did it** rain there?*

Y☐ Trecutul simplu se folosește pentru a exprima fapte și realități din trecut:

Ex.: *In the past people believed that the earth was flat.*

Y☐ Descrie un eveniment sau acțiune incheiată petrecută în trecut:

Ex.: *John Loud invented the ballpoint pen in 1888.*

Y□ Pentru a descrie starea, condiția sau obiceiurile din trecut:
Ex.: *I went to school by bus when I was a child.*

Reading

→ Read the text below and state whether you agree or disagree with Stravinski's opinion regarding the statute of both composers and performers. Give reasons for your answer. What is the case of interpreters versus executants?

“It is necessary to distinguish two moments, or rather two states of music: potential music and actual music. Having been fixed on paper or retained in the memory, music exists already prior to its actual performance, differing in this respect from all the other arts, just as it differs from them, as we have seen, in the categories that determine its perception. The musical entity thus presents the remarkable singularity of embodying two aspects, of existing successively and distinctly in two forms separated from each other by the hiatus of silence. This peculiar nature of music determines its very life as well as its repercussions in the social world, since it presupposes two kinds of musicians: the creator and the performer. (...)

The idea of interpretation implies the limitations imposed upon the performer or those which the performer imposes upon himself in his proper function, which is to transmit music to the listener. The idea of execution implies the strict putting into effect of an explicit will that contains nothing beyond what it specifically commands. It is the conflict of these two principles execution and interpretation that is at the root of all the errors, all the sins, all the misunderstandings that interpose themselves between the musical work and the listener and prevent a faithful transmission of its message.

Every interpreter is also of necessity an executant. The reverse is not true. Following the order of succession rather than of precedence, we shall first consider the executant. It is taken for granted that I place before the performer written music wherein the composer's will is explicit and easily discernable from a correctly established text. But no matter how scrupulously a piece of music may be notated, no matter how carefully it may be insured against every possible ambiguity through the indications of tempo, shading, phrasing, accentuation, and so on, it always contains hidden elements that defy definition, because verbal dialectic is powerless to define musical dialectic in its totality. The realization of these elements is thus a matter of experience and intuition, in a word, of the talent of the person who is called upon to present the music. Thus, in contrast to the craftsman of the plastic arts, whose finished work is presented to the public eye in an always identical form, the composer runs a perilous risk every time his music is played, since the competent presentation of his work each time depends on the unforeseeable and imponderable factors that go to make up the virtues of fidelity and sympathy, without which the work will be unrecognizable on one occasion, inert on another, and in any case betrayed. Between the executant pure and simple and the interpreter in the strict sense of the word, there exists a difference in make-up that is of an ethical rather than of an aesthetic order, a difference that presents a point of conscience: theoretically, one can only require of the executant the translation into sound of his musical part, which he may do willingly or grudgingly, whereas one has the right to seek from the interpreter, in addition to the

perfection of this translation into sound, a loving care which does not mean, be it surreptitious or openly affirmed, a recomposition. (...)

The widespread principles that govern the interpretation of the romantic masters in particular, make these composers the predestined victims of the criminal assaults we are speaking about. The interpretation of their works is governed by extra-musical considerations based on the loves and misfortunes of the victim. The title of a piece becomes an excuse for gratuitous hindthought. If the piece has none, a title is thrust upon it for wildly fanciful reasons. I am thinking of the Beethoven sonata that is never designated otherwise than by the title of "The Moonlight Sonata" without anyone ever knowing why; of the waltz in which it is mandatory to find Frederick Chopin's "Farewell." Obviously, it is not without a reason that the worst interpreters usually tackle the Romantics. The musically extraneous elements that are strewn throughout their works invite betrayal, whereas a page in which music seeks to express nothing outside of itself better resists attempts at literary deformation. It is not easy to conceive how a pianist could establish his reputation by taking Haydn as his war-horse. That is undoubtedly the reason why that great musician has not won a renown among our interpreters that is in keeping with his true worth.

Stravinski, Igor, *Poetics of Music*

LECȚIA 7

Gramatică

Timpurile trecute ale verbelor

Trecutul continuu

Y□ Trecutul continuu se formează cu ajutorul formei de trecut simplu a auxiliarului *to be*, **was/were** + forma participiului prezent (*-ing*) a verbului principal.

Ex.: *I **was** singing.*

*You **were** talking.*

Y□ Negativul:

Ex.: *You **were not** / **weren"t** singing.*

*She **was not** / **wasn"t** reading.*

Y□ Interogativul:

Ex.: ***Was** I speaking clearly?*

***Were** they playing the flute?*

Y□Trecutul continuu, ca și prezentul continuu, sunt forme verbale aparținând registrului oral, limbii vorbite cu precădere, și sunt rar folosite în registrul scris.

Y□Trecutul continuu este folosit pentru a exprima acțiuni în desfășurare într-un moment din trecut. Deoarece indică o limită a duratei acțiunii este foarte folosit pentru a indica acțiuni care au avut loc (trecut simplu) în timp ce o altă acțiune era în desfășurare, sau pentru a indica o acțiune în desfășurare care este întreruptă de o alta.

Ex.: *Carlos lost his watch while he was running.*

I was watching Oprah when John came in screaming.

Y□Exprimă activități din trecut:

Ex.: *Once I was driving through Kenya with a friend.*

Y□Pentru a vorbi despre obiceiuri din trecut. Trecutul continuu este însoțit în acest caz de *always*.

Ex.: *Grace was always handing in late papers.*

My father was always lecturing my brother.

Vocabulary practice

→ Read the following text and fill in the gaps with the appropriate word from the box.

Coping with Music Performance Anxiety

Music performance anxiety is caused both by the ways we think and feel. One way to feel less anxious is to discover and change thinking 1) _____ that put too much pressure on you. Cognitive distortions are logical, but they are not rational. They can create real difficulty with your thinking. See if you are doing any of the ten common distortions that people use. 2) _____ yourself from one to ten with one being low and ten being high. Ask yourself if you can stop using the distortions and think in a different way.

- ALL-OR-NOTHING THINKING: You see things in black-and-white categories. If your performance falls 3) _____ of perfect, you see yourself as a total failure.
- OVERGENERALIZATION: You see a single negative event as a never-ending pattern of 4) _____.

- MENTAL FILTER: You pick out a single negative detail and 5) _____ on it exclusively so that your vision of all reality becomes darkened, like the drop of ink that discolors the entire beaker of water.
- DISQUALIFYING THE POSITIVE: You reject positive experiences by insisting they "don't count" for some reason or other. In this way you can maintain a negative 6) _____ that is contradicted by your everyday experiences.
- JUMPING TO CONCLUSIONS: You make a negative interpretation even though there are no definite facts that 7) _____ support your conclusion.
- MIND READING: You arbitrarily conclude that someone is reacting negatively to you, and you don't bother to check this out.
- THE FORTUNETELLER ERROR: you can anticipate that things will turn out badly, and you feel convinced that your prediction is an already-8) _____ fact.
- MAGNIFICATION (CATASTROPHIZING) OR MINIMIZATION: You exaggerate the important things (such as your goof-up or someone else's achievement), or you inappropriately 9) _____ things until they appear tiny (your own desirable qualities or other fellow's imperfections). This is also called the *binocular trick*.
- EMOTIONAL REASONING: You assume that your negative emotions necessarily reflect the way things really are: "I feel it, therefore it must be true."
- SHOULD STATEMENTS: You try to motivate yourself with should and shouldn't, as if you had to be punished before you could be expected to do anything. "Musts" and "oughts" are also 10) _____. The emotional consequences are guilt. When you direct should statements toward others, you feel anger, frustration, and resentment.
- LABELING AND MISLABELING: This is an extreme form of overgeneralization. Instead of describing your 11) _____, you attach a negative label to yourself. "I'm not a professional". When someone else's behavior rubs you the wrong way, you 12) _____ a negative label to him" "He's a Goddamn louse." Mislabeled involves describing an event with language that is highly colored and emotionally 13) _____.
- PERSONALIZATION: You see yourself as the cause of some negative external event, which in fact you were not 14) _____ responsible for.

short, loaded, defeat, belief, patterns, dwell, rate, convincingly, established, offenders, shrink, attach, primarily, error
--

! Note the words or expressions and use them in order to form sentences

- ✓ **fall short of something** –fail to satisfy, as of expectations, for example;

- ✓ **dwell on / upon** – to think, to speak or to write at length or for a long time;
- ✓ **goof-up** – (informal) mistake, malfunction;
- ✓ **rub someone ('s fur) the wrong way** - fig. to irritate, to annoy someone
(Etymology: based on the idea that if you *rub the wrong way* on a cat's fur, you annoy it).

(<http://www.thefreedictionary.com>)

LECȚIA 8

Gramatică

Timpurile trecute ale verbelor

Trecutul simplu și trecutul continuu

- Y☐ Folosim trecutul continuu pentru a vorbi despre o acțiune sau situație aflată în desfășurare la un moment dat în trecut: *I was working at eight o'clock last night.*
- Y☐ Trecutul continuu descrie fundalul acțiunii unei povestiri: *the sun was shining and I was walking along the High Street.*
- Y☐ Când o acțiune de scurtă durată întrerupe o acțiune aflată în desfășurare, folosim *when* înaintea acțiunii la trecutul simplu și *while/when* înainte de acțiunea la trecutul continuu: *When he arrived, I was working. My car broke down when/while I was driving home.*
- Y☐ Când o acțiune se petrece după o altă acțiune, folosim trecutul simplu: *when Sam arrived, I cooked a meal.* (= Sam arrived and then I cooked a meal)

Reading

→ Read the text. Which of the following suggestions do you think can help you perform better? Have you already used some of these strategies? If you have, were you successful in doing so?

Four Steps for Managing Performance Anxiety

Step 1: Self-Assessment: Getting to Know Yourself Better, as a person & musician.

- Identify problematic thinking.
- What are your personal motives for performing?
- What are your capabilities and limitations as a performer?
- Ask yourself: “What am I really afraid of?” Worst-case scenario — you run off the stage and everyone laughs hysterically. That’s unlikely, and might give you perspective into the realities of what it is you are really afraid of.
- Try not to confuse self-assessment with self-criticism!

Step 2: Gradual Exposure and Preparation

- Look for opportunities for exposure to mild to moderate levels of stress that challenge but do not overwhelm your coping skills, example: visualization of the performance.
- Other Examples: practice performances, dress rehearsals, taping yourself and playing back.
- Be thoroughly prepared. Nothing replaces adequate time spent in rehearsal and practice.
- Consider how the use of relaxation techniques can help to “harmonize” the body. Meditation, yoga, and/or muscle relaxation can help the body and mind feel uplifted and balanced so you feel excited and prepared, but not overwhelmed. Using these techniques can help you avoid self-medicating with drugs and alcohol.

Step 3: During the Performance

- Rather than blocking out the audience, or seeing them in their underwear, try seeing them as allies who are generally supportive and want you to do well.
- Remember, most performers have to contend with anxiety—it comes with the territory. You’re in good company!
- Feelings of anxiety are natural, and can be used to your advantage.
- Maintain your normal routine when preparing a performance.
- Act calmly, even if you feel nervous. The more you dwell on anxiety, the more you are likely to remain preoccupied with it.

- Try to overlook minor errors when you perform. Overall impressions are more important to the audience than note-perfect performances.
- Consider performing as an opportunity by becoming immersed in the musical experience. For example:
- Get out of yourself and into the audience. Try switching off the left brain's critical words and switching on the right brain's passive observation. This may help you escape self-criticism and stay in the moment.
- Enjoy what you have accomplished. Others are more likely to enjoy it this way, too.

Step 4: After the Performance

- Temper such external feedback with internal beliefs and expectations you have already established.
- Asking others afterwards, "how did I do" without asking yourself first might be depriving yourself of a significant source of valid information about your performance: YOU.

(adapted from <http://www.uwec.edu/Counsel/pubs/selfhelp/musicanxiety.htm>)

LECTIA 9

Gramatică

Timpurile trecute ale verbelor

Used to, would, be/get used to

- Y☐ Folosim *used to/would + infinitive* pentru a descrie ceva ce s-a întâmplat regulat în trecut: *I **used to/would** go jogging every day until I hurt my knee.*
- Y☐ Folosim *used to (și nu would)* pentru o situație care a fost adevărată în trecut: *She **used to** have long hair.*
- Y☐ Folosim *be/get used to + substantive/pronume/-ing* pentru a vorbi despre ceva care pare sau devine normal pentru că a fost experimentat: *We don't mind the cold weather. We **re used to** it.*

Reading

→ Read the text and assess whether the statements below are true or false.

The performer, the audience, and the measure of success

Do we really care if they listen? In new music, we are constantly aware of the criticism that our performances seem to be for a niche participant community rather than for a wider general audience. Does the new music performance belong to the performer, the audience, or both?

We are the creators, composers, and interpreters, and as much as we respect the audience and want to immerse them in our creation, the work itself is inherently an intentional act that we are creating and they are consuming. Any comprehensive performing musician enthusiastically promotes the creation of compositions, the displaying of sound in performance, and the experience of the music being made. But, should the attention be paid equally?

As performers, we have devoted our careers to issues of musical virtuosity, technique, the interpretation of the composer's work, and how the variations of each specific performance expresses different facets of the composition. We have studied the historical, theoretical, and often personal context of the composition's creation. When I'm performing, I know that everyone in the audience "owns" my instrument - the voice - but they are not there to use it as an instrument, and the vast majority cannot or will not have the ability and training to use it in the way that I am while on stage.

This ability, training, and study are privileges, and while I am honored that I have been entrusted to communicate these ideas, I am also (selfishly) receiving the richest experience of anyone in that venue. Not only do we as performers have the most knowledge of the piece and have often even collaborated in some way with the composer, but we absorb the visceral excitement of the crowd. I get the physical joy of stretching my skills to their utmost - and in new music I have material that is always exciting and challenging.

While performing, I use all of my senses to create an experience that is for myself even more than it is for the audience. When reading the score, I can see the interconnectivity of the musical lines take shape visually while listening to them happen in real time - I watch the act of creation from abstraction to fruition. I use body language to communicate with other performers and understand the communication in their subtle changes. And not only can I see it and hear it, but I have the sensation of making sound in my entire being, from the intake of breath to the internal vibrations to the pursing of my lips. It is physical, it is sensual, and clearly this aspect of the performance is *for* me.

(adapted from <http://www.newmusicbox.org/articles/the-performer-the-audience-and-the-measure-of-success/>)

1. Modern classical music addresses a wide range of listeners.
2. The prime beneficiary of a performance is the public.
3. Performers in an orchestra communicate with one another during the performance.

Test de autoevaluare

Simple Past / Past Continuous

Using the words in parentheses, complete the text below with the appropriate tenses, then check your answers.

1. A: What (you, do) when the accident occurred?
B: I (try) to change a light bulb that had burnt out.
2. After I (find) the wallet full of money, I (go, immediately) to the police and (turn) it in.
3. The doctor (say) that Tom (be) too sick to go to work and that he (need) to stay at home for a couple of days.
4. Sebastian (arrive) at Susan's house a little before 9:00 PM, but she (be, not) there. She (study, at the library) for her final examination in French.
5. Sandy is in the living room watching television. At this time yesterday, she (watch, also) television. That's all she ever does!
6. A: I (call) you last night after dinner, but you (be, not) there. Where were you?
B: I (work) out at the fitness center.
7. When I (walk) into the busy office, the secretary (talk) on the phone with a customer, several clerks (work, busily) at their desks, and two managers (discuss, quietly) methods to improve customer service.

8. I (watch) a mystery movie on TV when the electricity went out. Now I am never going to find out how the movie ends.
9. Sharon (be) in the room when John told me what happened, but she didn't hear anything because she (listen, not) .
10. It's strange that you (call) because I (think, just) about you.
11. The Titanic (cross) the Atlantic when it (strike) an iceberg.
12. When I entered the bazaar, a couple of merchants (bargain, busily) and (try) to sell their goods to naive tourists who (hunt) for souvenirs. Some young boys (lead) their donkeys through the narrow streets on their way home. A couple of men (argue) over the price of a leather belt. I (walk) over to a man who (sell) fruit and (buy) a banana.
13. The firemen (rescue) the old woman who (be) trapped on the third floor of the burning building.
14. She was so annoying! She (leave, always) her dirty dishes in the sink. I think she (expect, actually) me to do them for her.
15. Samantha (live) in Berlin for more than two years. In fact, she (live) there when the Berlin Wall came down.

Răspunsuri și comentarii la testele de autoevaluare

1. A: What (you, do) **were** you doing when the accident occurred?

B: I (try) **was trying** to change a light bulb that had burnt out.

2. After I (find) **found** the wallet full of money, I (go, immediately) **immediately went** to the police and (turn) **turned** it in.

3. The doctor (say) **said** that Tom (be) **was** too sick to go to work and that he (need) **needed** to

stay at home for a couple of days.

4. Sebastian (arrive) **arrived** at Susan's house a little before 9:00 PM, but she (be, not) **wasn't** there. She (study, at the library) **was studying at the library** for her final examination in French.

5. Sandy is in the living room watching television. At this time yesterday, she (watch, also) **was also watching television**. That's all she ever does!

6. A: I (call) **called** you last night after dinner, but you (be, not) **weren't** there. Where were you?

B: I (work) **was working** out at the fitness center.

7. When I (walk) **walked** into the busy office, the secretary (talk) **was talking** on the phone with a customer, several clerks (work, busily) **were busily working** at their desks, and two managers (discuss, quietly) **were quietly discussing** methods to improve customer service.

8. I (watch) **was watching** a mystery movie on TV when the electricity went out. Now I am never going to find out how the movie ends.

9. Sharon (be) **was** in the room when John told me what happened, but she didn't hear anything because she (listen, not) **wasn't listening**.

10. It's strange that you (call) **called** because I (think, just) **was just thinking** about you.

11. The Titanic (cross) **was crossing** the Atlantic when it (strike) **struck** an iceberg.

12. When I entered the bazaar, a couple of merchants (bargain, busily) **were busily bargaining** and (try) **were trying** to sell their goods to naive tourists who (hunt) **were hunting** for souvenirs. Some young boys (lead) **were leading** their donkeys through the narrow streets on their way home. A couple of men (argue) **were arguing** over the price of a leather belt. I (walk) **walked** over to a man who (sell) **was selling** fruit and (buy) **bought** a banana.

13. The firemen (rescue) **rescued** the old woman who (be) **was trapped** on the third floor of the burning building.

14. She was so annoying! She (leave, always) **was always leaving** her dirty dishes in the sink. I think she (expect, actually) **actually expected** me to do them for her.

15. Samantha (live) **lived** in Berlin for more than two years. In fact, she (live) **was living** there when the Berlin Wall came down.

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Test de autoevaluare

Test de autoevaluare	
Choose the correct answer for each item.	
1. Ito my friend.	
<input checked="" type="radio"/>	talked
<input type="radio"/>	did talked
<input type="radio"/>	talken
2. Hethe beds.	
<input type="radio"/>	was madeing
<input checked="" type="radio"/>	was making
<input type="radio"/>	was make
3. The boys the parrots.	
<input type="radio"/>	was fed
<input checked="" type="radio"/>	were feeding
<input type="radio"/>	feded
4. Webreakfast at 5:30 this morning.	
<input checked="" type="radio"/>	had
<input type="radio"/>	to have
<input type="radio"/>	haved
5. Shea nice skirt.	
<input checked="" type="radio"/>	was wearing
<input type="radio"/>	was to wear
<input type="radio"/>	worn

UNITATEA DE ÎNVĂȚARE NR. 4 TIMPURI PERFECTE

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 4, veți dobândi următoarele competențe:

- Însușirea și sistematizarea timpurilor trecute: present perfect simple și continuous, past perfect simple și continuous.
- Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.
- Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 10

Gramatică

Timpuri perfecte

Present Perfect Simple

Y□Prezentul auxiliarului **have** (*have/ has*) + participiul trecut al verbului (regulat sau neregulat).

Ex.: *You have worked hard.*
She has taken her medicine.

Y□Negativul:

Ex.: *I haven't been to Spain.*
I've (have) not seen this movie.

Y□Interogativul:

Ex.: *Have I met you before?*
Have they built the house?

Y□Prezentul perfect este un timp aparținând prezentului. A fost asemanat cu un pod care face legătura dintre trecut și prezent. Dar accentul se pune pe momentul vorbirii, pe **acum**.

Y□Prezentul perfect exprimă o acțiune încheiată sau "perfectată" în trecut și care se extinde până în momentul prezent:

Ex.: *I have walked two miles already* (dar continui să merg).
I have run the Boston Marathon (dar acest lucru s-a întâmplat demult).
The critics have praised the film Saving Private Ryan since it came out (și continuă să îl laude).

Y□ Acțiuni sau evenimente din trecut care conduc până în momentul prezent. În acest caz, folosirea timpului prezent perfect arată că rezultatul evenimentului sau acțiunii care aparține momentului prezent este cel care contează și nu momentul în care a avut loc acțiunea.

Ex.: *He has bought a new car* (și acum are o mașină nouă).

They have been to Mexico but they have not been to South Africa (în consecință, au cunoștințe despre Mexic, dar nu știu prea multe despre Africa de Sud).

Y□ Obiceiuri sau evenimente și acțiuni frecvente în decursul unei perioade de timp care conduc la momentul prezentului.

Ex.: *She has studied English for four years* (și încă mai studiază engleza.)

Brazil has won the World Cup four times.

Speaking

→ *What does "success" mean to you? Give examples of people that you consider successful and give reasons for it.*

Powerful people share their surprising definitions of success

When we talk about a "successful" person, we are typically talking about someone who has billions in their bank account, someone who has authored multiple bestsellers, or maybe someone who is in charge of an entire nation. But if you ask people who fit the conventional definition of a successful individual, many will tell you that those achievements *are not* what make them feel accomplished.

Below, Business Insider has rounded up what some of the world's most powerful and impressive people — from President Barack Obama to the late author Maya Angelou — have to say about success.

➤ **Billionaire Richard Branson believes success is about happiness.**

Though Sir Richard Branson, founder of the Virgin Group, is worth some \$5 billion, the Virgin founder equates success with personal fulfillment. "Too many people measure how successful they are by how much money they make or the people that they associate with," he wrote on LinkedIn. "In my opinion, true success should be measured by how happy you are."

➤ **Huffington Post co-founder Arianna Huffington says that money and power are not enough.**

Huffington says that while we tend to think of success along two metrics — money and power — we need to add a third. "To live the lives we truly want and deserve, and not just the lives we settle for, we need a Third Metric," she told Forbes' Dan Schawbel, "a third measure of success that goes beyond the two metrics of money and power, and consists of four pillars: well-being, wisdom, wonder, and giving." Together, those factors help you to take care of your psychological life and truly be successful, or as the title of her 2014 book, "Thrive," suggests.

➤ **Billionaire investor Mark Cuban says you do not need money to be successful.**

"Shark Tank" regular Cuban offers a surprisingly simple take on success. In an interview with Steiner Sports, he said: "To me, the definition of success is waking up in the morning with a smile on your face, knowing it's going to be a great day. I was happy and felt like I was successful when I was poor, living six guys in a three-bedroom apartment, sleeping on the floor."

➤ **Legendary basketball coach John Wooden said it's a matter of satisfaction.**

With 620 victories and 10 national titles, Wooden is the winningest coach in college basketball history.

But his definition of success was more about competing with yourself than the other guy: "Peace of mind attained only through self-satisfaction in knowing you made the effort to do the best of which you're capable," he said in a 2001 TED Talk.

➤ **Legendary investor Warren Buffett values relationships above all else.**

With a net worth of \$77.4 billion, Buffett is just about the wealthiest person in the world, second only to Bill Gates. And yet his definition of success has nothing to do with money or fame. He once told shareholders at an annual meeting: "I measure success by how many people love me."

➤ **Acclaimed author Maya Angelou believed success is about enjoying your work.**

The late, great poet laureate, who passed away at 86 in 2014, left behind stacks of books and oodles of aphorisms. Her take on success is among the best: "Success is liking yourself, liking what you do, and liking how you do it."

➤ **Microsoft cofounder Bill Gates believes it's about making an impact on society.**

Gates is the wealthiest person in the world, with a net worth of \$86 billion. But to him, success is about relationships and leaving behind a legacy. When asked about his definition of success, Gates took a tip from Warren Buffett: "Warren Buffett has always said the measure [of success] is whether the people close to you are happy and love you." He added: "It is also nice to feel like you made a difference — inventing something or raising kids or helping people in need."

➤ **Spiritual teacher Deepak Chopra believes success is a matter of constant growth.**

The physician and author says it's a matter of continual growth. "Success in life could be defined as the continued expansion of happiness and the progressive realization of worthy goals," Chopra writes in "The Seven Spiritual Laws of Success."

➤ **President Barack Obama aims to change people's lives.**

Obama once held the highest office in the land — but he doesn't equate power with success. At the 2012 Democratic National Convention, First Lady Michelle Obama told the audience that her husband "started his career by turning down high-paying jobs and instead working in struggling neighborhoods where a steel plant had shut down." She went on: "For Barack, success isn't about how much money you make. It's about the difference you make in people's lives."

➤ **Inventor Thomas Edison recognized that success is a grind.**

Edison — holder of over 1,000 patents — had an insane work ethic. He was reported to work 60 consecutive hours on occasion. So naturally, his definition of success is equally ambitious: "Success is 1% inspiration, 99% perspiration."

(adapted from <http://www.businessinsider.com/how-successful-people-define-success-2017-3/#billionaire-richard-branson-believes-success-is-about-happiness-1>)

LECTIA 11

Gramatică

Timpuri perfecte

Present Perfect Continuous

Y **Have/has + been + participiul prezent (-ing)**

Ex.: *I have been waiting for an hour.*

Y **Negativul:**

Ex.: *You haven't been talking too much.*

Y **Interogativul:**

Ex.: *Have they been feeling unwell?*

Y **Și această formă verbală aparține timpului prezent și se raportează la momentul prezent.**

Y **Se folosește pentru a descrie stări sau sentimente care au debutat în trecut și au continuat de-a lungul unei perioade de timp și sunt încă prezente până în momentul vorbirii.**

Ex.: *It has been raining for two days (and it's still raining).*

Reading

→ Read the text below and answer the questions

Classical music students - the future's bright, just use your imagination

- Julian Lloyd Webber: 'To succeed today, aspiring musicians need to find out what they have to offer that is different to everybody else'.

In 1977 I won a bet with my brother Andrew. This meant that he finally had to write me the cello piece he had been promising for years. The trouble was that he decided it should be a piece for cello and rock band - and the classical music world was a *lot* stuffier then than it is now. That was the time when melody, rhythm and harmony were taboo in contemporary classical music and I was warned by friends and colleagues alike that I would literally ruin my career by recording it. But I believed in the piece so I took the chance. And it *didn't* ruin my career. *Variations* (aka *The South Bank Show theme*) was unexpectedly successful. Perhaps because audiences were actually crying out for melody, rhythm and harmony. Perhaps because we had shown that pushing at boundaries need not be a bad thing. But more likely it was because I never left my classical roots behind because - much as I liked to experiment - I knew that my bedrock as a solo cellist would always be based on that five-hundred-year treasure trove called classical music.

Since I recorded *Variations* everything has changed - yet nothing has changed. Forty years ago I was told that it had never been harder to make it in the music business. Today's young musicians are told exactly the same thing and especially they are told that it has never been harder to make it as a classical musician.

But this isn't true - it is so much easier to make it today! Forty years ago there were none of the amazing opportunities that digital technology affords young musicians. And it is so much easier to experiment and push at boundaries because they have already been broken down. Now everything is about creativity and imagination - it's about classical musicians working cross-genre with spoken word or dance. It's about classical composers working with digital games. It's about the Pet Shop Boys at the Proms. It's about Laura Mvula writing songs on her laptop during her lunch break, forwarding them to people in the business, getting signed by RCA and having her own late-night Prom. It's about the viral YouTube clip by 2Cellos playing AC/DC's Thunderstruck: Vivaldi metamorphoses into AC/DC in front of a suitably shocked and bewigged 18th-century audience and - most importantly - it's had over 22m views. Now these two young Croatian guys are touring vast American arenas as the support act for Elton John and have landed a recording contract with Sony.

To succeed in today's music business the aspiring musician needs to give almost as much time and thought to business-related matters as they give to practising their art. They need to find their unique space in the market place. They need to find out what they have to offer that is different to everybody else. They need to answer the question 'Why should anyone be interested in you?' In other words - as well as being necessarily brilliant at what they do - they will need to think laterally.

In China 20m children are studying the piano, dreaming (along with their parents!) that they will be the next Lang Lang, Yundi Li or Yuja Wang. Of course they can't all be soloists but one or two of them just *might*. And I guarantee they will come from the very few who have been thinking laterally. So it would be a lot more productive for them to spend that final hour out of their six or seven hours of daily practice (and that's how many they will need to be doing) planning their route to success! Because there's no point in shutting themselves away becoming the greatest pianist, violinist or cellist on the planet if no one ever discovers this wondrous piece of information.

The only lasting way to success in the music business is to discover your own voice in a massively over-crowded marketplace. Both Casals and Rostropovich understood that it wasn't enough to play the same old pieces brilliantly. They needed to be creative and imaginative too. But that doesn't mean forcing musicians in directions they don't want to go in or playing music they don't believe in. If they try to do that then they won't have the passion they will need to succeed. Casals passionately

believed in the Bach Suites and Rostropovich passionately believed in expanding the cello repertoire – but he also realised that for every good piece he received he was going to have to learn and play at least ten bad ones as well.

So once a musician discovers their passion it will all come down to hard graft – hard graft that continues for years, because it's as easy for careers to go downhill as it's hard to build them in the first place. They will need to keep finding new ways of engaging their audiences, of selling records and of filling venues - otherwise new kids on the block will soon be taking their place.

(adapted from <https://www.theguardian.com/music/2014/aug/27/julian-lloyd-webber-advice-to-classical-music-students-the-future-is-bright>)

1. Why did everyone warn Julian Lloyd Webber against recording *Variations*?
2. What made the piece still a success?
3. What are the performer's arguments in order to sustain his assertion that, in today's world, it is easier to become a successful classical musician than it was in the past? Do you agree with this statement?
4. What is Julian Lloyd Webber's recipe for success?

LECȚIA 12

Gramatică

Timpuri perfecte

Past Perfect Simple și Past Perfect Continuous

Past Perfect Simple

Υ □ **Had + participiu trecut al verbului**

Υ □ Trecutul perfect indică faptul că o acțiune s-a încheiat, "perfectat" la un moment din trecut înainte ca un alt eveniment să se producă.

Ex.: *I had walked two miles by lunchtime.*

I had run three other marathons before entering the Boston Marathon

Past Perfect Continuous

Υ □ **Had + been + participiu prezent (-ing)**

Υ□ Acest timp indică o acțiune continuă care s-a încheiat la un moment dat din trecut.

Υ□ Exemple:

Hemingway had been losing his self-confidence for years before the publication of Old Man and the Sea.

Had they been cheating on the exams before the school put monitors in the classroom?

Vocabulary practice

→ Fill in the gaps with the correct word from the box.

About musical performance

In *Avant-garde Jazz Musicians: Performing "Out There"* by David Such, saxophonist and composer John Zorn describes his reaction in regard to the process of performing:

"After a performance, some people come up and say it's very visual... Some people say that they didn't know what was going on... Everybody 1) _____ something different and everybody experiences it in a different way. As far as the audience is concerned, I have nothing to do with them whatsoever when we're performing... I'm concerned with the music itself".

Zorn is not suggesting that we all ignore the audience, but 2) _____ that there is a useful separation between his role as an interpreter and the audience's role as 3) _____. If a performer tries to alter his performance to manipulate the audience into a specific and universal response, then he has done a disservice to the music and the individuality of each audience member. Zorn may be discussing avant-garde jazz, but would there be any difference from a 4) _____ new music perspective? If we view each performance as being for us and allow the audience the space to create their own reactions, then we can ensure that our role in the performance 5) _____ the performance that is most artistically true to ourselves and to the work.

In this case, there is a strong indication that because the performer gets the most out of the experience, the performance event is a 6) _____ moment in the musician's life and less so for the audience member.

The problem arrives when we try and measure our success. Being personally satisfied and artistically actualized as a musician does not pay the 7) _____. Tickets sales pay the bills. Commissions pay the bills. The audience's presence is vital to our ability to continue to program and perform new music. That suggests that 8) _____ between the performer's and audience's experience is necessary. However, when the performance is for the performer, perhaps the model we use for measuring success changes as well. Enjoying our communion with other performers and staying 9) _____ to our own vision is

delightful, but if it so alienates the audience that we turn off our support base, could it possibly be considered a successful performance?

(adapted from <http://www.newmusicbox.org/articles/the-performer-the-audience-and-the-measure-of-success/>)

perceivers, heightened, parity, true, broader, gets, rather, achieves, bills
--

LECȚIA 13

Gramatică

Timpuri perfecte

Timpurile trecute în narațiuni

*Jack **got up** early and **opened** his curtains. The sun **was shining**. He **went** downstairs. A letter **was lying** on the floor by the front door. The postman **had delivered** it earlier. Jack **opened** the letter and **was delighted** to learn that he **had won** a car in a competition.*

- Y☐ Folosim trecutul simplu în cazul evenimentelor importante, pentru a scoate în evidență care eveniment s-a întâmplat în continuare: *He **went** downstairs. He **opened** the letter.*
- Y☐ Folosim trecutul continuu pentru acțiuni care au continuat în fundalul evenimentelor principale: *The sun **was shining**. A letter **was lying** on the floor.*
- Y☐ Past perfect este utilizat când ne referim la ceva care s-a întâmplat anterior: *The postman **had delivered** it earlier. He **had won** a car in a competition.*
- Y☐ Când am folosit deja past perfect pentru o acțiune care se petrece anterior, folosim trecutul simplu pentru a ne referi la ce s-a întâmplat apoi: *The postman **had delivered** it earlier. Jack **opened** the letter and ...*

Another interpretation of Stage Fright

The list of (SUCCESS) performers who have suffered from stage fright is long and illustrious, including Laurence Olivier, Barbra Streisand, Carly Simon, Rod Stewart and opera star Renee Fleming, to name just a few. And the fear of public speaking, a more common (MANIFEST) of stage fright, plagues 40 percent of American adults, according to a 2001 Gallup poll.

What's really going on when we get sweaty-palmed and sick to our stomachs?

Mary Fensholt, a consultant and author of *The Francis Effect: The Real Reason You Hate Public Speaking and How to Get Over It*, puts it (SUCCINT): "The fear of public speaking or performing is more than anything a fear of being eaten." Building on the theories of sociobiologist Edward O. Wilson, Fensholt argues that (HISTORY), being intently scrutinized and singled out was a prelude to being eaten by a predator, so human ancestors evolved a strong fear (RESPOND) against setting themselves apart from the (PROTECT) of the group.

It's a fascinating theory, but all we really know for sure is that stage fright represents the fight or flight response, says Shara Sand, clinical (ASSIST) professor of psychology at New York's Yeshiva University. Sand is also a trombonist who has had firsthand experience with stage fright.

"What primitively is going on is that there's a kind of (EXPOSE) and vulnerability," she says. And even though there isn't any real danger, it can feel like there is.

Some of the most common symptoms of stage fright include dry mouth, short-term memory loss and sweaty palms. Fensholt notes that these can be attributed, respectively, to the digestive system temporarily shutting down, the adrenal gland-produced hormone cortisol flooding the body and our primate ancestors' need for increased traction in the forest canopy. Even blushing can be understood as a form of (AROUSE) to perceived danger; the reaction carries increased oxygen to all parts of the body.

The first thing to recognize in dealing with stage fright is that it's not universally bad. "A little bit of stress, a little bit of anxiety actually makes you a little sharper," says New York clinical psychologist Lubna Somjee. "It heightens your arousal, it makes you cognitively more quick."

(adapted from anoka.k12.mn.us/.../Public%20Speaking%20Article.doc)

LECȚIA 14

Recapitulare

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Test de autoevaluare

Test de autoevaluare	
Choose the correct answer for each item.	
1. When I arrived at the restaurant, Victoriaa glass of water.	
<input type="checkbox"/>	has already ordered
<input checked="" type="checkbox"/>	had already ordered
<input type="checkbox"/>	is already order
2. He noticed that..... Peter the old chair.	
<input checked="" type="checkbox"/>	had not painted
<input type="checkbox"/>	haven` t paint
<input type="checkbox"/>	isn` t paint
3. Theyeach other for a long time now.	
<input type="checkbox"/>	know
<input type="checkbox"/>	known
<input checked="" type="checkbox"/>	have known
4.your hair yet? (you/to dye/yet)	
<input type="checkbox"/>	Has you dyed
<input type="checkbox"/>	Is you dyed
<input checked="" type="checkbox"/>	Have you dyed
5. Max and Paultheir bikes all day.	
<input type="checkbox"/>	are been ride
<input checked="" type="checkbox"/>	have been riding
<input type="checkbox"/>	have rided

Lucrare de verificare

Evaluare : 10 puncte

Exercițiul 1

Using the words in parentheses, complete the text below with the appropriate tenses.

Lars: Excuse me, which movie are you waiting for?

Tony: We (wait) for the new Stars Wars movie. In fact, we (wait) here for more than five hours.

Lars: Five hours? When did you arrive?

Tony: We (get) here at 6:00 o'clock this morning. More than forty people (stand, already) here waiting for tickets when we arrived.

Lars: I can't believe that! Are you serious?

Tony: Yeah, people (take) Star Wars movies seriously. In fact, this particular showing has been sold out for over a week. We (wait, just) in line to get a good seat in the theater.

Lars: When did you buy your tickets?

Tony: I (buy) them last week by phone. I (know) tickets would be hard to get because I (see) a news interview with a group of people standing in line to get tickets. They (wait) in line for almost a month to buy tickets for the first showing.

Lars: I don't believe that!

Tony: It's true. They (camp) out in front of Mann's Chinese Theater in Los Angeles for about a month because they (want) to be the first people to see the movie.

Exercițiul 2

Using the words in parentheses, complete the text below with the appropriate tenses.

1. a. Look, I (have) two tickets for the circus.
b. Look, I (hold) two tickets for the circus.

2. a. We (be) there for more than half an hour by the time the show began.
b. We (wait) there for more than half an hour by the time the show began.

3. a. Sam (sit) in the seat next to me when the clown threw a bucket of water at me.
b. Sam (be) in the seat next to me when the clown threw a bucket of water at me.

4.

a. One clown was juggling while he (balance) a glass of wine on his head.

b. One clown was juggling while he (have) a glass of wine on his head.

5.

a. I (love) the circus ever since I was a child.

b. I (go) to the circus ever since I was a child.

6.

a. Right now, I (see) two elephants doing tricks in the ring.

b. Right now, I (look) at two elephants doing tricks in the ring.

Exercițiul 3

Using the words in parentheses, complete the text below with the appropriate tenses.

My English is really getting better. I (try) to learn the language since 1985, but only recently have I been able to make some real progress.

By the time I started high school in 1988, I (study) the language for almost three years; however, I was only able to introduce myself and utter a few memorized sentences. For a couple more years, I (struggle) through grammar and vocabulary lessons, which made absolutely no difference. Nothing worked, so I decided to study abroad.

I found an exchange program in England that sounded like the perfect

answer. I (stay) with a host family for one month. It was a huge disappointment! I (sit) there the whole time staring at the host mother and father hoping that there would be some breakthrough. Nothing.

When I returned, I mentioned to a friend that I (have) problems with the language for years. He recommended that I spend a year in an English speaking country. I decided to go abroad again. I (research) exchange programs for a couple of weeks and finally decided on a school in the United States.

Well, it worked. I (live) and (study) in the U.S. for more than two years. I (stay) here for at least another year before I return home. By then, I should be completely fluent.

Exercițiul 4

Using the words in parentheses, complete the text below with the appropriate tenses.

A Trekking Journal

November 12, 1997

Today (be) the second day of my trek around Mount Annapurna. I am exhausted and my legs (shake) ; I just hope I am able to complete the trek. My feet (kill, really) me and my toes (bleed) , but I (want, still) to continue.

Nepal is a fascinating country, but I have a great deal to learn. Everything (be) so different, and I (try) to adapt to the new way of life here. I (learn) a little bit of the language to make communication easier; unfortunately, I (learn, not) foreign languages quickly. Although I (understand, not) much yet, I believe that I (improve, gradually) .

I (travel, currently) with Liam, a student from Leeds University

in England. He (be) a nice guy, but impatient. He (walk, always) ahead of me and (complain) that I am too slow. I (do) my best to keep up with him, but he is younger and stronger than I am. Maybe, I am just feeling sorry for myself because I am getting old.

Right now, Liam (sit) with the owner of the inn. They (discuss) the differences between life in England and life in Nepal. I (know, not) the real name of the owner, but everybody (call, just) him Tam. Tam (speak) English very well and he (try) to teach Liam some words in Nepali. Every time Tam (say) a new word, Liam (try) to repeat it. Unfortunately, Liam (seem, also) to have difficulty learning foreign languages. I just hope we don't get lost and have to ask for directions.

Exercițiul 5

Change the sentence to negative

1. The students studied for the test.

2. Tom thought his best friend was lying to him.

3. Ms. Cohen drove her car too fast.

4. Mary swam faster than the other people on the team.

Exercițiul 6

Make a question about the words in **bold print**.

1.

(I wrote **a letter** to my penpal.)

2.

(The books cost **\$5.00** each.)

3.

(Maria spoke to **her boyfriend** last night.)

4.

Many of the students came from **El Salvador**.

5.

(She stole the cookies **because she was hungry**.)

Exercițiul 7

Answer the following questions:

1) What is melody?

2) What is Harmony?

3) What is rhythm?

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