

# **GEOGRAPHY, NATURE AND NATIONAL SYMBOLS OF THE UNITED STATES OF AMERICA, CANADA**

## **OBJECTIVES**

This unit provides factual information and assignments on the geography, nature and cultural symbols of the English-speaking countries in North America. It also sheds light on the history of the countries through the history of their place-names.

## **IN THIS SESSION, YOU WILL LEARN**

- about the origin of some place-names in the USA and Canada;
- what national symbols and emblems are used to represent the USA and Canada;
- about education in the USA;
- about the history of immigration to the USA.

## **OUTLINE**

- Geography of the USA.
- Geography of Canada.
- National symbols and emblems of the USA.
- National symbols and emblems of Canada.
- American universities.
- Minority cultures in the USA and the history of immigration.
- Los Angeles – home of eccentricity.
- The birthplace of American jazz.



## **RECOMMENDED READING**

### **Textbooks**

Башманівський О. Л., Вигівський В. Л., Моркотун С. Б. Лінгвокраїнознавство. Житомир : Вид-во ЖДУ ім. І. Франка, 2018. С. 20-26, 40-44.

Гапонів О. Б., Возна М. О. Лінгвокраїнознавство. Англomовні країни : підручник. Вид. 2-ге. Вінниця : Нова Книга, 2018. С. 219-365. URL : <http://www.tnu.in.ua/study/refs/d179/file1321664.html> (дата звернення: 21.05.2021).

## Dictionaries

Лингвострановедческий словарь “Американа”. URL : [http://www.rubricon.com/americana\\_1.asp](http://www.rubricon.com/americana_1.asp) (дата звернення: 21.05.2021).

## Internet Resources

Canada Facts: 34 Facts about Canada. URL : <http://www.factslices.com/s-Canada>

Canada. Culture, history, etc. URL : <https://www.canada.ca/en/services/culture.html>

Coyne A. Debate over *O Canada* lyrics is about language, not gender equality? Andrew Coin. *National Post*, 2017. URL : <http://news.nationalpost.com/full-comment/andrew-coyne-debate-over-o-canada-lyrics-is-about-language-not-gender-equality> (дата звернення: 21.05.2021).

*O Canada* Goes Gender-Neutral. *The Atlantic*. URL : <http://www.theatlantic.com/news/archive/2016/06/o-canada-gender-neutral/487298/> (дата звернення: 21.05.2021).



## COMMENTARIES

The name **America** (/ə'merikə/ AmE; /ə'merikə/ RP) commemorates the Italian explorer and friend of Christopher Columbus, *Amerigo Vespucci*, who made several voyages to the Western Hemisphere and, perhaps more important, described his travels there in letters to friends in Italy. One of these letters, published in 1504, he used the term *Mundus Novus* ("New World") in referring to South America. The letter circulated from hand to hand, and a copy reached the German cartographer Martin Waldseemuller, who was apparently unaware of Columbus' voyage of 1498, during which he had discovered the continent of South America. Waldseemuller included some of Vespucci's writings in his *Cosmographiae introductio* (*Introduction to Cosmography*, 1507) and observed that "another fourth part [of the inhabited earth] had been discovered by Americus Vespucius", and he suggested that the new land be called *America*, in recognition of that explorer's voyages. Waldseemuller's book was widely read, and the new appellation was eventually universally accepted.

The capital city **Washington** (/ˈwɒʃɪŋtən/ AmE; /ˈwɒʃɪŋtən/ RP) took its name from *the Farther of the Country*, George Washington (b. Feb. 22, 1732, d. Dec. 14, 1799). He was the American general and commander in chief of the colonial armies in the American Revolution (1775-1783) and subsequently the first president of the United States (1789-1797).

Descriptions of life in early Washington reveal many of the shortcomings resulting from establishment of a capital city by fiat amid what was essentially a wilderness. What was conceived as a “*city of magnificent distances*” or, in Washington’s words, “*the Emporium of the West*” was referred to by various statesmen and congressmen as “*wilderness city*”, “*The Capital of Miserable Huts*”, “*A Mud-hole Equal to the Great Serbonian Bog*”, and similar epithets.

The official name of the country **Canada** (/ˈkænədə/ CnE; /ˈkænədə/ RP) is spelt the same in the country’s two official languages, English and French. It is a derivation of *kanata* which means “a village, settlement, or land” in an extinct (before 1600) Iroquoian /irəˈkwòɪən/ language of the lower St. Lawrence River valley.

The explorer Jacques Cartier /ʒak ˌkartiˈeɪ/ used the name *Canada* to refer to the area around the settlement which is now Quebec city (/kwəˈbɛk, kə-, keɪ-/ CnE; /kwɪˈbɛk/ BrE). Later, *Canada* was used as a synonym for *New France*, which included all the French possessions along the St. Lawrence River and the Great Lakes. After the British conquest of New France, the name *Quebec* was used instead of Canada. The name *Canada* was restored after 1791, when Britain divided Quebec into the provinces of Upper and Lower Canada. In 1867 the British North America Act created a confederation of colonies called *the Dominion of Canada*. The word Dominion fell into disuse, but the name *Canada* has stood the test of time.

In 1800 an American, Philemon Wright, had begun timbering across the **Ottawa** (/ˈɒtə, wɒ, -wə/ CnE; /ˈɒtəwə/ RP) River in what became the *city of Hull*. During the War of 1812 between Britain and the United States, the Rideau provided the British with a safe shipping route from the Ottawa River to Kingston, on Lake Ontario, thus spurring settlement of Ottawa. It was hastened by the arrival in 1826 of Lieutenant Colonel *John By* of the Royal Engineers to work on canalizing the river, and the town became *Bytown*. Ottawa might still be a modest city had not political quarrels between Quebec city and Toronto (/təˈrɒntəs/ CnE, BrE) and between Montreal (/mʌntriːˈɒl/ CnE; /ˌmɒntriːˈɔːl/ BrE) and Kingston induced leaders to call upon Queen Victoria to designate a capital for United Canada. In 1855 *Bytown* was incorporated and rechristened *Ottawa*, named for the Ottawa Indians.

**Assignment 1.** Fill in the fact files:

**The United States of America**

washed by	
the most important river/s	
the largest lake/s	
the longest mountain range/s	
the highest peak	
the key representatives of flora	
the key representatives of fauna	
natural disasters	

**Canada**

washed by	
the most important river/s	
the largest lake/s	
the longest mountain range/s	
the highest peak	
the key representatives of flora	
the key representatives of fauna	
natural disasters	

**Assignment 2.** Read about the great lakes and choose the correct alternative:



Source:

<http://www.great-lakes.net/teach/chat/answers/greatlakesmap.html>

**The Great Lakes** is a group of five large interconnected lakes in *northern / central / southern* North America that consist of lakes Superior, Michigan, Huron, Erie, and Ontario, and constitute the largest area of *fresh / salty* water in the world.

Lake *Superior / Michigan/ Huron / Erie / Ontario* is wholly within the *US / Canada*, and the others lie on the Canada-US border. Connected to the *Atlantic / Pacific* Ocean by the St. Lawrence

*Channel / Canal / River / Seaway*,  
the Great Lakes form an important  
commercial waterway.

**Assignment 3.** What historical and cultural forces motivated the following place-names, their poetic and jocular equivalents?

Uncle Sam; Washington; New York, New Amsterdam, The City That Never Sleeps; Canada, The Great White North; Ottawa, Bytown.

**Assignment 4.** Answer the following questions:

- What do the names *the Stars and Stripes*, *the Old Glory*, and *the Star-Spangled Banner* refer to?
- What is *the Maple Leaf*?
- What are the symbolic meanings of the stars and stripes on the US flag?
- What elements are included into the flag of Canada? What are their symbolic meanings?
- What is *the The Great Seal of the United States*?
- What floral and faunal emblems represent the USA?
- What do you know about the floral and faunal emblems of Canada?

**Assignment 5.** Read the lyrics of the US anthem and do the tasks. *You can find some help with this link:* “The Star-Spangled Banner” as a poem by Eli Siegel at <http://www.aestheticrealism.net/poetry/StarSpangledBanner-ES.pdf>

### ***The Star-Spangled Banner***

O! say can you see, by the dawn's early light,  
What so proudly we hailed at the twilight's last gleaming,  
Whose broad stripes and bright stars through the perilous fight,  
O'er the ramparts we watched, were so gallantly streaming?  
And the rockets' red glare, the bombs bursting in air,  
Gave proof through the night that our flag was still there;  
O! say does that star-spangled banner yet wave  
O'er the land of the free and the home of the brave?

On the shore dimly seen through the mists of the deep,  
Where the foe's haughty host in dread silence reposes,  
What is that which the breeze, o'er the towering steep,

As it fitfully blows, half conceals, half discloses?  
 Now it catches the gleam of the morning's first beam,  
 In full glory reflected now shines in the stream:  
 'Tis the star-spangled banner, O! long may it wave  
 O'er the land of the free and the home of the brave.  
 And where is that band who so vauntingly swore  
 That the havoc of war and the battle's confusion,  
 A home and a country, should leave us no more?  
 Their blood has washed out their foul footsteps' pollution.  
 No refuge could save the hireling and slave  
 From the terror of flight, or the gloom of the grave:  
 And the star-spangled banner in triumph doth wave,  
 O'er the land of the free and the home of the brave.

O! thus be it ever, when freemen shall stand  
 Between their loved homes and the war's desolation.  
 Blest with vict'ry and peace, may the Heav'n rescued land  
 Praise the Power that hath made and preserved us a nation!  
 Then conquer we must, when our cause it is just,  
 And this be our motto: 'In God is our trust.'  
 And the star-spangled banner in triumph shall wave  
 O'er the land of the free and the home of the brave!

- Did the lyrics of the song *The Star Spangled Banner* find a place in American history? Where and when was *the Star Spangled Banner* written?
- What time of the day is described in the song?
- What is a “*rampart*”?
- Why are *the glare* and *the bursts* important (“*the rockets' red glare, the bombs bursting in air*”)? What kind of fight can be described as *perilous* (“...*Whose broad stripes and bright stars through the perilous fight...*”)?
- Does the song answer the question ‘*O! say does that star-spangled banner yet wave, / O'er the land of the free and the home of the brave?*’? What answer do you suggest?
- What is the meaning of capitalization in the verse “*Blest with vict'ry and peace, may **the Heav'n** rescued land / Praise **the Power** that hath made and preserved us a nation!*”?
- What effect is produced by the inversion “*In God is our trust*”?

- Do you agree that the lyrics of *the Star Spangled Banner* reflect patriotic feelings of the author and the whole nation? What verbal means are used to manifest the concept of *patriotism*?

**Assignment 6.** Read the lyrics of the Canadian anthem and do the tasks. *You can find some help with these links:*

Coyne A. Debate over *O Canada* lyrics is about language, not gender equality? Andrew Coin // National Post, 2017. – Available at:

<http://news.nationalpost.com/full-comment/andrew-coyne-debate-over-o-canada-lyrics-is-about-language-not-gender-equality>;

*O Canada* Goes Gender-Neutral // The Atlantic. – Available at:  
<http://www.theatlantic.com/news/archive/2016/06/o-canada-gender-neutral/487298/>

### ***O Canada***

O Canada! Our home and native land!  
True patriot love in all thy sons command.  
With glowing hearts we see thee rise,  
The True North strong and free!  
From far and wide  
O Canada, we stand on guard for thee.  
God keep our land glorious and free!  
O Canada, we stand on guard for thee.  
O Canada, we stand on guard for thee.

- Why are there different versions of *O Canada* – the English-language, the French-language and the bilingual versions?
- Why do you think the bar “*True patriot love in all thy sons command*” could have caused some debates about the national anthem of Canada?
- What images of Canada and its people are created in the song? What verbal means are employed to manifest these images?
- What does the national anthem *O Canada* imply about the national character and values of the British people?

**Assignment 7.** Read the quotes, compare and contrast the views about American universities:

Harvard, Yale, Princeton, and the rest of the Ivy League are worthy institutions, to be sure, but they're not known for educating large numbers of poor

young people. - *Robert Reich, an American political commentator, professor, and author* (Brainy Quotes);

Harvard freshmen are smart, interested, and excited, and it's fun hearing their different perspectives and stuff that they will share. - *Lisa Randall, an American theoretical physicist and an expert on particle physics and cosmology* (Brainy Quotes).

**Assignment 8.** Read the following quotes, compare and contrast the opinions of life in the USA:

I grew up in Los Angeles when the racial tensions between blacks and Mexicans were very high. Gang violence was very prevalent. – *Ruta Sepetys, a Lithuanian-American writer of historical fiction* (Brainy Quotes);

New Orleans is unlike any city in America. Its cultural diversity is woven into the food, the music, the architecture – even the local superstitions. It's a sensory experience on all levels and there's a story lurking around every corner. – *Miguel, an American singer, songwriter and record producer* (Brainy Quotes).

**Assignment 9.** Read the following extract, highlight the key points and write a summary (approx. 350-400 words) about the specificity of American West lifestyle as it is mirrored in the campfire stories. It would be advantageous to select 4 to 5 illustrations from free Internet sources to accompany your summary and add vividness to it.

Source: Kozlova T., Kornishyna N., Nikulina A. The Cultural and Linguistic Exploration of Land in American Campfire Stories. *Periodyk naukowy Akademii Polonijnej*. 2019. Vol. 36. № 5. P. 89-95.

American English has evolved as an essential part of American history, traditions and lifestyle <...>, natural and social setting, cultural values and preferences, as well as a mirror of American English speakers' worldview.

<...> the concept of land is a noticeable constituent among the whole spectrum of American cultural concepts and values <...> because it emerged from the history of colonization and modifications of worldview due to the geographical migrations from Europe <...>

In American campfire stories, geographical space is conceptualized in concrete terms and in many cases it is referred to with the help of concrete nouns with generalized meanings: *country* “land left in its natural condition” and “a political unit, an area that has its own government”; *land* “dry surface” and

“ground used for particular purposes”. For example, *tall country* (Virginia), *strange country* (Grand Cañon), *awful cut-up country* (Grand Cañon), *upland country* (Utah), *high country* (Virginia), *dry country* (Arizona), *good country* (Klondike); *no land is so grimly silent*. Other frequent names include the words *wilderness* “an outside area which has not been used and is natural and untidy” and *place* “an area or building; a suitable area”: *there is something about the silence of the wilderness that discourages speech; apparently unpeopled wilderness in which they had been set down; don't know of a lonelier place anywhere on earth than that grand canon; the conviction grew upon me that the place had never before been visited by any human being*. These and other contexts clearly demonstrate the importance of antinomic principle in the formation of speakers' worldview and the concept of 'land' in particular. The contradiction obtained from physical and emotional experience of speakers leads to the implementation of the two strategies in the concept formation. In American campfire stories, 'land' appears both as the locus of human being, acculturated space (cooperative ('us') strategy) and as unknown, hostile space (competitive ('them') strategy). The first strategy intends to represent 'land' as the space familiar to humans, where complementary knowledges and skills help to manage the environment and provide successful survival: *in all attitudes suggestive of comfort the men disposed themselves in a wide circle about the fire; he accepted the pipe tendered him, and, sitting down beside the fire, he composed himself to the enjoyment; then he built a fire and cooked his meal; when he dozed off and the cold awakened him, he renewed the fire*. The other strategy intends to represent 'land' as the space unfamiliar to humans, dangerous and evil, that is to be conquered and taken the advantage of (*he marched along as if he owned the earth*). Application of these planes results in a number of oppositions relating to the key conceptual features expressed by linguistic means.

On the one hand, 'land/space' is understood as a beautiful place for a brave man who is a dare and determined explorer (*he'll be getting steadier as he rests from his fight with th' water; of course it was cold, for the wind off the open sea was damp, but they were not men to turn back; the passion of the man was intense; that endless, racking pursuit had brought out all the hardness the desert had engendered in him*). American campfire stories provide numerous precise descriptions of geographical areas detailed by reference to certain topographical features, landmarks, etc. For instance, forests are full of *pin*es, *cedars*, *birches*, *juniper bushes*; in Utah and Arizona one can find *sage*, *cacti*, *greasewood*, *cottonwood*, and *manzanita*. *Willows* grow near the water bodies. Western part of

the country is filled with *rocks, cañons, dunes, cliffs and plateaus. Slopes, hills, open seas, mountains* are characteristic of the North. Forests hide *lakes, rivers, brooks and streams*. Birds and animals inhabit the wilderness: *bugs, crickets, bears, blue jays, squirrels, whisky-jacks, wolves, coyotes, lions, deer, skunks, jack rabbits, quails, and antelopes*. Such space is treated in a good way: *and suddenly he felt absolutely free, alone, with nothing behind to remember; the dry fragrance, the dreaming walls ...the strange loneliness – these were sweet and comforting to him.*

On the other hand, 'land/space' is understood as emptiness and wilderness, hazardous for humans. It is full of silence, dangerous animals, ghosts, monsters, mysterious spirits: *mysterious depths, a vision of a spectral nature, a strange place; grim manifestation of silent forces; the Great Spirit was in the river; no land is so grimly silent, so hushed and soundless, as the frozen North, lone cry of the wolf far down the valley only made the silence felt the more*. That explains why animals are sometimes included into the set of characters (*Mayor of the frog city, Uncle Bear, Frog Prince; demon horse ready to plunge into fiery depths*).

The two types of land/space exhibit shared features: the one appealing to the physical world – 'vastness' (*the grandest hill, vast upland, the tallest tree, huge sections of stone walls, big moose*) and the one appealing to the spiritual world — 'emptiness' (*it was, perhaps, a loneliness of vast stretches of valley and stone, clear to the eye, even after sunset; for days they marched through desolation, without glimpse of human habitation, without sight or trail, without sound of human voice to break the monotony; no sound like it to fix in lone camper's heart the great solitude and the wild*).

Poetic descriptions of the land are full of metaphoric expressions that highlight the beauty and power of the nature. For example: *whim of the greedy water, endless dance in the center of a whirling cloud, stars of white fire, waterfall of sand, water flung itself, snow began to move, echo laughing to itself, eerie forces that play pranks, wind toyed with, forest climbed, mountains rose grandly, cañon yawned, black water was dragging his fingers one by one from slippery edges, driftwood ducked under the water, noon found them floundering, wind bit cruelly, sun struck, the North had played him a devilish trick, the North had betrayed him*. One and the same place may turn out to be peaceful, beautiful as well as ugly, dark, mysterious: *dark shadows of forests through which they passed, beautiful green valley of the Mohawk, the roof of the forest dipping down to the river shores, Lake Erie roofed with foliage* (the North-East of the United

States); *man and beast somehow resembled each other in that moment which was inimical to noble life.*

It is noteworthy that word-formation is efficiently employed to represent the contrasting features. Antonymic affixational morphemes are used to oppose the two facets of the land. For instance, *-ful* “full of” and *-less* “lacking, without” as in *beautiful, wonderful, gleeful, merciful, cheerful* and *motionless, soundless, merciless*; the use of prefix *un-* to derive antonyms as in *merciful – unmerciful*. The employment of the same derivational patterns and means also results in the successful explication of the contrast of senses ‘active’ and ‘inactive’: *gleeful, hopeful, forceful* and *awful, doubtful, fearful; motionless, soundless* and *dauntless, fearless, reckless, restless*.

American land is represented in a range of imagery. Direct and metaphoric meanings of lexical units appeal to different senses through the use of lexical items denoting colour, shape, size, texture, temperature, etc.

Visual images of ‘land’ are created with the help of colour terms such as *coral soil, red earth, gold rocks, green of pine, purple sage, reddish-yellow sand* (Grand Cañon); *grey January morning, grey cliff, pale moonlight, dimmed starlight* (Alaska); *turquoise blue* (the skies in Arizona); *red earth and gold rocks, colored cliffs and walls, a yellow cliff far way, towers gleaming red in the sun*. The same productivity is found in words with dimensional meanings, for instance, *the great canon, wide country, gigantic cliff steppes and yellow slopes*. Less frequent vocabulary includes the names of shapes and configurations (*ragged world of rock*), locatives (*uplifted in mesa, dome, peak, and crag*).

Other productive images of nature are created by auditory vocabulary. In most cases, they are complementary to the visual ones: *fire roar, jingle of bells, fire cracks, frost cracking under the feet, long streams of gravel rattle down*. The threatening and scary silence of woods and forests (*quiet of the forest, forest silent as the lake itself, place of silence*) is contrasting with the voices of nature (*lone cry of the wolf only made the silence felt the more, lone cry of a bird, pert chirp of the birds, shrill scream of the blue jay, imprudent chatter of the red squirrel, the beat of hoofs, swift, sharp, louder-louder*). Thus, ‘land’ is portrayed as a secluded place, filled with unfamiliar sounds, voices of wild animals.

Tactile, olfactory and taste images of nature appeared to be unproductive. They are encoded by words denoting temperature and texture (*cold, soft, smooth, silken*), fragrance (*scent of pine, patches of sage, so pungent that it stung Slone’s nostrils*), and taste (*sweet with frosty fragrance*).

The dominance of visual and auditory images provides a good evidence to the importance of straightforward seeing and hearing in the processes of space cognizing. Other senses seem to play a less important role, obviously, because obtaining tactile, olfactory and gustatory information is more challenging and requires experience with particular objects and phenomena.

Another type of imagery results from cognitive metaphors (*Lakoff & Johnson, 1984*) that include the following:

- spatial metaphors which result from our experience of space and representation of cognized entities in orientational terms ('up and periphery', 'down and center' – *in the widening below a rounded hill we came upon an adobe house; the men were up in the woods; base of the wildest; in the widening below a rounded hill we came upon an adobe house; the men were up in the woods*);

- container metaphors representing nature and land as a bounding surfaces (*in the prairie; out of the woods; through solitude, through desolation, into the wilderness, with nothing behind; ; his house on the edge of an open prairie; the camp stood in the middle of the clearing*);

- ontological metaphors that embrace (a) personifications and zoosemy of the land and nature - *red abdominal wound of a cañon, gizzard of the world, bowels of the earth, bosom of the lonely lake the snarl of the woods*; (b) representations of land in terms of artifacts (*roof of the forest*).

The evaluative aspects of the concept of 'land' are revealed through the expressivity of linguistic means encoding polar attitudes and representations of land as both American value and anti-value. These means are actualized on different levels of language structure: phonetical (alliteration, sound imitation, effective pronunciation), lexico-semantic (hyperbole, epithet, simile), syntactical (tautology, repetition, synonymic condensation). For instance:

- alliterations (*vast stretches of valley*), onomatopoeia and affective pronunciations for scary effects (*rain-doves, whut mourn out, "Oo-oo-o-o-o!" jes dat trembulous an' scary, an' de owls, whut mourn out, "Whut-whoo-o-o-o!" more trembulous and scary dan dat, an' de wind, whut mourn out, "You-you-o-o-o!" mos' scandalous, trembulous an' scary ob all. Dat a powerful onpleasant locality for a li'l black boy whut he name was Mose*);

- simile (*the wind cut like a scythe, cañon like a hunter's fable, snow like chalk, slopes like death, storm touch like a flame, rock like iron, fingers like the teeth of a rake, air like yeast*) and hyperbole to highlight that something is beyond the narrator's reach (*hundred years from where he stood; I stood drinking in with all my soul the glorious beauty and the silence of mountain and forest*);

- metaphoric representations, in particular personifications, are graphically signaled by capitalizations (*things that Nature does not tell about in crowds; Nature had done amply well about the skunk; gamble with Fate*) to add some colouring and elevation, create a romantic atmosphere;

- semantically opposite and distanced but positionally approximate epithets - *beautiful, wonderful, glorious, great, splendid* and *angry, extreme, hideous, eerie, doubtful, awful, murdering* and *wild* (*desert of heat and wind, awful cut-up country, wonderful region, beyond all comparison in its greatness* (canyon));

- tautologies, synonymic condensations and other types of repetitions to express a high degree of intensification, produce a scary effect, a feeling of awe (*The wildest of all wild creatures—a wild stallion, with the intelligence of a man!*”), or realize a suggestive intention of a story-teller (“*Maybe, like some men I know, he was too wise to work...I tell you, I've sat and looked into that dog's eyes till the shivers ran up and down my spine and the marrow crawled like yeast, what of the intelligence I saw shining out; it was a lonely and apparently unpeopled wilderness*”).

Overall, it can be stated with certainty that in American campfire stories ‘land’ is represented as something of great value, an essential part of biological and social environment. When explored as elements of biosphere, geographical space and nature become integrated into the social space, receiving features attributed to them by the speakers due to the cultural preferences and socio-historical orientations of a speech community.



## SELF-STUDY INSTRUCTIONS AND ASSIGNMENTS



## COMMENTARIES

In what follows you will find interpretation of concepts relating to cultural, religious and many other issues of life in the USA.

### CAJUN

**Cajun** ['keɪdʒən], also **Cajan** is the alteration of *Acadian*. The word meaning “a Louisianan descended from French-speaking immigrants from Acadia” was first registered in 1868. A **Cajun** is a descendant of French Canadians whom the British, in the 18th century, drove from the captured French colony of Acadia (now Nova Scotia and adjacent areas) and who settled in the fertile bayou lands of southern Louisiana. The Cajuns today form small, compact, self-contained communities and speak their own patois, a combination of archaic French forms with idioms taken from their English, Spanish, German, American

Indian, and black neighbours. They variously raise cattle, corn (maize), yams, sugarcane, and cotton, and a few still perform much of their own spinning, weaving, and other home crafts. Their separateness, though often their own preference, is also the result of the prejudice of the non-Cajuns against them.

### **ACADIA, ACADIAN**

**Acadia** [ə'keɪdiə], French **Acadie**, North American Atlantic seaboard possessions of France in the 17th and 18th centuries. Centred in what is now Nova Scotia, **Acadia** was probably intended to include the other present Maritime Provinces of Canada as well as parts of Maine (U.S.) and Quebec.

The first organized French settlement in **Acadia** was founded in 1604 on an island in Passamaquoddy Bay, on the present U.S.-Canadian border, by Pierre de Monts and Samuel de Champlain. In 1605 the colony was moved to Port Royal (now Annapolis Royal, Nova Scotia), and that settlement became the centre of Acadia's future.

Because the French claimed for **Acadia** lands that had also been claimed by England, the colony was continually contested by both nations. In 1613 Port Royal was destroyed, and its inhabitants were dispersed by an English military expedition from Virginia.

In 1621 King James I of England (VI of Scotland) awarded the lands of **Acadia** to Sir William Alexander for the purpose of founding the colony of Nova Scotia. In 1632 his son King Charles I ceded **Acadia** back to France, and, under the Company of New France, a renewed period of French colonization followed. A bitter struggle for power broke out in 1636 between two of the leading French officials of the colony - a struggle that eventually resulted in a local civil war. **Acadia** was under English rule from 1654 to 1670 and then reverted again to French rule and remained under French control for the next 40 years.

On Oct. 16, 1710, Port Royal was captured by the British. The Treaty of Utrecht (1713) gave Nova Scotia to Great Britain but left Cape Breton Island and Ile St. Jean (from 1799 Prince Edward Island) with France. In 1755 many French-speaking Acadians were deported by the British because of the imminence of war with France, the question of Acadian neutrality, and the possibility of revolt. Several thousand of them eventually settled in French-ruled Louisiana, where their descendants became known as **Cajuns**.

At the conclusion of the French and Indian Wars in 1763, Ile St. Jean and Cape Breton Island also formally came under British rule; the province of New Brunswick was separated from Nova Scotia in 1784.

The meaning of **Acadian** “a native or inhabitant of Acadia” was introduced into the English lexicon in 1705, since then it has undergone some narrowing and become more specialized – “a descendant of the French-speaking inhabitants of Acadia expelled after the French loss of the colony after 1755”.

### **LOUISIANA CREOLE**

It is a language spoken in Louisiana by persons of mixed French, African, and Indian descent. Louisiana Creole, which is closely related to Haitian Creole, should not be confused with either Louisiana provincial standard French, spoken by the descendants of the French upper classes in and around New Orleans, nor with the language of the Cajuns. Both of the latter are dialects of French, with some archaic or provincial features, whereas Louisiana Creole is a creole language based on French.

### **CAJUN VOCABULARY**

*un buotac* – a rocking chair;

*un garde-manger* – a box for keeping foodstuffs;

*les capuchons* – a sort of hat, which is an item of traditional costume;

*un garde-soleil* – a bonnet for sun;

*un coup de main* – team-work assembling;

*une ramasserie* – when harvest gathered collectively;

*car porch* – a car tent;

*guff* – a large body of water;

*joint* – giant, monstrous;

*loan motor* – a lawn-mower;

*boudin* – a sort of sausage;

*shoepick* – a large fish, inhabiting marshes.

### **RURAL SPEECH**

**Anywheres** is a non-standard form of ‘*anywhere*’, which is typical of American rural speech. **That’s how come** corresponds to *that is why*. **We’d knock off ... and rattle it** is an expressive of ‘*we get together for a piece of chat*’.

### **COON ASS**

**Coon ass** is a derogatory term for ‘*an ignorant*’, the combination of usually offensive shortening **coon** (< **raccoon**) “black, dark; and hence, dirty” and vulgar **ass** “a stupid, obstinate, or perverse person”.

### **BLACKENED REDFISH, JAMBALAYA**

Cajuns is a nation boasting their gastronomic delicacies. Their style of cooking is characterised by the use of hot seasonings (as cayenne pepper). Such

Dainty Davies as **blackened redfish** “smoked salmon” and **jambalaya** “a sort of fish soup” originated among the Cajuns and gained international recognition, thanks to the success of Cajun gourmet

**DOWNTOWN. DOWNTOWN** / or **down town** is used in the U.S. in the following meanings: n. “The lower part or the business centre of a city or town”. – adv. “To, onward”. – adj. “Of, relating to, or located downtown”.

**Uptown** / or **up town** is opposite in meaning and used to refer to residential area.

#### *-ANs, -OIDs* AND OTHERS: ETHNIC GROUPS AND RACES

Although current usage confines the term ethnic to the descendants of the newest immigrants, its proper, more comprehensive meaning applies to all groups unified by their cultural heritage and by their experience in the New World.

The term **Caucasian** refers to Anthropology, though it is no longer in scientific use. Racial classification traditionally distinguishes **Caucasians**, or rarely **Caucasoids** by very light to brown skin pigmentation and straight to wavy or curly hair including peoples indigenous to Europe, northern Africa, western Asia, and India.

**Hispanics.** The USA is a multicultural country, nations from all over the world have contributed their cultural background to the American heritage.

Persons with Spanish surnames make up more than 7% of the U.S. population, but they hardly form a coherent group. The majority are of Mexican origin, some are descendants of ancestors who had lived in areas once part of Mexico – Texas, Arizona, New Mexico, and California – others, legal and illegal migrants from across the loosely guarded border. The greater opportunities and higher living standards of the northern republic continue to attract people who despair of rising above their poverty at home.

Arizona is one of the U.S. states where Anglo community coexists with Hispanics.

Until the last half of the 19th century, except for very small and scattered groups of indigenous Indians, almost all of central and northern Arizona remained uninhabited. Most of the Spanish occupation of the state was tentative at best and remained confined to a few intermittently occupied missions, presidios, and ranches in the Santa Cruz valley, south of Tucson. In fact, few enduring remnants of Spanish occupation existed in the region after 1859. Not until the 20th century did the number of Hispanic residents in Arizona soar.

Today most Arizonans of Hispanic heritage are Mexicans or descendants of Mexicans who have arrived since 1900. Relations between **Mexicans** and **Anglos**

(the Hispanic term for English-speaking whites) have at times been strained in Arizona, but in general the two ethnic groups have a history of cordiality that has often been absent in other border states. While some communities have Mexican barrios (ethnic quarters, often characterized by severe poverty), most Mexican-Americans live in a variety of neighborhoods and participate fully in Arizona's business, political, and social life. Inter-marriage with Anglos is common. Although Mexican food, building styles, home furnishings, clothing, social customs, and music have been incorporated into the Arizona life-style, the great majority of people have been affected by Mexican culture in only a superficial way. If anything, the Mexican-American population has been attracted to mainstream American culture.

**Anglo community.** Anglo community whose native tongue is English constitutes about 30 % of population of Nogales, a US-Mexican border town in Arizona.

**Mexican-American.** Mexican-Americans – about 70 % in Nogales – are US residents of Mexican descent.

### **BEVERLY HILLS**

**Beverly Hills** is a city, western Los Angeles county, California, U.S., completely surrounded by the city of Los Angeles. The site originated in the 19th century as the Rancho Rodeo de las Aguas. In 1906 it was organized as a residential area called **Beverly**; in 1912 the Beverly Hills Hotel was erected, and in 1914, with a population of about 500, the town was incorporated.

In 1919 the film stars Mary Pickford and Douglas Fairbanks built their estate, Pickfair, which began the fashion among Hollywood celebrities and executives to build lavish homes in Beverly Hills.

The city is crossed east-west by three main boulevards: north of Sunset Boulevard are foothills containing the Beverly Hills Hotel (with its famous Polo Lounge and pink bungalows) and luxurious mansions among the winding drives; south of Sunset Boulevard are the flatlands, containing other expensive homes and, between Santa Monica Boulevard and Wilshire Boulevard, many chic shops, boutiques, and department stores; the most exclusive of these are on the old Rodeo Drive and the newer Two Rodeo Drive, a multilevel shopping street in mock Mediterranean style. There is also some light manufacturing south of Wilshire. The area of Beverly Hills – 5.7 square miles (14.8 square km) overall – contains seven parks and is profusely planted in trees, shrubbery, and lawns. The city is bordered to the southwest by the studios of Twentieth Century-Fox, whose lots, however, have now been largely converted into Century City, a shopping

mall, office-building centre, and theatre complex. The population is about 34,000 people.

### AMERICAN VS BRITISH

The story *Los Angeles: Home of Bizarre* abounds with Americanisms – words and phrases, grammar structures which are characteristic of American English. A few examples with their British equivalents are provided: *guy* – chap; *sidewalk* – pavement; *critter* – pet; *tuxedo* – smoking; *automobile* – car; *store* – shop; *movie* – film; *freeway* – highway, motorway; *I guess* – I think; *I just received* a press release – I've just received...; *what have you* – what not, etc.

### BLACK AMERICAN / BLACK ENGLISH

In linguistic usage **Black English** refers to the entire range of varieties of English spoken by American Black people of any educational or social level. The reference to the nonstandard varieties of English spoken by lower-class black people in urban communities is made by **African-American Vernacular English (AAVE)**, **Black English Vernacular (BEV)**, **Afro-American English**, **Black English** and a variety of other labels with varying degrees of acceptability. Among its distinctive features are the lack of a final *-s* in the 3<sup>rd</sup> person singular present tense (e. g. *she walk*), no use of forms of *be* when used as a linking verb (e. g. *They real fine*), and the use of *be* to mark habitual meaning (e. g. *Sometime they be walking round here*). The linguistic origins of AAVE are controversial. According to one view, AAVE originates in the creole English used by the first blacks in America, now much influenced by contact with standard English. An alternative view argues that AAVE features can also be found in white dialects (esp. those in the south), suggesting an origin in white English. The variety then became distinctive when blacks moved north to the cities, and found their southern features perceived as a marker of ethnic identity.

### GOSPEL MUSIC

**Gospel** is a form of black American music derived from church worship services and from spiritual and blues singing. Gospel music spread through song publishing, concerts, recordings, and radio and television broadcasts of religious services from the Great Depression days of the 1930s.

The immediate impetus for gospel music seems to have been the rise of Pentecostal churches at the end of the 19th century. Pentecostal shouting is related to speaking in tongues and to circle dances of African origin. Recordings of Pentecostal preachers' sermons were immensely popular among American blacks in the 1920s, and recordings of them along with their choral and instrumental accompaniment and congregational participation persisted, so that ultimately

gospel reached the white audience as well. The voice of the black gospel preacher was affected by black secular performers, and vice versa. Taking the scriptural direction “Let everything that breathes praise the Lord” (Psalms, 150), Pentecostal churches welcomed timbrels, pianos, organs, banjos, guitars, other stringed instruments, and some brass into their services. Choirs often featured the extremes of female vocal range in antiphonal counterpoint with the preacher’s sermon. Improvised recitative passages, melismatic singing, and extravagant expressivity also characterize gospel music.

Other forms of gospel music have included the singing and acoustic guitar playing of itinerant street preachers; individual secular performers, sometimes accompanied by bands; and harmonizing male quartets, usually singing a cappella, whose acts included dance routines and stylized costumes.

Among the most prominent of gospel music composers and practitioners were Thomas A. Dorsey; the Reverend C.A. Tindley; the Reverend C.L. Franklin of Detroit, who issued more than 70 albums of his sermons and choir after World War II; blind Reverend Gary Davis, a wandering preacher and guitar soloist; Sister Rosetta Tharpe, whose guitar and vocal performances took gospel into nightclubs and concert theatres in the 1930s; Roberta Martin, a gospel pianist based in Chicago with a choir and a school of gospel singing; and Mahalia Jackson who toured internationally and was often broadcast on television and radio.



**Assignment 1.** Listen, study and make a PPP on the topic:

***AMERICAN CAMPUS.***

Interviewer: Standard English

Dolly Weston: Standard American

**BL. 1.** *Do you know anything about American Universities? What are the most famous of them? Which one(s) do you find appealing to study at?*

**BL. 2.** *For an overseas student it is essential to integrate with Americans. Knowing the American academic terminology is one step to it. Read the text below. It will help you to learn how to survive on an American campus. All you need to do is to fill in the gaps with the appropriate words.*

- alumni
  - campus
- Surviving on an American .../... means you must be able to understand terminology. A student in his or her

- class
- credits
- faculty advisers
- fall semester
- falling grade
- fraternities
- freshman
- grading
- homecoming
- homecoming game
- homecoming royalty
- junior
- major
- minor
- passing grade
- registration week
- rushing
- semester
- senior
- sophomore
- sororities
- spring semester
- summer term
- undergraduate

first or second year is called a ...2... or a ...3... student. A ...4... student is in his or her third year, and a ...5... is in his or her final degree year. These four years comprise ...6... studies, in which the student will choose a ...7... and sometimes ...8... specialization.

A ...9... can mean course or subject and not just lesson, depending on the context of conversation.

Your diploma is obtained by required number of ...10... and your ...11... is awarded by A, B, C, or D for ...12... and F for a ...13....

College life is divided into ...14... : the ...15... from the end of August to the beginning of the Christmas holidays, and the ...16... from mid-January to the beginning of May. The University continues to function at a slower pace during the...17..., which stretches over June and July for the summer session. ...18... marks the new university year in which students choose their new courses with the help of their teachers (...19...). ...20..., a few weeks later gives the parents and old students (...21...) the chance to visit the university. It is also a weekend of great festivities in which, a king and a queen is chosen (...22...), games and a ball are the ...23... (baseball match).

You might also come across select social clubs (...24... and ...25...) in which originally the children of rich parents seek the privacy of their peers. One can join by cooperation after a probationary period (...26...).

**BL. 3.** *This list of proper names (given in the order of appearance on the tape) will render you good service:*

- |                             |              |
|-----------------------------|--------------|
| • Dolly Weston              | • MBA        |
| • U.C. Berkley              | • Minnesota  |
| • U.C.L.A. (Los Angeles)    | • California |
| • George Town in Washington |              |

**L. 1.** *What are the 4 questions that Dolly Weston was asked?*

1. \_\_\_\_\_?
2. \_\_\_\_\_?
3. \_\_\_\_\_?
4. \_\_\_\_\_?



**Assignment 2.** Listen, study and make a PPP on the topic: *IN CAJUN*

### **COUNTRY**

Presenter: Standard English

Curtis Allemond: Cajun accent

Tony Latiolais: Cajun accent

David Barry: Standard American

James Dorton: Standard American

🎵 Music: *Quand J'étais Pauvre* by Dewey Balfa, from "La Musique Chez Mulate's, Le Restaurant Cajun".

**BL. 1.** *Have you ever heard of the Cajun country and its people? What do you know about them? What do you expect to learn about them: history, cuisine, traditions, language?*

**BL. 2.** *As the Cajuns are Francophones, you'll come across a few phrases in French. Here they are:*

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| • joie de vivre                 | joy of life;                        |
| • le Grand Dérangement          | great rearrangement;                |
| • américain                     | American;                           |
| • fils de putain anglais        | the damn English;                   |
| • laissez les bons temps rouler | (literally) let the good time rule. |

**BL. 3.** *Find out the meanings of the words associated with the Cajun way of life and history:*

- |                    |                       |
|--------------------|-----------------------|
| • Cajun            | • Louisiana           |
| • eerie swampland  | • blackened redfish   |
| • insular habitant | • jambalaya           |
| • Francophone      | • gourmet             |
| • Creoles          | • chank-a-chank       |
| • Nova Scotia      | • endearing qualities |

- Acadia
- sanctuary

•the Atchafalaya Basin

L. 1. Listen to the story. Were your predictions right (**BL. 1**)?

L. 2. Listen again and check the pronunciation of the keywords in **BL. 3**.

L. 3. Answer the following questions, use the tips below:

•Who are the Cajuns? *Tips:* Francophone / Louisiana / white / former / Nova Scotia / the 17th century;

•What are the two fundamental aspects of life in Louisiana? *Tips:* Visible element of culture / preserving the language / to celebrate love of life;

•What are those qualities that set the Cajuns apart (according to Tony Latiolais)? *Tips:* Sense / honesty / country people / to like changes / to keep the things the same way.

L. 4. What are the meanings of these words and phrases:

- Acadia
- Acadians
- coon ass
- CODOFIL
- Acadiana
- the damn English?

L. 5. Listen again and fill in the Cajun's History Fact File.

when	where	what
.....	from France to .....	immigration
the 18 <sup>th</sup> c.	Acadia	The British ..... and these French Catholics were .....
the 18 <sup>th</sup> c.	Louisiana which was then a ..... and later ..... colony	looking for sanctuary
the 1920s	Louisiana	The arrival of ..... industry; English school became .....
the 1950s	USA	The Cajuns would go out of state, like ..... and .....; the Anglophones would be ..... on the Cajuns and make ..... of them
the 1960s	Louisiana	The negative perception of the Cajuns has undergone .....; an offshoot of the ..... rights

1968	.....	CODOFIL was founded; the Cajun language has been .....
the end of the 20 <sup>th</sup> c.	The Cajun country (Acadiana)	In spite of the cultural ..... the younger generation don't speak .....; Acadiana is also at ..... for considerable ecological ..... to the area

**L. 6.** *Read the article and render it in English:*

*Каджунів* первісно називали *акадійцями* або *кадійцями*. І якщо правомірність терміна *каджуні* викликає дискусії, то *акадійці* та *кадійці* вважаються адекватними самоназвами, а самі вони – визнані носії діалекту.

Після війни з французами та індіанцями (1756 – 1763 pp.) каджунів було депортовано з зайнятих ними канадських територій. Мовна ситуація та демократичність французького устрою в Луїзіані (США) сприяли тому, що значна частина акадійців мігрувала на південь.

За більш ніж двохсотлітню історію функціонування мова каджунів зазнала суттєвих трансформацій, що стимулювало формування бідіалектної ситуації в Луїзіані: каджуни користуються діалектом французької мови, а також різновидом американського варіанту англійської мови (Cajun English).

Діалект каджунів має низку фонетичних особливостей: особовий займенник *I* вимовляється як [ah] (*I [Ah] like you*); звук [d] з'являється у словах, написання яких починається зі сполучення *th* (*the [de] car, those [dose] apples*); дифтонгізація окремих звуків, наприклад, [ō] > [oi] (*call [coil], all [oil]*).

Основна частина лексики французького походження в каджунському діалекті тематично охоплює назви соціально-побутових реалій (предмети інтер'єру, одягу, професійні заняття). Англійські основи уживаються в назвах рослин, тварин, ландшафту, а також окремих об'єктів побуту (Медведев 2001, с. 37-39).

**R. 1.** *Make up a list of key-words and phrases to cover the story about Cajuns. Make up 10 sentences of your own focusing on the Cajun country:*

- history;
- cultural values;
- prejudice;
- language.



**Assignment 3.** Listen, study and make a PPP on the topic: **NEW**

**ORLEANS: THE SHOW GOES ON.**

Speaker: Standard English  
 Danny Barker: New Orleans accent  
 Kalamu Ya Salaam: Standard American  
 Philip Frazier: Black American  
 Bruce Raeburn: Standard American

🎵 Music: “Do Watcha Wanna” by *The Rebirth Bras Band*.

**BL. 1.** *What makes American places famous? What memories and associations do they bring? What are the merits and demerits that go together with their names? Match the American place names in A with the corresponding curiosities in B:*

<b>A</b>	<b>B</b>
Las Vegas	Al Capone; first skyscraper
Chicago	entertainment; casino
Washington	French style city; the White House
New York	Hollywood movie stars; fast cars
LA, California	Statue of Liberty; The City That Never Sleeps; The Big Apple

**BL. 2.** *Look at the cultural clues below. Are they true for New Orleans?*

- |                       |                                |
|-----------------------|--------------------------------|
| • soulful saxophones; | • birth of jazz;               |
| • swinging clarinets; | • spiritual yet sensual sound; |
| • entertaining city;  | • southern blacks;             |
| • permissive society; | • sex and death                |

**BL. 3.** *This list of proper names (given in the order of appearance on the tape) will render you good service:*

- |                     |                      |
|---------------------|----------------------|
| • David Duke        | • Mardi Gras         |
| • Nazi              | • Rio                |
| • Ku Klux Klan      | • Danny Baker        |
| • Mississippi       | • French Quarter     |
| • Jelly Roll Morton | • Armstrong Park     |
| • Buddy Bolden      | • Nick La Rocca Park |

- Louis Armstrong
- Dixieland
- Louisiana
- Rebirth Brass band
- Philip Frazier
- Royal Sonesta Hotel
- Bourbon Street
- New Orleans Rhythm Kings
- Nashville
- Wynton Marsa
- St. Patrick's Day
- St. Joseph's Day
- Grade Seven hurricane
- Storyville District

**L. 1.** *Listen about New Orleans. Go back to **BL. 2.** Provide some evidence for New Orleans' cultural clues:*

*e. g.:* 1. Music is still everywhere – soulful saxophones, swinging clarinets ..... corners. > Music is still everywhere – soulful saxophones, swinging clarinets and *Dixieland pianos play round the clock in the bars and cafes and on street corners.*

2. No wonder ..... entertaining places..... of sheer revelry.
3. Why jazz developed ..... , but the permissiveness of its society..... helped.
4. (in New Orleans' large black community.) It .... that jazz music was born.
5. This juxtaposition of the spiritual and the sensual is ..... sublimely sinful.

**L. 2.** *Look at the list below. These are the markers of jazz community's life. Explain what they mean (according to the story):*

legends; saxophones; clarinets; Dixieland pianos; banjos; jazz fraternity; traditional jazz; brass band; a son of New Orleans; sub-teens; sophisticated jadedness; housing project; rougher neighbourhoods; fascinating ritual; the dualism of deterioration; crack epidemic; the visceral sensibilities; Afrocentric world; lip service.

**L. 3.** *Think over the following. Pick up the answers, which fit best of all:*

- Jazz and New Orleans are .....
  - A. synonymous;
  - B. incompatible.
- This is a lively city at the mouth of the .....
  - A. Missouri;
  - B. Mississippi.
- The etymology of the word 'jazz' comes from .....
  - A. an African tribal language;
  - B. originally a New Orleans slang term for 'sex'.

- Jazz, in the musical sense of the word, plays a major role in the New Orleans economy, because bands are employed .....
  - A. to lure customers to the bars and restaurants of the French Quarter;
  - B. to entice tourists to New Orleans.
- The city authorities do not present jazz like they should, because .....
  - A. it's black music and some people in the power structure a sort of restrict how far you go with this;
  - B. they can allow very little financial support to the jazz fraternity.
- The band can easily be mistaken for a street gang as .....
  - A. they often play in their baseball caps, T-shirts and coloured scarves;
  - B. they are on crack;
  - C. they all live in a housing project.
- The population of New Orleans has always lived very close to death for that reason because .....
  - A. plaques, hurricanes, tornadoes, natural disasters go hand-in-hand with the history of New Orleans;
  - B. a lot of people who were in the field of jazz have passed away; a lot of youthful people at the time was getting killed over drugs.

**R. 1.** *Here are some popular perceptions about New Orleans and its inhabitants. Do you support these ideas?*

- *Speak Up speaker:*

“These are relatively good times for jazz musicians... Interest in traditional jazz has mushroomed and many contemporary performers have reaped the rewards.”

- *Speak Up speaker:*

“Jazz is alive and well in New Orleans”.

- *Kalamu Ya Salaam, writer and head of Bright Moments, a music & P.R. company:*

“No, I would say, it's alive and kicking.”

- *Speak Up speaker:*

“For all New Orleans' jollity, death is a recurrent theme. The city is one of the poorest and most violent in America.”

- *Bruce Raeburn, curator of the Tulane University Jazz Archive:*

“It's an old world city...”

“This sort of celebration of life, I think, is our way of dealing with the omnipresence of death and the potential for disaster at all time, which keeps changing. It is used to be natural, now it’s more social...”

“Most of us would probably prefer a Grade Seven hurricane to walking through one of these projects while a crack deal’s down, but the danger is part of allure, I think.”

“... what you might call the visceral sensibilities of New Orleans are always well-fed: it’s a bodily city, if you like, and yet there’s a spiritual aura, too.”

• *Kalamu Ya Salaam, writer and head of Bright Moments, a music & P.R. company:*

“... that’s always been an element of what we do as a people, that the separation of the sacred and the secular is an artificial separation and most of our people, subconsciously and unconsciously, do not relate to that artificial separation.... because religion, the spiritual side of things... goes throughout everything, and, vice versa, the celebration of the physical goes throughout everything also. So it’s one or the other, I mean, jazz would not be jazz if it was one or the other and what makes the music so vital is it’s all of it. It’s all there.”

**R. 2. Study the glossary below:**

<i>soulful</i> –	sentimental;
<i>round the clock</i> –	all hours;
<i>sheer revelry</i> –	pure festivities;
<i>to entice</i> –	to tempt;
<i>to mushroom</i> –	to spread quickly;
<i>to reap</i> –	to harvest;
<i>alive and well</i> –	flourishing;
<i>alive and kicking</i> –	in the prime of life;
<i>jadedness</i> –	the state of being exhausted;
<i>housing project</i> –	housing at moderate price;
<i>rough neighborhood</i> –	slums;
<i>crack deal</i> –	a deal involving drugs sales;
<i>allure</i> –	fascination;
<i>sinful</i> –	scandalous;
<i>brothel</i> –	a house of prostitution;
<i>gospel</i> –	a type of ardently religious jazz music, esp. songs, originating amongst the black population of the southern U.S.;

*lip service* – insincere praise or worship;  
*lyric* – a verse; couplet.

**R. 3.** *Make up another list of additional vocabulary to cover the story about New Orleans. Make up 10 sentences to dwell upon the points: All That Jazz; The Musical Renaissance; Death in New Orleans.*



**Assignment 4.** Listen, study and make a PPP on the topic: **LOS**

**ANGELES : HOME OF BIZARRE.**

Speaker: Standard English  
Steve Harvey: Standard American  
Billy Shire: Standard American  
Tracy Parsons: Standard American

**BL. 1.** *You can see many odd things in Los Angeles:*

- a massive shopping cart forming part of a St. Patrick's Day parade along Hollywood Boulevard;
- Hollywood Boulevard is also home to Frederick's of Hollywood, the world's first "Lingerie Museum";
- bikers on Venice Beach, another center for LA eccentricity;
- "Oddball Olympics", Soap Plant where everything and everybody is bizarre;
- affluent Beverly Hills also has unusual institutions. Critter Caterers, for example, specializes in expensive food, clothes and perfume... for cats and dogs.

*Which of those above do you find most cranky? Which ones would you enjoy in your native place?*

**BL. 2.** *Needles to say Los Angeles has enjoyed a reputation for eccentricity. And it is apparent from these two statements:*

- "Here is the world's prize collection of cranks, semi-cranks, placid creatures whose bovine expression shows that each of them is studying, without much hope of success, to be a high-grade moron, angry or ecstatic exponents of food fads, sun-bathing, ancient Greek costumes, diaphragm breathing and the imminent second coming Christ."

*Bruce Bliven, 1935.*

- “The USA would be better off if that big, sprawling, incoherent, shapeless, slobbering civic idiot in the family of American communities, the city of Los Angeles, could be declared incompetent and placed in charge of a guardian like an individual mental defective.”

*Westbrook Pegler, 1938.*

*What makes LA an American specialty? Express your attitude towards the ideas. Do you share Bliven’s and/or Westbrook’s point(s) of view?*

**BL. 3.** *This list of proper names (given in the order of appearance on the tape) will render you good service:*

- |                              |  |
|------------------------------|--|
| • Bernard Russel             | • “Tortures and Torments of the Christian Martyrs” |
| • Southern California        | • Zsa Zsa (Gabor)                                  |
| • West Coast                 | • Beverly Hills                                    |
| • Steve Harvey               | • Venice Beach                                     |
| • Milton Berle               | • Skateboard Mama                                  |
| • Hollywood                  | • Critter Caterers                                 |
| • Melrose                    | • Tracy Parsons                                    |
| • “Wacko”                    | • Chanel   |
| • “Soap Plant”               | • “The Inn of the Seventh Ray”                     |
| • Billy Shire                | • Topanga Canyon                                   |
| • “La Luz de Jesus”          | • “New Age Lasagna”.                               |
| • “Artichoke Queen of Light” |  |

**L. 1.** *LA COCKTAIL: The beach, music, death, Hollywood and the automobile are all essential ingredients in the LA cocktail. Listen to the story. Add more bizarre “recipes”. To do it, arrange the following “ingredients” according to such categories:*

*e. g.:* 1. **ASSOCIATE WITH LA COCKTAIL:** a) freeways; traffic jams; driver rehearsing by playing a trumpet.

1. **ASSOCIATE WITH LA COCKTAIL**
2. **MELROSE COCKTAIL**
3. **HOLLYWOOD BOULEVARD WEIRDOES COCKTAIL**
4. **BEVERLY HILLS COCKTAIL**
5. **UNUSUAL FADS COCKTAIL**
6. **DOGS AND GOURMETS COCKTAIL**

## 7. LA INN COCKTAIL

## 8. '50S & '60S COCKTAIL

- a) freeways; traffic jams; driver rehearsing by playing a trumpet;
- b) art gallery; macabre religious artifacts; lulus;
- c) zoo; an 80-year old woman in hot pants; roller skates zooming down the sidewalk; lingerie temple;
- d) a character in a turban; TV commercials; playing a guitar while roller-skating; a 60-year old woman on the skateboarder; a character carrying a giant cross; taking a snake for a walk;
- e) hippie culture; sophisticated dog care; beatniks;
- f) 30 flavors of home-baked dog biscuit; picnic tables; Chanel collars; leashes; reindeer ears; bandannas; wedding dresses; tuxedos; sequined outfits; baby dolls; baseball hats; cowboy hats; guns in holsters; swimsuits;
- g) artichoke; lasagna; esoteric vibrational value; experimentation;
- h) resolutions, playing of bongo drums; demonstrations; protesters; banding together; odds.

**L. 2.** *Use the tips from L.1 and write short reports (3-4 sentences) on points 1-8.*

**L. 3.** *According to the philosopher Bernard Russell, the eccentric things in LA represent "the ultimate segregation of the unfit". LA's nicknames also testify to the popular notion that most Southern Californian minds have been added by too much sun, surf and sand. Why do you think this important conurbation has such an unfortunate image?*

*LA's NICKNAMES:* Cuckooland

Lalaland

Lotusland

Moronia

The City of the Second Chance

**L. 4.** *Listen and say:*

What does Steve Harvey, Staff Writer for 'Los Angeles Times', consider on the roots of LA's bizarre?

**L. 5.** *Support or challenge the following statements:*

- The presence of the film industry is a recurrent theme in LA.
- In such sprawling, automobile-oriented place as Los Angeles, the visitor doesn't have to look quite hard for strange street behaviour.

- Hollywood is home to some decidedly eccentric stories.
- Melrose is not the only place to go if you're looking for weirdoes.
- Not all of Los Angeles's eccentricity is a leftover of the 1960s hippie culture.
  - Beverly Hills is the wealthy city-state, where dogs play an important role in the life of the community.
  - The desire to elevate one's dog to human status is seen as a consequence of both loneliness and affluence.

**R. 1.** *Make sure you know the meanings and pronunciation of the following words:*

- |               |           |            |             |             |
|---------------|-----------|------------|-------------|-------------|
| • Los Angeles | • weirdo  | • critter  | • sequined  | • wackiness |
| • bizarre     | • turban  | • boutique | • affluence | • bandanna  |
| • eccentric   | • luxury  | • hound    | • canyon    | • beatnik   |
| • lingerie    | • gourmet | • leash    | • artichoke | • moron     |
| • brassiere   | • outfit  | • tuxedo   | • lasagne   | • survey    |
|               |           |            |             | • bongo     |

**R. 2.** *Make up 10 sentences for a guided tour "L. A. LAUGHS". Use the advert as a starting hint.*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

**L. A. LAUGHS**

We recommend the following:

**Critter Caterers**  
 453 North Beverly Drive  
**Forest Lawn Memorial Park**  
 Glendale

**Graveline Tour**  
 Tel: 213-876-4286  
 (A guided tour, in a chauffeur-driven

(the cemetery of the stars)

**Frederick's of Hollywood**  
6608 Hollywood Boulevard

**Soap Plant**  
7400 Melrose

hearse, of the more gruesome  
aspects of Hollywood history)

**Hollywood Boulevard**  
**The Inn of the Seventh Ray**  
128 Old Topanga Canyon Road

**Venice Beach**