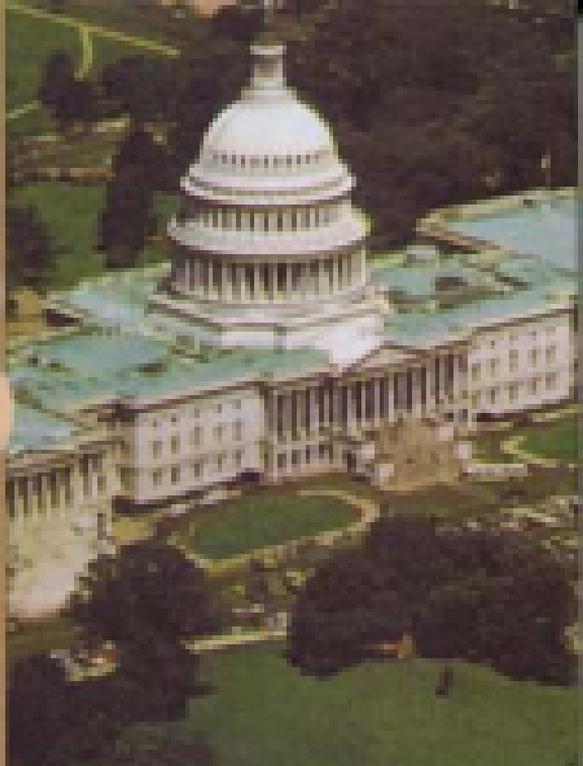


**УВ**

УЧЕБНИК  
ДЛЯ ВУЗОВ

**4** курс



# **ПРАКТИЧЕСКИЙ КУРС**

**АНГЛИЙСКОГО ЯЗЫКА**

**ВЛАДОС**

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# ПРАКТИЧЕСКИЙ КУРС

## АНГЛИЙСКОГО ЯЗЫКА

### 4 КУРС

*Под редакцией В.Д. Аракина*

*Издание пятое, переработанное и дополненное*

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Рекомендовано Министерством образования и науки  
Российской Федерации в качестве учебника  
для студентов высших учебных заведений

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Москва  
ГУМАНИТАРНЫЙ  
ИЗДАТЕЛЬСКИЙ  
ЦЕНТР  
**ВЛАДОС**  
2012

УДК 811.111(075.8)

ББК 81.2Англ-923

П69

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**Практический курс английского языка. 4 курс : учеб. для  
П69 студ. высш. учеб. заведений / [В.Д. Аракин и др.] ; под ред.  
В.Д. Аракина. — 5-е изд., перераб. и доп. — М. : Гумани-  
тар. изд. центр ВЛАДОС, 2012. — 351 с. : ил.**

ISBN 5-691-00978-8 (в пер.).

Серия учебников предполагает преемственность в изучении английского языка с I по IV курс. Цель учебника — обучение устной речи на основе развития необходимых автоматизированных речевых навыков, развитие техники чтения, а также навыков письменной речи.

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**УДК 811.111(075.8)**

**ББК 81.2Англ-923**

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ISBN 5-691-00978-8 (в пер.)

## **ПРЕДИСЛОВИЕ**

Настоящая книга является четвертой частью серии комплексных учебников английского языка под общим названием «Практический курс английского языка» и предназначена для студентов 4 курса факультетов и отделений английского языка педагогических вузов. Данный учебник рассчитан на дальнейшее развитие навыков устной и письменной речи в результате овладения речевыми образцами, содержащими новые лексические и грамматические явления.

Учебник состоит из Основного курса (Essential Course) и Приложения (Appendix).

Основной курс (авторы В.Д. Аракин, И.А. Новикова, Г.В. Аксенова-Пашковская, С.Н. Бронникова, Ю.Ф. Гурьева, Е.М. Дианова, Л.Т. Костина, И.Н. Верещагина, С.И. Петрушин, М.С. Страшникова) состоит из 8 уроков, каждый из которых делится на две части, дополняющие друг друга. Первая часть урока содержит оригинальный текст, где главный упор делается на углубленную работу над речевыми образцами, на изучение, интерпретацию, перевод, пересказ текста, а также на расширение словарного запаса студентов и анализ изучаемых лексических единиц (выявление многозначности, подбор синонимов, антонимов и т.д.) в целях дальнейшего развития навыков устной (в том числе и спонтанной) и письменной речи.

Пятое издание отличается от предыдущих изданий тем, что в него внесены некоторые изменения, вызванные включением в первую часть урока упражнений, созданных на основе современных методик, а также заменой или добавлением новых материалов во вторую часть урока. При этом полностью сохранена структура урока, активный вокабуляр, включающий существительные широкой семантики и фразовые глаголы, что позволяет еще более наглядно показать национальную специфику английского языка.

Восстановлен стилистический анализ отрывков из художественных произведений, используемых в учебнике. Эти задания были разработаны в основном в 70-х годах, а затем исключены из материалов учебника IV курса. Коллектив преподавателей не только включил этот материал, но и добавил к нему новые упражнения.

Тексты, на которых строится работа в первой части каждого урока, взяты из произведений английских и американских авторов XX в. (или из изданных в Англии учебников), все тексты несколь-

ко сокращены. По своему содержанию они связаны с темой второй части урока. Работа над оригинальным текстом на 4 курсе, помимо краткого лексико-грамматического анализа, предполагает толкование имеющихся в нем реалий, перевод на русский язык и, наконец, интерпретацию текста для выявления его идейного содержания и стилистических особенностей.

За текстом следуют пояснения (Commentary), список речевых образцов (Speech Patterns, Phrases and Word Combinations) и лексические пояснения (Essential Vocabulary). Отбор речевых образцов обусловлен их употребительностью в устной или письменной речи.

Раздел упражнений на звуки речи и интонацию предназначен для завершающего этапа работы над английской фонетикой и является продолжением аналогичных разделов учебника 3 курса. Его основная цель — расширение и углубление отработанного на первых трех курсах материала. Эти упражнения состоят из серии обучающих, контролируемых и творческих заданий для дальнейшей автоматизации воспроизведения и употребления основных интонационных структур в английской речи.

Специальные задания на транскрибирование, интонирование и графическое изображение интонации могут быть даны при работе над любым упражнением.

Упражнения по обучению чтению на материале основного текста урока составлены с учетом принципа нарастания трудностей и призваны развивать у будущего учителя иностранного языка высокую культуру чтения, формировать способность интерпретировать художественное произведение во всем многообразном идейном и художественном богатстве.

Одновременно с работой над содержанием текста изучается активный словарь, отличающийся высокой степенью сочетаемости и большими словообразовательными возможностями. Значительное место отводится наблюдению над семантической структурой слова, развитием переносных значений, сужением и расширением значения слов.

Упражнения на предлоги преследуют цель систематизации употребления английских предлогов, которые даются в упражнениях во всех их значениях, с тем чтобы были показаны все основные случаи их употребления.

Вторая часть урока (Conversation and Discussion) представляет собой дальнейшее развитие соответствующей темы и рассчитана на расширение и закрепление запаса речевых образцов и лексики.

Система упражнений по дальнейшему развитию навыков диалогической и монологической речи строится на речевых образцах, материале основного текста урока, активном словаре урока и завершается при работе над тематическими активными формами речевой

деятельности, функционально связанные формулы, организованные по целевому признаку, должны послужить опорой студенту в построении творческого высказывания.

Во всех восьми уроках упражнения по обучению речевому общению написаны по единой схеме:

1. Упражнения на свертывание и развертывание информации к тексту информативно-тематического характера.

2. Упражнения коммуникативного характера и клише, сгруппированные по функционально-семантическому признаку. Предлагаемые разговорные формулы как правило не содержат новой лексики. Их назначение — помочь студентам облечь свои мысли в естественную языковую форму.

3. Упражнения дискуссионного характера на основе научно-популярных и публицистических текстов.

4. Упражнения для коллективного обсуждения, в которых студенты должны использовать речевые клише и тематическую лексику. Раздел заканчивается перечнем тем для творческого высказывания и ситуацией для ролевой игры.

При подготовке издания учебника авторы стремились в первую очередь пополнить учебник упражнениями творческого характера. Полностью переработаны и значительно расширены разделы, посвященные работе над устной темой, которые теперь имеют комплексную структуру и состоят из нескольких блоков. Значительно усилен раздел профессионально-ориентированных упражнений, предусматривающих дальнейшее закрепление профессионально-значимых умений.

В Приложение внесены инструкции по написанию письменных работ, практикуемых на 4 курсе: сочинение-повествование и сочинение-описание с обязательным выражением своего мнения, отношения к заданной теме. Кроме того в него вошли дополнительные тексты по высшему образованию в США, по системе телевидения. Добавлено окончание к рассказу «W.S.» by I.P. Heartley, Unit 3. Специально подобраны ситуации для ролевых игр, совпадающие по тематике с разделами учебника, а также методические рекомендации студентам, готовящимся к проведению микроуроков (автор И.Н. Верещагина).

*Авторы*

# ESSENTIAL COURSE

## Unit ONE

### TEXT

#### From DOCTOR IN THE HOUSE

**By R. Gordon**

Richard Gordon was born in 1921. He has been an anaesthetist at St. Bartholomew's Hospital,<sup>1</sup> a ship's surgeon and an assistant editor of the British Medical Journal. He left medical practice in 1952 and started writing his «Doctor» series.

«Doctor in the House» is one of Gordon's twelve «Doctor» books and is noted for witty description of a medical student's years of professional training.

To a medical student the final examinations are something like death: an unpleasant inevitability to be faced sooner or later, one's state after which is determined by care spent in preparing for the event.

An examination is nothing more than an investigation of a man's knowledge, conducted in a way that the authorities have found the most fair and convenient to both sides. But the medical student cannot see it in this light. Examinations touch off his fighting spirit; they are a straight contest between himself and the examiners, conducted on well-established rules for both, and he goes at them like a prizefighter.

There is rarely any frank cheating in medical examinations, but the candidates spend almost as much time over the technical details of the contest as they do learning general medicine from their textbooks.

Benskin discovered that Malcolm Maxworth was the St. Swithin's representative on the examining Committee and thenceforward we attended all his ward rounds, standing at the front and gazing at him like impressionable music enthusiasts at the solo violinist. Meanwhile, we despondently ticked the days off the calendar, swotted up the spot questions, and ran a final breathless sprint down the well-trodden paths of medicine.

The examination began with the written papers. A single invigilator<sup>2</sup> sat in his gown and hood on a raised platform to keep an eye open for flagrant cheating. He was helped by two or three uniformed porters who stood by the door and looked dispassionately down at the poor victims, like the policemen that flank the dock at the Old Bailey.<sup>3</sup>

Three hours were allowed for the paper. About half-way through the anonymous examinees began to differentiate themselves. Some of them strode up for an extra answer book, with an awkward expression of self-consciousness and superiority in their faces. Others rose to their feet, handed in their papers and left. Whether these people were so brilliant they were able to complete the examination in an hour and a half or whether this was the time required for them to set down unhurriedly their entire knowledge of medicine was never apparent from the nonchalant air with which they left the room. The invigilator tapped his bell half an hour before time; the last question, was rushed through, then the porters began fearing papers away from gentlemen dissatisfied with the period allowed for them to express themselves and hoping by an incomplete sentence to give the examiners the impression of frustrated brilliance.

I walked down the stairs feeling as if I had just finished an eight-round fight. In the square outside the first person I recognized was Grimsdyke.

«How did you get on?» I asked.

«So-so,» he replied. «However, I am not worried. They never read the papers anyway. Haven't you heard how they mark the tripos<sup>4</sup> at Cambridge, my dear old boy? The night before the results come out the old don totters back from hall and chucks the lot down the staircase. The ones that stick on the top flight are given firsts,<sup>5</sup> most of them end up on the landing and get seconds, thirds go to the lower flight, and any reaching the ground floor are failed. This system has been working admirably for years without arousing any comment.»

The unpopular oral examination was held a week after the papers. The written answers have a certain remoteness about them, and mistakes and omissions, like those of life, can be made without the threat of immediate punishment. But the viva<sup>6</sup> is judgement day<sup>7</sup>. A false answer, and the god's brow threatens like imminent thunderstorm. If the candidate loses his nerve in front of this terrible displeasure he is finished: confusion breeds confusion and he will come to the end of his interrogation struggling like a cow in a bog.

I was shown to a tiny waiting-room furnished with hard chairs, a wooden table, and windows that wouldn't open, like the condemned cell. There were six other candidates waiting to go in with me, who illustrated the types fairly commonly seen in viva waiting-rooms. There was the Nonchalant, lolling back on the rear legs of his chair with his feet on the table. Next to him, a man of the Frankly Worried class sat on the edge of his chair tearing little bits off his invitation card and jumping irritably every time the door opened. There was the Crammer, fondling the pages of his battered textbook in a desperate farewell embrace, and his opposite, the Old Stager, who treated the whole thing with the familiarity of a photographer at a wedding. He had obviously failed the examination so often he looked upon the viva simply as another engagement to be fitted into his day.

The other occupant of the room was a woman. Women students — the attractive ones, not those who are feminine only through inescapable anatomic arrangements — are under disadvantage in oral examinations. The male examiners are so afraid of being prejudiced favourably by their sex they usually adopt towards them an attitude of undeserved sternness. But this girl had given care to her preparations for the examination. Her suit was neat but not smart; her hair tidy but not striking; she wore enough make-up to look attractive, and she was obviously practising, with some effort, a look of admiring submission to the male sex. I felt sure she would get through.

«You go to table four,» the porter told me.

I stood before table four. I didn't recognize the examiners. One was a burly, elderly man like a retired prize-fighter; the other was invisible, as he was occupied in reading the morning's Times.

«Well, how would you treat a case of tetanus?» My heart leaped hopefully. This was something I knew, as there had recently been a case at St. Swithin's. I started off confidentially, reeling out the lines of treatment and feeling much better. The examiner suddenly cut me short.

«All right, all right,» he said impatiently, «you seem to know that. A girl of twenty comes to you complaining of gaining weight. What would you do?» I rallied my thoughts and stumbled through the answer...

The days after the viva were black ones. It was like having a severe accident. For the first few hours I was numbed, unable to realize what had hit me. Then I began to wonder if I would ever make a recovery and win through. One or two of my friends heartened me by describing equally depressing experiences that had overtaken them

previously and still allowed them to pass. I began to hope. Little shreds of success collected together and weaved themselves into a triumphal garland...

«One doesn't fail exams,» said Grimsdyke firmly. «One comes down, one muffs, one is ploughed, plucked, or pipped. These infer a misfortune that is not one's own fault. To speak of failing is bad taste. It's the same idea as talking about passing away and going above instead of plain dying.» The examination results were to be published at noon.

We arrived in the examination building to find the same candidates there, but they were a subdued, muttering crowd, like the supporters of a home team who had just been beaten in a cup tie.

We had heard exactly what would happen. At midday precisely the Secretary of the Committee would descend the stairs and take his place, flanked by two uniformed porters. Under his arm would be a thick, leather-covered book containing the results. One of the porters would carry a list of candidates' numbers and call them out, one after the other. The candidate would step up closely to the Secretary, who would say simply «Pass» or «Failed». Successful men would go upstairs to receive the congratulations and handshakes of the examiners and failures would slink miserably out of the exit to seek the opiate oblivion.

One minute to twelve. The room had suddenly come to a frightening, unexpected silence and stillness, like an unexploded bomb. A clock tingled twelve in the distance. My palms were as wet as sponges. Someone coughed, and I expected the windows to rattle. With slow scraping feet that could be heard before they appeared the Secretary and the porters came solemnly down the stairs. The elder porter raised his voice.

«Number one hundred and sixty-one,» he began. «Number three hundred and two. Number three hundred and six.» Grimsdyke punched me hard in the ribs, «Go on,» he hissed. «It's you!»

I jumped and struggled my way to the front of the restless crowd. My pulse shot in my ears. My face was burning hot and I felt my stomach had been suddenly plucked from my body. Suddenly I found myself on the top of the Secretary.

«Number three, o, six?» the Secretary whispered, without looking up from the book. «R. Gordon?» «Yes,» I croaked.

The world stood still. The traffic stopped, the plants ceased growing, men were paralysed, the clouds hung in the air, the winds dropped, the tides disappeared, the sun halted in the sky.

«Pass,» he muttered.

Blindly like a man just hit by blackjack, I stumbled upstairs.

### Commentary

1. **St. Bartholomew's, St. Swithun's Hospitals:** medical school in London

2. **invigilator:** a person who watches over students during examinations

3. **Old Bailey:** Central Criminal Court, situated in London in the street of the same name

4. **the tripos:** examination for an honours degree in Cambridge University

5. **firsts, seconds, thirds:** a system of grading degrees

6. **the viva** (voice examination): an oral examination

7. **Judgement day:** also day of judgement – according to various religions (esp. Christianity), the day when, after the world as come to an end, God will judge everyone for the things they have done in life, and the dead will also rise up and be judged on their lives' actions.

### SPEECH PATTERNS

1. An examination **is nothing more than** an investigation of a man's knowledge.

She is nothing more than unsophisticated child of nature.

Erudition is nothing more than a possession of recondite, profound, or sometimes merely bookish knowledge.

2. However, I'm not worried. They never read the papers **anyway**.

– You needn't worry about the meals. She never has anything for breakfast anyway.

– I'm sure she is perfect for you. Anyway, I didn't mean to imply she was deficient.

3. «His father will **have him go in** for medicine,» the housemaster said.

None can have him wear a formal dress for any function.

The examiner will have him give the proper answer.

4. **Now that** you are well again, you can travel.

Now that you are through with the problem you can do anything.

Now that he's become a graduate student, he can go in for research.

## Phrases and Word Combinations

- |  |                                       |
|--|---------------------------------------|
| 1 to cheat in exams                      | 8 to stumble through                  |
| 2 to tick the day off                    | 9 to struggle one's way through       |
| 3 to swot up, to cram, to cram smth. up  | 10 to win through                     |
| 4 to keep an eye open for smth.          | 11 to cut smb. short                  |
| 5 to mark the papers to grade the papers | 12 to rally one's thoughts            |
| 6 to come out (about results)            | 13 to call out, to roll call names    |
| 7 to get through                         | 14 to raise/lower/one's voice to smb. |

## ESSENTIAL VOCABULARY

1. **annoy** *vt/i* 1) to make a little angry, especially by repeated acts; to disturb and nervously upset a person: *Wilfred did not want to pay too much attention to Fleur, he was afraid of annoying her.*

*Sin.* vex, irk, bother

2) persistent interrupting, interrupting with or intruding on until the victim is angry or upset: *Clouds of flies annoyed our horses.*

*Syn.* worry, harass, plague, pester, tease

*Ant.* soothe, comfort

**to be annoyed at / over smth:** *He was annoyed at the boy's stupidity.*

**to be annoyed with:** *The old woman was annoyed with the noisy children.*

**annoying** *a* causing one to feel annoyed, as annoying manners: *How annoying...! The annoying thing about it is that I keep thinking about Lizzy.*

*Syn.* bothersome, irritating, troublesome, harassing, tormenting, nagging, vexatious

2. **chatter** *vi* 1) to talk quickly or foolishly or without a stop: *The two girls chattered merrily unaware of Roger's presence.* 2) to make quick indistinct sounds: *The sparrows were chattering on the roof of the cottage.* 3) to strike the lower and upper teeth together from cold or fever: *She was so frightened that her teeth chattered.*

**chatterbox** *n* a person who chatters

**chatter** *n* sounds of the kinds described by the verb «to chatter»: *The chatter of the birds could be heard everywhere.*

**chattering** *n* *The cheerful chattering of children came from the nursery.*  
**to chatter like a magpie**

3. **cheer** *vt/i* 1) to fill with gladness hope, high spirits; comfort: *Everyone was cheered by the good news. He cheered up at once when I promised to help him. Cheer up! Your troubles will soon be over.* 2) to give shouts of joy, approval, or encouragement: *The speaker was loudly cheered. Everybody cheered the news that peace had come.*

**to cheer for (cheer on):** to support (a competitor) with cheers, about to encourage: *Let's go to the football game and cheer for our favourite team. Please come to the sports meeting to cheer on our team.*

**cheer** *n* 1) state of hope, gladness; words of cheer, of encouragement; 2) shout of joy or encouragement used by spectators to encourage or show enthusiasm or support for their team: *The cheers of the spectators filled the stadium.*

**to give three cheers for** to cry, or shout «Hurrah!» three times: *The team members gave three cheers for their captain.*

**cheerful** *a* 1) happy and contented: *He kept throughout his life his youthful optimism and his cheerful trust in men.*

*Syn.* glad, happy, lighthearted, joyful, joyous

*Ant.* gloomy

2) bright, pleasant, bringing joy, *as a cheerful room, sound, conversation; cheerful surroundings: Mary's cheerful talk encouraged her friends.*

*Ant.* cheerless, gloomy

**cheery** *a* is a rather trivial colloquialism for **cheerful**

**cheerio** *interj* a colloquial word used as farewell: *Cheerio, old friends!*

**cheers** 1) is used as a toast «Your health!». *Does everybody have beer? Yes, cheers.* 2) a modern informal use of cheers in British English is to mean «good-bye» or «thank you»: *I'll give you a hand tomorrow. Cheers, that'll be great.*

4. **contest** *vt* 1) to argue; debate, dispute, *as to contest a statement (a point); to try to show that it is wrong, as to contest smb's right to do smth;* 2) to take part in a struggle or competition (with or against smb or smth), *as to contest a match (a race): Jim had to contest against the world's best winners in the Games and did well to come third.* 3) to fight or compete for, to try to win, *as to contest a seat in Parliament: The soldiers contested every inch of the ground.*

*Syn.* contend

**contest** *n* struggle, fight; competition, as a keen contest for the prize; a contest of skill; a musical contest; a close contest: *The ice-hockey championship was a close contest between Canada, Sweden and Russia.*

**contestant** *n* one who contests

*Syn.* contender

**contestable** *a* open to argument: *That's a contestable statement, you can't prove it.*

5. **emerge** *vi* 1) to come forth into view from an enclosed and obscure place: *The moon emerges from beyond the clouds.* 2) to rise into notice and esp. to issue (come forth) from suffering, subjection, danger, embarrassment, etc.: *New artistic developments emerged after the revolution.* 3) to come out as the result of investigation, discussion (of a fact, a principle): *At last there emerged Einstein's Theory of Relativity.*

*Syn.* issue

**emergency** *n* a sudden happening requiring prompt action; one to be used in an emergency, as an emergency exit (door); an emergency fund; an emergency (forced) landing: *These stairs are to be used only in an emergency. The plane was caught in a snow-storm and had to make an emergency landing.*

*Syn.* juncture, contingency, pinch, crisis

6. **hint** *n* slight or indirect indication or suggestion: *She gave him a hint that she would like him to leave. I know how to take a hint.* «Hints for housewives» (as the title of an article giving suggestions that will help housewives)

**to drop a hint:** *I dropped him hints on the impropriety of his conduct.*

**to give a person a gentle (broad) hint:** *Martin gave Joe a gentle hint but it was lost upon him.*

**hint** *vi* to suggest, to mention casually: *The woman hinted at her urgent need of money. He hinted at my impudence. Hi hinted that I ought to work harder.*

*Syn.* suggest, imply, intimate, insinuate

7. **rattle** *vt/i* 1) (cause to) make short, sharp sounds quickly, one after the other: *The windows were rattling in the strong wind. The hail rattled on the roof.*

**to rattle off** (*colloq.*) to talk, to say or repeat smth quickly; to repeat (words) quickly and too easily from memory; to perform (an action) with ease and speed: *What is the point of teaching the children*

*to rattle off the names of the kings and queens of England if they know nothing about history?*

**to rattle away / on** to talk rapidly and at some length and uninterestingly: *At every meeting of the women's club, Mrs White rattles on for hours.*

2) to annoy, cause to feel angry: *My persistent questioning of his story rattled him, and he refused to answer my queries. She was rattled by the hypothetical eyes spying upon her.*

*Syn.* embarrass, discomfit, abash, faze

**rattled** *a* annoyed: *In the end he got rattled, or: We got him rattled.*

8. **reduce** *vt/i* 1) to take (smth) smaller or less; being smth (such as a price, size, or amount) down to a lower level or smaller size. *Your speed must be reduced to the city speed limit as soon as you cross the border. Taxes should be reduced to an amount that people can afford to pay. The book will have to be reduced to 200 pages. The whole town was reduced to ashes in the bombing.* 2) to bring or get to a certain condition: *The new teacher was quickly able to reduce the noisy class to silence. Hunger had reduced the poor dog to skin and bone. His opponent's clever speech reduced the speaker's argument to nonsense.*

**to reduce by / to.** *We have been able to reduce our tax bill by 10%. The price of the chair has been reduced to \$ 10.*

**to reduce someone to tears** to make someone weep. *You may choose to scold this child, but there's no need to reduce him to tears.*

*Syn.* decrease, lessen, diminish, abate, dwindle

**reduction** *n* reducing or being reduced. *The goods are sold at a great reduction in price.*

*Syn.* discount

## READING COMPREHENSION EXERCISES

1. a) Consult a dictionary and practise the pronunciation of the following words:

authority; contest *n*, prize-fighter; enthusiastic; solo; despondently; paths; invigilator; flagrant; dispassionately; anonymous; nonchalant; frustrated; recognize; tripos; admirably; remoteness; viva; imminent; irritatingly; desperate; photographer; prejudice; admiring; tetanus; previously; triumphal; plough; opiate *a*; sponge.

b) Listen to your partners' reading of the exercise. Correct their mistakes, if they have any.

**2. Practise the pronunciation of the following words paying attention to: a) two principal stresses; b) the secondary and principal stresses. Beat the time:**

a) well-established; thenceforward; meanwhile; well-trodden; self-consciousness; unhurriedly; dissatisfied; undeserved; unexploded; blackjack.

b) examination; inevitably; investigation; representative; differentiate; superiority; interrogation; invitation; familiarity; inescapable; anatomic; disadvantage; preparation; congratulation; disappear.

**3. Read the following word combinations paying attention to the phonetic phenomena of connective speech (assimilation, lateral and nasal plosions, the loss of plosion, the linking «r»).** Mind the pronunciation of the vowels and observe proper rhythm:

that the authorities have found the most fair and convenient to both sides; they are a straight contest between himself and the examiners; there is rarely any frank cheating in medical examinations; standing at the front and gazing at him; like the policemen that flank the dock at the Old Bailey; they were able to complete the examination in an hour and a half; the last question was rushed through; I walked down the stairs; in the square outside; without the threat of immediate punishment; who treated the whole thing; he looked upon the viva simply as another engagement; she would get through; reeling out the lines of treatment; but they were a subdued, muttering crowd; a clock tingled twelve in the distance; I expected the windows to rattle; the clouds hung in the air.

**4. Read the following passages: a) from «I walked down the stairs...» up to «...without arousing any comment»; b) from «...I stood before table four» up to «... and stumbled through the answer...»; c) from «...The older porter raised his voice...» up to the end of the text. Use proper intonation groups and observe the rhythm. Bear in mind the character of the passage.**

**5. Note down from the text the sentences containing the patterns.**

**6. Make the following sentences complete using the patterns.**

1. His escape from the prison was ... 2. Her failure at the examination was.... 3. It's .... mistake to let her do the cooking. She's made such a mess of it. 4. It's ... miracle that a plate of steaming soup ap-

peared before him when he thought of it. 5. It's .... a grave error to let him direct the play. It's sure to become a flop. 6. You can just leave. I'm about to tell Bucky to forget it.... . 7. I'm done for the moment and ready to join you. I've rinsed my plate and my spoon and run a damp sponge across the kitchen counter. I didn't intend to do any more cleaning. 8. Do you want me to make a quick run to the market? — I'd surely appreciate it. Since we're low on milk, I have to do it myself... . 9. I'll ... the lawyer get to the bottom of the case. 10. ... Jane see the doctor before things get worse. 11. They'll ... Hurstwood tell the story of his life. 12. She'll .. Mrs Baker stay at the house while you are away. 13. ... you mention it, I do remember. 14. ... everything is ready, there is no going back. 15. ... you've done it on your own initiative, you must take the consequences.

**7. Paraphrase the following sentences, using the patterns.**

1. It's a disgrace for the British sport to have so much violence on and off the football field. 2. You explained that «trying to keep up with the Joneses» means to have as much as one's neighbours (the Joneses) and, if possible, even more. 3. — I'm sure he was trying to be helpful. Nevertheless there's probably no harm done. 4. Rawson went right on: «This or that way, in the late eighties I started writing to this woman I met through a pen pal ad.» 5. — Can I lend you a hand? — No, thanks. I'm almost done. I never hoped to find anything here so far. 6. If a man shows signs of nervous tension or being under stress you must make him consult a doctor. 7. The teacher must make his children develop a critical way of thinking. 8. His behavior in those trying circumstances does him honour. You must make him write about it. You have promised to take the children for a drive, so you must keep your word. 9. The professor drew their attention to the difference between the two theories. It is now clear to the students. 10. The time came when everybody asked him to stay but he said he was going to leave.

**8. Make up five sentences on each pattern.**

**9. Translate the following sentences into English using the patterns.**

1. Это прямо-таки настоящее преступление послать бедного парня одного в такую темень. 2. Ее отличная экзаменационная оценка просто чудо, учиты-

вая то обстоятельство, что она пробыла месяц в больнице. 3. Ваши слова — ничто иное как оскорбление, и я требую, чтобы вы извинились. 4. Так или иначе, это был конец моего контракта, и я ни о чем не волновалась. 5. Чтобы то ни было, Старый Джолион поставил одно условие — Боссини должен иметь 400 фунтов годового дохода. 6. Я не позволю тебе вести себя так в моем доме. 7. Сомс заставил Ирэн одеть украшение, которое он ей только что подарил. 8. Теперь, когда перед выдающимся скрипачом открылись широкие горизонты, он отказался от мысли покинуть свою родину. 9. Теперь когда Памела несколько не волновалась о том, что могут сказать о ней люди, они перестали распускать слухи. 10. Это просто бестактно просить его о помощи теперь, когда он остался без работы.

**10. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**11. Complete the following sentences.**

1. If you are smart enough to cheat in this exam ..... 2. Tick the names off ... 3. I hate swotting up before exams .... 4. Keep an eye open for ... 5. ... mark and grade the papers. 6. The results of the written test will come but ... 7. ....get through. 8. he's just the sort of person ... cut you short. 9. ... rallied her thoughts. 10. The chairperson called out the names of the students who .... 11. ... he stumbled through his speech. 12. You have to struggle through the crowd to be able..... 13. I won't have you raise your voice ... .

**12. Paraphrase the sentences using the word combinations and phrases from the text.**

1. Students may be tempted to act in a dishonest way in order to get into top schools. 2. He wrote a mark next to my name and closed the note-book. 3. The orchestra's been studying hard their Stravinsky. 4. I asked the mounted patrol to watch carefully. It was very difficult for the new teacher to decide how good the students' work was. 5. The truth became known at the enquiry. 6. Fatty passes the examination but with lots of difficulties. 7. He cudgelled his brains trying to understand the chain of events. 8. He was reading the list of the names without looking at the candidates. 9. One in five young adults was trying very hard with everyday mathematics. 10. Anne spoke more loudly to be heard.

### 13. Translate the sentences into English using the word combinations.

1. Все уговаривали его воспользоваться шаргалкой, но он стоял на своем. «Честность — лучшая политика», говорил он. 2. Деловая Диана просматривала список гостей, приглашенных на прощальный обед Айрис, и отмечала галочкой тех кого не надо было приглашать. 3. Майк, ты хорошо подготовился к экзамену? 4. Не сводите глаз с детей. Теперь когда они остались без родителей, от них можно ожидать чего угодно. Только, пожалуйста, не поднимайте на них голос. 5. Обычно требуется неделя, чтобы проверить экзаменационные работы в колледже. 6. Результаты собеседования будут известны через три дня. 7. Дороти собралась с мыслями и прекрасно справилась с ответом. 8. Так или иначе ему удалось с трудом сдать экзамен, и он сейчас находится в весьма подавленном состоянии. 9. Честер начал было объяснять ситуацию, но Рэй резко оборвал его. 10. Руководитель группы громко называл имена участников, и они потихоньку выходили из двери.

### 14. Pair work. Make up and act out situations, using the phrases and word combinations:

1. Imagine that you are sharing your experience as to how to take examinations with a freshman. Mind, you are not exactly a hard working student.

2. You are discussing the way written entrance examinations are conducted at your university. Basing on your own experience you may come up with some criticism and propose a few changes in the procedure.

### 15. Finish the sentences using the text wording:

1. An examination is nothing more than an investigation of a man's knowledge, ... 2. Meanwhile, we despondently ticked the days off the calendar .... 3. Whether these people were so brilliant they were able to complete the examination in an hour and a half... . 4. If the candidate loses his nerve in front of this terrible displeasure he is finished: ... . 5. There was the Crammer, folding the pages of his battered textbook in a desperate farewell embrace ... 6. The male examiners are so afraid of being prejudiced favourably by their sex ... . 7. We arrived in the examination building to find the same candidates there ... . 8. Successful men would go upstairs .... 9. I jumped and struggled my way to ... . 10. Blindly, like a man just hit by a blackjack, ...

**16. Decide whether the following statements are true or false:**

1. To a medical student the final examinations are something like a holiday, they look forward to them and enjoy the event. 2. There is always frank cheating in medical examinations. 3. Since Malcolm Maxworth was St. Swithin's representative on the examining Committee we didn't attend all his ward rounds. 4. I walked down the stairs feeling as if I had just finished an eight-round fight. 5. The written answers have a certain precision about them, and mistakes and omissions, like those of life, can be made without the threat of immediate punishment. 6. Women students — the attractive ones — are under advantage in oral examinations. 7. For the first few hours I was numbed, perfectly unable to realize what had hit me. 8. Someone coughed, and I expected the windows to rattle. 9. My face turned deathly pale and I felt my stomach had been suddenly plucked from my body. 10. The world stood still.

**17 a). Match the word on the left with the words on the right.**

1	an unpleasant	a	air
2	well-established	b	inevitability
3	the examining	c	experience
4	well-trodden	d	sternness
5	flagrant	e	punishment
6	an awkward	f	arrangement
7	the nonchalant	g	rules
8	frustrated	h	garlands
9	a certain	i	opiate
10	immediate	j	feet
11	terrible	k	displeasure
12	inescapable	l	anatomical paths
13	undeserved	m	cheating
14	depressing	n	Committee
15	triumphal	o	brilliance
16	the remoteness	p	expression
17	scraping	q	oblivion

**b). Write 10 sentences incorporating these word combinations.**

**18. Explain what is meant by:**

1. Examinations touch off his fighting spirit. 2. A single invigilator sat on a raised platform to keep an eye open for flagrant cheating. 3. ... hoping by an incomplete sentence to give the examiners the impression of frustrated brilliance. 4. Confusion breeds confusion and he will come to the end of his interrogation struggling like a cow in a bog. 5. «It's the same idea as talking about passing away and going above instead of plain dying.»

**19. Answer the following questions and do the given assignments:**

**a)** 1. Why does Gordon equate the final examinations with death? How does he define an examination? 2. What is the usual way medical students prepare for examinations? 3. Why were the students so particular to humour Malcolm Maxworth? 4. Describe the procedure of the written examination as presented by the author. 5. In Gordon's opinion why are oral examinations so unpopular with the students? 6. Describe the psychological types fairly commonly seen in viva waiting-rooms. 7. Why were the days after the oral examination black ones for the students? 8. What was Grimsdyke's theory about failing exams? 9. In what way are the examination results usually announced? 10. How did Gordon feel when he learned that he had passed the exams?

**b)** 1. What is the general slant of the story? 2. What imagery is employed by the writer in describing the student's anticipating the examinations? 3. By commenting on six cases of simile chosen from the text explain and bring out the effectiveness of this stylistic device in the description of the examinations. 4. Explain and discuss the effectiveness of the allusion «judgement day» for conveying the students' fear of the examinations. 5. How does the author describe the difference between the psychological types of students at the examinations? What makes the description convincing? 6. Show how the writer conveys a sense of futility and despair in the description of the aftereffect of the examination on the students. Bring out the effectiveness of the sustained metaphor in creating the sense of futility Richard had after the examinations. 7. In what way is the atmosphere of growing suspense created? Show its function in conveying the sense of anticipation and excitement which is generated towards the end of the extract. 8. What contrast in mood and atmosphere do you detect between the whole text and the last paragraph? 9. By referring to

four examples from the text, comment on the writer's sense of humour. 10. What impressions of Gordon's character do you derive from this passage?

### SUMMARY

1. A summary is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original. The student who is in the habit of searching for the main point, understanding them, learning them, and reviewing them is educating himself. The ability to get at the essence of a matter is important.

The first and most important step in making a summary is reading the passage thoroughly. After it a) write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points. b) Retain the paragraphing of the original unless the summary is extremely short. Preserve the proportion of the original. c) Change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences. d) Omit figures of speech, repetitions, and most examples. e) Don't use personal pronouns, use proper names. f) Do not introduce any extra material by way of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

2. Give a summary of the text. For this and similar assignments the following phrases may be helpful. Try and use the ones that are most suitable for the occasion.

3. a) At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, criticizes, analyses, comments on, enumerates, points out, generalizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings somebody's praises, sympathises with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).

b) The story (the author) begins with a/the description of, the mention of, the analysis of, a/ the comment on, a review of, an account of, a summary of, the characterization of, his opinion of, his recollection of, the enumeration of, the criticism of, some / a few critical remarks about, the accusation of, the /his praises of, the ridicule of, the generalization of, an excursus into.

- c) The story opens with ... (See list 1b)
  - d) The scene is laid in ...
  - e) The opening scene shows ...
  - f) We first meet him (her) as a student of... (a girl of 15)
4. Then (after that, further, further on, next) the author passes on to...(goes on to say that... , gives a detailed description (analysis etc.) of digresses from the subject, etc.). For the rest see the verbs in list 1a).
- 5. a) In conclusion the author describes ... (See list 1a)
  - b) The author concludes with ... (See list 1b)
  - c) The story ends with ... (See list 1b)
  - d) To finish with the author describes ... (See list 1a)
  - e) At the end of the story the author draws the conclusion (comes to the conclusion) that...
  - f) At the end of the story the author sums it all up (by saying...)
  - g) The concluding words are ...

REPORTING VERBS: *agree, analyse, announce, apologize, comment on, complain, continue, criticize, demand, deny, explain, insist, inform, offer praise, promise, refuse, suggest.*

There are several paragraphs in the text. Look at each and try to summarize the main point or points in one or possibly two sentences.

Now try to join these sentences with the appropriate linking words or phrases to produce a more coherent, flowing summary.

## **CONNECTORS AND SEQUENCE MARKERS**

### **1 Logical connectors and sequence markers**

**a Cause:**

*therefore so accordingly consequently  
as a consequence/result hence (formal) thus (formal)  
because of this that's why (informal)*

**b Contrast:**

*yet however nevertheless still  
but even so all the same (informal)*

**c Condition:**

*then in that case*

**d Comparison:**

*similarly in the same way*

**e Concession:**

*anyway at any rate*

- f** Contradiction:  
*in fact actually as a matter of fact indeed*
- g** Alternation:  
*instead alternatively*

## 2 Textual connectors and sequence markers

- a** Addition:  
*also in addition moreover furthermore besides too overall what's more (informal) in brief/short*
- b** Summary:  
*to sum up then overall in brief/short*
- c** Conclusion:  
*in conclusion finally lastly to conclude*
- d** Equivalence:  
*in other words that means namely that is to say or rather*
- e** Inclusion:  
*for example for instance say such as as follows (written) e.g. (formal and written)*
- f** Highlight:  
*in particular in detail especially notably chiefly mainly*
- g** Generalisation:  
*usually normally as a rule in general for the most part in most cases on the whole*
- h** Stating the obvious:  
*obviously naturally of course clearly*

### 20. Give a summary of the text dividing it into several logical parts.

As you read the following paragraph a) try to observe its structure, point out the topic sentence, the details of various kinds, the transitional devices used to move from one example to the other and the paragraph terminator.

1. In the United States any person who completes elementary and secondary school (grades 1 to 12) has a variety of advanced educational opportunities from which to choose. 2. For those people interested in a four year general education in preparation for work or further university study in such professional schools as law, medicine, or dentistry, there are hundreds of liberal arts colleges throughout the country, with widely varying curricula. 3. For those who want a four year technical education in one of the arts or sciences, there are specialized schools in, for example, music or engineering or architecture.

4. For the person who wants to enter the labour force in a particular vocation and with modest preparation in general education, most cities provide two year community colleges. 5. Increasingly important in recent years are technical institutes sponsored by various businesses and industries solely for the training of their own employees. 6. The brief summary of educational opportunities available to high school graduates in the United States suggests that organized learning can continue for several years beyond the basic twelve grades.

As you have observed, the plan of the paragraph is the following: the topic sentence (1) states the main idea of the whole paragraph; sentences (2, 3, 4, 5) — example sentences that give details to support the main idea of the topic sentence; the paragraph terminator, or a restatement sentence (6) reaffirms the central idea of the topic sentence.

### VOCABULARY EXERCISES

**1. Study the essential vocabulary. Give the Russian equivalents for every unit and translate the examples into Russian.**

**2. Translate the following sentences into Russian:**

A. 1. «You are making too much fuss of me, don't worry», he said, with a smile, suggestive of annoyance. 2. I had seldom seen him like this. He seemed, indeed, annoyed with me for having asked this question. 3. He was annoyed at the way she tried to take over the whole meeting. 4. I want you, Lady Willard, to ascertain for me exactly how much is newspaper chatter, and how much may be said to be founded on facts. 5. The woman kept chattering in and out as she prepared the table. In a nearby tree a squirrel chattered. 6. The noise of old-fashioned computer printers chattering away gave me a headache. 7. Then the fever came on again and his teeth chattered. 8. His friends cheered him on when he was about to give up. 9. No one could help but cheer the verdict «not guilty». «See you tonight then. Cheers!», I said and put down the receiver. 10. You can hear the cheers of the crowd two miles away from the football ground. 11. He gave me a cheery greeting. 12. His cheerful acceptance of responsibility encouraged us all. 13. You could never be unhappy in such a cheerful house. 14. A cheerful fire was burning in the grate. 15. «It's not a wrestling match, not a contest of strength», he said. 16. She contested five of seven titles. 17. There is always a

contest between the management and the unions. 18. She's won a lot of dancing contests. 19. The championship is being keenly contested by seven athletes. 20. In tonight's quiz the contestants have come from all over the country to fight for the title of «Superbrain». 21. The contest for leadership of the Party is gathering speed. 22. He became seriously depressed and suicidal, and applied for emergency psychotherapy. 23. She emerged from the sea cold but exhilarated and towed herself vigorously. 24. The method of this comprehensive study is to highlight the issues that emerged in the 1960s in University life. 25. The President has emerged unscathed from the scandal. 26. He seemed to emerge from his reverie. 27. His professional training enabled her to act swiftly and decisively when faced with an emergency. 28. My wife had to open the tins we kept for an emergency. 29. It has emerged that secret talks were under way between the two companies.

**B.** 1. They were looking for a minute at the soft hinted green in the branches against the sky. 2. Although it was a raw March afternoon, with a hint of fog coming in with the dusk, he had the window wide open. 3. I coughed politely as she lit a cigarette but she didn't take the hint. 4. There's only a hint of brandy in the sauce, so I don't think it'll make you drunk. 5. This was a large low-ceilinged room, with rattling machines at which men in white shirt sleeves and blue aprons were working. 6. Druet was rattling on boasting about his recent victories and Hurstwood grew more and more resentful. 7. The quiet deliberate footsteps approaching my door rattled me/got me rattled. 8. She seemed rattled about my presence/by my question. 9. I had taken a taxi which rattled down the road. 10. He was left alone except Rachel rattling pots in the kitchen. 11. Reduced to extreme poverty, begging, sometimes going hungry, sometimes sleeping in the parks, Hurstwood admitted to himself the game was up. 12. The Education Department had threatened the headmaster with a reduction in the staff, which meant more work and reduced salaries for the remaining teachers and himself. 13. Every building in the area was reduced to rubble. 14. The captain was reduced to the ranks for his dishonorable action. 15. The contractor had reduced his price from sixty to forty thousand dollars. 16. Mr. Lamb resented these intrusions and reduced them to a minimum. 17. They were reduced to selling the car to pay the phone bill. 18. They have made substantial reductions in the labor costs. 19. By the end of the interview Martin was reduced to almost speechless anger.

### 3. Give the English equivalents for:

досаждать кому-л. до смерти; наскучить, надоедать; было досадно (неприятно); недовольный голос; раздраженный тон; трещать, грохотать; барабанить (о дожде); говорить без умолку; мчаться с грохотом; отбарабанить урок; погремушка; гремучая змея; радостные мысли; веселое лицо; веселая комната; яркий, светлый день; бодрое настроение; жизнерадостный человек; приятная беседа; веселье, оживление; возгласы одобрения; поддержка, утешение; аплодисменты; спор, состязание, борьба; международное соревнование; музыкальный конкурс; бороться за каждую пядь земли; соперничать; добиваться избрания в парламент; участники конкурса, соревнования; внезапно появиться; неприкосновенный запас; крайняя необходимость; критическое положение; вынужденная посадка; чрезвычайные меры; чрезвычайное положение; чрезвычайные полномочия; слегка намекнуть; прозрачно намекнуть; намекать на что-либо; стучать зубами; болтуны; щебетанье птиц; снижать цены; снижать зарплату; укоротить юбку; уменьшить влияние; довести до крайности; довести до нищеты; довести до минимума; довести до абсурда; сбавить скорость.

### 4. Paraphrase the following sentences using the essential vocabulary:

1. The girls talked very quickly without stopping as if unaware of my presence. 2. The sounds of approval of the audience filled the theatre. 3. Don't be sad, I've got good news for you. 4. You shouldn't argue a point or a statement trying to show that it is wrong, when you don't rely on facts. 5. There wasn't even a slight suggestion of it in his letter. 6. An old cart passed by quickly making a lot of noise. 7. If you don't want to get some lung disease you must give up smoking or cut it to a minimum. 8. Asked what English he knew, Mr Semko said quickly: «One, two, three». 9. The postman came out of his van soaked to the skin. 10. In tonight's quiz our participants have come from all over the country to fight for the title of 'Superbrains'. 11. Could you give me a piece of advice how to do this exercise, please. 12. I lost weight by going on a diet.

5. Make up and act out dialogues or short stories using the essential vocabulary.

6. Translate the following sentences into English using the essential vocabulary:

1. Закрой окно, пожалуйста, шум меня раздражает. 2. Вода была такая хо-

лодная, что Том начал стучать зубами от холода. 3. В лесной тиши было слышно щебетание птиц. 4. Безрадостные мысли не давали ему спать всю ночь. 5. Через всю жизнь он пронес юношеский оптимизм и радостную веру в людей. 6. Молодой неизвестный музыкант, принимавший участие в международном конкурсе Чайковского, стал впоследствии знаменитым пианистом. 7. Рыба наконец появилась на поверхности воды. Старик был поражен ее размерами. 8. Он появился в городе, когда его менее всего ожидали. 9. Я намекнул, что ему причитаются кое-какие деньги, но, к моему удивлению, мои слова не дошли до него. 10. Далли прозрачно намекнули, что в ее услугах больше не нуждаются, но она продолжала приходить каждый день. 11. Окна дребезжали от ветра. 12. Долгая болезнь мужа и безработица довели миссис Хартвуд до крайней нищеты. 13. Вы должны снизить скорость. Мы въехали в город.

**7. a) Give the Russian equivalents for the following English proverbs:**

Familiarity breeds contempt.

Experience is the best knowledge.

Who chatters to you will chatter of you.

**b) Make up and act out the stories illustrating the given proverbs.**

## GETTING TO GRIPS WITH PHRASAL VERBS

A **phrasal verb** is usually a two-word verb: *get on, go behind, fall off, turn up, run off*. The most common kind of phrasal verb is a verb which is followed by an adverb. When it is part of a phrasal verb, this adverb is called a particle. Sometimes it simply adds to the meaning of a verb *When I turned round, I saw Ann behind me.* or it can completely change the meaning of a verb: *A car pulled up behind.*

**1. Read this page from a dictionary and translate the sentences into Russian.**

**go about** 1) to move or travel around: *The quickest way to go about the city is by underground train.* 2) to start (smth or doing smth): *I wanted to make a dress but didn't know how to go about it.*

**go along** to proceed, make progress: *You may have some difficulties at first, but you'll find it easier as you go along.*

**go at** (smth or smb) to rush at, attack (*not fml*): *They went at each other furiously.*

**go back** 1) to return: *Shall we go back there for our holiday next*

*year?* 2) to go back to – to return *as* in conversation to something: *He wants us to go back to the old and tried methods.* 3) to go back on – to fail to fulfil (a promise, agreement, etc.): *You should never go back on your promise to a child.*

**go behind** to examine a deeper level of smth: *You have to go behind the poet's words to see what she really means.*

**go by** (of fault, etc.) 1) to pass without being noticed (*not fml*): *I know you were late again this morning, but we'll let it go by.* 2) to base one's judgement on smb: *You can't go by what he says, he's very untrustworthy.*

**go down** 1) to be received, *esp.* with approval, to be liked (by someone): *How did your speech go down (with the public)?* 2) to be considered less worthy: *He went down in my opinion.*

**go down the drain** to be wasted; to fail completely: *All my attempts to help him went down the drain.*

**go Dutch/ halves** to agree to share the cost of something, *esp.* a meal: *We went Dutch on the cheap Chinese down town.*

**go easy** (*infml*) 1) to behave calmly (*usu. imper.*): *Go easy, dear, there's nothing to get excited about.* 2) to treat someone kindly, not severely (on, with): *Go easy on the child, will you, she is too young to understand what she did.*

**go as / so far as** (*not fml*) to be bold or direct enough (to do smth), to declare the truth: *I wouldn't go so far as to say she is a liar.*

**go into** to examine: *The police went into the man's story to see if he was telling the truth.*

**go over** to examine, to see that it is correct: *The counsellor went over his story in detail and suggested some improvements.*

**go round** to move around, to be publicly noticed (doing smth): *You can't go round saying nasty things like that about him.*

## 2. Complete the sentences with a suitable phrasal verb.

1. Things were .... fairly well. 2. He sank the spade into the ground, and ..... it. 3. I've left my gloves behind. I'll have ..... for them. 4. We can always ..... to the original plan if necessary. 5. I'm sorry, madam, but we have ..... the rules. 6. If they prove that I was wrong, then I'll..... what they say. 7..... to the bottom of the page and then write a summary of what you've just read. 8. He ..... in my opinion. 9. Solicitors advised their clients that a tidy look..... well with the magistrates. 10. It was a private conversation and I don't

want..... details about what was said. 11. Guards ..... every vehicle at the border to prevent drugs being smuggled into the country. 12. I won't know how successful it is until the accountant ..... the books. 13. I'm just..... to Mario's for half an hour. 14. If they ..... complaining publicly, they might not find it so easy to get another job. 15. «Will you let me take you out to dinner tonight?» «As long as .....»

**3. Replace the words in italics with the most suitable verb from the dictionary entry.**

1. People are *travelling* more now that the weather's better. 2. I want him back, but I just don't know how to *start* it. 3. The roads were so muddy that we had *to proceed* on horseback. 4. He didn't *fulfil his promise* to work harder. 5. How did your pupils accept your first lesson? 6. My *opinion* of him *dropped considerably* after I had found out the truth. 7. In his report the speaker *attacked* the hedgers who were forever trying to shift the responsibility onto somebody else. 8. I'm *continually hearing a tune* in my head and I just can't remember the name of it. 9. On account of the budget crisis the President failed to keep his word. 10. Don't sign anything until you have *examined* it thoroughly. 11. I *regularly met with them* but never felt like one of them. 12. «Don't worry about the bill. We shall *share the cost of the meal*», said my girl friend.

**4. Translate into English.**

1. Они обычно ходят всюду вместе. 2. Татьяна решила написать письмо Онегину, но не знала как начать. 3. Как продвигаются твои успехи в изучении английского языка? 4. Никто не ожидал, что они с яростью набросятся друг на друга. 5. Я не могла подумать даже о том, как сообщить ей эту новость. 6. Я ему не доверяю, т.к. он не сдержал однажды своего обещания. 7. Чтобы постичь поэзию Беллы Ахмадулиной, надо проникнуть в то, что кроется за ее словами. 8. Не упускай такого случая и возвращайся домой. 9. Я знаю, что ты сейчас солгал мне, но я не буду на это обращать внимания. Ты сам мне обо всем расскажешь. 10. Новый учитель не очень понравился ученикам. 11. Я не могу заниматься деталями в данный момент потому, что я еще не получила достаточно информации о том, как все случилось. 12. Не откажите мне в любезности проверить со мной правильно ли я заполнила этот документ. 13. По городу ходят ужасные слухи.

# CONVERSATION AND DISCUSSION

## HIGHER EDUCATION IN THE UNITED STATES OF AMERICA

### THEMATIC VOCABULARY

1. **Who is who:** applicant/prospective student; freshman; sophomore, junior, senior, undergraduate student; graduate (grad) student; part-time student; transfer student; night student; faculty:<sup>1</sup> teaching assistant, assistant professor, associate professor, (full) professor; counselor.<sup>2</sup>

2. **Administration:** dean, assistant dean, department chairman; President of the University; academic vice-president; student government; board of trustees.

3. **Structure:** college (college of Arts and Sciences); school (school of Education), evening school; grad school; college of continuing education;<sup>3</sup> department; career development and job placement office.<sup>2</sup>

4. **Academic calendar:** fall, spring term/semester; fall, winter, spring, summer quarter; school/academic year; exam period/days — reading days/period<sup>4</sup>, break/recess; deadline<sup>5</sup> (fall term break; winter recess or winter holidays, summer vacation).

5. **Academic programs:** course (a one/three-credit course); to take a course, to give a lecture; pass-fail course;<sup>6</sup> elective, a major/to major (what's your major?); a minor (second in importance); discussion session; seminars — a more academic class, usually with grad students; a student-teacher.

6. **Summer school:** a course of lessons, talks, etc., arranged in addition to the year's work in a university, college, or school after the

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<sup>1</sup> The entire teaching staff at an educational institution.

<sup>2</sup> For detailed information see Appendix.

<sup>3</sup> In-service training, updating one's qualification.

<sup>4</sup> One or more days to read up for an examination.

<sup>5</sup> The last date for a retake.

<sup>6</sup> A course where you don't take an examination, but a pass-fail test (зачет).

start of summer holidays (to earn additional credits or to improve the academic grades).

7. **Grades:** to get/to give a grade; pass-fail grading (*to take grammar pass-fail*); grades A, B, C, D, E; A-student; to graduate with straight A; a credit, to earn a credit; education record.<sup>7</sup>

8. **Tests:** quiz; to take/to give an exam; to retake an exam (a re-take); to flunk a course; to flunk smb; to drop out/to withdraw; a pass-fail test; multiple choice test; essay test; SAT, PSAT (preliminary SAT) ACT; GPA.<sup>8</sup>

9. **Red Tape:** to register (academically and financially); to enroll for admission; to interview; to sign up for a course; to select classes/courses; to drop a course, to add a course,<sup>9</sup> a student I.D.,<sup>10</sup> library card; transcript,<sup>11</sup> degrees: B.A., M.A., Ph.D.; to confer a degree; to confer tenure, thesis, paper, dissertation.

10. **Financing:** full-time fees; part-time fees; grants; student financial aid; to apply for financial aid; to be eligible for financial assistance; scholarship; academic fees; housing fees; a college work-study job.

## Higher Education

Out of more than three million students who graduate from high school each year, about one million go on for higher education. A college at a leading university might receive applications from two percent of these high school graduates, and then accept only one out of every ten who apply. Successful applicants at such colleges are usually chosen on the basis of a) their high school records; b) recommen-

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<sup>7</sup> Information on a student's attendance, enrollment status, degrees conferred and dates, honours and awards; college, class, major field of study; address, telephone number.

<sup>8</sup> Grade Point Average — a grade allowing to continue in school and to graduate.

<sup>9</sup> To take up an additional course for personal interest, not for a credit and to pay for it additionally, *cf.* факультатив.

<sup>10</sup> I. D. (Identification Document) — *cf.* студенческий билет.

<sup>11</sup> Transcript — AmE. An official document of a college or university which lists the student's classes and the grades received: *Students can pick up their transcripts at the registrar's office in Murphy Hall.*

dations from their high school teachers; c) their scores on the Scholastic Aptitude Tests (SATs).

The system of higher education in the United States comprises three categories of institutions: 1) the university, which may contain a) several colleges for undergraduate students seeking a bachelor's (four-year) degree and b) one or more graduate schools for those continuing in specialized studies beyond the bachelor's degree to obtain a master's or a doctoral degree, 2) the technical training institutions at which high school graduates may take courses ranging from six months to four years in duration and learn a wide variety of technical skills, from hair styling through business accounting to computer programming and 3) the two-year, or community college, from which students may enter many professions or may transfer to four-year colleges.

Any of these institutions, in any category, might be either public or private, depending on the source of its funding. Some universities and colleges have, over time, gained reputations for offering particularly challenging courses and for providing their students with a higher quality of education. The factors determining whether an institution is one of the best or one of the lower prestige are quality of the teaching faculty; quality of research facilities; amount of funding available for libraries, special programs, etc.; and the competence and number of applicants for admission, i. e. how selective the institution can be in choosing its students.

The most selective are the old private north-eastern universities, commonly known as the Ivy League, include Harvard Radcliffe, (Cambridge, Mass., in the urban area of Boston), Yale University (New Haven, Conn. between Boston and New York), Columbia College (New York), Princeton University (New Jersey), Brown University, Cornell University, Dartmouth College; University of Pennsylvania. With their traditions and long established reputations they occupy a position in American university life rather like Oxford and Cambridge in England, particularly Harvard and Yale. The Ivy League Universities are famous for their graduate schools, which have become intellectual elite centers.

In defence of using the examinations as criteria for admission, administrators say that the SATs provide a fair way for deciding whom to admit when they have ten or twelve applicants for every first-year student seat.

In addition to learning about a college/university's entrance requirements and the fees, Americans must also know the following.

Professional degrees such as a Bachelor of Law (LL.A.) or a Bachelor of Divinity (B.D.) take additional three years of study and require first a B.A. or B.S. to be earned by a student.

Gradual schools in America award Master's and Doctor's degrees in both the arts and sciences. Tuition for these programs is high. The courses for most graduate degrees can be completed in two or four years. A thesis is required for a Master's degree; a Doctor's degree requires a minimum of two years of course work beyond the Master's degree level, success in a qualifying examination, proficiency in one or two foreign languages and/or in a research tool (such as statistics) and completion of a doctoral dissertation.

The number of credits awarded for each course relates to the number of hours of work involved. At the undergraduate level a student generally takes about five three-hour-a week courses every semester. (Semesters usually run from September to early January and late January to late May.) Credits are earned by attending lectures (or lab classes) and by successfully completing assignments and examinations. One credit usually equals one hour of class per week in a single course. A three-credit course in Linguistics, for example, could involve one hour of lectures plus two hours of seminars every week. Most students complete 10 courses per an academic year and it usually takes them four years to complete a bachelor's degree requirement of about 40 three-hour courses or 120 credits.

In the American higher education system credits for the academic work are transferable among universities. A student can accumulate credits at one university, transfer them to a second and ultimately receive a degree from there or a third university.

**1. a) Answer the following questions:**

1. What are the admission requirements to the colleges and universities? 2. What are the three types of schools in higher education? 3. What degrees are offered by schools of higher learning in the USA? What are the requirements for each of these degrees? 4. What are the peculiarities of the curricula offered by a college or a university? 5. What is a credit in the US system of higher education? How many credits must an undergraduate student earn to receive a bachelor's degree? How can they be earned?

**b) Find in the text the factors which determine the choice by an individual of this or that college or university.**

**c) Summarize the text in three paragraphs.**

2. Use the thematic vocabulary and the material of the Appendix in answering the following questions:

1. What steps do students have to take to enroll in a college/ university for admission? Speak about the exams they take — PSAT, SAT, ACT. 2. What financial assistance are applicants eligible for? What is college scholarship, grants, loan? Explain and bring out the essence of student financial aid. 3. Speak about the academic calendar of a university. How does an academic year differ from the one in Russia? 4. How many credit hours does a student need to graduate? What types of curricular courses and how many does a student have to take to earn a degree? 5. What is a GPA (Grade Point Average)? 6. What is there to say about a college faculty? What is a tenure? 7. What is the role of a student's counsellor? Specify the function of career development and job placement within a university. 8. Should there be an age limit for university full-time students? What are your attitudes to mature students? 9. What are the sources of funding for universities and colleges (both public and private)? 10. What is an undergraduate student? A graduate student?

3. Read the following dialogue. The expressions in bold type show the way people can be persuaded. Note them down. Be ready to act out the dialogue in class.

*Molly:* Yolanda, I have big news to tell you. I've made a very big decision.

*Yolanda:* Well, come on. What is it?

*M.:* I'm going to apply to medical school.

*Y.:* You're what? But I thought you wanted to teach.

*M.:* I've decided to give that up. Teaching jobs are being cut back now at many universities.

*Y.:* **Yes**, and I've read that a number of liberal arts colleges have been closed.

*M.:* I have a friend who finished his Ph. D. in history last year. He's been looking for a teaching position for a year, and he's been turned down by every school so far.

*Y.:* I suppose a Ph.D. in the humanities isn't worth very much these days.

*M.:* No, it isn't. And even if you find a teaching job, the salary is very low.

*Y.:* Yeah, college teachers should be paid more. **But, Molly**, it's very difficult to get into medical school today.

M.: I know. I've been told the same thing by everyone.

Y.: How are you going to pay for it? It costs a fortune to go to medical schools now.

M.: Maybe I can get a loan from the federal government.

Y.: That's an interesting possibility **but it doesn't** solve the financial problem entirely **even if** you get the student financial aid. You will graduate owing money. Medical students, especially, acquired heavy debts. Recently I read of one who owed \$ 60,000. **Won't you** be facing sufficient other problems without starting life in debt? **Aren't** many college graduates having trouble even finding jobs? When they find them, **don't** they begin at relatively modest salaries?

M.: I don't know, but...

Y.: **It's foolish** for a student to acquire debt, a negative dowry, **unless** it's absolutely imperative. Students sometimes become so excited about college that they forget there's life afterwards.

M.: Maybe you're right. Life is a series of compromises, I'll have to consider career possibilities in the light of college costs...

4. In trying to persuade others, people use different tactics which can be classified into 3 basic strategies – hard, soft and rational. Hard tactics alienate the people being influenced and create a climate of hostility and resistance. Soft tactics – acting nice, being humble – may lessen self-respect and self-esteem. People who rely chiefly on logic reasons and compromise to get their way are the most successful.

1) As you read the extracts below pay attention to the difference between the 3 different strategies of persuasion – hard, soft and rational:

a) (*parent to child*) Get upstairs and clean your room! Now. (hard); b) (*professor to student*) I'm awfully sorry to ask you to stay late but I know I can't solve this problem without your help. (rational); c) (*professor to student*) I strongly suggest that you work this problem out, if not, I will have to write a negative report about you. (hard); d) (*teacher to freshman*) That was the best essay I ever read. Why don't you send it to the national competition? You could do very well there (soft).

2) In the text below the teacher is giving Jeff, a talented but a very lazy student, his advice. Decide if the teacher's strategies are hard, soft or rational.

I guess there is nothing more I can say or do to persuade you to try harder, Jeff. At this point it is crucial that you decide what you really

want to do in order to know the language well. It's important to start early. You are very bright but it is still essential that you practise on a daily basis. It is also very important for you to come to class regularly. No one can do these things for you and no one should. It's necessary that you decide yourself whether to make these changes in your attitude or to give up your future as a teacher of English.

**5. Pair work.** 1) From the dialogue in Ex. 3 list the problems which young people face choosing a career in the USA. Team up with another student and discuss the problem of a career choice. Try to be convincing in defending your views. 2) Use the art of persuasion in making your son apply to the university of your choice which does not appeal to him. Vary the strategies from soft to hard.

**6. Group discussion.** Read the following selections. The issue discussed is the role of the student in the university. Consider each of the categories presented below and discuss the position of the Russian students at the institute in view of the recent changes in the Russian system of higher education.

1. «Is the student's role similar to that of an apprentice — studying the master and gradually becoming a master? Or is the proper relationship one of award of the university, which is responsible for the student's welfare and moral and intellectual training? Or is the student a client of the university — where the student seeks out professors to help in areas of interest and need?»

2. «It is probably safe to say that in England, Canada and the United States, until recent years, there has always been a sharp distinction between the role and status of the teacher and the role and status of the student — a simple recognition of the fact that the former by virtue of his knowledge, age and experience should exercise some domination and direction over the latter.»

3. «It was obvious in the seventies that student protest had altered the ethos of the campus in many significant ways. There was, for example, the relaxation of admission requirements, the adoption of pass-fail grading in many courses, the increasing provisions for independent study, the emphasis on creative art, the growth of work-study programs, the free choice of a wide variety of subjects.

There was now no argument: students did share the power. The vital question was to what extent and in what areas?

But in respect of the student's role in the university, a significant point in the history of the university was turned. Students could no longer be considered children, they were adults with responsibility

for their own behaviour and conduct; they were franchised members of the university with voting rights on some issues and potentially on all issues within the university community.»

**7. Enact a panel discussion:**

A panel discussion programme appears on TV. Four members of the public are invited to give their opinions. The questions for discussion are sent in by the viewers. The chairperson reads out the questions and directs the panel.

**a) Open the group discussion by describing the members of the panel and the chairperson.**

**b) Split into groups of four students. Pretend you are the TV panel. Elect a chairperson and decide which of the four roles each of you will take: Mrs/Mr Terrie/John Hill, the academic vice president: Mrs/Mr Lilian/Joseph Ubite, a professor in the department of education; Mrs/Mr Denis/Gary Bell, a grad student in education; Florence/Donald Burrel, an undergraduate.**

**c) Consider the questions under discussion and enact the panel:**

1. How should higher education be organized, governed, directed? How much, if any, freedom and autonomy should there be for universities and institutes? 2. Students should share the responsibilities in a university and enjoy equal rights with the faculty. The vital question is to what extent and in what ways? 3. Pros and cons of written and oral examinations.

**8. Do library research and write an essay on one of the given topics:**

1. The principle tasks of higher education.  
2. Russian and American systems of higher education. Specify the following: admission, requirements, students' grants and financial aid, academic calendar, courses, political, sports and cultural activities.

**Do library research and write an essay on one of the given topics:**

1. The principle tasks of higher education.  
2. Exams or continuous assessment.  
3. Harvard University. A system of grades.

## Unit TWO

### TEXT

#### From TO KILL A MOCKINGBIRD

By Harper Lee

Harper Lee was born in 1926 in the state of Alabama. In 1945–1949 she studied law at the University of Alabama. “To Kill a Mockingbird” is her first novel. It received almost unanimous critical acclaim and several awards, the Pulitzer Prize<sup>1</sup> among them (1961). A screen play adaptation of the novel was filmed in 1962.

This book is a magnificent, powerful novel in which the author paints a true and lively picture of a quiet Southern town in Alabama rocked by a young girl’s accusation of criminal assault.

Tom Robinson, a Negro, who was charged with raping a white girl, old Bob Ewell’s daughter, could have a court-appointed defence. When Judge Taylor appointed Atticus Finch, an experienced smart lawyer and a very clever man, he was sure that Atticus would do his best. At least Atticus was the only man in those parts who could keep a jury<sup>2</sup> out so long in a case like that. Atticus was eager to take up this case in spite of the threats of the Ku-Klux-Klan.<sup>4</sup>

He, too, was sure he would not win, because as he explained it to his son afterwards, “In our courts, when it is a white man’s word against a black man’s, the white man always wins. The one place, where a man ought to get a square deal is in a courtroom, be he any color\* of the rainbow, but people have a way of carrying their resentments right into the jury box. As you grow older, you’ll see white men cheat black men every day of your life, but let me tell you something and don’t you forget it — whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash...”

There is nothing more sickening to me than a low-grade white man who’ll take advantage of a Negro’s ignorance. Don’t fool yourselves — it’s all adding up and one of these days we’re going to pay the bill for it”.

Atticus’s son Jem aged thirteen and his daughter Jean Louise, nicknamed Scout, aged seven were present at the trial and it is Jean Louise, who describes it...

Atticus was half-way through his speech to the jury. He had evidently pulled some papers from his briefcase that rested beside his

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\*Please note that the American spelling is used throughout the text. However, in the questions and exercises the British spelling is retained and it is recommended that you continue to use this.

chair, because they were on his table. Tom Robinson was toying with them.

“...absence of any corroborative evidence, this man was indicted on a capital charge and is now on trial for his life...”

I punched Jem. “How long’s he been at it?”

“He’s just gone over the evidence,” Jem whispered... We looked down again. Atticus was speaking easily, with the kind of detachment he used when he dictated a letter. He walked slowly up and down in front of the jury, and the jury seemed to be attentive: their heads were up, and they followed Atticus’s route with what seemed to be appreciation. I guess it was because Atticus wasn’t a thunderer.

Atticus paused, then he did something he didn’t ordinarily do. He unhitched his watch and chain and placed them on the table, saying, “With the court’s permission —”

Judge Taylor nodded, and then Atticus did something I never saw him do before or since, in public or in private: he unbuttoned his vest, unbuttoned his collar, loosened his tie, and took off his coat. He never loosened a scrap of his clothing until he undressed at bedtime, and to Jem and me, this was the equivalent of him standing before us stark naked. We exchanged horrified glances.

Atticus put his hands in his pockets, and as he returned to the jury, I saw his gold collar button and the tips of his pen and pencil winking in the light.

“Gentlemen,” he said. Jem and I again looked at each other: Atticus might have said “Scout”. His voice had lost its aridity, its detachment, and he was talking to the jury as if they were folks on the post office corner.

“Gentlemen,” he was saying. “I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.”

“The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this court-room is.

“I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a

man's life at stake, which she had done in an effort to get rid of her own guilt.

"I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done — she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim — of necessity she must put him away from her — he must be removed from her presence, from this world. She must destroy the evidence of her offense.

"What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

"She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

"Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances — he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses — his right hand.

"And so a quiet, respectable, humble Negro who had the unmitigated temerity to 'feel sorry' for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand — you saw them for yourselves. The witnesses for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you, gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you, gentlemen, would go along with them

on the assumption — the evil assumption — that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber.

“Which, gentlemen, we know is in itself a lie as black as Tom Robinson’s skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women — black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire.”

Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another “first”: we had never seen him sweat — he was one of those men whose faces never perspired, but now it was shining tan.

“One more thing, gentlemen, before I quit. Thomas Jefferson<sup>4</sup> once said that all men are created equal, a phrase that the Yankees<sup>5</sup> and the distaff side<sup>6</sup> of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious — because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe — some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others — some people are born gifted beyond the normal scope of most men.

“But there is one way in this country in which all men are created equal — there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levellers, and in our courts all men are created equal.

“I’m no idealist to believe firmly in the integrity of our courts and in the jury system. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you, gentlemen, will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty.”

Atticus’s voice had dropped, and as he turned away from the jury he said something I did not catch. He said it more to himself than to the court. I punched Jem.

“What’d he say?”

“In the name of God, believe him, I think that’s what he said.”...

What happened after that had a dreamlike quality: in a dream I saw the jury return, moving like underwater swimmers, and Judge Taylor’s voice came from far away and was tiny. I saw something only a lawyer’s child could be expected to see, could be expected to watch for, and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger, but watching all the time knowing that the gun was empty.

A jury never looks at a defendant it has convicted, and when this jury came in, not one of them looked at Tom Robinson. The foreman handed a piece of paper to Mr Tate who handed it to the clerk who handed it to the judge. ...

I shut my eyes. Judge Taylor was polling the jury: “Guilty ... guilty ... guilty ... guilty ...” I peeked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each “guilty” was a separate stab between them.

Judge Taylor was saying something. His gavel was in his fist, but he wasn’t using it. Dimly, I saw Atticus pushing papers from the table into his briefcase. He snapped it shut, went to the court reporter and said something, nodded to Mr Gilmer, and then went to Tom Robinson and whispered something to him. Atticus put his hand on Tom’s shoulder as he whispered. Atticus took his coat off the back of his chair and pulled it over his shoulder. Then he left the court-room, but not by his usual exit. He must have wanted to go home the short way, because he walked quickly down the middle aisle toward the south exit. I followed the top of his head as he made his way to the door. He did not look up.

Someone was punching me, but I was reluctant to take my eyes from the people below us, and from the image of Atticus’s lonely walk down the aisle.

“Miss Jean Louise?”

I looked around. They were standing. All around us and in the balcony on the opposite wall, the Negroes were getting to their feet. Reverend Sykes’s voice was as distant as Judge Taylor’s:

“Miss Jean Louise, stand up. Your father’s passing.”

### Commentary

1. **Pulitzer Joseph:** (1847–1911). Hungarian-born American journalist and newspaper publisher. Pulitzer Prize. Any of several awards established by Joseph Pulitzer and conferred annually for accomplishment in various fields of American journalism, literature and music.

2. **Jury** – a group of usually 12 people chosen (by the attorneys for the defence and the prosecution) to hear all the details of a case in a court of law and to bring in a verdict of guilty or not guilty. In the US. Anyone who is able to vote can be called upon to serve on a jury.

**Grand Jury** (in the US) – a group of between 16–23 people chosen to consider the facts about someone who is charged with a crime (before the trial) and then to decide.

3. **Ku-Klux-Klan:** a reactionary organization, was formed by Southern planters when slavery was prohibited throughout the United States by the thirteenth (1865) amendment to the Constitution of the USA (which was ratified in 1888. More than 20 amendments have been adopted since that time. The first ten amendments are commonly referred to as the Bill of Rights). Members of the K.K.K. met in secret places. They wore white robes and white masks through which only the eyes could be seen. They lynched blacks on the slightest suspicion without any trial. The organization was so ferocious and aroused such terror and indignation that it was outlawed. But every now and then traces of its activities can be seen even nowadays.

4. **Thomas Jefferson:** (1743–1826), third President of the USA (1801–1809), drafted the Declaration of Independence, which was adopted and proclaimed on July 4th, 1776 to the whole world that a great new nation was born after a heroic peoples’ War for Independence that lasted more than six years. The former 13 English Colonies had won their independence and set up their new United States Government.

5. **Yankee**: originally, this term meant “a native of New England”. During the Civil War, however, the Southerners used it to refer, often derisively, to inhabitants of any Northern States. Nowadays the term is used outside the US to natives of the US. In the South of the USA, it is still used (derisively) to refer to Northerners, and in New England it is still used in reference to Native New Englanders (non-derisively).

6. **the distaff side**: the female branch in a family as opposed to the male branch. The Executive branch is the legislative body of the government. Here, the distaff side means the women members of the US government, the more sentimental and moralistic part of the staff, who are fond of hurling the phrase “all men are created equal” in order to be brought to the notice of the public.

### SPEECH PATTERNS

1. a) Whenever a white man does that to a black man, **no matter who he is**,... that white man is trash.  
No matter who the man might be, you had no right to act in this way.  
No matter who the boy is, they shouldn't have been so rude.  
No matter who she is, she oughtn't to have done it.  
b) **No matter what** she says, don't take it for granted.  
No matter what she said, they seldom agreed.  
No matter what Betsy may suggest, they usually find fault with it.  
No matter what he might do, you shouldn't interfere.  
c) **No matter how** hard the boy tried, he could find no job.  
d) **No matter how** dull the book seemed, he always read it through.
2. I have **nothing but** pity ... for the chief witness for the state.  
He deserved nothing but sympathy.  
We heard nothing but a slight noise.  
He felt nothing but despair.  
Mary's son gave her nothing but trouble.
3. People **have a way of** carrying their resentment right into the jury box. Mike has a way of solving his problems to everybody's satisfaction. She had a way of coming up with the right decision at the right time.

## Phrases and Word Combinations

- |   |  |    |  |
|---|--|----|--|
| 1 | smb's word against another's (it's your word against mine) | 8  | to get a square deal (a fair deal)           |
| 2 | in private and in public                                   | 9  | (to be) half way (through, down, up)         |
| 3 | stark naked (stark raving mad)                             | 10 | in itself                                    |
| 4 | the (one's) remaining time (money, etc.) ( <i>formal</i> ) | 11 | no better (worse, etc.) than...              |
| 5 | (at) one time or another ( <i>formal</i> )                 | 12 | to be reluctant to do smth ( <i>formal</i> ) |
| 6 | in part ( <i>formal</i> )                                  |    |  |
| 7 | under the circumstances                                    |    |  |

## ESSENTIAL VOCABULARY

1. **smart** *a* 1) quick in movement, brisk, *as* a smart walk (pace, trot, etc.): *He gave him a smart rap over the knuckles.* 2) clever, quick-witted, skilful, *as* a smart man (boy, lad, writer, student, lawyer, businessman, talker); a smart idea (retort, saying, device, invention, etc.): *He's too smart for me. I can't prove his guilt. You are smarter than I am, I suppose. You know more about the world than I do. You've made a smart job of it.*

3) clever, often in an impudent way, shrewd, *as* a smart answer (reply, etc.): *Don't get smart with me, young man, or I'll slap your face.* 4) bright in appearance, new looking, *as* a smart house (car, garden, ship, etc.): *They've painted their cottage yellow and it looks so smart.* 5) elegant, *as* a smart dress (hat, shoes), smart clothes (society): *I say, you do look smart.*

**a smart alec(k)** an impudent person who thinks he is clever: *He's a smart alec(k).*

**smarten up** *v* to get you act together: *The manager told the workers to smarten up and increase their weekly output.*

2. **exchange** *n* giving one thing and receiving another in its place: *That was a fair exchange. There was an exchange of notes between the two countries. Our flat was small so we got an exchange.*

**in exchange.** *You've lost my book, so I'll take yours in exchange.*

**to get (give) smth in exchange (for smth).** *Roberta expected to get Fred's obedience in exchange for all her care. They were given a better flat in exchange for their old one.*

**exchange** *vt* to give one thing and receive another thing for it, *as* to exchange glances (views, classes, greetings, opinions, prisoners,

etc.): *As the coat was a bad fit, he decided to exchange it. Let's exchange seats.*

**to exchange words (blows)** to quarrel, to fight: *The boys exchanged blows and went their ways.*

*Syn.* swap/swop (*inf.*): *I want to sit where you're sitting. Shall we swap round?*

3. **guilt** *n* the fact of having done wrong: *There is no evidence of his guilt. A strong sense of guilt was written all over his face.*

**a guilt complex:** *With such strict parents it's no surprise that the boy has a guilt complex.*

*Syn.* blame: *He is the kind of man who always tries to shift the blame onto the others.*

*Syn.* fault: *She loves him in spite of his faults.*

**to find fault with smb (smth)** to find smth wrong with smb: *She's always finding fault (with everybody).*

*Syn.* to pick on smb for smth wrong: *Whose fault is it? It is entirely your fault that we are late.*

**through no fault of one's own:** *It happened through no fault of my own.*

**through no fault of mine** (hers, his, ours, etc.): *Your Honour, I've been out of work through no fault of mine for two years.*

*Ant.* merits

**guilty** a having committed a crime, having done wrong: *It is better to risk saving a guilty person than to condemn an innocent one.*

*Ant.* innocent, guiltless

**to be guilty of (doing) smth:** *The woman was guilty of giving false testimony.*

**to find smb guilty (innocent):** *The jury found the prisoner guilty.*

**(to have) guilty conscience, a guilty look, smile, etc:** *No matter how hard he tried to prove that he was innocent, his guilty look betrayed him.*

**to look (feel, sound, etc.) guilty:** *Though Tom did not look guilty, Aunt Polly was sure he was telling a lie.*

**to plead (not) guilty** (not) to admit the charge at a law-court: *Why should I plead guilty to something I didn't do? The defendant pleaded (not) guilty.*

4. **trust** *n* 1) belief in the goodness, justice, strength of a person or thing.

**to have (put, repose) trust in smb (smth):** *A child usually has complete (perfect) trust in his mother. Put no trust in him.*

*Ant.* mistrust

2) a combination of business or commercial firms: *“Shell Oil” is a powerful oil trust.*

**to betray smb’ trust, win smb’s trust**

**trust** *vt/i* 1) to have faith and confidence in: *I trust him completely. He’s not a man to be (who is to be) trusted too far. Don’t trust him an inch. I don’t trust him at all.*

**to trust to chance (to luck):** *Don’t trust to chance.*

**to trust to one’s memory.** *A forgetful man should not trust to his memory but should write things down in his notebook.*

2) to give into the care of

*Syn.* to entrust

**to entrust smth to smb (formal):** *Can I (en) trust the keys to Jack? We entrusted our life to a physician.*

**to entrust smb with smth (formal):** *Can we entrust him with the task?*

3) to give as a task or duty: *I am afraid he is too young to be entrusted with the job. Can we entrust the task to him?*

4) to allow a person without misgivings or feeling of doubt to do smth

**to trust smb to do smth:** *Can we trust him to finish the experiment?*

**trustful** *a* full of trust; not suspicious: *It’s a good thing to be trustful, but only up to a point.*

*Syn.* trusting

**trustingly** *adv* in a trustful manner: *The child trustingly put his hand in mine.*

**trustworthy** *a* worthy of trust; reliable: *He is an honest and trustworthy fellow. You can always rely on him.*

5. **effect** *n* 1) immediate result, that which is produced by a cause: *She turned pale at his words and he was frightened by the effect they had produced.*

**to be of little (much, no) effect:** *The protest was of no effect.*

**to be to no effect:** *My persuasion was to no effect; she refused to go.*

2) influence: *The children were suffering from the effects of the heat. Scientists study the effect of chemicals on each other.*

**to have (produce) an effect on smb:** *I think the medicine will have no effect (a good effect) on him.*

3) performance, execution, as to take effect, go into effect: *The law (treaty) will take effect in May.*

**to be in effect** to be in operation (of a rule or law): *The law is still in effect.*

to bring (carry) into effect (about a plan, a law, a decision, etc.): *The plan was brought (carried) into effect.*

4) impression produced, as a pretty effect (of a painting); wonderful cloud effects

**to be calculated for effect** to be intended to impress people: *His whole behaviour is calculated for effect.*

**to talk for effect** to impress the hearers: *Don't lay much store by his words, he only talked for effect.*

**effective** a 1) having effect (эффeктивный), as effective measures, an effective action, remedy: *The method has proved effective.* 2) producing a striking impresston, as an effective picture (hat, scheme of decoration, etc.).

*Ant.* ineffective

**efficient** a competent, performing duties well, as an efficient secretary (workman, officer, army, staff of teachers, etc.)

**efficiently** *adv.* *The business is efficiently run.*

6. **jerk** *vt/i* to pull or move suddenly: *The door jerked open. The boy jerked the fish out of the water.*

*Syn.* shove: *He shoved the door open and walked in. The fisherman shoved the boat into the water.*

*Syn.* twitch *vt/i* to move jerkily and usually uncontrollably, to pull at smth with a sudden jerk: *Jane's face twitched with terror at the sight of the crazy woman. The wind twitched the paper out of her hand. Jane's lip twitched angrily.*

**jerk** *n* a sudden quick pull; spasmodic movement: *The old car started with a jerk. The train made a jerk and stopped.*

**physical jerks** (*colloq.*) physical exercises: *Do you do your physical jerks regularly?*

*Ant.* shove *n* a vigorous push: *Fred gave the boat a shove which sent it far out into the water.*

*Syn.* twitch *n* a sudden pull or jerk, a sudden and usually uncontrollable movement of some part of the body: *The twitch of her lips suggested a state of extreme annoyance.*

**jerky** *adv.* (with sudden stops and starts): *He walked down the street in a queer jerky way.*

*Ant.* smooth, even

7. **promote** *vt* 1) to give higher position or rank: *He was promoted lieutenant (or to be lieutenant). A pupil is promoted from one*

*form (grade, class) to the next if his progress is satisfactory. 2) to encourage; to support; to help to grow or develop: We promoted the campaign for banning nuclear tests. I think we ought to promote that scheme.*

**promotion** *n* 1) advancement to higher rank: *He was given a promotion and an increase in salary. He hopes to get (win, gain) a promotion soon.* 2) support, helping along to success: *The doctors were busy in the promotion of a health campaign.*

8. **sound** *a* 1) healthy; in good condition, as a sound mind, body, heart, person, constitution; sound teeth, fruit, etc: *A sound mind in a sound body. In spite of her age every tooth in her head is sound. James Forsyte was composed of physiological mixture so sound that if he had an earache he thought he was dying.*

**(as) sound as a bell** quite healthy: *There's nothing the matter with me, I'm as sound as a bell.*

**safe and sound** not harmful or injured: *We reached home safe and sound. Her father returned safe and sound from the war.*

2) not worn out; free from injury or defect, as a sound ship, wine, wall, construction, machine, etc: *The building is of sound construction.* 3) dependable; reliable; free from error, as sound morals, views, people, relationships, criticism, common sense; a sound person, reason, etc: *My friend gave me a piece of sound advice. Soames had a reputation for sound judgement. I am convinced that sound-thinking citizens will never vote for this candidate.* 4) safe, as a sound economy, business, business firm, financial position, investment, etc: *The economy of the country is sound.* 5) capable and careful; competent, as a sound lawyer, scholar, tennis player, etc. 6) complete; thorough, as a sound whipping, (thrashing, flogging), sleep, knowledge, etc: *I am such a sound sleeper that sometimes I don't hear the alarm clock.*

**soundly** *adv* in a sound manner: *I slept soundly all night.*

9. **stake** *n* that which is pledged: *In this dangerous affair the stake was his own life.*

**to put smth at stake** (very rare) to expose to the possibility of injury or loss: *The accusation put the man's life at stake.*

**to be at stake** to be risked: *Keith Darrant knew that his own career was at stake. I cannot do it, my reputation is at stake.*

**stake** *v* to stake once's life on smth: *I know he is guilty but I wouldn't stake my life on it.*

## READING COMPREHENSION EXERCISES

1. a) Consult a dictionary and transcribe the following words from the text. Practise their pronunciation paying attention to stresses:

unanimous, corroborative, appreciation, naked, aridity, iota, subsequent, contraband, sheriff, circumstantial, persevering, unmitigated, aisle, exit, caliber, perspire, distaff, executive, inferiority, gavel, conduct (*v, n*), minute, indict, loosen.

b) Listen to your partners' reading of the above exercise. Correct their mistakes.

2. Read out the following word combinations paying attention to the phonetic phenomena of connected speech (assimilation, the linking "r", the sonorant between two vowels, lateral and nasal plosions, the loss of plosion):

where a man ought to get a square deal; the enormity of her offense; so long in a case like that; putting a man's life at stake; the jury seemed to be attentive; to get rid of her own guilt; no doubt signing it with his left hand; white men cheat black men; and placed them on the table; I was reluctant to take off my eyes; received almost unanimous critical acclaim; unbuttoned his vest, loosened his tie; it came crashing down on her afterwards; one more thing before I quit; watching Atticus walk into the street; indicted on a capital charge.

3. Single out the communicative centres and make them prominent by tone and stress in the following sentences.

1. When Judge Taylor appointed Atticus Finch, an experienced smart lawyer and a very clever man, he was sure that Atticus would not win the case, he could not win it... 2. "In our courts, when it is a white man's word against a black man's, the white man always wins." 3. "... whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash..." 4. "The defendant is not guilty, but somebody in this court-room is." 5. "I have nothing but pity in my heart for the chief witness for the state." 6. "We know all men are not created equal in the sense some people would have us believe — some people are smarter than others, some people have more opportunity because they were born with it, some men make more money than others, some ladies

make better cakes than others, some people are born gifted beyond the normal scope of most men.”

**4. Complete the following sentences.**

1. No matter who he is, he... . 2. No matter who told you that... . 3. ... no matter who you are. 4. No matter what I do... . 5. No matter what it may seem... . 6. ... no matter how well he knows the facts. 7. No matter how fine the weather was... . 8. ... no matter what it might be. 9. No matter how hard she tried... . 10. I feel nothing but... . 11. The girl was conscious of nothing but... . 12. They were afraid they would have nothing but... . 13. The young gang always had a way of... 14. Little Dennis has a way of... .

**5. Combine the following sentences into one.**

**Model:** I don't care who this man is. I must tell him not to interfere.

No matter who this man is, he mustn't interfere.

a) 1. It doesn't matter who told you about it. Don't believe it.  
2. Somebody may come. You must be ready to receive him. 3. It is not important which of you will carry out this task. It must be done without delay. 4. I don't think she must take these facts for granted. Somebody might tell her about them. 5. She doesn't care who helps her with her work. She never feels obliged.

**Model:** a) I don't care how late you may come. Ring me up.  
I'll be expecting your call.

No matter how late you come, ring me up.

b) She may say anything. Don't believe it.

No matter what she says, don't believe it.

b) 1. Andrew would come very late. His wife would always sit up for him. 2. He does a lot of things. He always does them thoroughly. 3. She is hard to please. She will always find fault with everything I do. 4. You may suggest this or that it will make no difference. He will always object.

**6. Paraphrase the following sentences. Use the speech patterns.**

1. Atticus Finch was never afraid to speak with his children on very complicated topics. 2. She is very lonely and is very glad when

somebody comes to see her. 3. Atticus Finch said that any man who tried to take advantage of a Negro's ignorance was trash. 4. They tried to spend as little as possible, yet they could not save enough money. 5. You may say whatever you like, yet he will have his own way. 6. I'm too tired and am going to bed. I'm not at home if anybody calls. 7. I'm afraid only of the dark. 8. He did not know the material. He knew only some points which were of no importance. 9. The only thing I'd like to have now is a cup of very hot strong tea. 10. John would always humor everybody when it was most needed. It's in his character. 11. Young Alison would always wear the most suitable clothes.

**7. Make up two sentences of your own on each pattern. Make up and act out a dialogue using the speech patterns.**

**8. Translate the following sentences into English using the speech patterns.**

1. Кто бы ни был этот человек, он не имел права так поступать. 2. Врач всегда должен быть внимателен, кто бы к нему ни обратился, какой бы странной ни казалась жалоба пациента. 3. Она всегда готова помочь, кто бы ни попросил ее о помощи. 4. Что бы ты ни говорил, я все равно тебе не верю. 5. Аттікус Финч знал, что он проиграет процесс, как бы он ни старался доказать, что Том Робинсон невиновен. 6. Какой бы усталой она ни была, у нее было обыкновение убирать квартиру, прежде чем ложиться спать. 7. Его лицо не выражало ничего, кроме негодования. 8. Только операция может спасти вашего сына. 9. Скажите ему правду, ничего кроме правды, как бы тяжела она ни была. 10. Мы слышали только легкий шум. 11. Это в его характере суметь заставить других сделать за себя работу. 12. У Тома была странная особенность играть в боулинг только по субботам.

**9. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**10. Complete the following sentences.**

1. I understand that it's only his word against mine but... . 2. I... to get a square deal in this court. 3. Douglas was halfway through his presentation when... . 4. ... in private.... 5. You must be stark raving mad to ... . 6. ... remaining time. 7. At one time or another... . 8. ... in part... . 9. Under the circumstances... . 10. In itself... 11. ... no better than... 12. She was reluctant... .

**11. Make up two or three sentences of your own on each phrase and word combination.**

**12. Using the phrases make up a suitable dialogue and act it out in front of the class.**

**13. Translate the following sentences into English using the phrases and word combinations.**

1. Вы выступаете против того, что утверждает он, но это все слова, вы не приводите никаких доказательств. 2. Финч хотел, чтобы с обвиняемым поступили справедливо. 3. Не делайте замечание своему сыну при людях, поговорите с ним наедине. 4. Надо быть совершенно сумасшедшим, чтобы отказаться от такой возможности. 5. Я хочу использовать оставшееся время, чтобы обсудить с вами вопрос с глазу на глаз. 6. Я частично с вами согласен, что в любом случае должен это сделать, однако при данных обстоятельствах мне не хотелось бы воспользоваться его затруднительным положением. 7. Само по себе его предложение интересно, но оно не лучше вашего. 8. В чем вы его обвиняете? — Он солгал и не очень-то хочет в этом признаваться, что плохо само по себе, более того, он упорно повторяет эту ложь.

**14. Decide whether the following statements are true or false.**

1. Atticus was speaking with difficulty, with the kind of detachment he used when he dictated a letter.

2. The state has produced a lot of medical evidence to the effect of the crime.

3. She has committed a crime, she has just broken a rigid and time-honored code of our society.

4. No code mattered to her before she broke it, but it came crushing down on her afterwards.

5. ... there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his right.

6. The witnesses for the state ...have presented themselves in the cynical confidence that their testimony would be doubted.

7. But this is a truth that applies to the human race and to no particular race of men.

8. Our courts have no faults, as does any human institution, but in this country our courts aren't the great levelers, as in our courts all men are created equal.

9. I'm an idealist and I believe firmly in the integrity of our courts and in the jury system.

10. I am confident that you, gentlemen, will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family.

**15. Finish the sentences using the text wording.**

1. He walked slowly up and down in front of the jury, ... . 2. "I shall be brief... . 3. "I have nothing but pity in my heart for the chief witness for the state... . 4. She has committed no crime ... . 5. She knew full well the enormity of her offense... . 6. We don't know in part what Mr. Ewell did: ... . 7. Thomas Jefferson once said that all men are created equal... . 8. "But there is one way in the country... . 9. A court is only as sound as... . 10. I peeked at Jem: ... .

**16 a). Match the words on the left with the words on the right.**

1	critical	a	facts
2	a court-appointed	b	poverty
3	half-	c	naked
4	unhitch one's	d	contradict
5	unbutton	e	sifting
6	stark	f	through
7	minute	g	quality
8	complicated	h	acclaim
9	flatly	i	one's vest
10	cruel	j	defence
11	circumstantial	k	branch
12	unmitigated	l	evidence
13	Executive	m	walk
14	dream-like	n	temerity
15	lonely	o	watch

**b). Write 10 sentences incorporating these word combinations.**

**17. Explain what is meant by:**

with what seemed to be appreciation; this was the equivalent of him standing before us stark naked; no minute sifting of complicated facts; to be sure beyond all reasonable doubt; evidence has been called

into serious question on cross-examination; my pity does not extend so far as to her putting a man's life at stake; the unmitigated temerity; confident that you, gentlemen, would go along with them on the assumption that all Negroes lie.

#### 18. Answer the questions.

1. Where is the scene set? 2. What was Tom Robinson charged with? 3. Why did Judge Taylor appoint Atticus Finch to defend him? 4. In what way did Atticus Finch speak to the jury and why? 5. What did Atticus Finch say about the case? 6. What did Atticus Finch say about Mayella Ewell? 7. What did the girl do to get rid of her own guilt? 8. What were the witnesses for the state sure of when giving their testimony? 9. What was the evil assumption of the witnesses for the state? 10. What did Atticus Finch say about people not being created equal? 11. Why didn't Atticus Finch believe firmly in the integrity of their courts and in the jury system?

### NOTES ON STYLE

The imaginative writer has at his disposal a wealth of linguistic means to appeal to the reader, to express and convey his thoughts. Here are some general principles to be considered in the analysis of a piece of writing.

**Functional styles of speech.** Depending on the contents and the aim of the utterance we usually distinguish several functional styles of speech: a) *the style of fiction* (стиль художественной прозы); b) *the style of scientific prose* (стиль научной прозы); c) *official style* (официально-канцелярский стиль) and d) *publicistic style* (публицистический стиль) which includes *oratorical style* (ораторский стиль).

The choice of vocabulary and sentence patterns is to a great extent determined by their being used in spoken or written speech, each possessing distinctive characteristics of its own.

Oratorical style is especially noted for abundant use of expressive means and stylistic devices because it is often the effective use of the language that plays a major part in winning the listeners over the speaker's side. Atticus's speech in court can serve as vivid example of it.

The purpose of a writer of fiction is to reproduce in the reader his own thoughts and feelings, to make the reader visualize and feel what

he wants him to visualize and feel. The choice and arrangement of appropriate words and sentence patterns, the use of various stylistic expressive means to a great extent determine the effect the literary production will have on the reader.

Among stylistic devices used by the writer we distinguish *syntactical* and *lexical stylistic devices* (синтаксические и лексические стилистические приемы).

### **Syntactical stylistic devices**

**a)** In stylistic analysis of a piece of writing *the general character of sentences* is to be taken into consideration. Sentences may be long or short, simple or complex, each of them having their uses depending on the object of the writer.

Note the general character of the sentences Atticus Finch uses in his speech: they are long composite sentences with a number of attributive and co-ordinate clauses joined by means of the conjunction “and” which in some cases does not merely show that two ideas are connected but has a more emphatic meaning corresponding to the Russian conjunction “а”, e.g. “She was white, and she tempted a Negro.”

Another “and” begins a paragraph which is not a common way of beginning a sentence or a paragraph in English. E.g. “And so a quiet, respectable, humble Negro ... has had to put his word against two white people’s.” “And so” (the Russian equivalent may be “и вот”) used in the above sentence stresses the fact that the next point Atticus is going to speak about is logically connected with the previous paragraph, that it is the development of the same thought.

Practically the same can be said of the conjunction “but” which begins a paragraph in this way emphasizing the contrasting or contradictory idea expressed in it in relation to the previous paragraph. E.g. “But there is one way in this country in which all men are created equal— ...”

The relative pronoun “which” beginning the paragraph “Which, gentlemen, we know is in itself a lie ...” called a *signal of sequence* (сигнал связи) also accentuates the connection between two paragraphs, the preceding one being its antecedent.

**b)** A *repetition or reiteration* (повтор) of the same word or phrase in a sentence or sentences usually lends a peculiar emotional force or emphasis to what is being said. It may also make the utterance more rhythmical.

Repetition is often used in oratorical style to make the speaker's meaning clear, to lay greater emphasis on his statements so that the listeners could grasp the full significance of what he says.

The repetition of the same syntactical pattern is called *syntactical parallelism* or *a parallel structure* (параллелизм или параллельная конструкция) e.g. "...some people are smarter than others, some people have more opportunity..., some men make more money than others, some ladies make better cakes than others—..." A word or phrase may be repeated *at the beginning* of successive clauses or sentences (*anaphora* — анафора), e.g. "...*she persisted* in breaking it. *She persisted* and..."; *at the end of successive clauses* (*epiphora* — эпифора), e.g. "...he swore out a warrant, no doubt signing it with his left *hand*, and Tom Robinson now sits before you, having taken his oath with the only good hand he possesses—his right *hand*"; the last word of a clause may be repeated *at the beginning of the next clause* (*anadiplosis* — подхват), e.g. "...she has merely broken a rigid and time-honored *code* of our society, *a code* so severe that..."

Sometimes the repeated word may not be the word itself but its derivative (root or morphological repetition), e.g. "... in the cynical *confidence* that their testimony would not be doubted, *confident* that you..." . Note that syntactical parallelism and a repetition of the same word often go together.

**c)** Parallel patterns are often used for the purpose of contrasting two opposed ideas or features thus heightening the effect of the utterance. This stylistic device is known as *antithesis* (противопоставление) **or contast** and may be used in one sentence, e.g. "Youth is hot and bold, age is weak and cold" or *in a number of sentences or paragraphs*, e.g. "...on the assumption that all Negroes lie, that all Negroes are basically immoral, that... Which, gentlemen, we know is in itself a lie... . a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some..." The parallel constructions combined with *the repetition of the same words emphasize the contrast expressed by the words "all" — "some" and the antonyms "lie" — "truth"*.

**d)** To make his point plain or to show how vital it is a writer sometimes arranges his ideas according to the degree of their importance or emphasis, the most important, from his point of view, coming last. This stylistic device is known as *gradation*, or *climax*\* (нарастание), e.g. "This case is not a difficult one, it requires no minute sifting of complicated facts... To begin with, this case should never have come

to trial. This case is as simple as black and white.” The speaker expounds his point by repeating the same idea in a different way.

**e)** There are various ways in which the writer or the speaker can draw the attention of the reader or listener to what he finds important and wants to bring to his notice. We have already mentioned some of them – syntactical parallelism and lexical reiteration, antithesis and gradation as well as special uses of conjunctions. Emphasis in this text is also attained by:

the use of the verb “to do”, *e.g.* “...it (the case) does require you to be sure ... as to the guilt of the defendant”;

the use of interrogative sentences in Atticus’s speech (*e.g.* “What was the evidence of her offense?” and others);

the structure with the emphatic “it” (*e.g.* it was ... that);

emphatic word order (*e.g.* “All around us and in the balcony on the opposite wall the Negroes were getting to their feet”);

the use of the negative pronoun instead of the negative particle (compare the sentences “...she was no child hiding stolen contraband”—she was not a child; “I am no idealist”—I am not an idealist).

### Lexical stylistic devices

Among lexical stylistic means we find the following figures of speech used in the text: *an epithet*, *a metaphor*, *a simile* and *irony*.

**a)** *An epithet* (эпитет) is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. An epithet always expresses the author’s individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect. *E.g.* “*a rigid and time-honored code, a code so severe...*”, “*the cynical confidence*”, “*the evil assumption*”, “Atticus’s *lonely walk*”, “Judge Taylor’s voice... was *tiny*”.

**b)** *A simile* (сравнение) is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (in contrast to a comparison which compares things belonging to the same class and is not a figure of speech). The comparison is formally expressed by the words “as”, “like”, “as if”, “such as”, “seem”, *e.g.* “This case is as simple as black and white”: “I saw the jury return, moving like underwater swimmers”; “...and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger...”

c) A *metaphor* (метафора) is an implied imaginative comparison expressed in one word or in a number of words or sentences (the so-called *prolonged* or *sustained metaphor* – развернутая метафора). A metaphor expresses our perception of the likeness between two objects or ideas, e.g. “...Atticus wasn’t a thunderer” (to thunder is to make a loud noise, therefore a thunderer is one who thunders or utters something in a loud voice resembling the sounds made by thunder); “...it requires no *sifting* of complicated facts”; “...whoever breaks it is *hounded* from our society...”; “No code mattered to her before she broke it, but it *came crashing* down on her afterwards...”; “... a phrase that the Yankees... are fond of *hurling* at us”; “...and it was like watching Atticus walk into the street, *raise a rifle to his shoulder and pull the trigger...*” (we find here a simile, as has been mentioned above, which extends into a prolonged metaphor).

From these examples you can see that a metaphor can be expressed by different parts of speech. Note that practically every simile can be compressed into a metaphor and every metaphor can be extended into a simile.

d) *Irony* (ирония) is a figure of speech by means of which a word or words (it may be a situation) express the direct opposite of what their meanings denote, thus we often say “how clever!” when a person says or does something foolish. Irony shows the attitude of the author towards certain facts or events. There is only one example of irony in the text: “And so a quiet respectable, humble Negro who had the *unmitigated temerity* to feel sorry for a white woman...”

## ASSIGNMENTS TO THE ANALYSIS OF STYLE

### I. Explain who tells the story.

What do you think is gained by the author’s choice of this point of view? Does it make the story more vivid, convincing, more real and emotional? What would be the difference if the story were told from the point of view of Atticus or the author?

Read the parts of the text told by Jean Louise and summarize your observations.

II. Discuss the effect the author achieves by making Atticus speak himself. Would anything be lost if Atticus’s words were rendered in indirect speech? Give reasons for your answers.

III. Point out which method of characterization is employed in the story. What are its advantages?

**IV.** Indicate the climax of the text. Motivate your answer.

**V. a)** Account for the choice of long composite sentences used by Atticus in his speech. What is their use motivated by?

b) Explain why the conjunction “and” in the example given above is emphatic. (See Syntactical expressive means, item *a*).

c) Express in one sentence the main idea of each of the two paragraphs logically joined by “and so”. Explain the logical connection between them trying to put it into one sentence.

d) Express in one sentence the idea of each of the paragraphs logically joined by “but” and prove that the second paragraph is the development of the assertion stated in one preceding paragraph (try to use one sentence only).

Express the idea of both paragraphs in one sentence. Note that the above mentioned devices are often employed in oratorical style for the sake of emphasis.

**VI.** Point out all the cases of syntactical parallelism and reiteration in the text. Render the idea of each of them in the fewest possible words without using parallel structures and reiteration. Compare your sentences with those from the text. What is the difference?

What is the stylistic value of this device? Why does the speaker use it? Comment on each case. Pay special attention to the paragraph beginning with “And so a quiet, respectable, humble Negro...” and the one immediately following it.

Try to express the idea of the two paragraphs, in which this device is used, in the fewest possible words without resorting to the expressive means used by the speaker. Discuss the result.

What is the point of this stylistic device in Atticus’s speech?

**VII.** Explain what other stylistic devices mentioned above contribute to the expressiveness of the paragraph beginning with the words “And so a quiet, respectable, humble Negro...”. Find another case of gradation in the paragraph beginning with “I say guilt, gentlemen, because...”. Render both examples in a few words in neutral (unemotional) style. Compare and discuss the result. Do you agree that the sentences become hopelessly flat and devoid of any emotional force?

What do you think caused the speaker to use gradation in this case?

**VIII.** Point out all cases of emphasis in the text and discuss the purpose for which it is used.

**IX.** Note an interesting case of the ordinal numeral “first” used as

a noun in the sentence: “Then he took off his glasses and wiped them and we saw another ‘first’”.

Explain what is meant by this “first” and why it is used in inverted commas. Does it enable the writer to spare a good deal of description?

**X.** Account for the use of every epithet in the given examples. (See Lexical stylistic devices, item *a*). In what way do they reveal the speaker’s attitude towards the things he describes? Explain why the attributes in “corroborative evidence”, “capital punishment”, “complicated facts”, “medical evidence”, “a strong, young Negro man” cannot be regarded as epithets.

**XI.** Find two more cases of a simile in the text (the last one is to be found in the paragraph beginning with “I shut my eyes...”). Do you find any resemblance between the stylistic function of an epithet and a simile in bringing out the author’s attitude towards what he describes?

What is the stylistic value of a simile? Comment on each case.

**XII.** Find one more case of a metaphor expressed by a noun in the paragraph beginning with “But there is one way in this country...”.

Analyse each example from the point of view of the relation between the direct logical meaning of the word and its contextual meaning (see p. 34, item *c*, the first example).

Paraphrase the above examples without using the metaphors.

Explain in what way the use of metaphors helps the writer to express his ideas more vividly.

**XIII.** Account for the use of the irony in Atticus’s speech.

**XIV.** Summarize your observations and prepare a talk on the subject-matter (or content) and form (that is the expressive means employed by the author) of the text.

**XV.** Discuss the style of Text One in pairs.

**19. Read the summary. Point out all typical features of a summary.**

In the novel “To Kill a Mockingbird” by Harper Lee, the scene is laid in a small American town in Alabama. The given extract depicts a trial of Tom Robinson, a Negro, who is in the criminal dock on a capital charge of assaulting a white girl. His defending counsel Atticus Finch is an experienced lawyer and a progressive-minded man known for his humane views. His taking up the case was an act of courage in the American world of prejudice.

The story is told by Jean Louise, Atticus's daughter who watches the progress of the trial and being a lawyer's daughter doesn't fail to feel the atmosphere in the court-room and sees the futility of her father's efforts to win the case.

It is Atticus's speech to the jury that takes up the best part of the text. Moved by his sympathy for the Negro and desire to stand for his rights Atticus speaks most convincingly and with a great emotional force. He points it out to the jury that the case is simple enough. Having thoroughly considered every piece of the evidence submitted Atticus exposes the false testimony of the witnesses and proves that the defendant is innocent while the guilt lies with the white girl, the chief witness for the state. It is she who has tempted the Negro thus breaking the code of the society she lives in. Next she throws the blame on Tom Robinson thus putting his life at stake. Atticus condemns Tom Robinson's accusers for their hypocrisy in that they count on the prejudiced attitude towards the Negroes. He characterizes the assumption that the Negroes are basically immoral as a groundless and deliberate lie and claims there is no such thing as moral superiority of one race over another. Then he refers to the notorious statement of Thomas Jefferson about all men being created equal. He cautions against using the statement out of the context and underlines that no matter how very different people might be considering their inborn qualities, their education or their station in life they ought to be equal before the law. In conclusion Atticus emphasizes the great moral responsibility of the jury.

**20. Retell the text a) close to the text; b) as if you were one of the characters present in the court-room.**

**21. Make up and act out dialogues between:**

1. Atticus Finch and Judge Taylor before the trial.
2. Atticus Finch and Judge Taylor after the trial.
3. Scout and Jem discussing the trial.

## VOCABULARY EXERCISES

1. Study the essential vocabulary and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian.

A. 1. When Jean and Henry left the night club in his smart car, they took the road that cuts through the woods. 2. Anthony saw Jean drive at a smart speed in her two-seater. 3. Captain Nicholas looked upon it as a smart piece of work on Strickland's part that he had got out of the mess by painting the portrait of Tough Bill. 4. For a long time there was silence. When Andrew and Ben did speak again, it was merely to exchange war experiences. 5. Steve exchanged the house in the suburbs of London for a flat in a smart neighborhood. 6. "I hardly know her, really," said Cherry. "Just exchanged a few conventional remarks at one time or another." 7. To the usual question "Do you plead guilty?" Anthony replied in a quiet and deliberate voice "Not guilty, my Lord." 8. Don't try to shift the blame onto me, it's not my fault. 9. It is an equal failing to trust everybody and to trust nobody. 10. Old Len used to say: "Put your trust in God". 11. Elizabeth couldn't trust herself not to laugh. 12. Trust him to make a mistake! 13. Little Jack can't be trusted out of my sight. He's so naughty.

B. 1. The display of wealth was calculated for effect. 2. It was an effective rejoinder and reduced his opponent to silence. 3. Can you speak about the effect of demand upon supply? 4. Jane pulled the curtain aside with a hasty jerk, threw the window open and leaned out. 5. Peter jerked his head back and angrily walked away. 6. His mouth twitched with repressed laughter. 7. Within a year he was promoted from assistant clerk to head clerk. 8. The company's commercials and other promotion materials boosted the sales. 9. Her constitution is as sound as a bell, illness never comes near her. 10. No sound reason can be given for his conduct. 11. No matter how hard the situation might be Lisa would never undertake anything that would put her reputation at stake. 12. At stake is the success or failure of world trade talks.

### 3. Give the English equivalents for the following phrases:

быстрая ходьба, фешенебельное общество, элегантная женщина, шикарная машина, сообразительный парень, ловкая сделка, толковый ответ, самоуверенный наглец, дерзкий ответ;

обменять покупку, взамен, обменяться взглядом (мнениями), обмен информацией;

чувствовать себя виноватым, казаться виноватым, виноватая улыбка, нечистая совесть;

(не) признавать себя виновным;

доверять кому-л., поручить что-то кому-л., доверить свою жизнь врачу, оставить (доверить) ключи соседям, полагаться на память, полагаться на случай, доверчивый человек, заслуживающий доверия;

хорошо (плохо, мало, сильно, быстро) подействовать на кого-л. (что-л.), действие жары (света, холода) на кого-л. (что-л.), вступить в силу, оставаться в силе, ввести в действие, осуществить план, рассчитанный на эффект, эффективный метод, сильнодействующее лекарство, действенные меры, эффективное платье, квалифицированный секретарь, квалифицированный преподавательский состав, умелый работник;

рывком открыть дверь, выдернуть рыбу из воды, дернуться (о поезде), трогаться с места рывком, отдернуть руку, нервное подергивание лица, подергиваться (о частях лица), рот дрогнул в улыбке, лицо исказилось от гнева (ужаса);

получить повышение, коммерческая реклама, содействовать проведению кампании, повышение в чине;

крепкий организм, здоровое сердце, в здоровом теле здоровый дух, целый и невредимый, прочное основание (фундамент), здравый совет, обоснованный довод (причина), здравые взгляды, здравомыслящий человек; здравая политика, глубокий сон;

быть поставленным на карту, рисковать жизнью, своим добрым именем, рисковать всем, биться об заклад; ставка.

### 4. Paraphrase the following sentences using the essential vocabulary:

1. Bob Ewell laid the blame on Tom Robinson. 2. He is an impudent fellow who thinks he is clever. 3. Are you sure our arguments will influence him? 4. World festivals, congresses, exchanges help to further understanding between nations. 5. I think his advice is wise and reasonable. 6. He pulled out the knife that was stuck in the wood. 7. You should not believe him, he's dishonest. 8. You look very neat

and trim in that new shirt. 9. Mary and Ann didn't actually fight but they certainly spoke to each other very rudely. 10. Your only bad point is that you won't do what you're told. 11. The firemen acted quickly because lives depended on what happened.

**5. Choose the right word:**

a) *guilt, fault, blame*

1. John's attempt to shift the ... onto his companion met no response. 2. His ... are accepted as the necessary compliment to his merit. 3. The colonial system bears the ... for the presentday backwardness of some African states. 4. The boy is punished for the slightest... . 5. If anything had gone wrong, I would have had to take the ... . 6. The evidence against the accused was so incontrovertible that he had to admit his ....

b) *jerk, shove, twitch*

1. The boys ... the chairs and tables from the centre of the room. 2. The train made a sudden ... and stopped. 3. The dog's nose ... as it passed the butcher's shop. 4. A strong gust of wind ... the letter from the girl's hand. 5. Jane's face ... with terror at the sight of the crazy woman.

**6. Review the essential vocabulary and translate the following sentences into English.**

1. Находчивые ответы студентов понравились экзаменатору. На выпускном вечере все девочки выглядят очень нарядными в своих светлых платьях. 2. Туристы любят обмениваться значками и стараются получить в обмен что-нибудь новое. 3. В комнате слышался страшный шум — это ссорились Даглас и Кен. 4. Я чувствую себя виноватой, что так долго испытывала ваше терпение. 5. Ты обвиняешь меня в том, что я приехала слишком поздно, но ведь ты сама назначила этот час, так что это не моя вина. 6. У нее есть недостатки, но у кого их нет! 7. Опять ты придираешься ко мне, но это случилось не по моей вине. 8. Целью защиты является доказать невиновность обвиняемого в том случае, когда он действительно невиновен. 9. Этот ребенок очень трогательно верит своему взрослому другу. 10. Кажется, я потерял ключ. — Это на тебя похоже! 11. Надеюсь, все обошлось хорошо. 12. Не принимай эти слова на

веру. 13. К сожалению, лекарство подействовало очень слабо. 14. Когда Эйлин услышала грубые слова Фрэнка, ее лицо искажилось от возмущения. 15. Машина резко затормозила, беглец выскочил и скрылся в ближайшем дворе. 16. Резко дернув головой, Фрэнк ринулся в драку. 17. На днях Дейв получил повышение, вся семья очень гордилась им. 18. В первые дни войны Питеру присвоили звание сержанта. 19. Предложение Джима было разумным, при сложившихся обстоятельствах Совет директоров вынужден был принять его. 20. "Возвращайся домой целым и невредимым", просила мать сына, провожая в дальнюю дорогу. 21. Каупервуд знал, что ставит на карту свое будущее, но у него не было выбора.

## GETTING TO GRIPS WITH PHRASAL VERBS

### 1. Read the page from a dictionary and translate the sentences into Russian.

**look about/around 1.** to look in several different directions: *Looking about, I could see no sign of life.* **2.** to make enquiries before choosing: *We should look around carefully before deciding which house to buy.*

**look down on/upon 1.** to be placed at a higher level than (something): *The church stands on a hill looking down on the village.* **2.** to have or show low opinion: *The school looks down on such behaviour.*

**look on 1.** to watch instead of doing something: *Two men stole the jewels while a large crowd looked on.* **2.** to read over someone's shoulder; share a book: *There aren't enough books for one copy each; two of you will have to look on.*

**look out 1.** to take care: *You'll catch cold if you don't look out.* **2.** to find something by choosing: *I must look out a special dress for the wedding.*

**one's own look out** *not fml* smb's own concern or responsibility: *It's your own look-out whether you pass or fail.*

**look up 1.** *not fml* to improve: *Trade usually looks up in the spring.* **2.** to find and visit someone: *If I'm ever here on business again I'll look you up.*

**look up to** respect, admire someone: *Every child needs someone to look up to and copy.*

## 2. Complete the sentences below with a suitable phrasal verb.

1. He..... me because I spend my holidays in Blackpool, not abroad.  
2. If you can afford a new car your business must be ... 3. Children have a natural inclination .....their parents. 4. The crowd ..... while the police surrounded the house. 5. I am not ready to choose yet, I'm still..... 6. You're a popular girl, Grace, and a lot of the youngsters..... you. 7. I wasn't successful, so they..... me. 8. We've been..... the country for a good place to camp. 9. Women have grown tired of being..... by employers. 10. When you're in London .....our old teacher, he will be pleased to see you.

## 3. Replace the words in italics with the most suitable phrasal verbs from the dictionary entry.

1. If you're travelling in the rush hour, *beware* of pickpockets.  
2. He regards people who are less intelligent than himself as *inferior*.  
3. I haven't got enough copies, you will have to *share*.  
4. After I had lost the game they *thought me unimportant*.  
5. Are you still *in search* of a new job?  
6. Why don't you play football instead of *watching* it?  
7. You must *be responsible* for the decision you take.  
8. I couldn't *just stand there*, taking no active part, when I saw him attacking me girl.

## 4. Translate the sentences into English.

1. Куда бы она ни шла, она всегда выбирала красивый наряд. 2. Он заслуживает только презрения, если смотрит на своих сотрудников свысока. 3. При сложившихся обстоятельствах я должна подобрать себе компаньонку. 4. Как на людях, так и наедине она относилась только с уважением и восхищением к этой актрисе. 5. Я тебя предупредил, так что берегись! 6. На полдороге к дому я решил провести оставшееся время со своим другом и заглянул к нему без звонка. 7. Ты несколько не лучше меня, так что помоги мне, а не стой и не смотри, как я убираю квартиру. 8. По своему обыкновению она сначала любит осмотреться вокруг, а потом уже выбирать место для отдыха. 9. Я не ошиблась, у нее дела пошли на лад (улучшались).

# CONVERSATION AND DISCUSSION

## COURTS AND TRIALS

### THEMATIC VOCABULARY

1. **Courts:** trial courts, common pleas courts, municipal and county courts, mayors' courts, courts of claims, courts of appeals, the State Supreme Court.

The Federal courts, district courts, the US Supreme Court, juvenile court.

2. **Cases:** lawsuit, civil cases, criminal cases, framed-up cases.

3. **Offences:** felony, misdemeanour, murder, manslaughter, homicide, rape, assault, arson, robbery, burglary, theft/larceny, kidnapping, embezzlement, bribery, forgery, fraud, swindling, perjury, slander, blackmail, abuse of power, disorderly conduct, speeding, petty offence, house-breaking, shoplifting, mugging, contempt of court, subpoena.

4. **Participants of the legal procedure:** 1) parties to a lawsuit: claimant/plaintiff (in a civil case); defendant, offender (first/repeat); attorney for the plaintiff (in a civil case); prosecutor (criminal); attorney for defence; 2) jury, Grand jury, to serve on a jury, to swear the jury, to convene; 3) witness — a credible witness; 4) a probation officer; 5) bailiff.

5. **Legal procedure:** to file a complaint/a countercomplaint, to answer/challenge the complaint; to notify the defendant of the lawsuit; to issue smb a summons; to issue a warrant of arrest (a search warrant); to indict smb for felony; to bring lawsuit; to take legal actions; to bring the case to court; to bring criminal prosecution; to make an opening statement; the prosecution; the defence; to examine a witness — direct examination, cross-examination; to present evidence (direct, circumstantial, relevant, material, incompetent, irrelevant, admissible, inadmissible, corroborative, irrefutable, presumptive, documentary); to register (to rule out, to sustain) an objection; circumstances (aggravating, circumstantial, extenuating); to detain a person, detention; to go before the court.

6. **Penalties or sentences:** bail, to release smb on bail; to bring in (to return, to give) a verdict of guilty/not guilty; a jail sentence; send smb to the penitentiary/jail; to impose a sentence on smb; to serve a sentence; a penitentiary term — a term of imprisonment (life, from 25 years to a few months imprisonment); hard labor, manual labor; probation, to be on probation, to place an offender on probation, to grant

probation/parole; parole, to release smb on parole, to be eligible for parole.

7. **A court-room:** the judge’s bench, the jury box; the dock, the witness’ stand/box; the public gallery.

### Crime and Punishment

1. **CRIME.** Put each of the following words and phrases into its correct place in the passage below.

- |              |          |              |                   |
|--------------|----------|--------------|-------------------|
| bigamy       | civil    | classes      | community         |
| countries    | crimes   | criminal law | felony            |
| fine         | forgery  | laws         | life imprisonment |
| misdemeanour | offences | penalty      | person            |
| prison       | state    | term         | treason           |

### Crime

Crime violates the laws of a community,.....or nation.

It is punishable in accordance with these.....

The definition of crime varies according to time and place, but the laws of most.....consider as crimes such..... as prison....., burglary,....., murder, and ..... .

Not all offences against the law are ..... . The laws that set down the punishments for crimes from the ..... .

This law defines as crimes those offences considered most harmful to the ..... On the other hand, a .... may wrong someone else in some other way that offends the..... law.

The common law recognizes three ..... of crime: treason, ..... and misdemeanour. Death or .... is the usual ... for treason. Laws in the United States, for example, define a felony as a crime that is punishable by a ..... of one year or more in a state or federal ..... . A person who commits a ..... may be punished by a ..... or a jail term of less than one year.

2. **LAW BREAKERS.** Give the name of the defined law breaker.

- |   |               |
|---|---------------|
| 1. steals   | a _____       |
| 2. steals purses and wallets                                  | a ___ k _____ |
| 3. gets money by threatening to disclose personal information | a ___ k _____ |

- |  |                   |
|--|-------------------|
| 4. seizes aeroplanes                               | a <u>  j  </u>    |
| 5. takes things from a shop without paying         | a <u>  i  </u>    |
| 6. kills people                                    | a <u>  r  </u>    |
| 7. steals from houses or offices                   | a <u>  g  </u>    |
| 8. steals from banks or trains                     | a <u>  b  </u>    |
| 9. takes people hostage for a ransom               | a <u>  n  </u>    |
| 10. steals government secrets                      | a <u>      </u>   |
| 11. willfully destroys property                    | a v <u>      </u> |
| 12. marries illegally while being married already. | a b <u>      </u> |

**3. TRIAL.** *If you commit a crime you may be:*

accused  
 arrested  
 charged  
 convicted  
 interrogated  
 paroled  
 sent to prison  
 suspected  
 tried

*Put these actions in the correct order.*

**4. PUNISHMENT.** *Put each of the following words and phrases into its correct place in the passage below:*

accused	acquit	civil suits	counsel
court	cross-examinations	fault	guilty
judge	jurors	jury	legal disputes
legislature	list	money	officer
panel	sentence	swear	testimony
trial	witnesses		

### **Trial by Jury**

A jury is a selected group of laymen that hears the ..... in ..... and decides the facts. A courtroom trial in which a ..... decides the facts is called a ..... by jury.

Before each ..... term, a jury commissioner or another public ..... prepares a panel, or large initial ..... of qualified jurors. For each trial, ..... are selected by lot from this ..... . Before the trial begins, the jurors ..... to decide the facts fairly. They hear the ..... given by witnesses for both sides, including ..... . Then ..... for each side sum up, or summarize the case, and the ..... explains the applicable law in his instructions to the jury.

In ..... for financial damages, the jury must decide who is at ..... and must determine the amount of ..... to be paid. In criminal cases, the jury must decide whether or not the ..... is guilty “beyond a reasonable doubt”, and then either return a verdict of guilty, or ..... the defendant by a verdict of not guilty. If the verdict is ..... the judge imposes the ..... , or punishment, within limits that have been fixed by the ..... .

**Law Breakers.** *Choose the right answer.*

1. The spy ..... the desk in an attempt to find the secret documents.  
a) invaded    b) kidnapped    c) looted    d) ransacked
2. The safe deposit box ..... a high-pitched sound when it was moved.  
a) ejected    b) emitted    c) expelled    d) excluded
3. He ..... his fist and threatened to hit me.  
a) clenched    b) clutched    c) grabbed    d) gripped
4. Thieves got away with a ..... of jewellery worth thousands of pounds.  
a) catch    b) haul    c) loot    d) snatch
5. The burglar’s presence was betrayed by a ..... floorboard.  
a) cracking    b) creaking    c) crunching    d) groaning
6. Smugglers consistently ..... import regulations.  
a) break    b) flaunt    c) float    d) flout
7. Luckily my wallet was handed in to the police with its contents ..... .  
a) contained    b) intact    c) missing    d) preserved
8. The intruder was badly ..... by the guard dog in the palace garden.  
a) damaged    b) eaten    c) mauled    d) violated
9. When the police examined the house they found that the lock had been... with.  
a) broken    b) hindered    c) tampered    d) touched
10. The hooligan ..... the money out of my hand and ran away.  
a) grasped    b) gripped    c) snatched    d) withdrew

## 5. POLICE AND CRIME

break in/break into sthg	Burglars <i>broke in</i> while we were out and stole \$1000.
break out/break out of sthg	Six prisoners managed to <i>break out</i> and run off.
bump sbdy off (slang)	Who do the police think <i>bumped</i> Mr Big <i>off</i> ?
catch sbdy out	The police <i>caught</i> him <i>out</i> when he said he was at the cinema: it was closed at the time.
do away with sbdy (slang)	Someone's <i>done away with</i> him: he's been shot.
do sbdy in (slang)	Ted couldn't have <i>done</i> him <i>in</i> . He didn't have a gun.
do sbdy out of sthg	Katie was <i>done out of</i> \$20 by the dishonest salesman.
get away with (a crime, etc.)	'You'll never <i>get away with</i> it,' Tom told the kidnapper.
get off with (a warning, etc.)	He's lucky to <i>get off with</i> a warning and not be fined.
give oneself up	The criminals <i>gave</i> themselves <i>up</i> to the police.
go for sbdy	I was so angry that I <i>went for</i> the burglars with a stick.
hold sbdy up	The gang took out their guns and <i>held</i> us <i>up</i> .
let sbdy off	The judge <i>let</i> Mary <i>off</i> as no one had proved her guilty.
look into sthg	The police are <i>looking into</i> the case of the missing girl.
make off with sthg	The thieves opened the safe and <i>made off with</i> \$1000.

**1** Read the sentences below. Inspector Sharp is talking to a newspaper reporter.

*Inspector Sharp*

Someone has murdered Mr Sims.

We have no definite knowledge of who killed him.

However, Mr Sims cheated Bill Low out of a large amount of money.

If it's Bill Low, we don't expect he'll surrender to the authorities without a fight.

He attacked a policeman once.

He even escaped with the policeman's gun.

Now read the following sentences. Big Joe, a well-known criminal, is talking to one of his friends. Although Big Joe gives the same information as the inspector, he uses slang and colloquial English. Complete the longer blanks with appropriate verbs and the shorter blanks with particles.

*Big Joe*

Someone's<sup>1</sup> \_\_\_\_\_ Mr Sims \_\_\_\_\_.

I've got no idea who<sup>2</sup> \_\_\_\_\_ him \_\_\_\_\_.

But old Sims<sup>3</sup> \_\_\_\_\_ Bill Low \_\_\_\_\_ a lot of money.

If it's Bill, he won't<sup>4</sup> \_\_\_\_\_ himself \_\_\_\_\_ without a fight.

He<sup>5</sup> \_\_\_\_\_ a policeman once.

He even<sup>6</sup> \_\_\_\_\_ the policeman's gun.

**2** What do you think is happening in each picture? Write sentences, using a phrasal verb from the list below.

break in    hold up    break out    make off with



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

**3** Complete the newspaper extracts, using a suitable phrasal verb from the list at the beginning of this unit. (Use different phrasal verbs for the two blanks in no. 3.)

1 — Inspector Clue has now been appointed to \_\_\_\_\_ the recent hold-up at the Bank of India. He is talking to all the staff.

3 — A youth who threatened a schoolgirl and two small boys was \_\_\_\_\_ with a warning when he appeared in court today. The judge said that the youth would not \_\_\_\_\_ so lightly if he appeared in court again. The next time he would be sent to prison.

2 — The girlfriend of a bank robber suddenly \_\_\_\_\_ an off-duty policeman who was out shopping with his family. Onlookers said the girl was carrying a knife and tried to stab the policeman.

4 — Thieves \_\_\_\_\_ the home of Dr and Mrs William Lee last night and \_\_\_\_\_ several diamond rings and bracelets.

Now match the headlines with the extracts. Write the letter of the headline in the space by each article.

A **Jewellery stolen**

C **Famous detective to investigate robbery**

B **Woman attacks policeman**

D **Bully given warning**

6. Study the following text. a) Extract the necessary information about law enforcement in the USA:

A criminal case begins when a person goes to court and files a complaint that another person has committed an offence. This is followed by issuing either an arrest warrant or a summons. A criminal case is started when an indictment is returned by a grand jury before anything else happens in the case. Indictments most often are felony accusations against persons who have been arrested and referred to the grand jury. After an accused is indicted, he is brought into court and is told about the nature of the charge against him and asked to plead. He can plead guilty, which is the admission that he committed the crime and can be sentenced without a trial. He can plead not guilty and be tried.

As a general rule the parties to civil suits and defendants in criminal cases are entitled to trial by jury of 12 jurors. But a jury is not provided unless it is demanded in writing in advance of the trial; in this case a civil or a criminal case is trial to the judge alone, greater criminal cases are tried to a three-judge panel.

In trial by the jury the attorneys for each party make their opening statements. The prosecution presents its evidence based on the criminal investigation of the case.

The attorney for the defence pleads the case of the accused, examines his witnesses and cross-examines the witnesses for the prosecution. Both, the prosecution and the defence, try to convince the jury. When all the evidence is in, the attorneys make their closing arguments to the jury with the prosecutor going first. Both attorneys try to show the evidence in the most favourable light for their sides. But if one of them uses improper material in his final argument the opponent may object, the objection may be ruled out by the judge who will instruct the jury to disregard what was said or may be sustained. After this the judge proceeds to instruct the jury on its duty and the jury retires to the jury room to consider the verdict. In civil cases at least three-fourths of the jurors must agree on the verdict. In a criminal case there must not be any reasonable doubt as to the guilt of the accused, the verdict must be unanimous.

The next stage is for the judge to decide, in case of a verdict of guilty, what sentence to impose on the convict.

**b) Use the material of the text and the thematic vocabulary in answering the following questions:**

1. Who are the participants in the legal procedure? 2. In what way does a legal procedure start a) in civil cases, b) in criminal cases? 3. Describe the procedure of the trial in the American court of common pleas. 4. What kind of offences are known to you? Specify the felony and misdemeanor. 5. What penalties and sentences are imposed in the US courts?

**7. Juvenile delinquency is an issue about which people all over the world are concerned.**

**a) Read the extracts given below which present information on the gravity of the problem:**

a) Youth gangs have been a part of Los Angeles since the fifties. Back then their activities were largely confined to petty crimes and small-scale marijuana dealing. But lately the numbers of gangs have become staggering totalling from about 5,000 members to 10,000. Almost all the gangs are involved in the cocaine trade. "A typical gang

might have 200 kids from 13 to 26 years of age,” says Steven Strong, the L.A. Police department’s detective. “Two weeks ago 30-year-old David Thompson and his wife were stopped by three armed teenagers, who rushed the couple, robbed them and then casually shot Thompson in the head. The gang members pushed the dying man’s wife out of the car, got in and drove away.”

b) Every night – and in many areas day and night, thousands of police cars patrol the streets of American towns. The list of crimes starts with petty crimes, goes through house-breaking, shoplifting, mugging to be topped by homicide. Entire neighbourhoods are terrorized by mobsters and thugs, many of them are quite young.

c) Just think about how teenagers run away from homes, their own, from caring as it seems mothers, fathers, grandmothers. Why do they choose to look and act aggressive and tough? Take rockers who startle passers-by by the flashing lights of their roaring night motorbikes. Why do they, with their high-school background, have such a lack of thoughtfulness? Self-assertion? Then why at other people’s expense?

**b) Pair work. Team up with another student, work out the reasons for juvenile delinquency as they are presented in the extract and discuss the extracts in pairs.**

**c) Speak about the social background of juvenile delinquency and its role in contributing to the crime rate. Consider the following:**

1. Are juvenile offenders usually found among children from broken homes or large unhappy poor families? 2. Is being unemployed an important enough reason to push somebody onto the path of crime? 3. What would you say about disillusionment, loss of faith in the surrounding grown-up world as a possible reason for juvenile delinquency? 4. Speak on the vital role of drug addiction and alcohol consumption in the growing crime rate in general and in juvenile delinquency in particular.

**8. Below is an interview with a judge on crime and punishment. The judge says why he gives help in some cases and punishment in others.**

**a) Work in groups of 3 or 4 and assign different opinions on the problem of the punishment to each member of the group:**

*Interviewer:* Are there ever times when you just feel desperate, you know, you realize there’s absolutely nothing that can be done for this person?

*Judge:* Oh, yes, very often.

*Interviewer:* And what do you do in such cases?

*Judge:* Well, it depends how anti-social their action has been. If a person needs help one wants to give it to him or her, but on the other hand you always have to consider at the same time: the effect on society in general of too much kindness to too many people.

*Interviewer:* You mean if such a person were let free he might cause far more trouble to other people than he could cause to himself while he's inside prison.

*Judge:* Yes, indeed. And also if people were never punished I think undoubtedly crime would increase.

**b. Now discuss the issue with other members of the small group using the arguments you have prepared. Do your best to support those who share a similar point of view and try to dissuade those who don't agree with you. (Use clichés of persuasion, agreement/disagreement.)**

**9. In arguments involving suggestions, partial agreement and disagreement certain functional phrases of attack and response are used. The tactics of attack may be tentative or direct.**

**a) As you read the extracts below pay attention to the difference between the two:**

– Isn't it just possible that new evidence will throw quite a different light on the case?

– Might it not be true that the boy didn't mean any harm. (*tentative*)

– Surely you'd admit that the offender has violated the basic principle. (*direct*)

– Don't you think that the prosecutor has built his case on the erroneous assumption? (*direct*)

– All of these things are racial slurs, aren't they? (*direct*)

**b) Complete each of the following conversations below by supplementing the appropriate tactics of attack of the first speaker:**

1. ...

Possibly (may be so) I'd agree with you to a certain extent.

2. ...

I see your point.

3. ...  
That may well be.
4. ...  
I see what you mean, but...

**c) As you read the text below note down the functional phrases of attack and response:**

*Juror 1:* It's a tough decision to make, isn't it? Don't you think that it's an awful responsibility to have the future of that lad in our hands? I feel so sorry for him, he's not yet 21.

*Juror 2:* Come off it! You can't be serious! He didn't just take the money, he also beat up the old lady. He's guilty, it's written all over his face. It's our social duty to keep our streets safe at night.

*Juror 3:* I agree with your last statement, but surely you admit the evidence for convicting this young man is rather flimsy? Wouldn't you say that we need something more definite?

*Juror 2:* Ideally that's quite true, but there weren't any other witnesses. As I see it he had the motive, he has no alibi and the old lady recognized him...

*Juror 1:* Hang on a minute. I'd like to point out that she only thought she recognized him. Isn't it just possible that a scared old lady of 76 could have been mistaken?

*Juror 2:* Fair enough, but it's all we have to go on. All the fingers seem to point at him.

*Juror 3:* That may well be, but strong suspicion isn't enough to put someone away in prison. If you ask me, even if he is guilty, the shock of arrest and coming to trial will be enough to stop him making the same mistake again.

*Juror 4:* I see what you mean, but the punishment's not our problem. We're here only to decide whether he's guilty or not. And the point is he was carrying a knife when the police picked him up, wasn't he?

**d) Act out the situation similar to the one given above. Use various tactics of attack and response.**

#### **10. Panel discussion:**

Suppose the fundamentals of a new criminal code of Russia are being worked out. Six experts are invited to a panel discussion to your University. They are Dr. Kelina (LL.D.), a leading researcher

with the Institute of State and Law of the Russian Academy of Sciences, Dr. Orlov (LL.D.), the same Institute, Dr. Stern (LL.D.), professor of the Cincinnati University, Mr D. Fokin, a people's assessor, Mr S. Panin, a people's judge and a criminal reporter for the national newspaper.

**a) Open group discussion. Describe the members of the panel and elect the chairperson.**

**b) Split Into groups of 5-6 students and assign the roles of the panel.**

**c) Before the beginning of the panel read the following selections carefully and extract the necessary information:**

– It's a time-honoured misconception that the stricter the punishment, the lesser the crime rate. This misconception has long been debated by history and science. Law cannot, and must not take revenge: punishment is not an end in itself, but a means of restoring social justice. It's a tool for re-education. This concept should form the guidelines of the new legislation.

– Law is developing: it has no impunity in the court of time. A number of offences should be altogether excluded from the criminal law since administrative measures are quite sufficient against them. Say a driver violates some traffic regulations, and in the accident no one is hurt...

– Unjust law warps and handicaps a nation's morale. Remember when in the not-so-distant past families of the "enemies of the people" hurriedly renounced their relations fully aware that the charges were false.

– We used to say that we had neither drug addiction nor prostitution. As long as there were no such problems any legal responsibility was out of the question. Now it is widely claimed that we need criminal laws against both drug addiction and prostitution.

– Could we make, say, prostitution a criminal offence? What could the evidence be? Who could bear witness?

– The violation of law would be extremely difficult to prove and the punishment would necessarily be selective.

– Some would be charged, others would be spared, and a selective application of law is arbitrary rule.

– But the real problem is elsewhere. Is immorality a breach of law? Don't we have to distinguish between a moral and a criminal

code? I think we must be weary of the naive desire to make law relieve us of the pains of responsible choice. If every act were dictated by an article of the Criminal Code, rather than one's conscience and moral sense, human beings would become legal objects.

— Prostitution should be fought but the judges should be kept out of it.

— Drug addiction should not entail legal prosecution. Otherwise we may be in for disastrous consequences. People would be afraid to solicit medical help; it would be an impenetrable wall between the drug addicts and those who are able to save them.

— Are changes to come in the types of punishment?

— The reformatory function of jail is little more than fiction. Rather the opposite is true. The first "jolt" makes an inveterate criminal who won't stay in society for long.

— Even in an ideal penitentiary — if such could be imagined — serving one's time causes serious problems. A cooped-up individual loses friends, family, profession, familiar environment and finds himself or herself a member of a group that is anything but healthy.

— But that's not the whole story. Imprisonment, particularly if it is prolonged, undermines one's capacity to make decisions, to control oneself. Set free after long years in jail, one is unfit for freedom, normal life seems incomprehensible and unbearable. One might be unconsciously drawn to the habitual way of life. Around 30 per cent of former inmates are brought back behind bars after new offences, and half of them during their first year at large.

— According to sociologists, less than 5 per cent of those sentenced for the first time consider their life in the colony as "normal", whereas the correspondent figure for those serving a second sentence (or more) is 40 per cent.

— New penitentiary principles must be introduced. It is real as well as imperative. I believe the solution lies with a differentiation between convicts and separate confinement according to different categories. First time offenders should be kept separately from those with long "case histories"; convicts serving time for particularly grave crimes must not mix with petty delinquents.

— Another urgent problem is that of the maximum term of confinement. Scholars propose that the maximum serving time envisaged by the code and by each article be reduced.

— The legal profession and sociologists know that the arrest itself, the curtailing of personal freedom, is increasingly perceived as the greatest shock by the offender. It is a traumatic, shameful psycholog-

ical experience. Hence, petty delinquency, such as hooliganism, should entail not a year or two in jail but up to 6 months in a detention home.

11. Get ready to act out a scene from the film *Witness For The Prosecution*

## WITNESS FOR THE PROSECUTION

(The extract below is taken from the script “Witness for the Prosecution” which is an adaptation of Agatha Christie’s story of the same name.)

### Characters

*Leonard Stephen Vole*: a handsome young man of about thirty, Sir Wilfred *Rohart*: Leonard Vole’s Counsel for the Defence, one of the finest and most experienced barristers<sup>1</sup> in London

*Mayherne*: Leonard Vole’s solicitor<sup>2</sup>

1. **barrister** — In England and Wales, a barrister is a lawyer who represents clients in the higher courts of law

2. **solicitor** — In Britain, a solicitor is a lawyer who gives legal advice, prepares legal documents and cases, and represents clients in the lower courts of law.

### Scene One

(In Sir Wilfred’s office. Mr. Mayherne and his client, Leonard Vole, come to Sir Wilfred’s office. Mr. Mayherne urges Sir Wilfred to take up the case of Leonard Vole, who may be arrested any minute on the charge of murdering Mrs. Emily French. Mrs. Emily French, a wealthy widow, was murdered two days ago. Mrs. French left 80,000 to Leonard Vole. Leonard Vole had visited Mrs. French earlier in the evening on the night of the murder. It is quite obvious that he is regarded as the principal and logical suspect in the case.)

Sir Wilfred hesitates — he has not yet recovered from a serious heart attack, with which he has been laid up in hospital for two months. The doctors have forbidden him to take up criminal cases. Miss Plimsoll, a trained nurse, sees to it that he follows the doctors’ instructions. There-

fore Sir Wilfred refuses to take Leonard Vole's case. He starts to go up to his bedroom — he has to have an after-lunch nap. Suddenly he sees two cigars in Mr Mayherne's vest pocket. He is tempted — he is not allowed to smoke. He returns and invites Mayherne into his study, saying he would like to give him a word of advice.)

*Mayherne:* It's the case of Mrs Emily French. You've probably seen the reports in the press. She was a middle-aged widow, rather well-off, living with a housekeeper at Hampstead. Mr Vole had been with her earlier in the evening. When the housekeeper returned from her day off, she found her mistress dead, struck on the back of the head and killed.

*Sir Wilfred:* I see.

*Mayherne:* Vole seems a harmless chap caught in the web of circumstantial evidence. Perhaps if I were to give you more of the details you might suggest the strongest line of defence.

*Sir Wilfred:* Probably I'd think better if you gave me one of those cigars.

*Mayherne* (giving him a cigar): Of course. there are no previous convictions naturally. He's a man of good character with an excellent war record. You'd like him a lot.

*Sir Wilfred:* Give me a light, please.

*Mayherne:* I am sorry I haven't got any matches. Let me get you some. (Starting for the door): Mr Vole may have some matches.

*Sir Wilfred:* Lord, no. You don't know Miss Plimsoll. This will take all our cunning. (Opening the door, to Leonard Vole): Young man, come here, please. Your solicitor and I feel you may be able to enlighten me on a rather important point.

(Vole comes in.)

*Sir Wilfred:* Give me a match.

*Vole:* Sorry, I never carry them.

*Sir Wilfred:* What? (To Mayherne): You said I'd like him.

*Vole:* But I do have a lighter.

*Sir Wilfred:* You are quite right, Mayherne, I do like him. (Returning the lighter): Thank you. Can you imagine Miss Plimsoll's face if she saw me now!

*Vole:* Then let's make absolutely sure that she doesn't. (He turns the key in the lock.)

*Sir Wilfred:* Splendid! All the instincts of a skilled criminal.

*Vole* (smiling): Thank you, sir.

*Sir Wilfred*: Sit here. Young man, you may or may not have murdered a middle-aged widow, but you've certainly saved the life of an elderly barrister.

*Vole*: I haven't murdered anybody. It's absurd! Christine, that's my wife, she thought I might be implicated and that I needed a lawyer. That's why I went to see Mr Mayherne. Now he thinks he needs a lawyer and now I have two lawyers. It's rather silly, don't you think?

*Mayherne*: Vole, I am a solicitor. Sir Wilfred is a barrister.

Only a barrister can actually plead a case in court.

*Vole*: Oh, I see. Well, I saw in a paper that poor Mrs French had been found dead with her head bashed in. It was also said in the papers that the police were very anxious to interview me since I visited Mrs French that evening. So naturally I went along to the police station.

*Sir Wilfred*: Did they caution you?

*Vole*: I don't quite know. They asked me if I'd like to make a statement and said they'd write it down and that it might be used against me in court. Were they cautioning me?

*Sir Wilfred*: Well, it can't be helped now.

*Vole*: They were very polite. They seemed quite satisfied.

*Mayherne*: They seemed satisfied. Mr Vole, you think you made a statement and that's the end of it. Isn't it obvious to you, Mr Vole, that you will be regarded as the principal and logical suspect in this case? I am very much afraid you'll be arrested.

*Vole*: But I've done nothing. Why should I be arrested?

*Mayherne*: Relax, Mr Vole. I am putting you in the hands of the finest and most experienced barrister in London.

*Sir Wilfred*: No, Mayherne, let's get this straight. I may have done something highly unethical. I've taken your cigar. I am not taking your case. I can't, it's forbidden. My doctors would never allow it.

(To Vole): I am truly sorry, young man. However, if you'd like the case handled by someone of these chambers I recommend Mr Brogan-Moore. (To Mayherne): You know Brogan-Moore?

*Mayherne*: Yes, I do, a very able man. I second Sir Wilfred's recommendation.

*Vole*: All right, sir, if you say so.

## Unit THREE

### TEXT

From W.S.

By L. P. Hartley

Leslie Poles Hartley (1895–1972), the son of a solicitor, was educated at Harrow and Balliol College, Oxford and for more than twenty years from 1932 was a fiction reviewer for such periodicals as the *Spectator*, *Sketch*, *Observer* and *Time and Tide*. He published his first book, a collection of short stories entitled “*Night Fears*” in 1924. His novel “*Eustace and Hilda*” (1947) was recognized immediately as a major contribution to English fiction; “*The Go-Between*” (1953) and “*The Hireling*” (1957) were later made into internationally successful films. In 1967 he published “*The Novelist’s Responsibility*”, a collection of critical essays.

Henry James was a master he always revered; and, like James, he was frequently possessed by ideas of guilt and solitude and evil. As a contemporary reviewer remarked, “not only does he portray the exterior of social life with a novelist’s sharp eye for detail, but he also explores the underworld of fears and fantasies through which we wander in our ugliest dreams.”

L.P. Hartley was a highly skilled narrator and all his tales are admirably told. “W.S.” comes from “*The Complete Short Stories of L.P. Hartley*” published posthumously in 1973.

The First postcard came from Forfar. “I thought you might like a picture of Forfar,” it said. “You have always been so interested in Scotland, and that is one reason why I am interested in you. I have enjoyed all your books, but do you really get to grips with people? I doubt it. Try to think of this as a handshake from your devoted admirer, W.S.”

Like other novelists, Walter Streeter was used to getting communications from strangers. Usually they were friendly but sometimes they were critical. In either case he always answered them, for he was conscientious. But answering them took up the time and energy he needed for his writing, so that he was rather relieved that W.S. had given no address. The photograph of Forfar was uninteresting and he tore it up. His anonymous correspondent’s criticism, however, lingered in his mind. Did he really fail to come to grips

with his characters? Perhaps he did. He was aware that in most cases they were either projections of his own personality or, in different forms, the antithesis of it. The Me and the Not Me. Perhaps W.S. had spotted this. Not for the first time Walter made a vow to be more objective.

About ten days later arrived another postcard, this time from Berwick-on-Tweed. "What do you think of Berwick-on-Tweed?" it said. "Like you, it's on the Border. I hope this doesn't sound rude. I don't mean that you are a borderline case! You know how much I admire your stories. Some people call them other-worldly. I think you should plump for one world or the other. Another firm handshake from W.S."

Walter Streeter pondered over this and began to wonder about the sender. Was his correspondent a man or a woman? It looked like a man's handwriting — commercial, unself-conscious — and the criticism was like a man's. On the other hand, it was like a woman to probe — to want to make him feel at the same time flattered and unsure of himself. He felt the faint stirrings of curiosity but soon dismissed them: he was not a man to experiment with acquaintances. Still it was odd to think of this unknown person speculating about him, sizing him up. Other-worldly, indeed!<sup>1</sup> He re-read the last two chapters he had written. Perhaps they didn't have their feet firm on the ground. Perhaps he was too ready to escape, as other novelists were nowadays, into an ambiguous world, a world where the conscious mind did not have things too much its own way. But did that matter? He threw the picture of Berwick-on-Tweed into his November fire and tried to write; but the words came haltingly, as though contending with an extra-strong barrier of self-criticism. And as the days passed he became uncomfortably aware of self-division, as though someone had taken hold of his personality and was pulling it apart. His work was no longer homogeneous, there were two strains in it, unreconciled and opposing, and it went much slower as he tried to resolve the discord. Never mind, he thought; perhaps I was getting into a groove. These difficulties may be growing pains, I may have tapped a new source of supply. If only I could correlate the two and make their conflict fruitful, as many artists have!

The third postcard showed a picture of York Minster. "I know you are interested in cathedrals," it said. "I'm sure this isn't a sign of megalomania in your case, but smaller churches are sometimes more rewarding. I'm seeing a good many churches on my way south. Are you

busy writing or are you looking round for ideas? Another hearty handshake from your friend W. S.”

It was true that Walter Streeter was interested in cathedrals. Lincoln Cathedral<sup>2</sup> had been the subject of one of his youthful fantasies and he had written about it in a travel book. And it was also true that he admired mere size and was inclined to under-value parish churches. But how could W.S. have known that? And was it really a sign of megalomania? And who was W.S. anyhow?

For the first time it struck him that the initials were his own. No, not for the first time. He had noticed it before, but they were such commonplace initials; they were Gilbert’s<sup>3</sup>, they were Maugham’s, they were Shakespeare’s — a common possession. Anyone might have them. Yet now it seemed to him an odd coincidence and the idea came into his mind — suppose I have been writing postcards to myself? People did such things, especially people with split personalities. Not that he was one, of course. And yet there were these unexplained developments — the cleavage in his writing, which had now extended from his thought to his style, making one paragraph languorous with semicolons and subordinate clauses, and another sharp and incisive with main verbs and full stops.

He looked at the handwriting again. It had seemed the perfection of ordinariness — anybody’s hand — so ordinary as perhaps to be disguised. Now he fancied he saw in it resemblances to his own. He was just going to pitch the postcard in the fire when suddenly he decided not to. I’ll show it to somebody, he thought.

His friend said, “My dear fellow, it’s all quite plain. The woman’s a lunatic. I’m sure it’s a woman. She has probably fallen in love with you and wants to make you interested in her. I should pay no attention whatsoever. People whose names are mentioned in the papers are always getting letters from lunatics. If they worry you, destroy them without reading them. That sort of person is often a little psychic,<sup>4</sup> and if she senses that she’s getting a rise out of you she’ll go on.”

For a moment Walter Streeter felt reassured. A woman, a little mouse-like creature, who had somehow taken a fancy to him! What was there to feel uneasy about in that? It was really rather sweet and touching, and he began to think of her and wonder what she looked like. What did it matter if she was a little mad? Then his subconscious mind, searching for something to torment him with, and assuming the authority of logic, said: Supposing those postcards are a lunatic’s, and you are writing them to yourself, doesn’t it follow that you must be a lunatic too?

He tried to put the thought away from him; he tried to destroy the postcard as he had the others. But something in him wanted to preserve it. It had become a piece of him, he felt. Yielding to an irresistible compulsion, which he dreaded, he found himself putting it behind the clock on the chimney-piece. He couldn't see it but he knew that it was there.

He now had to admit to himself that the postcard business had become a leading factor in his life. It had created a new area of thoughts and feelings and they were most unhelpful. His being was strung up in expectation of the next postcard.

Yet when it came it took him, as the others had, completely by surprise. He could not bring himself to look at the picture. "I hope you are well and would like a postcard from Coventry," he read. "Have you ever been sent to Coventry?<sup>5</sup> I have — in fact you sent me there. It isn't a pleasant experience, I can tell you. I am getting nearer. Perhaps we shall come to grips after all. I advised you to come to grips with your characters, didn't I? Have I given you any new ideas? If I have you ought to thank me, for they are what novelists want, I understand. I have been re-reading your novels, living in them, I might say. Another hard handshake. As always, W.S."

A wave of panic surged up in Walter Streeter. How was it that he had never noticed, all this time, the most significant fact about the postcards — that each one came from a place geographically closer to him than the last? "I am coming nearer." Had his mind, unconsciously self-protective, worn blinkers? If it had, he wished he could put them back. He took an atlas and idly traced out W.S.'s itinerary. An interval of eighty miles or so seemed to separate the stopping-places. Walter lived in a large West Country town about ninety miles from Coventry.

Should he show the postcards to an alienist? But what could an alienist tell him? He would not know, what Walter wanted to know, whether he had anything to fear from W.S.

Better go to the police. The police were used to dealing with poisoners. If they laughed at him, so much the better. They did not laugh, however. They said they thought the postcards were a hoax and that W.S. would never show up in the flesh. Then they asked if there was anyone who had a grudge against him. "No one that I know of," Walter said. They, too, took the view that the writer was probably a woman. They told him not to worry but to let them know if further postcards came.

## Commentary

1. **Other-worldly, indeed!** “Other-worldly” means more concerned with spiritual matters than with daily life. The exclamation “indeed” is used to express surprise, annoyance or lack of belief.

2. **Lincoln Cathedral** is in the ancient town of Lincoln, North Midlands. The magnificent Cathedral Church of St. Mary, rising to 271 ft, was built between the 11th and 14th centuries and its honey-coloured stone is said to change colour in varying light.

3. **Gilbert, William Schwenck:** (1836–1911), an English dramatist and poet.

4. **psychic:** having the alleged power of seeing objects or actions beyond the range of natural vision.

5. **to send smb to Coventry:** to refuse to speak to someone as a sign of disapproval or punishment.

## SPEECH PATTERNS

1. He was just going to pitch the postcard in the fire when suddenly he **decided not to**.

David was just about to order a plane ticket when suddenly he decided not to.

The little boy seemed ready to jump into the icy cold water but then he decided not to.

2. It isn't a pleasant experience, **I can tell you**.

It isn't easy to get tickets to the Bolshoi, I can tell you.

That's not the first time he has acted this way, I can tell you.

3. **How was it that** he had never noticed the most significant fact about the postcards...?

How was it that he was home all day, but didn't answer any of our phone calls?

How is it that we can put a man in space, but we can't cure the common cold?

## Phrases and Word Combinations

1 to get/come to grips with  
smb/smith (informal)

2 to take up (time and energy)

3 to linger in the mind

9 to have one's feet (firm) on the  
ground

10 to have things one's own way

11 to get into a groove/rut (informal)

5 a borderline case	12 to look round for ideas
to plump for smth (informal)	13 an odd coincidence
6 to ponder over smth	14 to feel reassured
to feel a stirring of	15 to send smb to Coventry (informal)
7 curiosity/hatred/interest	16 in the flesh
to size up smb/smth (informal)	17 to have/bear a grudge against smb

## ESSENTIAL VOCABULARY

1. **object** *n* 1) (C) a material thing: *What is that dark object over there?* 2) (C) slightly *fml.* Something or someone which causes particular feelings or actions, as an object of pity/admiration /embarrassment/ ridicule: *She became an object of ridicule among the other pupils. The disaster was an object lesson in how not to run a school.* 3) (C) purpose or reason for doing something: *The object of her visit was not clear.*

**object** *vi* to say that you are against something because it is unfair or morally wrong: *They want to sell the car, and naturally he objects. I object to the whole thing on principle.*

**objection** *n* (C) a statement or feeling of dislike, disapproval or opposition, as brush aside/have/raise/voice/withdraw objections: *Her objection to/against the plan is based on incorrect facts. Have you any objections to his coming?*

**objective** *n* (C) a concrete and clearly formulated purpose: *His main/primary objective now is simply to stay in power.*

**objective** *a* not influenced by personal feelings; fair as objective assessment/report/facts: *The writer tried to be as objective as possible in evaluating his latest work.*

2. **oppose** *vt* to think that something is wrong and try to prevent it: *His father opposed his wish to become an actor.*

**be opposed to** to be against something, especially when this is your permanent opinion: *Many people are opposed to the use of fur for clothes.*

**opposition** *n* (U) *At the meeting there was a lot of opposition to the proposed changes. The Opposition has/have condemned the Government's proposed tax increases.*

**opposite** *a* 1) completely different: *I wanted to impress them but probably had the opposite effect.* 2) across from where you are; facing: *He lives opposite.*

**opposite** *n* (C) a person or thing that is as different as possible: *You are nice, he's just the opposite. Black and white are opposites.*

3. **ground** *n* 1) (C) a piece of land for a special use, as a football ground, playground, parade ground, training ground, sports ground 2) (C) reason or cause or argument *as on grounds of/on the ground that/on the grounds of: She's suing the company on the grounds of unfair dismissal. Do you have any ground for suspecting them?*

**cover much/a lot of ground** 1) to travel a certain distance 2) to deal with many different subjects: *I'll try to cover all the ground in a short speech of half an hour.*

**suit someone down to the ground** (*informal*) to be just what one wants or likes: *This house will suit us down to the ground.*

**grounds** *n* gardens and land surrounding or attached to a house or institution: *The college grounds were beautifully planted.*

**groundless** *a* (of feelings, ideas) without base or good reason as groundless fears/worries

**well-grounded** *a* based on fact: *The claim must be well-grounded on fact.*

4. **thing** *n* 1) (C) any material object: *What's that thing you've got on your head?* 2) (C) a piece of clothing: *Put your things on and come for a walk. I've not got a thing to wear.* 3) (C) that which is not material: *What a nasty thing to say to your sister!* 4) (C) a subject, matter: *There's one more thing I wanted to say. I want to forget the whole thing.* 5) (C) a person or animal regarded as an object of pity, affection or contempt: *Your daughter's such a sweet little thing. What a lazy/noisy/stupid thing you are!* 6) (C) happening, event: *A funny thing happened yesterday.* 7) *pl* possessions, belongings: *Have you packed your things for the journey?* 8) *pl* the general state of affairs: *Things are not what they were. My doctor told me to take things easy for a while.*

**just the thing**, exactly what you want.

**(not) quite the thing** what is considered socially correct, fashionable: *It's not quite the thing to wear an open-necked shirt to a formal evening dinner.*

**It's (just) one of those things** means that there was no way of planning to avoid smth: *The road was blocked, so we missed the meeting. — I'm afraid it was just one of those things.*

**the thing is** often used to emphasise an important remark which follows: *The thing is, can we get there in time?*

**have a thing about** (*informal*) a peculiar attitude or feeling toward smth: *She has a thing about cats.*

**It's good thing** *It's a good thing George can't hear us.*

5. **initial** *n usu. pl.* first letter of a person's name.

**initial** *a* coming at the beginning, as the initial advantage, attempt, stage, step, symptoms: *His initial response to the question was "no".*

**initiative** *n* 1) (C) the first step in an undertaking, have/seize/lose/take the initiative: *They have attempted to take the initiative in dealing with the problem.* 2) (U) the ability to use your judgement to make decisions as have/display/lack/show initiative: *He doesn't have much initiative. Act on your own initiative.*

6. **attend** *vt/i* 1) *fml* to give one's attention: *Are you attending to what is being said?* 2) to be present at: *The meeting was well attended.* 3) to provide help, *esp. as part of your job*: *The president always has his own doctor attending on him.* 4) *fml* to result in, go to with: *Danger attended everything he did.*

**attention** *n* 1) (U) active focusing of the mind as pay attention to, attract/draw smb's attention to: *He likes being the centre of attention. Many countries are starting to turn their attention to new forms of energy.*

**attentive** *a* 1) paying attention 2) helpful and considerate: *I had very attentive and loving parents.*

**inattentive** *a* *He has been wholly inattentive to the needs of his children.*

**attendant** *n* a person who looks after a place as a museum/cloak-room attendant.

**attendance** *n* (C, U) the act of being present: *Attendance at school is demanded by law.*

7. **reassure** *vt* to restore confidence or courage: *The doctor reassured the sick man (about his health).*

**reassurance** *n* (C, U) *She won't believe it in spite of all our reassurance(s).*

**reassuringly** *adv* "You'll be all right," he said *reassuringly.*

**assure** *vt* 1) to promise; try to persuade: *He assured us of his ability to work.* 2) to make certain: *Before going to bed she assured herself that the door was locked.*

**assured** *a* self-possessed, confident: *Now that the finance has been secured, the production of the film is assured.*

**self-assured** *a* (approving) having confidence in your own abilities: *The interview showed her as a self-assured and mature student.*

**assurance** *n* promise: *She gave me her assurance that she would post the cheque immediately.*

**yield** *v* 1) to supply or produce smth. positive *such as* a profit, an amount of food or information: *The talks with the management failed to yield any results* 2) to give up, surrender: *They were forced to yield (up) some of their lands during the war. We will not yield to pressure.*

**yield** *n* that which is produced: *The tree gave a high yield this year.*

**yielding** *a* 1) submissive, obedient: *He has a yielding character and will soon change his mind.* 2) soft, easy to move or bend, as yielding materials.

## READING COMPREHENSION EXERCISES

1. Consult a dictionary and practise the pronunciation of the following words. Pay attention to the stresses:

conscientious, photograph, anonymous, antithesis, ambiguous, homogeneous, megalomania, coincidence, cleavage, languorous, incisive, psychic, itinerary.

2. Read out the passage beginning with “For the first time...” up to I’ll show it to somebody, he thought” using proper tone groups and observing the rhythm. Convey proper attitudes and all the phonetic phenomena of connected speech.

3. a) Practise this brief conversation:

Student A expresses either annoyance at Walter Streeter or criticizes him. He suggests irritability and sounds reprovingly critical. Remember what rate of utterance may be associated with negative emotions.

Student B defends Walter Streeter. Mind that expressing disagreement you might sound challenging, persuasively reassuring, be reluctantly or defensively dissenting; for the purpose make use of the intonation patterns “Fall-Rise” and “Rise-Fall”.

Student C asks for reasons and expresses his own personal verdict. Be aware of the change in attitudes.

b) Now in pairs talk about the pros and cons of judging a person by his/her handwriting. Impart your own attitude. Use proper intonation patterns which the argument or discussion require.

4. Substitute one of the speech patterns for the parts of the sentences in bold type.

Models: a) She **wanted** to put a coin into the slot but **changed her mind as she** had very little money.

She was just going to put a coin into the slot when she remembered that she had very little money and **decided not to**.

b) **He could not understand** why he had never noticed before that Bilson was left-handed.

**How was it that** he had never noticed that Bilson was left-handed?

c) It was painful, **believe me**. It was painful, **I can tell you**.

1. Ben **was on the point** of dialing his telephone number to have the matter out with his brother, but then **he thought better of it**.

2. The tickets were sold out a month ago. **Why on earth was** the theatre half empty? 3. Daniel has a very good memory for names and dates. **How did it happen** that he forgot about my birthday? 4. The weather forecast was "cloudy with occasional showers". He was about to start off when suddenly **he decided to stay at home**. 5. Jane **was just about** to throw the old envelope into the waste-paper basket when suddenly she **changed her mind**. 6. So you are a professional singer. **How could it have happened** that you had never told me about this before? 7. **How can you account for the fact** that we have lived in the same town for two years and have never met? 8. We had an awful time getting back, **believe me**. 9. **I assure you**, I broke out in goosebumps all over. 10. You've got something on your hands there, lad, **I'm sure about it**.

5. Translate the following sentences into English using the speech patterns:

1. Уверяю вас, мне не впервые приходится слышать подобную отговорку.
2. Как это так получается, что у нас никогда нет возможности встретиться?
3. Почему (так выходит, что) я больше не встречаю Джейн у вас в гостях? 4. Как

это могло случиться, что два маленьких мальчика одни поехали кататься по реке? 5. Их беседа не была такой безобидной, уверяю вас. 6. В письме он писал, что собирается приехать к нам в сентябре, а затем передумал. 7. Мы уже совсем собрались купить телевизор, а потом раздумали.

**6. Make up two sentences of your own on each pattern.**

**7. Make up and act out in front of the class a suitable dialogue using the speech patterns. (Pair work)**

**8. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**9. Paraphrase the following sentences using the phrases and word combinations:**

1. The speaker talked a lot, but never really dealt seriously with the subject. 2. It used much of her time and energy to gain a full understanding of the idea. 3. The memory of this marvellous week-end took a long time to fade from his memory. 4. At last she decided in favour of the new dress rather than the old one. 5. The policeman quickly formed an opinion about the man's character and decided he must be innocent. 6. While thinking over their last meeting he began to realize that he was falling in love. 7. Your younger brother is spoilt, nobody can stop him from doing what he wants. 8. After the first examination the student's position was unclear. He needed to be tested some more. 9. It was an odd combination of events that the two contestants were both born on the same day and were both called James. 10. After ten years of working in the same place Jim was in a rut and needed a change. 11. The child told tales to the teacher and so the rest of the class refused to speak to him. 12. He could not forget the wrong done by his enemy until his dying day. 13. He's nicer in real life than in his photographs. 14. I spent long hours in the library trying to find material for my research paper.

**10. Make up two sentences of your own on each phrase and word combination.**

**11. Make up and practise a dialogue using the phrases and word combinations.**

**12. Translate the following sentences into English using the phrases and word combinations:**

1. Мы должны серьезно взяться за решение этой проблемы. 2. Красивая мелодия надолго запала в душу. 3. Врач сам не уверен, он говорит, что я больной с пограничным состоянием. 4. Я думаю, что нам следует отправиться в однодневный поход. 5. Он почувствовал еле уловимые признаки раздражения. 6. Не могу в нем как следует разобраться, он для меня загадка. 7. Если вы хотите, чтобы все было по-вашему, вы должны сами много трудиться. 8. Знаменитый режиссер находится в нашем городе, он подыскивает материал для своей новой картины. 9. Сначала нервничая на новом месте, собака успокоилась, почувствовав доброе отношение нового хозяина. 10. Я устал вести с ним дела по телефону, я хочу видеть его воочию. 11. Я всегда чувствую, что она имеет зуб против меня, хотя не знаю, какое зло я ей сделала. 12. Он весь день думал над этой проблемой, но не мог решить ее.

**13. Finish the following sentences.**

1. You have always been so interested in Scotland, and ... 2. Like other novelists, Walter Streeter was used to ... 3. Was his correspondent a man or a woman? It looked like a man's handwriting — ... 4. As the days passed Waster Streeter became uncomfortably aware of self-division, as though ... 5. Yet now it seemed to him an odd coincidence and the idea came into his mind — ... 6. His friend said, "I'm sure it's a woman, she has probably fallen in love with you and ... 7. That sort of person is often a little psychic, and if ... 8. Yielding to an irresistible compulsion, which he dreaded, he found himself... 9. A wave of panic surged up in Walter Streeter. How was it that... 10. The police said they thought the postcards were a hoax and ...

**14. Decide if the following statements are true or false.**

1. The photograph of Forfar was rather interesting and Walter Streeter put it behind the clock on the chimney-piece. 2. His anonymous correspondent challenged Walter Streeter to deal with his characters more effectively. 3. The unknown person's criticism was not fair and Walter Streeter put it out of his mind. 4. The postcards made the novelist feel at the same time flattered and unsure of himself. 5. Walter Streeter became aware of the internal conflict he could not come to grips with. 6. His "devoted admirer" accused Walter Streeter of megalomania and pointed out that par-

ish churches were more rewarding. 7. The sender's handwriting was commercial, unselfconscious and Walter Streeter saw in it resemblances to his own. 8. His friend said that the letters were probably from a poisonpen who wanted to annoy him. 9. For a moment Walter Streeter fancied that his correspondent was a woman who had fallen in love with him. He did not care whether she was a lunatic or not. 10. The police laughed at him and said he was writing letters to himself.

**15. a) Match the words on the left with the words on the right.**

1	an ambiguous	a	initials
2	the conscious	b	developments
3	uncomfortably	c	compulsion
4	growing	d	creature
5	hearty	e	world
6	commonplace	f	possessions
7	unexplained	g	mind
8	mouse-like	h	pains
9	subconscious	i	aware
10	common	j	handshake

**b) Write 10 sentences incorporating these word combinations.**

**16. Explain what is meant by:**

projections of his own personality or, in different forms, the antithesis of it; to experiment with acquaintances; other-worldly, indeed; too ready to escape into an ambiguous world; the words came haltingly; growing pains; inclined to under-value parish churches; languorous with semicolons and subordinate clauses; sharp and incisive with main verbs and full stops; so ordinary as perhaps to be disguised; if she senses that she's getting a rise out of you she'll go on; he could not bring himself to look at the picture.

**17. Answer the questions and do the given assignments:**

**A.** 1. What was written in the first postcard? 2. Why was Walter Streeter glad that he did not have to answer the postcard? Should a writer grudge the time and energy to answer letters? 3. What impression did the second postcard make on Walter Streeter? Why

did he dismiss the faint stirrings of curiosity? Should a writer avoid making new acquaintances? 4. What difficulties did the writer have with his work and how did he try reassure himself? 5. What did Walter Streeter do with the first two postcards and why did he keep the third? 6. What odd coincidence did Walter Streeter notice? Do you happen to know of any odd coincidences? 7. What thoughts and feelings did the third postcard provoke? What did his friend say? 8. Why did a wave of panic surge up in him when Walter Streeter read the fourth postcard? 9. What was the outcome of his visit to the police?

**B.** 1. Speak on the overall tone of the passage, specifying the setting and the time span of the story, plot development and the characters involved. Observe the stylistic means the author employs to keep the reader in suspense: a) the words and phrases denoting emotional reaction; b) the incongruity between the banal contents of the postcards and the importance Walter Streeter attaches to them; c) the contrast in mood and length between the passages separating one postcard from another; d) the word order.

2. Analyse the content of the postcards and bring out the message that they have in common. Comment on the specific intonation of the postcards (which are supposed to reveal the character of the anonymous correspondent and his attitude towards Walter Streeter): a) absence of greeting, b) the vocabulary and set expressions, c) lexical and syntactical repetition (chiasmus in the first postcard), d) negative and interrogative sentences, e) the play on words (in the second and fourth postcards).

3. Indicate the lexical and syntactical devices used to depict the character of Walter Streeter: a) which words and phrases help the reader to understand his character? Is the description a complete one? b) what does Walter Streeter himself feel about his own work? Enlarge on the function of inner reported speech and various repetitions (anaphora, anadiplosis, synonym repetition), c) is there a lot of figurative language in the story? Give examples of the epithet, metaphor, simile, d) what is the author's attitude towards Walter Streeter? Sympathetic? Indifferent? Unsympathetic? Justify your answer. (See p. 98)

## NOTES ON STYLE

*Uttered Represented Speech* is a device, which conveys to the reader the unuttered or inner speech of the character, thus presenting the thoughts and feelings. Uttered represented speech demands that the tense should be switched from present to past and the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactical structure of the utterance does not change. For example: His anonymous correspondent's criticism, however, lingered in his mind. *Did he* really fail to come to grips with his characters? Perhaps *he did*.

**Find in the text other examples of uttered represented speech and analyse them.**

**18. Give a summary of the text.**

**19. Read the story "W.S." by L.P. Hartley to the end, and say whether it has come up to your expectations. What do you think is the point of the story?**

## VOCABULARY EXERCISES

**1. Study the essential vocabulary and translate the following sentences into Russian.**

A. 1. We want the best man for the job; money is no object. 2. The sole object of their expedition was to find and film the rare creatures. 3. I've no objection to anybody coming into my lesson. 4. The military objectives are simple — to capture and hold the city. 5. "Objection overruled", said the judge. 6. My father is a very calm person, but my mother is just the opposite. 7. Most of the local residents opposed the closing of their hospital. 8. We hold almost diametrically opposing points of view. 9. He stood his ground against all opposition. 10. This is one of the world's best fishing grounds. 11. She is suing the company on the grounds of unfair dismissal. 12. We have good grounds for thinking that she's dishonest. 13. We went for a walk around the hospital grounds. 14. Don't mention his health, it's forbidden ground. 15. She didn't overlook a thing in planning the party. 16. June went there sometimes to cheer the old things up. 17. That was an unkind thing to say. 18. She's got a thing about fast cars. 19. I'll phone him first

thing in the morning. 20. It's a good thing that we booked our tickets early. 21. The thing is, my parents like me to be home by 20 o'clock. 22. Things have been going very well for us recently. 23. A week's rest would be the very thing. 24. That was a terrible thing to do. 25. Let's call the whole thing off.

**B.** 1. When she began the job she showed initiative and was promoted to manager after a year. 2. Initially he opposed the plan but later changed his mind. 3. She worked her initials in red. 4. The young man after initial shyness turned into a considerable social success. 5. I shouldn't always have to tell you what to do, use your initiative for once! 6. You attend to your affairs and I'll attend to mine. 7. He drew attention to the rising unemployment among miners. 8. She left her luggage unattended. 9. Are you sure you'd like the publicity which would attend a career in television? 10. There is no point in your coming to my class if you're not going to attend to what I say. 11. Attend to your duties. 12. The meeting was designed to reassure parents whose children were taking exams that summer. 13. The nurse tried to reassure the frightened child. 14. She looked at me reassuringly. 15. He spoke in his usual assured tones. 16. Despite the Government's repeated assurances to the contrary, taxation has risen over the past decade. 17. We would like to assure our customers of the best possible service. 18. We yielded to their arguments. 19. The lock was old and yielded when we pushed the door. 20. Over the past fifty years crop yields have risen steadily by 1–2% a year. 21. Baby toys are usually made out of yielding materials.

## 2. Give the English equivalents for:

отдаленный предмет; объект насмешек; наглядное доказательство; главная цель; основная цель; быть против курения; возражать из принципа; не переносить грубость; выдвигать возражения; отмечать возражения; не возражать;

возражать против плана; не одобрять чей-либо брак; противиться переменам; полная противоположность; дом напротив; быть в оппозиции; выступать против законопроекта; сидеть друг против друга;

спортивная площадка; парк при больнице; пройти большое расстояние; не иметь причин для отказа; стоять на своем; устраивать во всех отношениях; коснуться многих вопросов; не иметь оснований беспокоиться; основания для развода; беспричинные страхи; под предлогом, что;

чайная посуда; странная вещь; бедняжка; положение дел; ничего подобного; дело в том, что; сказать не то, что надо; как раз то, что нужно; первым делом;

хорошо, что; забыть все это (всю эту историю); это не совсем прилично; что-то непредсказуемое; иметь предубеждение; раздевайтесь;

начальная стадия; ранние симптомы; одинаковые инициалы; первоначальное преимущество; брать на себя инициативу; сделать по собственной инициативе; проявить инициативу; мирная инициатива; инициативный человек;

следить за воспитанием детей; ухаживать за больным; посещать школу; обращать внимание на что-то; привлечь внимание к чему-то; внимательно относиться; обслуживать клиента; гардеробщица; плохая посещаемость; оставить без присмотра;

успокоить пациента; убедить кого-то не волноваться о чем-то; несмотря на заверения; убедиться в том, что; заверить кого-то в чем-то; уверенный тон;

приносить большой доход; давать хороший урожай; оказаться безрезультатным; уступить под давлением; поддаться искушению; поддаваться лечению; надой молока; покладистый характер.

### **3. Paraphrase the following sentences using the essential vocabulary.**

1. I am against the trip. 2. I wanted to climb the hill but Bill said (disagreed) that he was too tired. 3. He showed his displeasure at our presence by stalking out of the room. 4. The proposed new examination system has been vigorously criticized and condemned by teachers. 5. We are in the building facing the Government offices. 6. Our plan met with fierce resentment and hostility. 7. Put a tick next to (against) the answer that you think is correct. 8. The college premises were beautiful. 9. My fears turned out to have no real cause or reason. 10. His lectures included information on many different subjects. 11. We have reasons to believe that you have been lying to us. 12. Part-time work would suit me very well. 13. The students all seemed very well prepared and had a good knowledge of the history of Britain. 14. He left because of ill-health. 15. I can't do anything with him. 16. I've got so much work to do I don't know where to start. 17. You'd better not put your knife in your mouth when you eat. 18. Living conditions and situation have changed since you've been here. 19. I strongly dislike and avoid eating tinned food. 20. Fortunately, I noticed it. 21. His first reaction was one of shock and resentment. 22. Did you do it without anyone telling you what to do? 23. After an hour I found it difficult to concentrate my attention. 24. Take no notice of what he says. 25. It was a pleasure to lecture to an appreciative audience. 26. I was trying to convince the lonely child that she was still wanted. 27. The Prime Minister promised the

electorate that taxes would not be increased. 28. I was relieved to hear his words. 29. We had a far better amount of food produced than any farm round here for miles. 30. Part of his success is that he can be flexible when necessary. 31. He was accused of giving in to his cowardice.

**4. Answer the following questions. Use the essential vocabulary.**

1. What is another way of saying that the bag was full of precious things of different kinds? 2. How can people convey that they are ready to spend a lot of money on something? 3. What is an action or story which we learn how (not) to act in an especially bad situation? 4. What things do you find objectionable? 5. What is a shorter way of saying that you disapprove of the plan because you think it is wrong, evil and stupid? 6. What do we call a political party opposed to the Government? 7. What do we call people or things that are completely different? Can you give an example? 8. What can be said about the lecture that included information on many different subjects? 9. What do we call gardens and land attached to an institution? 10. What can you say in answer to a suggestion that pleases you in every way? 11. What can a woman say if she hasn't got any clothes suitable for the occasion? 12. What do we say about a person who is afraid of (strongly dislikes) heights? 13. What phrase is used to mean there was no way of planning to avoid something? 14. What phrase is often used to emphasise an important remark which follows? 15. What is often used to represent the name of a person? 16. What is said about people who prefer not to take the first step in an undertaking? 17. Do you think that inventiveness and bold independence should be rewarded? 18. What man is the opposite of a man without initiative? 19. What is another way of saying that there were many people present at the meeting? 20. Are children of school age obliged to go to school in all countries? 21. What do we call people whose job is to serve people in a shop, museum or theatre? 22. What is a teacher likely to say to an inattentive pupil? 23. If one is nervous and afraid what is he/she in need of? 24. How do we speak to people to stop them from worrying? 25. What is your idea of a self-assured person? 26. When does a tree usually yield plenty of fruit? 27. Usually people try to resist temptation. What happens if they don't? 28. Why do children usually like toys from spongy and flexible material?

## 5. Review the essential vocabulary and translate the following sentences into English:

1. Я не возражаю против того, чтобы отправиться (в путь) рано. 2. Он часто делал сестру объектом насмешек. 3. Возражение, что у него нет опыта, было отвергнуто (проигнорировано). 4. Целью новой организации было предоставление (to provide) бесплатной юридической помощи малоимущим. 5. Мы категорически возражаем против строительства новой шоссейной дороги. 6. Если вы хотите попасть на станцию, вам следует идти в противоположном направлении. 7. Ее слова имели прямо противоположный эффект. 8. Она оказалась полной противоположностью того, что все ожидали. 9. У нас нет никаких реальных оснований для того, чтобы жаловаться. 10. Он всегда отказывался от их приглашений под предлогом плохого здоровья. 11. Ночная смена меня прекрасно устраивает. 12. У нас есть основания полагать, что вы нас обманываете. 13. Я не могу приехать. Дело в том, что я уже назначил (arranged to do) кое-что на четверг. 14. Я упаковал кое-какие необходимые вещи и после обеда поехал на станцию. 15. Давайте будем называть вещи своими именами. 16. У нас очень хорошо идут дела. 17. Доктор посоветовал мне расслабиться и поменьше работать какое-то время. 18. Вы сделали это по собственной инициативе? 19. У него не хватало предприимчивости, чтобы открыть собственное дело. 20. Пожалуйста, сообщите нам, если вы не сможете присутствовать. 21. Вам бы лучше сначала заняться детьми — им нужно завтракать. 22. Она помахала рукой, чтобы привлечь мое внимание. 23. Именно он обратил мое внимание на книги этого писателя. 24. Я старался убедить ее, что все было не так плохо, как она думала. 25. Несмотря на все его обещания он не вернулся. 26. Я не могу заверить вас, что лекарство совершенно безвредно (safe). 27. Его предприятие приносит большие доходы. 28. Плодородная земля дала большой урожай. 29. Мы согласились с их аргументами.

## GETTING TO GRIPS WITH PHRASAL VERBS

1. Read the page from a dictionary and translate the sentences into Russian.

**come about** to happen; arise: *The discovery of adrenaline came about through a mistake. Peace can only come about if one side agrees to yield to the other.*

**come across** 1) to meet or discover, esp. by chance: *If you come across my glasses, can you let me have them, please?*

**come along** 1) to make good or satisfactory progress, *esp.* in health: *Mother's coming along nicely, thank you. My son has begun to come along very well in French.* 2) to go somewhere with someone: *I'm going to the Monet exhibition this afternoon. Why don't you come along? We are going to the party now, and Jane and Chris are coming along later.* 3) (same as come on) be quick; make an effort: *Come along now, eat up your vegetables like a good boy. Come on, Wendy, say something.*

**come by** to get smth., *esp.* smth. unusual: *So how did you manage to come by this job? That's a nasty bruise — how did you come by it?*

**come in** 1) to become fashionable or available: *Strawberries are just coming in;* 2) to receive as income: *I haven't a lot of money coming in just now.*

**come into** to inherit: *She came into a fortune when her uncle died.*

**come off** 1) to become unfastened or disconnected: *The top of this jar won't come off.* 2) to happen, take place *esp.* successfully: *It was a bold idea, but it still came off.*

**come on** to begin, to start: *I can feel a cold/headache coming on. The travellers wanted to reach the inn before night came on. Just as I entered the house all the lights came on. There is a storm coming on.*

**come out** 1) to appear: *The stars came out as soon as it was dark. When will your new book come out?* 2) to become known: *The truth came out at the inquiry.* 3) to be seen as in a photograph. *He's in the picture but his face has not come out very clearly.* 4) to be removed; disappear: *If you get red wine on that shirt it won't come out.*

**come over** 1) to make a short informal visit: *Come over and see us sometime.* 2) to happen to; to take possession of: *That was a stupid thing to say — I don't know what came over me.*

**come up** 1) to happen, usually unexpectedly: *I can't see you tonight — something has come up.* 2) to arise; to be mentioned: *His name came up whenever the matter of nuclear energy was discussed. What points came up at the meeting?*

## 2. Complete the sentences below with a suitable phrasal verb:

1. ... , Philip. Everyone else has finished except you! 2. We're going out for a pizza. Would you like to ...? 3. I hear that John has ... a lot of money. 4. Every time the subject of holidays..., Ruth and her husband have an argument. 5. I hope to goodness this chocolate stain... 6. I'll never understand how it... that you were an hour late on such a short journey. 7. Jobs were hard to ... with so many people out of work.

8. Just look at these old photographs. I... them when I was clearing out an old cupboard. 9. Paul is working on a plan to convert his farmhouse into a bed-and-breakfast place. He reckons he'll make a fortune if it ... . 10. A bit of money used to ... for him once a quarter and he made a bit more by card-playing. 11. I've never seen him looking so cheerful. What has ... him?

**3. Replace the words in italics with the most suitable phrasal verbs from the dictionary entry.**

1. He *inherited* a small fortune when his father died but he managed to squander most of it. 2. The company director admitted that the situation *arose* through a misunderstanding. 3. Digging in the garden, he *unearthed* a piece of broken pottery that looked as if it might be Roman. 4. She is confident that the truth will *emerge* during the trial. 5. How exactly did you *obtain* this painting? 6. Our plans for early retirement didn't *materialise*. 7. The issue of safety *was raised* twice during the meeting. 8. We *are receiving* some money now that Tim has a job. 9. I'm so sorry for losing my temper, I don't know what *possessed* me. 10. *Make haste*, we don't want to be late. 11. Whenever I feel *I'm going to suffer from* a migraine, I lie down in a darkened room.

**4. Translate the sentences from Russian into English.**

1. Я случайно встретил старого приятеля на Оксфорд стрит сегодня утром. 2. Когда будут известны результаты экзамена? 3. Я надеюсь, вы честно заработали (получили) эти деньги. 4. Как возникла эта опасная ситуация? 5. Пуговица оторвалась, когда я перелезал через забор. 6. Она получает кое-какой доход (деньги) от акций, которые оставил ей отец. 7. Мэри всегда хорошо выходит на фотографиях. 8. Что такое с тобой? Почему ты смеешься? 9. Откуда у тебя на щеке эта царапина? 10. Как продвигается ваш английский (какие успехи по английскому языку)? 11. Он получит наследство (в день), когда ему исполнится двадцать один год. 12. Я попытался рассказать несколько анекдотов, но они не имели успеха. 13. На днях я случайно нашел письмо моего деда. 14. Я придю домой поздно — неожиданные дела на работе. 15. Кто-то в доме есть; я видел, как в одной из комнат зажегся свет. 16. Вы могли бы зайти завтра в четыре часа? 17. Вы знаете, когда парики вошли в моду? 18. Мы хотели вернуться домой до наступления темноты. 19. Возьми себя в руки (не унывай), Билл, все не так уж плохо. 20. Какие вопросы обсуждались на собрании?

5. a) Find the Russian equivalents for the following English proverbs:

1. Easy come, easy go.
2. Everything comes to him who waits.
3. A bad penny always comes back.
4. Christmas comes but once a year.
5. Curses, like chickens, come home to roost.
6. Tomorrow never comes.
7. A thing of beauty is a joy for ever.
8. A little learning is a dangerous thing.

b) Explain in English the meaning of each proverb.

c) Make up a dialogue to illustrate one of the proverbs.

## CONVERSATION AND DISCUSSION

### BOOKS AND READING

#### THEMATIC VOCABULARY

1. **Categorisation:** Children's and adult's books; travel books and biography; romantic and historical novels; thrillers; detective stories; science fiction/fantasy; non-fiction; pulp fiction.

Absorbing; ambitious; amusing; controversial; brilliant; depressing; delightful; disturbing; dull; fascinating; gripping; hilarious; outrageous; powerful; wise.

2. **Books and their parts:** paperback and hardback; binding; cover; jacket; title; epigraph; preface; the contents list; fly leaf; bookplate; blurb; a beautifully printed book; a tome bound in leather/with gilt edges; a book with dense print/with loose pages.

3. **Reading habits:** to form a reading habit early in life; to read silently/incessantly/avidly/voraciously; to read curled up in a chair; to read a child/oneself to sleep; to be lost/absorbed in a book; to devour books; to dip into/glance over/pore over/thumb through a book; to browse through newspapers and periodicals; to scan/skim a magazine; a bookworm; an avid/alert/keen reader.

4. **Library facilities:** reading rooms and reference sections; the subject/author/title/on-line catalogue; the enquiry desk; computer assisted reference service; to borrow/renew/loan books, CDs and video tapes; rare books; to keep books that are overdue; books vulnerable to theft; to suspend one's membership; to be banned from the library.

### **Graham Greene: 1904–1991**

He did not plan on a long life. As a boy, he toyed with suicide, employing, among other means, a dull knife, hay-fever drops and a mild overdose of aspirin; he also survived several sessions of Russian roulette. Grown older, evidently in spite of himself, he left his native England as often as possible to court danger and disease, wherever and whenever they might prove most virulent: Africa, Mexico, Indochina, Cuba, Haiti, Central America. None of these places killed him; instead they furnished material for many of his more than fifty books, including novels, short story collections, travel writings, plays, essays, autobiography, biography, children's tales. So Graham Greene's death last week, at 86, prompts not only sadness and tributes, but also a question: What would the contemporary world look like if he had got his wish and not lived to describe it?

For no serious writer of this century has more thoroughly invaded and shaped the public imagination than did Graham Greene. Millions who have never read him are nonetheless familiar with his vision. Versions of Greene scenes can be found in daily headlines or wherever entertainment flickers: the dubious quest, undertaken by a flawed agent with divided loyalties against an uncertain enemy; the wrench of fear or of violence that confronts an otherwise ordinary person with a vision of eternal damnation or inexplicable grace.

Greene did not dream up this terrain of momentous border crossings and casual betrayals, and he could be peevish with those who praised his inventiveness: "Some critics have referred to a strange violent 'seedy' region of the mind (why did I ever popularize that last adjective?) which they call Greenland, and I have sometimes wondered whether they go round the world blinkered. 'This is Indochina,' I want to exclaim, 'this is Mexico, this Sierra Leone carefully and accurately described.'" But on his journeys the author carried a transforming talent and temperament that rendered all the places, no mat-

ter how meticulously portrayed, not only seedy but unmistakably Greenland.

Birth and circumstances drove Greene to a life on the edge. Congenitally unhappy with what he later called his maniac-depressive self, he found himself a double agent at a tender age, a student at the Berkhamsted School, where his classmates made his life miserable, and Greene sought retreat in voracious reading. But the drama served up by his favorite authors (among them John Buchan and Joseph Conrad) reminded Greene that he had been born at an unpropitious time. “We were,” he wrote, “a generation brought up on adventure stories who had missed the enormous disillusionment of the First World War.” At Oxford, he dabbled in writing and later drifted into newspaper work, eventually becoming a subeditor at the *London Times*.

Greene’s first published novel *The Man Within* (1929) enjoyed a modest success and was made into a film. This pattern was to be repeated throughout his career, for Greene and the movies virtually grew up together. He learned the economies of filmed narration — the quick cuts, the disembodied perspective, the interpolated conversations — used them in his books and then saw them re-employed in adaptations of his own work on the screen.

His greatest fiction spanned the years 1938 to 1951: *Brighton Rock* (1938), *The Heart of the Matter* (1948), *The End of the Affair* (1951) and, most hauntingly, *The Power and the Glory* (1940). The pilgrimage of the nameless “whiskey priest”, on the run in a Mexican state from a sectarian tyranny, remains a thrilling adventure of despair and irrational redemption.

For all his worldly success, Greene retained the attitudes dictated by his childhood: a dislike for the strong — hence his increasing post-war opposition to the U.S. — and a sympathy for the underdog, a category that came to include everyone from Fidel Castro to Kim Philby, a onetime friend and also a British intelligence officer who famously spied for and then defected to the Soviet Union. The last 30 or so years of his life were spent in a modest apartment in an undistinguished building in Antibes, on the French Mediterranean. Long separated (but never divorced) from his wife, Greene wrote conscientiously some 300 words every day, among them the opening sentence of the second volume of his autobiography: “What a long road it has been.”

(From *Times*, 1991, No. 15, abridged)

**1. a) Look for the answers to these questions:**

1. Have you read any novels or stories by Graham Greene? What can you say about them? 2. In what literary genres did Graham Greene distinguish himself? 3. How was it that Graham Greene invaded and shaped the public imagination more than any other serious writer of the 20th century? 4. What were the future writer's school years like? 5. How did Graham Greene refer to his generation? 6. Is it accidental that many of his novels were filmed? 7. Graham Greene admitted he had popularized the adjective "seedy". What does it mean in reference to people and places? 8. How does the term "Greenland" reflect the writer's dominant theme?

**b) Find in the text the facts to illustrate the following:**

1. Graham Greene often placed his characters in the environment of distant countries he himself had visited. 2. The notions of loyalty and betrayal were central to the writer's vision. 3. Childhood was a crucial period in the writer's life.

**c) Summarize the text in three paragraphs.**

**2. In spite of the Russian proverb one can argue about taste: everybody does, and one result is that tastes change. If given a choice what would you rather read a novel or short stories in book form? Why? Try to substantiate your point of view. Use some of the ideas listed below.**

"A novel appeals in the same way that a portrait does — through the richness of its human content."

"It is not only an author's characters that endear him to the public: it is also his ethical outlook that appears with greater or less distinctness in everything he writes."

"A volume of short stories contains more ideas, since each story is based on an idea; it has much greater variety of mood, scene, character and plot."

**3. Use the thematic vocabulary in answering the following questions:**

1. Which books are you reading now? 2. Where is your favorite place to read? 3. Who is your favorite novelist? 4. What is your favorite poem? 5. Who is your favorite character? 6. Which character

do you hate most? 7. Which contemporary author do you most admire? 8. Which is the first book you can remember reading? 9. Which school text did you most enjoy? 10. With which character would you most like to have an affair? 11. With which character do you most identify? 12. Who would be your ideal literary dining companion? 13. What is your favorite children's book? 14. Do you have a comfort book that you reread? 15. Which book would you like to see filmed? 16. What is the worst screen adaptation? 17. Which book changed your life? 18. Which book would you make compulsory reading? 19. What is the most difficult book you have ever read? 20. How do you select books to read? Do you listen to advice? 21. Do such characteristics as bulky size, dense print, being dog-eared and tatty matter?

4. "What is the best way to foster interest in reading?" This is a question that teachers and parents have been asking for a long time.

a) Read the texts below attentively for further discussion;

Once many years ago, in anticipation of the children we would one day have, a relative of my wife's gave us a box of Ladybird Books from the 1950s and 60s. They all had titles like *Out in the Sun* and *Sunny Days at the Seaside*, and contained meticulously drafted, richly coloured illustrations of a prosperous, contented, litter-free Britain in which the sun always shone, shopkeepers smiled, and children in freshly pressed clothes derived happiness and pleasure from innocent pastimes — riding a bus to the shops, floating a model boat on a park pond, chatting to a kindly policeman.

My favourite was a book called *Adventure on the Island*. There was, in fact, precious little adventure in the book — the high point, I recall, was finding a starfish suckered to a rock — but I loved it because of the illustrations (by the gifted and much-missed J.H. Wingfield). I was strangely influenced by this book and for some years agreed to take our family holidays at the British seaside on the assumption that one day we would find this magic place where summer days were forever sunny, the water as warm as a sitz-bath, and commercial blight unknown.

When at last we began to accumulate children, it turned out that they didn't like these books at all because the characters in them never did anything more lively than visit a pet shop or watch a fisherman paint his boat. I tried to explain that this was sound preparation for

life in Britain, but they wouldn't have it and instead, to my dismay, attached their affections to a pair of irksome little clots called Topsy and Tim.

(Bill Bryson *Notes From a Small Island*, 1997)

Tony Blair believes children will increase their appetite for reading if parents read them “naughty” books with mischievous characters.

Mr Blair will encourage more fathers to read with their sons in an effort to increase their literacy skills. The “Dads and Lads” initiative is part of the Government’s National Year of Reading campaign.

He lists his ‘literature for lads’ which includes Tolkien’s *The Lord of The Rings*, the Narnia series by C.S. Lewis and Sir Arthur Conan Doyle’s novels charting Sherlock Holmes.

The Prime Minister also stresses the importance of subversion evident in the works of Roald Dahl. Mr Blair said: “I think he was one of the first who would write in a slightly naughty way, which makes books intriguing and interesting.”

Anne Barnes, general secretary of the National Association for the Teaching of English, said: “I think the answer to fostering interest in reading is to follow the interests of the child. Parents should also try to read something which interests them because a child will pick up on the adult’s enthusiasm.

“I’m not sure how many fathers will start reading to their sons because Tony Blair says so but the fact remains that we should support any effort to increase reading among boys.”

Research by the National Literacy Trust revealed that primary school boys view reading as wimpish and avoid it, a view often carried through life.

(*Independent* 31, Aug. 1998)

**b) Speak about children’s books. Consider the following:**

1. What do children like to read about? Is the borderline between “an innocent pastime” and “an adventure” easy to define? Should the books offer young readers imaginary worlds (“magic places where summer days are forever sunny”)? Should the books always have

happy endings? 2. A toddler of three, is sure to love flap-books, pop-up books and picture books. But what about comics and graphic books for older children? Can they become the stepping stones leading to adult literature? Should they be banned? 3. It's a fact that young parents don't read enough for their children. They know it's supposed to be a great joy, but sometimes it's the last thing they want to do. Is there any alternative? 4. Do you think that parents should read children "naughty" books with mischievous characters "to increase their appetite for reading"? What makes Roald Dahl's books (*Matilda*, *Charlie and the Chocolate Factory*, *The Magic Finger* and others) hilarious and naughty? 5. They say it's very difficult to hit exactly the right age for a particular book. For what age group would you recommend the epic fantasy novel by J.R.R. Tolkien *The Lord of The Rings*? How early can a child be given books in a foreign language? Do children always see eye to eye with their parents about the choice of books? Should a 10-year-old be allowed to read adult's books like *War and Peace* by Leo Tolstoy? 6. Factual books are often dull and dreary. But isn't it possible for a young reader to get lost in a topic book if it happens to be *Castles* or *Dinosaurs*? What other topics may prove fascinating for children? Should girls and boys be given the same books to read?

2. Books by R.L. Stivenson and Conan Doyle enjoy great popularity in this country. Make up a list of books (no less than ten) you'd like to suggest for National Year of Reading campaign if it were launched in Russia.

3. Are children insensitive to poetry and niceties of the language? Can they appreciate comic verse and comic stories, nursery rhymes, limerics and tongue twisters? Name at least three Russian writers who excelled at translating English nonsense poetry into Russian?

4. Reading should be a normal, easy thing. Children brought up on an early diet of television, video and computer games are reluctant readers. How to make reading a pleasure and not a chore for a boy who views reading as wimpish? Is it possible for television watching not only to discourage but actually to inspire reading?

5. Read the interview with Martin Amis (M.A.), one of the most successful writers in Britain today. He talks to a BBC English reporter (R) about his work.

R: As the son of a famous writer, how did your own writing style develop?

*M.A.*: People say, you know, “How do you go about getting your style?” and it’s almost as if people imagine you kick off by writing a completely ordinary paragraph of straightforward, declarative sentences, then you reach for your style pen — your style highlighting pen — and jazz it all up. But in fact it comes in that form and I like to think that it’s your talent doing that.

*R.*: In your life and in your fiction you move between Britain and America and you have imported American English into your writing. Why? What does it help you do?

*M.A.*: I suppose what I’m looking for are new rhythms of thought. You know, I’m as responsive as many people are to street words and nicknames and new words. And when I use street language, I never put it down as it is, because it will look like a three-month-old newspaper when it comes out. Phrases like “No way, Jose” and “Free lunch” and things like that, they’re dead in a few months. So what you’ve got to do is come up with an equivalent which isn’t going to have its street life exhausted. I’m never going to duplicate these rhythms because I read and I studied English literature and that’s all there too. But perhaps where the two things meet something original can be created. That’s where originality, if it’s there, would be, in my view.

*R.*: You have said that it’s no longer possible to write in a wide range of forms — that nowadays we can’t really write tragedy, we can’t write satire, we can’t write romance, and that comedy is the only form left.

*M.A.*: I think satire’s still alive. Tragedy is about failed heroes and epic is, on the whole, about triumphant or redeemed heroes. So comedy, it seems to me, is the only thing left. As illusion after illusion has been cast aside, we no longer believe in these big figures — Macbeth, Hamlet, Tamburlaine — these big, struggling, tortured heroes. Where are they in the modern world? So comedy’s having to do it all. And what you get, certainly in my case, is an odd kind of comedy, full of things that shouldn’t be in comedy.

*R.*: What is it that creates the comedy in your novels?

*M.A.*: Well, I think the body, for instance, is screamingly funny as a subject. I mean, if you live in your mind, as everyone does but writers do particularly, the body is a sort of disgraceful joke. You can get everything sort of nice and crisp and clear in your mind, but the body is a chaotic slobber of disobedience and decrepitude. And I think that is hysterically funny myself because it undercuts us. It undercuts our pomposities and our ambitions.

R: Your latest book *The Information* is about two very different writers, one of whom, Gywn, has become enormously successful and the other one, Richard, who has had a tiny bit of success but is no longer popular. One of the theories which emerges is that it's very difficult to say precisely that someone's writing is better by so much than someone else's. It's not like running a race when somebody comes first and somebody comes second.

M.A.: No, human beings have not evolved a way of separating the good from the bad when it comes to literature or art in general. All we have is history of taste. No one knows if they're any good — no worldly prize or advance or sales sheet is ever going to tell you whether you're any good. That's all going to be sorted out when you're gone.

R: Is this an increasing preoccupation of yours?

M.A.: No, because there's nothing I can do about it. My father said, "That's no bloody use to me, is it, if I'm good, because I won't be around."

R: Have you thought about where you might go from here?

M.A.: I've got a wait-and-see feeling about where I go next. One day a sentence or a situation appears in your head and you just recognise it as your next novel and you have no control over it. There's nothing you can do about it. That is your next novel and I'm waiting for that feeling.

(BBC English. August 1995)

a) Express briefly in your own words what the talk is about.

b) What does Martin Amis emphasise about his style of writing? What does he say about modern literary genres? Do you agree that "comedy is the only form left"? Is it really impossible to separate "the good from the bad when it comes to literature or art in general"? How do you understand the sentence "all we have is a history of taste"?

6.a) Read the following extract and observe the way literary criticism is written:

**Jane Austen** saw life in a clear, dry light. She was not without deep human sympathies, but she had a quick eye for vanity, selfishness, vulgarity, and she perceived the frequent incongruities between the way people talked and the realities of a situation. Her style is quiet and level. She never exaggerates, she never as it were, raises her voice to shout or scream. She is neither pompous, nor sentimental,

nor flippant, but always gravely polite, and her writing contains a delicate but sharp-edged irony.

**L.P. Hartley** is one of the most distinguished of modern novelists; and one of the most original. For the world of his creation is composed of such diverse elements. On the one hand he is a keen and accurate observer of the process of human thought and feeling; he is also a sharp-eyed chronicler of the social scene. But his picture of both is transformed by the light of a Gothic imagination that reveals itself now in fanciful reverie, now in the mingled dark and gleam of a mysterious light and a mysterious darkness.

**Martin Amis** is the most important novelist of his generation and probably the most influential prose stylist in Britain today. The son of Kingsley Amis, considered Britain's best novelist of the 1950s, at the age of 24 Martin won the Somerset Maugham Award for his first novel *The Rachel Papers* (his father had won the same prize 20 years earlier). Since 1973 he has published seven more novels, plus three books of journalism and one of short stories. Each work has been well received, in particular *Money* (1984), which was described as "a key novel of the decade." His latest book is *The Information* (1995). It has been said of Amis that he has enjoyed a career more like that of a pop star than a writer.

**b) Choose an author, not necessarily one of the greats, you'd like to talk about. Note down a few pieces of factual information about his life and work.**

**7. Team up with another student to talk on the following topics. Use expressions of agreement and disagreement.**

"A man ought to read just as inclination leads him; for what he reads as a task will do him little good." (Samuel Johnson)

"A classic is something that everybody wants to have read and nobody wants to read." (Mark Twain)

"There's an old saying that all the world loves a lover. It doesn't. What all the world loves is a scrap. It wants to see two lovers struggling for the hand of one woman." (Anonymous)

"No furniture is so charming as books, even if you never open them and read a single word." (Sydney Smith)

"Books and friends should be few but good." (a proverb)

## 8. Group discussion.

Despite the increase in TV watching, reading still is an important leisure activity in Britain. More than 5,000 titles were nominated in a national survey conducted in 1996. The public was invited to suggest up to five books. It was later suggested that the votes either came from English literary students or from people who were showing off. What do you think? Can you point out a few important names that failed to make it into the top 100 list?

### BRITAIN'S FAVOURITE BOOKS: THE TOP 100

- |    |   |    |   |
|----|---|----|---|
| 1  | <b><i>The Lord of the Rings</i></b><br>J.R.R. Tolkien                 | 14 | <b><i>On the Road</i></b><br>Jack Kerouac                           |
| 2  | <b><i>1984</i></b><br>George Orwell                                   | 15 | <b><i>Brave New World</i></b><br>Aldous Huxley                      |
| 3  | <b><i>Animal Farm</i></b><br>George Orwell                            | 16 | <b><i>The Wind in the Willows</i></b><br>Kenneth Grahame            |
| 4  | <b><i>Ulysses</i></b><br>James Joyce                                  | 17 | <b><i>Winnie-the-Pooh</i></b><br>A. A. Milne                        |
| 5  | <b><i>Catch-22</i></b><br>Joseph Heller                               | 18 | <b><i>The Color Purple</i></b><br>Alice Walker                      |
| 6  | <b><i>The Catcher in the Rye</i></b><br>J.D. Salinger                 | 19 | <b><i>The Hobbit</i></b><br>J. R. R. Tolkien                        |
| 7  | <b><i>To Kill a Mockingbird</i></b><br>Harper Lee                     | 20 | <b><i>The Outsider</i></b><br>Albert Camus                          |
| 8  | <b><i>One Hundred Years of Solitude</i></b><br>Gabriel Garcia Márquez | 21 | <b><i>The Lion, the Witch and the Wardrobe</i></b><br>C. S. Lewis   |
| 9  | <b><i>The Grapes of Wrath</i></b><br>John Steinbeck                   | 22 | <b><i>The Trial</i></b><br>Franz Kafka                              |
| 10 | <b><i>Trainspotting</i></b><br>Irvine Welsh                           | 23 | <b><i>Gone with the Wind</i></b><br>Margaret Michell                |
| 11 | <b><i>Wild Swans</i></b><br>Jung Chang                                | 24 | <b><i>The Hitchhiker's Guide to the Galaxy</i></b><br>Douglas Adams |
| 12 | <b><i>The Great Gatsby</i></b><br>F. Scott Fitzgerald                 | 25 | <b><i>Midnight's Children</i></b><br>Salman Rushdie                 |
| 13 | <b><i>Lord of the Flies</i></b><br>William Golding                    | 26 | <b><i>The Diary of Anne Frank</i></b>                               |

- 27 *A Clockwork Orange*  
Anthony Burgess
- 28 *Sons and Lovers*  
D.S. Lawrence
- 29 *To the Lighthouse*  
Virginia Woolf
- 30 *If This Is a Man*  
Primo Levi
- 31 *Lolita*  
Vladimir Nabokov
- 32 *The Wasp Factory*  
Iain Banks
- 33 *Remembrance of Things Past*  
Marcel Proust
- 34 *Charlie and the Chocolate Factory*  
Roald Dahl
- 35 *Of Mice and Men*  
John Steinbeck
- 36 *Beloved*  
Toni Morrison
- 37 *Possession*  
A. S. Byatt
- 38 *Heart of Darkness*  
Joseph Conrad
- 39 *A Passage to India*  
E. M. Forster
- 40 *Watership Down*  
Richard Adams
- 41 *Sophie's World*  
Jostein Gaarder
- 42 *The Name of the Rose*  
Umberto Eco
- 43 *Love in the Time of Cholera*  
Gabriel Garcia Márquez
- 44 *Rebecca*  
Daphne du Maurier
- 45 *The Remains of the Day*  
Kazuo Ishiguro
- 46 *The Unbearable Lightness of Being*  
Milan Kundera
- 47 *Birdsong*  
Sebastian Faulks
- 48 *Howards End*  
E. M. Forster
- 49 *Brideshead Revisited*  
Evelyn Waugh
- 50 *A Suitable Boy*  
Vikram Seth
- 51 *Dune*  
Frank Herbert
- 52 *A Prayer for Owen Meany*  
John Irving
- 53 *Perfume*  
Patrick Susskind
- 54 *Doctor Zhivago*  
Boris Pasternak
- 55 *The Gormeaghast Trilogy*  
Mervyn Peake
- 56 *Cider with Rosie*  
Laurie Lee
- 57 *The Bell Jar*  
Sylvia Plath
- 58 *The Handmaid's Tale*  
Margaret Atwood
- 59 *Testament Of Youth*  
Vera Brittain
- 60 *The Magus*  
John Fowles
- 61 *Brighton Rock*  
Graham Greene
- 62 *The Ragged Trousered Philanthropist*  
Robert Tressell
- 63 *The Master and Margarita*  
Mikhail Bulgakov
- 64 *Tales of the City*  
Armistead Maupin

- 65 ***The French Lieutenant's Woman***  
John Fowles
- 66 ***Captain Corelli's Mandolin***  
Louis de Bernieres
- 67 ***Slaughterhouse 5***  
Kurt Vonnegut
- 68 ***Zen and the Art of Motorcycle Maintenance***  
Robert Pirsig
- 69 ***A Room with a View***  
E.M. Forster
- 70 ***Lucky Jim***  
Kingsley Amis
- 71 ***If***  
Stephen King
- 72 ***The Power and the Glory***  
Graham Greene
- 73 ***The Stand***  
Stephen King
- 74 ***All Quiet on the Western Front***  
Erich Maria Remarque
- 75 ***Paddy Clarke Ha Ha Ha***  
Roddy Doyle
- 76 ***Matilda***  
Roald Dahl
- 77 ***American Psycho***  
Bret Easton Ellis
- 78 ***Fear and Loathing in Las Vegas***  
Hunter S. Thompson
- 79 ***A Brief History of Time***  
Stephen Hawking
- 80 ***James and the Giant Peach***  
Roald Dahl
- 81 ***Lady Chatterley's Lover***  
D. H. Lawrence
- 82 ***The Bonfire of the Vanities***  
Tom Wolfe
- 83 ***The Complete Cookery Course***  
Delia Smith
- 84 ***An Evil Cradling***  
Brian Keenan
- 85 ***The Rainbow***  
D. H. Lawrence
- 86 ***Down and Out in Paris and London***  
George Orwell
- 87 ***2001 – A Space Odyssey***  
Arthur C. Clarke
- 88 ***The Tin Drum***  
Günther Grass
- 89 ***One Day in the Life of Ivan Denisovich***  
Alexander Solzhenitsyn
- 90 ***Long Walk to Freedom***  
Nelson Mandela
- 91 ***The Selfish Gene***  
Richard Dawkins
- 92 ***Jurassic Park***  
Michael Crichton
- 93 ***The Alexandria Quartet***  
Lawrence Durrell
- 94 ***Cry, the Beloved Country***  
Alan Paton
- 95 ***High Fidelity***  
Nick Hornby
- 96 ***The Van***  
Roddy Doyle
- 97 ***The BFG***  
Roald Dahl
- 98 ***Earthly Powers***  
Anthony Burgess
- 99 ***I, Claudius***  
Robert Graves
- 100 ***The Horse Whisperer***  
Nicholas Evans

## Unit FOUR

### TEXT

#### From RAGTIME<sup>1</sup>

By E. L. Doctorow

“Ragtime” is a novel set in America at the beginning of this century. Its characters reflect all that is most significant and dramatic in America’s last hundred years. One character, Coalhouse Walker Jr., a black pianist, had a love affair with young Sarah and abandoned her to later reunite. But Sarah, who bore his child was resentful when he came to rectify his actions. The novel will take you through the tragedy of their lives.

The author E. L. Doctorow, an American writer, is famous for his other novels which include “Welcome to Hard Times” and “The Book of Daniel”, which was nominated for a National Book Award.

One afternoon, a Sunday, a new model T-Ford<sup>2</sup> slowly came up the hill and went past the house. The boy, who happened to see it from the porch, ran down the steps and stood on the sidewalk. The driver was looking right and left as if trying to find a particular address; he turned the car around at the corner and came back. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand. He was a Negro. His car shone. The bright-work gleamed... I am looking for a young woman of color whose name is Sarah, he said. She is said to reside in one of these houses.

The boy realized he meant the woman in the attic. She’s here. The man switched off the motor, set the brake and jumped down.

When Mother came to the door the colored man was respectful, but there was something disturbingly resolute and self-important in the way he asked her if he could please speak with Sarah. Mother could not judge his age. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. He had a neat moustache. He was dressed in the affection of wealth to which colored people lent themselves.

She told him to wait and closed the door. She climbed to the third floor. She found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door. Sarah, Mother said, you have a caller. The girl said nothing. Will you come to the kitchen? The girl shook her head. You don't want to see him? No, ma'am, the girl finally said softly, while she looked at the floor. Send him away, please. This was the most she had said in all the months she had lived in the house. Mother went back downstairs and found the fellow not at the back door but in the kitchen where, in the warmth of the corner near the cook-stove, Sarah's baby lay sleeping in his carriage. The black man was kneeling beside the carriage and staring at the child. Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door. Sarah is unable to see you, she said and she held the door open. The colored man took another glance at the child, rose, thanked her and departed.

Such was the coming of the colored man in the car to Broadway Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him. Father considered the visits a nuisance and wanted to discourage them. I'll call the police, he said. Mother laid her hand on his arm. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny.

The black girl would say nothing about her visitor. They had no idea where she had met him, or how. As far as they knew she had no family nor any friends from the black community in the downtown section of the city. Apparently she had come by herself from New York to work as a servant. Mother was exhilarated by the situation. She began to regret Sarah's intransigence. She thought of the drive from Harlem, where Coalhouse Walker Jr. lived, and the drive back, and she decided the next time to give him more of a visit. She would serve tea in the parlor. Father questioned the propriety of this. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it. When Mr Roosevelt<sup>3</sup> was in the White House he gave dinner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr.

And so it happened on the next Sunday that the Negro took tea. Father noted that he suffered no embarrassment by being in the par-

lor with a cup and saucer in his hand. On the contrary, he acted as if it was the most natural thing in the world. The surroundings did not awe him nor was his manner deferential. He was courteous and correct. He told them about himself. He was a professional pianist and was now more or less permanently located in New York, having secured a job with the Jim Europe Clef Club Orchestra, a well-known ensemble that gave regular concerts at the Manhattan<sup>4</sup> Casino on 155th Street and Eighth Avenue. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said. I am through going on the road. He spoke so fervently that Father realized the message was intended for the woman upstairs. This irritated him. What can you play? he said abruptly. Why don't you play something for us?

The black man placed tea on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano. He sat on the piano stool and immediately rose and twirled it till the height was to his satisfaction. He sat down again, played a chord and turned to them. This piano is badly in need of a tuning, he said. Father's face reddened. Oh, yes. Mother said, we are terrible about that. The musician turned again to the keyboard. "Wall Street<sup>5</sup> Rag," he said. Composed by the great Scott Joplin.<sup>6</sup> He began to play. Ill-tuned or not the Aeolian had never made such sounds. Small clear chords hung in the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those delineated by the music. When the piece was over Coalhouse Walker turned on the stool and found in his audience the entire family: Mother, Father, the boy, Grandfather and Mother's Younger Brother, who had come down from his room in shirt and suspenders to see who was playing. Of all of them he was the only one who knew ragtime. He had heard it in his nightlife period in New York. He had never expected to hear it in his sister's home.

Coalhouse Walker Jr. turned back to the piano and said "The Maple Leaf". Composed by the great Scott Joplin. The most famous rag of all rang through the air. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and the thumping octaves. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was made to glow with its own being. The music filled the stairwell to the third floor where

the mute and unforgiving Sarah sat with her hands folded and listened with the door open.

The piece was brought to a conclusion. Everyone applauded. Mother then introduced Mr Walker to Grandfather and to Younger Brother, who shook the black man's hand and said I am pleased to meet you. Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat. Father was not knowledgeable in music. His taste ran to Carrie Jacobs Bond.<sup>7</sup> He thought Negro music had to have smiling and cakewalkmg. Do you know any coon songs?<sup>8</sup> he said. He did not intend to be rude — coon songs was what they were called. But the pianist responded with a tense shake of the head. Coon songs are made for minstrel shows,<sup>9</sup> he said. White men sing them in blackface. There was another silence. The black man looked at the ceiling. Well, he said, it appears as if Miss Sarah will not be able to receive me. He turned abruptly and walked through the hall to the kitchen. The family followed him. He had left his coat on a chair. He put it on and ignoring them all, he knelt and gazed at the baby asleep in its carriage. After several moments he stood up, said good day and walked out of the door.

### Commentary

1. **Ragtime:** the form of music, song and dance of black US origin, popular in the 1920's in which the strong note of the tune comes just before the main beat of the music played with it (syncopation)

2. **a new model T-Ford:** the model T-Ford, of which 15 million were sold, was the automobile that changed the pattern of life in the United States. It first appeared in 1908 and was one of the first cars to be made by assembly line methods and was the first gasoline-operated car sold at a price that many Americans could afford. The name of its builder, Henry Ford, became a household word around the world.

3. **Theodore Roosevelt:** (1858–1919), twenty-sixth president of the United States of America (1901–1909)

4. **Manhattan:** one of the five boroughs that make up New York City. Reputation as the cultural centre of the nation.

5. **Wall Street:** a street in New York City, extending from Broadway to the East River, financial center of the United States

6. **Scott Joplin:** (1868–1917), American composer of ragtime music, who was known as the “King of Ragtime”. The son of a rail-

road laborer who had been a slave, Joplin showed musical ability by the time he was seven. He taught himself to play the piano and eventually became an itinerant musician, playing in cafes and honky-tonks and learning the music of the blacks in the Mississippi Valley.

7. **Carrie Jacobs Bond:** (1862–1946), songwriter, author of about 170 published songs, including “I Love You Truly” and “The End of a Perfect Day”

8. **coon songs:** White American Negro (Black) folksongs

9. **minstrel show:** stage entertainment featuring comic dialogue, song and dance, in highly conventionalized patterns. Performed by a group of actors in blackface comprising of an interlocutor, two end men, and a chorus; developed in the United States in the early and mid-19th century.

### SPEECH PATTERNS

1. **...there was something** disturbingly resolute and self-important **in the way** he asked her...  
There was something strange in (about) the way he greeted me that morning.  
There was something disturbing (in) about the way the girl entered the room.  
There is something special in the way she dresses on Sundays.
2. He was a stocky man with large dark eyes so intense as to suggest **they were about to cross.**  
I think the speaker is about to conclude his speech.  
I have a strange feeling that something terrible is about to happen.  
The satellite launch is about to commence.
3. **This was the most she had said** in all the months she had lived in the house.  
This was the most he had eaten in a long time.  
This was the most I had heard from my family all year.  
While your pupil is recovering he can only read the book. This will be the most you can expect of him.
4. **...tuned or not** the Aeolian had never made such sounds. Clumsy or not she was a good basketball player.  
Busy or not Mr Jones always finds time for his students.

## Phrases and Word Combinations

- |                             |                                 |
|-----------------------------|---------------------------------|
| 1 to go past                | 7 to suffer (no) embarrassment  |
| 2 (to look) right and left  | on the contrary                 |
| 3 to judge one's age        | 8 (to do smth) to one's         |
| 4 to presume to do smth     | satisfaction                    |
| 5 to regret smth            | 9 to bring to a conclusion      |
| 6 to question the propriety | 10 to clear one's throat        |
| of smth                     | 11 to be knowledgeable in/about |
|                             | smth                            |

## ESSENTIAL VOCABULARY

1. **set** *vt/i* 1) to make to be in a specified condition, *as* to open the cage and set the bird free to set the papers (a village, a house) on fire; to fix or determine (a rule, time, standard), *as* to set a wedding day, to set a new land speed record; 2) to give (a piece of work) for (someone) to do: *Who sets the questions for the examination? The teacher sets the class various exercises.* 3) to fix firmly (a part of the body, esp. regarded as showing one's intentions, feelings, etc.): *He set his jaw and refused to agree to anything I said. She's set against her daughter's marriage.* 4) to put into action: *He set the machine going with a push;* to set the ball rolling; 5) to cause (a liquid, paste, soft material, etc.) to become solid: *Set the jelly by putting it in a cold place.* 6) to write or provide (music) for a poem or other words to be sung: *The poem was set to an old working song tune.*

**to set eyes on** to see: *I hope I never set eyes on that fellow again.*

**to set someone's teeth on edge** to frighten smb

**to set one's heart (mind, hopes) on** to be filled with strong desire for: *The boy has set his heart on becoming an engineer.*

**set** *a* 1) determined: *He is very set on going and I can't make him see that it's a bad idea.* 2) given or fixed for study: *The examination will have questions on the set books (texts).* 3) (of part of the body, manner, state of mind, etc.) fixed in position, unmoving: *She greeted her guests with a set smile.* 4) ready, prepared: *Are you all set? Then let's go.*

**set** *n* 1) (*not fml*) a group of people of a special type: the jet set. 2) (*not pl*) natural position of part of the body: *From the set of her shoulders it was clear that she was tired. "Shampoo and set, please," she said abruptly.*

2. **abandon** *vt* 1) to leave completely and for ever, desert: *The sailors abandoned the sinking ship.* 2) to leave (a relation or friend) in a thoughtless or cruel way: *He abandoned his wife and went abroad.* 3) to give up, esp. without finishing: *The search was abandoned when the night came though the child had not been found.*

N.B. **to abandon** may be used with far more negative reasons than **to give up**.

3. **resent** *vt* to show or feel indignation at, *as* to resent smb's behaviour (smb's words, an insult, smb's manner, etc.): *Anyone would resent such treatment The child resented being made fun of.*

Note the pattern **smb resents smth**. Compare with the Russian patterns: *кого-л. возмущает что-л.; что-л. возмущает кого-л.*

**resentful** *a* feeling or showing resentment, *as* to be resentful of smb (smth): *The boy was resentful of the remark.*

**resentment** *n* a feeling of indignation or annoyance; a deep sense of injury, *as* to (have) bear no resentment against smb (smth): *His conduct aroused everybody's resentment.*

4. **suggest** *vt* 1) to cause to come to the mind: *The open window suggested that somebody else had got into the house.* 2) to bring itself to the mind: *An idea suggested itself. Harry has bad manners. Lack of proper home training suggests itself.* 3) to give signs (of): *Her expression suggested anger/(that) she was angry.*

**suggestion** *n* a slight sign: *Her face held a suggestion of anger.*

5. **hand** *n* 1) a performer; a practiser of a skill

**an old hand, good hand at smth**

*Ant.* not much of a hand at smth: *I am not much of a hand at making pastry.*

2) encouragement given by clapping the hands, *as* to give a (good, big) hand to, get a (big, good) hand; 3) help (lend a helping hand to); 4) control (get/become out of hand): *The meeting is getting out of hand – will everybody stop talking at once!*

**at hand** (*fml*) near in time or place: *She always keeps her dictionary at hand.*

**by hand** by a person, not a machine or organisation: *These rugs are made by hand.*

**to eat out of someone's hand** to be ready to do everything someone wants: *I'll soon have him eating out of my hand.*

**to give smb a free hand** to allow smb to do things in his / her own way

**hand in glove (with)** closely connected (with someone), esp. in smth bad

**hat in hand** to beg, look for smth: *He went to his employer, hat in hand, for a pay-rise.*

**on the one/other hand** (used for comparing different things or ideas): *I know this job of mine isn't much, but on the other hand I don't feel tied down.*

**to try one's hand (at)** to attempt (an activity): *I tried my hand at swimming though it was the first time I'd been in the water.*

**to wash one's hands of** to refuse to be concerned with or responsible for.

6. **clear** *vt/i* 1) to cause to become clear: *After the storm the sky cleared. He cleared his throat.* 2) to (cause to) go away: *Soldiers! Clear the people away from the palace gates.* 3) to remove, take away, get rid of: *Whose job is it to clear snow from the road?* 4) to free from blame (a person wrongly thought to have done smth wrong): *The judge cleared the prisoner of any crime and set him free.*

**clear** *a* 1) bright, free from anything that darkens, *as* clear sky, clear eyes. 2) certain, confident: *She seems quite clear about her plans.* 3) free from guilt or blame, untroubled, *as* a clear conscience, clear of guilt. 4) open, free from blocks, danger or obstructions, *as* a clear road, clear view: *The road's clear of snow now.*

**the coast is clear** (*infml*) all danger has gone: *When the coast was clear the two thieves escaped.*

7. **conduct** *n* (*fml*) behaviour: *I'm glad to see your conduct at school has improved.*

**conduct** *vt* 1) (*fml*) to behave (oneself): *I like the way your children conduct themselves. Their behaviour is very good.* 2) to direct the course of (a business, activity, etc.). 3) to lead or guide (a person, tour, etc.). 4) to stand before and direct the playing of musicians or a musical work. 5) to act as the path for (electricity, heat, etc.): *Plastic and rubber won't conduct electricity.* 6) to collect payments from the passengers on (a public vehicle): *She's conducted on London buses for 20 years.*

**conductor** *n* 1) a person who directs the playing of a group of musi-

cians. 2) a substance that readily acts, as a path for electricity, heat, etc: *Wood is a poor conductor of heat.* (AE) the guard of the train

8. **compose** *vt/i* 1) to write (music, poetry, essays, etc.): *It is very time-consuming to compose a good essay.* 2) to make up (smth), form (smth): *The chemistry teacher asked the pupils what water was composed of.*

*Syn.* comprise, consist of, include, be made up of

3) to make (esp. oneself) calm, quiet, etc: *The students couldn't stop laughing so the teacher asked them to compose themselves.* 4) to make or form (smth) by putting parts together: *The artist composed an interesting picture by putting the variously-coloured shapes together.*

**composer** *n* a person who writes music

**composition** *n* 1) act of putting together parts to form smth, act of composing, *as a piece of music of his own composition.* 2) an example of this, *as a piece of music or art or a poem: I like his earlier poems but not his later compositions.*

9. **abrupt** *a* 1) sudden and unexpected: *The train came to an abrupt stop, making many passengers fall off their seats.* 2) (of behaviour, speech, character, etc.) rough and impolite, not wanting to waste time being nice: *Everybody resented his abrupt answer.*

**abruptly** *adv* in an abrupt manner: *"No," said Roger abruptly, "I'm staying here."*

**abruptness** *n* *His abruptness was really impolite.*

10. **ignore** *vt* not to take notice of: *Ignore the child if he misbehaves and he will soon stop.*

**to ignore smth** to pretend not to know or see it: *She saw him coming but she ignored him.*

*Ant.* to consider, to regard

**Note.** The Russian for **to ignore** is игнорировать, не замечать. **Ignore** does not correspond to the Russian пренебрегать, не заботиться о чем-л., упускать из виду which is expressed by the verb **to neglect**, *as to neglect one's duties, one's children.*

**ignorant** *a* 1) lacking knowledge, not to know it, *as ignorant of even simplest facts: He is quite ignorant of these facts. She was ignorant of his presence.* (She didn't know he was there.) 2) rude, impolite esp. because of lack of social training: *He is an ignorant person —*

*he always goes through a door in front of a girl (lady). She is an ignorant girl: she knows nothing about her country's history.*

## READING COMPREHENSION EXERCISES

**1. a) Consult a dictionary and practise the pronunciation of the following words:**

rigidly, nuisance, bouquet, chrysanthemums, transient, exhilarate, intransigence, awe, ensemble, casino, chord, delineate, syncopate, octave, vigorous, intricate, coon, minstrel

**b) Get together with another student. Listen to his/her reading. What recommendations would you give to correct any mispronunciations?**

**2. a) Read out the following sentences from the text; divide them into intonation groups using proper intonation patterns; observe stresses, strong and weak forms. Make them sound rhythmically correct:**

1. I am looking for a young woman of color whose name is Sarah, he said. 2. She is said to reside in one of these houses. 3. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. 4. Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door. 5. The colored man took another glance at the child, rose, thanked her and departed. 6. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny. 7. Mother said he was well-spoken and conducts himself as a gentleman. 8. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling. 9. He had heard it in his nightlife period in New York. 10. Well, he said, it appears as if Miss Sarah will not be able to receive me.

**b) Get together with your partner. Listen to his / her reading, analyse possible variants in the intonation group division.**

**3. Complete the following sentences:**

1. There is something nice in the way... 2. There is something exciting in (about)... 3. There was something unusual... 4. This is the

most the girl... 5. This was the most the man... 6. This will be the most the children... 7. Delicious or not the dinner... 8. Pleasant or not... 9. She was about to... 10. We are about to...

**4. Paraphrase the following sentences using the speech patterns.**

1. He has a pleasant way of looking at her. 2. She has a poetical way of speaking. 3. This was the biggest meal David Copperfield had eaten for a week. 4. She had never before said anything so unpleasant to him. 5. No matter how tired she was she was always ready to give a helping hand. 6. We shall buy the piano whether it is expensive or not. 7. She was just leaving the house when the telephone rang. 8. She was on the point of tears when he suddenly appeared in the doorway.

**5. Make up and act out dialogues using the speech patterns.**

**6. Translate the following sentences into English using the speech patterns:**

1. Есть что-то странное в том, как она одевается. 2. Было что-то удивительное в том, как он это сказал. 3. Было что-то привлекательное в том, как ребенок протянул цветы. 4. Она позвонит ему обязательно. Но это самое большее, что она может сделать. 5. Она съела ломтик хлеба и снова уснула. Это было самое большее, что она съела за два дня. 6. Интересные рассказы или нет, их нужно прочитать. 7. Болезненная операция или нет, она обязательна. 8. Она собралась что-то сказать, но затем передумала. 9. Она собралась уже взять отпуск, когда заболел ее отец. 10. Она уже сидела у пианино, чтобы начать играть, когда зазвонил телефон.

**7. Note down the sentences containing the phrases and word combinations and translate them into Russian.**

**8. Paraphrase the following sentences:**

1. We are losing money right and left. 2. Days went past without any news. 3. Judge its size, please. 4. He presumed to tell his manager how the work ought to be done. 5. I don't mind living in the city but I regret being without my horse. 6. I would never question his honesty. 7. She suffered the loss of her pupils' respect. 8. "I believe you like your job." "On the contrary, I hate it." 9. It's been proved to my satisfaction that you are telling the truth. 10. "He is very knowledgeable about flowers," he said clearing his throat.

**9. Make up and set out dialogues using the phrases and word combinations (pair work).**

**10. Translate the following sentences into English:**

1. Мимо пробежали дети. 2. Она посмела зайти за прилавок магазина, так как очень торопилась. 3. Мне трудно судить о его знаниях физики. 4. Я всегда сожалею о потерянном времени. 5. Я никогда не сомневалась в его честности. 6. К моему великому удивлению, он не страдает от угрызений совести. 7. Сегодня холодно, не правда ли? — Наоборот, сегодня тепло. 8. К моему большому удовлетворению она подала заявление в институт. 9. Он блестяще подвел к концу свое исследование.

**11. Decide if the following statements are true or false.**

1. A new model T-Ford went pass the house, the driver turned the car round the corner and disappeared. 2. He was a tall, lean man, with a pale clean shaven face. 3. The Mother found the girl Sarah sitting at the window as she usually did. 4. Mother went back down stairs and found the black man in exactly the position she had left him. 5. Beginning with that Sunday he appeared at the door and made a lot of noise. 6. Mother and Father knew Sarah's story intimately. 7. Both Mother and Father questioned the propriety of serving tea. 8. He was courteous and correct but he told them nothing about himself. 9. When the piece was over Coalhouse Walker turned on the stool and found nobody in the room because they were not familiar with ragtime. 10. Though the music filled the stairwell to the third floor Sarah still sat at the window ignoring it. 11. The music produced no effect on the family. 12. Father was very knowledgeable in music and he put a lot of specific questions.

**12. Finish the following sentences.**

1. Pulling up before the boy the driver idled his throttle and .....
2. The man switched off the motor, .....
3. the coloured man was respectful but .....
4. Mother could not .....
5. He was dressed in the affection of wealth to which .....
6. This was the most she had said .....
7. Mother not thinking clearly was .....

8. The colored man left a bouquet of yellow chrysanthemums which .....
9. Mother was exhilarated by the situation. She .....
10. She decided the next time .....
11. Father questioned .....
12. On the contrary he acted as if .....
13. There seemed to be no other possibilities for life than .....
14. The music filled the stairwell to the third floor where .....
15. He had left the coat on the chair. He put it on and ignoring them all .....

**13. a) Match the words on the left with the words on the right.**

- |                |                       |
|----------------|-----------------------|
| 1 particular   | a one's intransigence |
| 2 disturbingly | b octaves             |
| 3 neat         | c music               |
| 4 to have      | d more of a visit     |
| 5 a pretty     | e syncopating chords  |
| 6 to regret    | f composition         |
| 7 to give      | g a caller            |
| 8 deferential  | h address             |
| 9 clusters of  | i penny               |
| 10 thumping    | j resolute            |
| 11 robust      | k manner              |
| 12 vigorous    | l moustache           |

**b) Write 10 sentences incorporating these word combinations.**

**14. Explain what is meant by:**

1. He was dressed in the affection of wealth to which colored people lent themselves. 2. She is said to reside in one of these houses. 3. A bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny. 4. The surroundings did not awe him nor was his manner deferential. 5. Oh, yes, Mother said, we are terrible about that. 6. There seemed to be no possibilities for life than those delineated by the music. 7. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. 8. ...until the entire room was made to glow with its own being. 9. His taste ran to Carrie Jacobs Bond. 10. He thought Negro music had to have smiling and cakewalking.

**15. Answer the questions and do the given assignments:**

a) 1. Who was the man who arrived one Sunday afternoon at the house? 2. Why was the man looking for the young woman of color? 3. Why was the girl Sarah accustomed to sitting at the window? 4. What made Sarah ask Mother to send the visitor away? 5. Why was Mother outraged when she returned downstairs? 6. Why did Mother decide to give him more of a visit next time? 7. Why did the Negro suffer no embarrassment in the parlor? 8. How did the Negro describe his career as a pianist? 9. What was the source of Father's irritation when he finally asked the Negro to play the piano? 10. Why did the Negro agree to play the piano for them? 11. What was it in the music he played that changed the mood of the family? 12. Do you think the Negro accomplished what he had hoped for from the visit?

b) The title "Ragtime" is supposed to be the symbolic representation of the atmosphere which characterizes the scene of the novel. Do you feel that the rhythm and the intonation of E. Doctorow's prose imitate those of ragtime? (whose characteristic features are syncopation, swing, high tension, fluctuation\* between the regular rhythm of sharp harmonic accents and a lively irregular ragged melodic line, the incongruity, that is a special charm of the music).

c) 1. Discuss the stylistic means the author uses to create tension:

1) the incongruity of the sensational plot and the dry tone in which it is described, 2) the common situation and the formal tone, 3) the contrast of different styles, 4) the contrast of actions and their implications.

2. Describe how the author contrasts the young man's behaviour and appearance with the music he plays. Pay attention to the epithets, similes, metaphors, repetitions and gradation, abrupt changes from short sentences to long ones, and then back again. Observe the proportion of short sentences, the telegraphic style, the use of asyndeton, polysyndeton, inversion and parallel constructions; how is the compact, dynamic way in the speech of the characters presented? Pay attention to the fact that the characters have no names. What effect is achieved by this? Should proper names have been used, in your opinion? Justify your answer. In whose voice is the narration of the story? Where do the narrator's sympathies lie?

**16. Give a summary of the text.**

**17. Make up and act out dialogues between:**

1. Mother and Father before the tea.
2. Mother and Sarah after the visit of the Negro, pianist.
3. Father and Mother's Younger Brother about the pieces the pianist had played.

Sometimes we accept invitations to go to the event, just to be polite, so we don't hurt other people's feelings. Write about an experience you didn't enjoy, but which you felt obliged to participate in.

### **VOCABULARY EXERCISES**

**1. Study the essential vocabulary and translate the illustrative examples into Russian.**

**2. Translate the following sentences into Russian:**

**A.** 1. He was given a little money and at times, in the spirit of adventure, he would set off to explore the town. 2. You should set aside some money for a rainy day. 3. He tried to set aside his dislike of his daughter's fiancée. 4. We should set off before dawn to get there on time. 5. The redundancies set off strikes throughout the area. 6. The bank helps people wanting to set up business. 7. He set out to climb Everest. 8. Put the jelly into the ice-box to set. 9. We are all set. 10. I like the setting of the show. 11. He has set his heart on becoming a ballet dancer. 12. They sat up till the small hours setting the world to rights. 13. Did someone set fire to the house deliberately? 14. Di had never set foot in Italy before. 15. Jill is very set in her ways. 16. Stephen tut-tutted his way through the end-of-vacation examination papers he had set his freshmen students. 17. The chauffeur regretfully abandoned his plans for an afternoon at the railings. 18. Anthony could not have blamed Steve if through resentment he now decided to abandon his brother to the dreadful struggle that was to come. 19. The Forsytes resented encroachments on their property. 20. Kit had been called out once before during the night and his body resented the second disturbance. 21. He was a big man who resented the buttons on his shirts.

**B.** 1. It is said that the business of words in prose is primarily to state; in poetry not only to state but also (and sometimes primarily) to suggest. 2. White gloves to the elbow suggested a Royal Garden party. 3. It would be dreadful if something terrible happened and I were not at hand. 4. He spoke German without any suggestion of French accent. 5. Gentlemen, give a big hand to the band. 6. "I'm old enough to play poker and do something with it. I'll try my hand tonight," thought Hurstwood. 7. My doubts on that point, if I had any, were soon cleared. 8. The debate was conducted in the depressing atmosphere of a half-empty Chamber. 9. The curator's conduct through the museum was informative. 10. A pianist, bandleader, composer and arranger, Duke Ellington, had a major impact on jazz composition and playing. 11. It is the highland nearest to the shore which falls most abruptly. 12. When the adjective "abrupt" is used speaking about words and manners we mean that they are sudden and unconnected. 13. They say that to be ignorant of one's ignorance is the malady of the ignorant. 14. He had been working at hospital for so long that he ignored the "No smoking" sign.

### 3. Give the English equivalents for:

приводить в определенное состояние, в движение; освобождать; пускать в ход машину; начать дело; сосредоточить мысль на чем-л.; твердеть; заживать; положить на музыку; задерживать; бросить привычку; бросить курить; бросить жену; оставить (потерять) надежду; оставить друга в беде; покинуть свой пост; отказаться от усилий; покинуть тонущий корабль;

возмущаться чьим-л. поведением; негодовать на чье-л. отношение; обижаться на замечание; затаить обиду

внушать; вызывать; подсказывать (мысль); намекать; наводить на мысль; говорить о; говорить само за себя

рабочий сцены; из первых рук; продолжительные аплодисменты; сделанный ручным способом; имеющийся в распоряжении; на руках; руки прочь; с одной/другой стороны; убирать со стола; откашливаться; распутывать дело; проясняться (о погоде); вести разговор; дирижировать оркестром; вести дела; вести переговоры; водить группу туристов; проводить урок; проводник; кондуктор; писать музыку; улаживать ссору; успокаиваться; крутой поворот; резкие манеры; отрывистый стиль; крутая тропинка; сказать что-л. резко (отрывисто); не принять к сведению чей-л. совет; пропустить замечание мимо ушей; не обратить внимание; игнорировать чье-л. присутствие; ничего не понимать в искусстве; не подозревать о существовании кого-л. (чего-л.); невежественный

человек; держать кого-л. в неведении; пренебречь обязанностями; запустить дом (дела); не заботиться о детях; запустить занятия.

**4. Paraphrase the following sentences using the essential vocabulary:**

1. Please, will somebody start the discussion? 2. Mrs Cassidi was fully determined to give her son a good education. 3. If you don't want to get some lung disease you must give up smoking altogether. 4. Is there any wonder she felt injured about your criticism, it was so bitter. 5. Let's resolve this problem once and for all. 6. After many attempts the scientist eventually managed to carry out his experiment successfully. 7. The path was so steep that we could hardly make it. 8. She knew so many things that the average girl of eight did not know. 9. She paid no attention to the hint. 10. The bad mistakes you sometimes make bring to mind the idea of bad knowledge of grammar. 11. When working he always keeps his tools within easy reach. 12. Pull yourself together, and start from the very beginning.

**5. Use the essential vocabulary in answering the following questions:**

1. When do people carry a chip on their shoulder? 2. What do some people do when they are in a tight corner and they can see no way out? 3. Why didn't you have a chance to tell him what you think of the whole situation before he left? 4. Why hasn't the orchestra played yet? 5. Why does the man keep working when he must be in so much pain after the accident? 6. What did his poor answer imply about his knowledge of the subject? 7. What do you do with your test paper after finishing it? 8. Why can't you put these questions on the examination paper? 9. When did the robbers manage to escape? 10. Why wasn't Mary able to express herself clearly?

**6. Choose the right word ("to ignore", "to neglect" or their derivatives).**

1. The easiest way is to just ... the letter, act as if I've never got it. 2. Sometimes he was so busy that he ... to shave for a day, often his shirts needed changing and he ... these too. 3. She ... him, and let him standing with an outstretched hand. 4. The children were suffering from ... . 5. For a week afterwards he ... the financial pages. 6. He is also absorbed in sports to the ... of his studies. 7. If any exceptions to

these rules occurred, they were quite simply ... 8. The house was in a ... state. 9. The young officer decided that he could safely ... the whole thing. 10. ... of the truth he committed the crime.

**7. Fill in the blanks with postlogues:**

1. It was a popular tune of the day set ... new words. 2. The bad weather will set ... our building plans. 3. There is no one to set ... him as an actor. 4. The judge set ... the decision of the lower court. 5. She set ... her house work straight after breakfast. 6. The pupils cleared ... when they saw the teacher. 7. Clear ... of the room, I want some peace and quiet. 8. Clear ... your desk before you leave school.

**8. Make up short situations or a story using the essential vocabulary.**

**9. Translate the following sentences into English:**

1. Она поклялась никогда не переступать порог этого дома. 2. Учитель задал ученикам трудную задачу. 3. Он откашлялся и продолжал рассказ. 4. Опасность миновала, можно было действовать без промедления. 5. Дети, давайте поаплодируем артистам. 6. С одной стороны, работа была трудной, с другой — очень заманчивой. 7. Через несколько минут корабль должен был пойти ко дну, и капитан приказал команде покинуть его. 8. Водитель резко повернул машину, чтобы не столкнуться с автобусом, идущим навстречу. 9. Старая леди была шокирована грубыми манерами молодого доктора. 10. Соберитесь с мыслями и начните ответ сначала. 11. Несколько слов, случайно оброненных им, наводили на мысль, что все сказанное было чистой выдумкой. 12. У нее ужасно болела голова, но она, не обращая внимания на боль, продолжала работать. 13. Грейс возмущалась, когда ее называли ребенком.

**10. a) Give the Russian equivalents for the following English proverbs:**

1. He who pays the piper calls the tune.
2. Don't take your harp to the party.
3. A bird in the hand is worth two in the bush.

**b) Explain in English the meaning of each proverb.**

**c) Make up a dialogue to illustrate one of the proverbs.**

## GETTING TO GRIPS WITH PHRASAL VERBS

### 1. Read the page from a dictionary and translate the sentences into Russian.

**set aside** — 1. keep for a special use or purpose.

*Some doctors advise setting aside a certain hour each day for worry.*

2. (a judgement) say a judgement is not valid: *The judgement was set aside and she was released from prison.*

**set back** — 1. cause a delay: *There will be a risk of public protest that could set back reforms.* 2. set smb back — to cost you that much money: *In 1981 dinner for two in New York set you back \$ 5.*

**set down** — 1. decide what should be done officially: *The council has set down standards of hygiene for restaurants.* 2. write down: *Old Walter is setting down his memories of village life.*

**set in** — 1. (of a season) become established: *As winter set in the weather got much worse.* 2. continue or develop: *Then disappointment sets in as they see the magic is no longer there.*

**set off** — 1. start a journey: *Nicholas set off for his remote farmhouse in Connecticut.* 2. cause smth to start happening: *The burglars set off an alarm clock when they broke the window.*

**set out** — 1. start a journey: *The cyclists set out early the following morning.* 2. display in an organized way. *Set out the cakes attractively, using lacy doilies.*

**set up** — 1. organize, start. Please set up a meeting at 2 tomorrow. 2. set smb up — put you in a good condition: *I have my cornflakes and coffee in the morning and it sets me up for the day.*

### 2. Complete the sentences below with a suitable phrasal verb.

1. What time did you ... .. from home this morning? 2. I've ... .. the whole weekend for househunting. 3. He tried to have the contract ... .. because conditions had changed. 4. The fire in the factory ... .. production by several weeks. 5. We had to ... .. rules for the behaviour of the members. 6. I have the details ... .. here in my notes. 7. I'd like to get home earlier before darkness ... .. 8. He ... .. for work an hour ago, hasn't he arrived. 9. Terrorists have been ... .. bombs in underground trains. 10. All the villagers have ... .. looking for the missing child.

3. Replace the words in italics with the most suitable phrasal verbs from the dictionary entry.

1. That car must *have cost her* at least twenty thousand. 2. You can *place and get ready* the microphones in the corner of the room. 3. Let's *leave on our journey* early and then we can arrive before lunch. 4. The Court of Appeal *stated that* his conviction *was wrong*. 5. The opening of a new swimming pool *has been* delayed by a few weeks. 6. We arrived early so that we could *prepare* our display for the flower show. 7. When *starting on* a long walk, always wear suitable boots. 8. The rules of the club are *printed* in the members' handbook. 9. Fortunately the wound was treated before the infection could *begin*. 10. She *saved* a little money each week.

#### 4. Translate the sentences from Russian into English.

1. Я сожалею, что не приберегла самые лучшие яблоки до дня рождения отца. 2. Судья собирался отменить приговор, чтобы завершить слушание дела. 3. Он ничего не знал о том, что нам пришлось затормозить осуществление нашей строительной программы. 4. Он откашлялся и сказал, что, если мы не разделим стоимость званного обеда поровну, он будет стоить ему много денег. 5. Я запишу один или два пункта, пока они еще свежи у меня в голове /fresh in my mind/. 6. Установлены правила, и им нужно подчиняться. 7. Холодная погода установилась в этом году рано. 8. Сейчас пошла мода на длинные юбки. 9. Мы тронулись в путь на заре. 10. Усталый или нет отец устраивал фейерверк каждый новый год.

## CONVERSATION AND DISCUSSION

### MAN AND MUSIC

#### THEMATIC VOCABULARY

1. **Musical genres (styles):** classical music (instrumental, vocal, chamber, symphony), opera, operetta, musical, ballet, blues, ragtime, jazz, pop, rock folk (country) music, electronic music, background music, incidental music.

2. **Musical forms:** piece, movement, sonata, area, fantasy, suite, rhapsody, concerto, solo, duet, trio, quartet, quintet, sextet (etc.), chorus.

3. **Musical rhythms:** polka, waltz, march, blues, ragtime, jazz, swing, bassanova, sambo, disco, rock.

4. **Musical instruments:** (string group): violin, viola, celo, bass, harp; (wind group): flute, oboe, clarinet, basson; (brass group): trumpet, French horn, tuba; percussion, piano, accordion, guitar, saxophone, synthesizer, acoustic, electronique, electric instruments.

5. **Music makers:** composer, conductor, musician, soloist, virtuoso, minstreller group, team, band, orchestra.

6. **Music making:** to write authentically Russian, Afro-American, etc. music, to compose, to arrange, to transcribe, to make music, to perform, to improvise, to interpret, to accompany, to complete.

7. **Musical equipment:** tape-recorder, video cassette-recorder, tuner, amplifier, player, equalizer, deck, (loud) speaker, turn-table.

8. **Musical events:** (made up) concert, recital, jam session, festival, competition.

9. **Miscellany:** major, flat, baton, bow, drum sticks, under the baton, single, album, track, record jacket (sleeve), music sheet, score, spiritual, beat, video-clip, sincopation, harmony.

## Understanding Music

If we were asked to explain the purpose of music, our immediate reply might be “to give pleasure”. That would not be far from the truth, but there are other considerations.

We might also define music as “expression in sound”, or “the expression of thought and feeling in an aesthetic form”, and still not arrive at an understanding of its true purpose. We do know, however, even if we are not fully conscious of it, that music is a part of living, that it has the power to awaken in us sensations and emotions of a spiritual kind.

Listening to music can be an emotional experience or an intellectual exercise. If we succeed in blending the two, without excess in either case, we are on the road to gaining the ultimate pleasure from music. Having mastered the gift of listening to, say, a Haydn symphony, the ear and mind should be ready to admit Mozart, then to absorb Beethoven, then Brahms. After that, the pathway to the works of later composers will be found to be less bramblestrewn than we at first imagined.

Music, like language, is a living, moving thing. In early times organised music belonged to the church; later it became the property of the privileged few. Noble families took the best composers and the most talented performers into their service.

While the status of professional musicians advanced, amateur musicians found in music a satisfying means of self-expression, and that form of expression broadened in scope to embrace forms and styles more readily digested by the masses.

It is noteworthy that operas at first were performed privately; that the first “commercial” operatic venture took place early in the seventeenth century, this leading to the opening of opera houses for the general public in many cities.

By the middle of the nineteenth century, composers were finding more and more inspiration of their heritage. The time had come to emancipate the music of their country from the domination of “foreign” concepts and conventions.

One of the first countries to raise the banner was Russia, which had various sources of material as bases of an independent musical repertory, Russian folk songs and the music of the old Russian Church.

The composer to champion this cause was Glinka, who submerged Western-European influences by establishing a new national school.

Glinka’s immediate successor was Dargomizhsky, then Balakirev. His own creative output was comparatively small; he is best remembered as the driving force in establishing “The Mogutschaya Kuchka”, a group which included Borodin, Cui, Moussorgsky and Rimsky-Korsakov.

Tchaikovsky (1840–1893) worked independently and was the first Russian composer to win widespread international recognition.

It is a narrow line that divides Operetta from Musical Comedy, both blending music and the spoken word. When we think of operetta, such titles come to mind as *The Gipsy Baron* (Johann Strauss), *The Merry Widow* and *The Count of Luxembourg* (Lehar). Of recent years these have been replaced in popular favour by “Musicals” which placed more emphasis on unity and theatrical realism, such as *Oklahoma*, *My Fair Lady*, *The Sound of Music* and *West Side Story*.

In early times instrumental music broke away from occasions associated with sacred worship into secular channels. In succeeding generations instrumental players were engaged to provide music for various public functions. Humble bands of players developed into small orchestras, these in time to symphony orchestras. Later, orchestras of the café type assumed increased numerical strength and more artistic responsibility, while “giving the public what it wants”.

For many generations Band Music — music played by military bands, brass bands, and pipe bands on the march, in public parks, and in concert halls — has held its place in public favour, especially in Great Britain.

At the turn of the 20th century American popular music was still clinging to established European forms and conventions. Then a new stimulus arrived by way of the Afro-Americans who injected into their music-making African chants and rhythms which were the bases of their spirituals and work songs.

One of the first widespread Afro-American influences was Ragtime, essentially a style of syncopated piano-playing that reached its peak about 1910. Ragtime music provided the stimulus for the spontaneous development of jazz, a specialized style in music which by the year 1920 had become a dominating force in popular music, and New Orleans, one of the first cities to foster it.

In the early twenties America became caught up in a whirl of post-war gaiety. The hectic period would later be known as the Jazz Era. Soon jazz had begun its insistent migration across the world. While black musicians of America were recognized as the true experts in the jazz field, the idiom attracted white musicians, who found it stimulating and profitable to form bands to play in the jazz style. Prominent among these white band-leaders were Paul Whiteman and George Gershwin, whose 1924 *Rhapsody in Blue* was the first popular jazz concerto.

While many self-appointed prophets were condemning jazz as vulgar, and others smugly foretelling its early death, some notable European composers attempted to weave the jazz idiom into their musical works. These included Debussy, Ravel, Stravinsky, Shostakovich.

(Here one is reminded that several composers, including Debussy, Ravel, Liszt, Bizet and Richard Strauss, befriended the much-maligned saxophone, invented about the middle of the nineteenth century, and introduced it into the concert-hall.)

Before we leave George Gershwin, we should mention his *Porgy and Bess* which brought something daringly different to opera: the music, Gershwin's own, sounds so authentically Afro-American, that it is surprising that this rich score was written by a white American.

We are forced to contemplate the fact, that notwithstanding the achievements of Debussy, Stravinsky and many others, the experience of music in the western art tradition remains essentially un-

changed. It's still composed by highly trained specialists and played by professional musicians in concert halls.

There was a time in the sixties when it looked as if the situation was about to be broken up by a new and revolutionary popular music of unprecedented and unexpected power. The so-called "Rock Revolution" began in fact in the mid-fifties, and was based firmly on the discontent of the younger generation who were in revolt against the values of their elders; naturally they espoused new musical values, and equally naturally these values represented a negation of everything in the musical world their elders inhabited — the virtual elimination of harmony, or at least its reduction to the few conventional progressions of the blues, an emphasis on the beat, new type of voice production owing much to sophisticated use of amplification and simplification of instrumental technique.

There followed rapidly an extraordinary musical eruption based on the percussive sound of the electric guitar, the rock'n'roll beat and blues harmony.

We should remember that the Beatles, the Rolling Stones, and many other leading groups and individual performers from the early sixties onward based their music on the sound of electric guitars and percussion.

Now what? In this technological age it is not surprising that electronics should have invaded the field of music. This new phase has brought experiments intended to give music of the popular genre a new sound. Though many may be alarmed at such explorative tampering with sound, it must be admitted that the possibilities of electronically-produced music are immense.

Never before has music — all kinds of music — been so popular. Never before has the world had greater need of its stimulation and comfort. We find the ultimate satisfaction in music, be it "classical" or "popular", when we have learnt how to reject the spurious and accept the genuine; when we have learnt how to listen.

**1. a) Answer the following questions:**

1. What is the purpose of music in your opinion? Can music be defined in only one way?
2. In what genres did the music develop?
3. What was the Russian contribution to the art of music?
4. In what way did instrumental music become engaged for various functions?
5. What created the development of jazz and who facilitated the de-

velopment? 6. How did the youth of the 60-s respond to the highly trained specialist and professional music? 7. In your opinion should musicians have musical training? 8. What do you know about the Beatles and their contribution to the pop-music world? 9. In your opinion how will the technological age through radio, television and video influence the world of music?

**b) Find in the text the facts the author gives to illustrate the following:**

1. Music like language is a living moving thing. 2. Music may be used as the lines of communication between people. 3. Jazz does not cling to dance rhythms any longer, as 20th century European music reflects African rhythms.

**c) Summarize the text in five paragraphs specifying the development of 1) opera, 2) operetta and musicals, 3) instrumental music, 4) jazz and 5) rock.**

**2. Use the thematic vocabulary in answering the following questions:<sup>1</sup>**

1. What musical genres do you know and what role does folk music play in all of them? 2. What is meant by the terms classical or serious music, pop, rock, jazz and contemporary music? 3. Do you think, the different musical genres named above are strictly separated or do they overlap in some ways? In what ways? What genre do you prefer? 4. What role does music play in your life? Do you want music just to make you happy or does the music that you prefer vary with your mood? How does it vary? 5. Do you think that at school music should be given the same emphasis as subjects such as maths, literature, etc.? 6. Of which instruments does a symphony / chamber orchestra consist? What are the most popular instruments of pop groups, jazz or rock? 7. What is your favourite instrument? Can you play it? Does it help you to understand music? 8. Do you like opera? Do you agree with the opinion that operas are hard to follow while musicals are more up-to-date and easier to understand? What other forms have appeared of late? 9. How can you account for the large scale popularity of rock? Is it only an entertainment to young people

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<sup>1</sup> You may wish to bring to record jackets (sleeves), tapes, and advertisements for concerts or programmes, which depict current popular or classical music. These can serve as supplementary materials for several activities in the unit.

or does rock music represent their values? What values? 10. Why are some rock fans less interested in the music of the past?

What do you know about the International Tchaikovsky Competitions? How often are they held and on what instruments do contestants perform? Can you give some names of prize winners or laureates of the Tchaikovsky Competitions? What do you know about their subsequent careers?

**3. Below are opinions on the development of music.**

**a) Spend a few minutes individually thinking of further arguments you will use to back up one of the opinions:**

1. The line between serious music and jazz grows less and less clear.
2. A certain amount of so-called avant-guard music in our modern art tries to shock and be original for originality's sake.
3. In any age the advanced of today in music may become the commonplace of tomorrow.
4. Soviet composers have contributed as much as Russian composers to the World of Music.
5. Radio, television, cinema and video bring "new sounds" into our homes.

**b) Now discuss the opinions with your partner. One of the students is supposed to play the role of a student who is not knowledgeable in music. The other – to present a student whose hobby is music. Keep interrupting each other with questions. Use the topical vocabulary.**

**4. Group work. Split into buzz groups of 3–4 students each. Discuss the following, using the expressions of agreement or disagreement.**

1. "Some people prefer only classical music and find contemporary music to be cacophony." "Stop being conservative," say others. "We need something 'far out' to shock the audience."

Which side do you agree?

Composer A. Ribnikov says: "Ours is an age of great technological progress and accompanying emotional stress, which requires new forms of expression in music."

Can his opinion help you formulate your answer?

2. Many modern composers and performers change the sound of live instruments by making technical adjustment (for example “prepared piano”<sup>1</sup>). a) What other examples of changing instruments do you know and do you find such change necessary? b) Will musicians have to sell their instruments in order to pay for tuition as engineers?

5. When you criticize you normally try to find faults rather than virtues, but it certainly does not exclude the expressions of virtue. Read the following dialogue where the characters make comments about themselves and others. Note down the expressions in bold type. Be ready to use them in dialogues in class:

*Liz and Michael on the way home from a jazz concert.*

*Michael:* **Perhaps you might consider me a bit of a fanatic about jazz** ... but that was a fantastic concert, wasn't it?

*Liz:* **I'm not exactly – how shall I say? I suppose I'm not crazy about jazz**, and the melodies were hard to follow. Could you perhaps help me understand it better?

*Michael:* **I've tried to help** many people... **I've done my best** to open a jazz club, so I've become quite good at interpreting jazz, **though I had no one to rely on**. Anyway, in the first place there are two elements in jazz. One is the playing of instruments so that they sound like the half-shouted, half-sung blues of Negro folk song. The other is the steady, unchanging 1–2–3–4 beat initiated from the French military marching music the blacks heard in New Orleans where jazz was born around 1900.

*Liz:* **Well, I'm an easy-going person really unless of course you start discussing jazz. Then I'm a bit vicious.** Basically **I'm receptive to** any music that has harmony and melody. **That's me**. But I didn't even recognize any of the tunes, though I have heard some jazz music before.

*Michael:* Well, that's not surprising, since another important feature of jazz is “improvisation” or “making it up as you go along”, therefore tunes can sound different each time you hear them.

*Liz:* **Well, I think I've kept myself – yes, I've kept myself respectable – that's the word I'd use – respectable and dignified on** my appreciation of jazz. The musicians played with great skill and speed. And when they improvised they played a completely new variation of the basic tune every time.

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<sup>1</sup> “prepared piano” involves stuffing the inside of the piano with a variety of paraphernalia, including units and bolts in order to alter the normal piano timbre.

*Michael:* Absolutely. That's one of the greatest thrills of a jazz session. Tunes are not the most important feature of jazz. It's not the composer but the performer who makes a good piece of jazz. In fact it's almost impossible to write down much of a jazz in musical notes!

*Liz:* In that case jazz is rather elicited and separate from other kinds of music, if only the performer knows what's being played. **I say, get rid of these thugs who call themselves professional musicians — get rid of them.**

**6. When criticising someone, describe, don't judge. Always focus on, and confine criticism to observable behaviour.**

For instance, telling your pupil who is not practising his music "Of late you've been practising less than usual and we need you in the concert" is more likely to encourage practice than snapping "You are irresponsible and lazy. Practise more from now on."

**a) Below are statements about music which express different opinions. Imagine that they are your opinions and change them into subjective arguments. (Use the expressions showing criticism.):**

1. "There is only one way to come to understand music by learning to play a musical instrument whether an external one like the piano or flute or by training the human voice to become an instrument."

2. "However good recorded music might be, it can never really take the place of a live performance. To be present at an actual performance is half the enjoyment of music."

3. "I find I have to defend jazz to those who say it is low class. As a matter of fact all music has low class origin, since it comes from folk music, which is necessarily earthly. After all Haydn minuets are only a refinement of simple, rustic German dances, and so are Beethoven scherzos. An aria from a Verdi opera can often be traced back to the simplest Neapolitan fisherman."

**b) Team up with your partner who will be ready to give critical remarks on the statements given above. Use the clichés expressing criticism.**

**7. Read the text and extract the necessary information. Prepare and act out dialogues.**

### **Afro-American Music**

This tape is being made especially for the students who are interested in Afro-American music. This text is being made by Portia Maulsby Ph. D., of Indiana University in America.

The first thing I would like to say is: Afro-American music has its roots in African music. The blacks in America came from Africa and therefore their culture is rooted in that of African traditions. For many years Americans didn't acknowledge the African heritage of the black population, but instead wanted to describe the culture of this group as being an imitation (and a poor one at that) of Euro-American cultures. But today it is widely acknowledged that the traditions and customs and, in general, the culture of Afro-Americans is based on the cultures of Central and West Africa, the two regions from which most of the black people came to America.

Because the culture was very different, it was described in negative terms. European travellers — the missionaries from Europe as well as the slave holders who were from Europe but living in America — often described the music, the traditions and activities of slaves as barbaric, pagan, indecent, and all sorts of other negative terms were used. This culture again being an African culture was aesthetically very different from that of Europe. Because the culture was seen as pagan and barbaric and primitive the Europeans decided that black Americans should learn to be more like them and act like them. They therefore introduced various aspects of their culture into that of the slaves.

One of the first traditions introduced to slaves was that of their western ways of worship, meaning Christianity. They instructed the slaves in the principles of Christianity, which involved teaching them the Christian psalms and hymns.

Blacks, however, or the slaves, did not sing the songs as taught to them by the Euro-Americans, nor did they worship in the way that they were taught by these people. What they did was to reinterpret the religious culture of the Europeans to conform to an African way of religion and an African way of singing.

This African way may be described as the use of call-and-response structures, or what is known as a leader-chorus structure. In using this structure, which we also refer to as a form, an individual improvises one line of text, and the group of singers — or in this case the

congregation – responds with a line of text which is repeated as a response after each improvised line of text.

The whole notion of improvisation is African in its origin. The other characteristic that distinguished African and slave singing from that of their European counterparts was the addition of hand clapping and foot stamping to the music, as musical accompaniment. In Africa, drumming and hand clapping were the major sources of instrumental accompaniment. But in America, whites forbade blacks after period of time to play drums.

The reason for this was that the slave holders realized that these drums were being used to communicate messages for slaves to gather and revolt or run away. So laws were enacted to forbid slaves from playing drums or illegally gathering without the supervision of whites. But there were too many slaves to be controlled by whites, and at night they would slip away in the forest regions and meet and discuss their plans. Or there were too many slaves to be instructed by the few white ministers that were available. And in time slaves began to conduct their own religious services.

So it is in this context and away from whites that American black slaves were able to develop a culture that in its earlier stages was very African, and then later, as slaves interacted more with European cultures, the culture that eventually evolved among blacks was known as Afro-American.

It is important to keep in mind that the Afro-American culture is not purely African, but yet is derived from African values, aesthetics and a way of thinking. And because it is not purely African we cannot call it an African culture in America. Whereas, the distinction can be: in earlier days, for example in the early 1700s and throughout the 1600s, blacks were celebrating African holidays; they were singing African songs; they were doing purely African dances; they were electing African kings. But by the 1800s they were required to participate in the holidays of their masters, of the Europeans in America, and what they did do was to take these holidays, to take the European culture that they were forced to learn and adopt it from an African frame of reference, so that it made sense to them. Which is what they did with Christianity. It was a way in which they adapted and survived in their new environment.

Another example would be that the slaves did not have access to African instruments. So they were not playing African instruments.

But what they were doing was playing instruments that they had made based on an African tradition.

They played them in an African fashion. When they learned to play European instruments they played those instruments in an African fashion.

This, then, is what we call an African frame of reference for playing instruments or an African frame of reference for doing something, doing anything. So our relationship to Africa can best be described in terms of the conceptual approaches to the way we do things.

One of the most distinguishing features in Afro-American culture which again is tied to African cultures is various cultural values, that give use to certain sounds and behaviours associated with the black music tradition. One such value is that music making is considered, to be a participatory communal activity, meaning that everyone participates in the event. There is not a concept of a performer and audience; the audience becomes a part of the performance.

Another characteristic that is representative of culture values is the kind of sounds that we make with our voices. We like distorted sounds again, not pure sounds. Our sounds tend to be influenced by animal sounds and sounds in nature. And our approach then to a melody or creating sound to sing a note is based on certain kinds of nuances with the voices that we do. We like changes in the colourings of sounds; we like changes in being in a high register and moving to a low register. In essence we like variation in our musical performances; we don't like purity. That is not a culture value with us, a pure sound or a sound that is a homogeneous sound or a one like excitement and we like colour.

Many of you may be familiar with blues and jazz. And in these traditions the instrumentalists try to make their instruments sound like voices. That is why we play western instruments in a way that is different from European and white American performers.

Another example would be that of jazz musicians, in which they use the mute to create distorted and vocal sounds on the trumpet and trombone, so the instrument will sound more like "wah ...wan" as opposed to the pure "dah ...dah ...dah".

Another feature that is common to the Afro-American music tradition is the embellishment of the melody, and the interjections of various kinds to the melody. For example, grunts (ugh... ugh), screams, and hollers and moans.

These sounds capture the feelings and emotions of black people. It should not be considered as extra to the music. These sounds become intricately woven into the melody, even though you may say, “Well, I don’t hear melody, I just hear an insertion of a scream or a grunt.” Well, that, in essence, is a part of the melody. When you take these subtleties and nuances away from the Afro-American tradition then you really don’t have an Afro-American sound. They are intricate to what makes the sound unique to black people.

Therefore these features that I have just described give rise to the distinctive quality of Afro-American music.

**8. Study the following text.**

### **The Proms: A Living Tradition**

When Henry Wood, a fine pianist and conductor and Robert Newman, an enterprising manager launched that first season of Promenade Concerts in 1895, the idea of informal, cheap, standing concerts was by no means new. Such concerts had their origin in the famous eighteenth-century pleasure gardens, where ‘promenade’ really did mean walking around.

Many series of light promenade concerts took place in the middle years of the nineteenth century in London’s music-halls and theatres; what they all had in common was a popular choice: of music, low prices, and the availability of refreshments.

Socially, the early Proms were never aimed at London’s fashionable society. They took place during the summer months when the more leisured classes would be out of London, and as a consequence there was little other serious music to be heard. The more serious music was confined to the first part of the concert.

In the 1890s up to half of a programme might consist of solo items: songs with piano accompaniment (often ballads of the most rip-roaring patriotism or mawkish sentimentality), and solos for all sorts of instruments, particularly the cornet. The earliest Proms would often finish with a rousing march or waltz to send the audience away happy.

All the time Wood and Newman were succeeding in raising standards and introducing the Prom audiences to a wider and more serious range of music.

By the fifth season Wood had introduced music by such ‘modern’ composers as Rimsky-Korsakov, Richard Strauss, Tchaikovsky,

Chabrier, Glazunov, Dvorák, Saint-Saens and Balakirev. By the second season, in 1896, a practice had been established of Wagner Nights on Mondays and Beethoven Nights on Fridays. Within a few years the ballads and the cornet solos had begun to fade away, and improbable fantasias on operatic tunes were giving way to properly prepared extracts from the operas.

One very positive by-product of World War I was the increasing number of women orchestral players. Apart from the harp, traditionally a ladies' instrument, orchestras had until then been strictly male preserves. It was in 1913 that Wood had first encouraged as "mixed bathing in the sea of music", and he continued to support the engagement of women players.

The Proms, now a traditional institution, continued to flourish after War. In 1919 the Queen's Hall was redecorated. Broadcasting was to be the salvation of the Proms. In 1927 the British Broadcasting Company had become a Corporation with the mandate 'to inform, educate and entertain'. After intricate negotiations, the BBC agreed to take over the Proms. Starting in 1927, broadcasting opened the Proms to a far wider audience.

The Proms in the 1930s were particularly favourable to British music. There was hardly any British composer of significance who failed to have a piece introduced at the Proms during this decade, from the elderly Elgar to the young Benjamin Britten playing the solo part of his new Piano Concerto.

At this time, the only place in London suitable for large scale orchestral concerts was the Royal Albert Hall. Neither more beautiful nor more elegant, but nearly twice the size of the Queen's Hall, with a capacity of nearly 6,500 the Royal Albert Hall began its Prom career in the summer of 1941.

By 1947 almost every note performed at the Proms was being broadcast, divided between the BBC Light Programme, Home Service and the new Third Programme. The First Night of the Proms was televised for the first time in 1953, and the Last Night the following year.

By the early 1960s there was a growing feeling that the Proms were in need of change and renewal. The history of the Proms during the 1960s is essentially that of a transformation from a mainly British enterprise – to an international festival.

In 1966 the Moscow Radio Orchestra, conducted by Gennady Rozhdestvensky (later to become chief conductor of the BBC SO),

became the first of many distinguished foreign orchestras to play at the Proms. Although today the mainstay of the Proms is still provided by the BBC orchestras, a modern season will be performed by literally dozens of other orchestras and ensembles from Britain and from all over the world.

In 1970 an extra late-night concert was held for the first time, and starting in 1971 there were experiments with different venues for some concerts. The Royal Opera House hosted a Prom performance of Boris Godunov.

Other Prom events which have gone beyond the 'traditional' repertory have included brass band and steel band performances (linked with a picnic in Kensington Gardens); children's Proms; and jazz of various shades performed by the National Youth Jazz Orchestra.

If you buy a ticket for one of the seats in Albert Hall – whether in the stalls, the boxes or the balcony – you will realize long before the players come on to the stage what makes the Proms so special and different from other concerts: the arena in front of you is crowded with people, many of them very young, who have come to stand through the concert.

Over the years, many foreign musicians have expressed their astonishment at the concentration of the Prommers, who can stand in perfect silence during the longest works. This intensity is much appreciated by performers, who sense an immediate communication, often hard to achieve on other large halls. The BBC's patronage also extends to performers, and many young artists owe their first wide exposure to an appearance at the Proms. For some, it has been the beginning of a long relationship with their audience.

There is no doubt about the continuing vitality of the Proms as they complete their first hundred years. Audiences are consistently large and enthusiastic. Another sign of vitality is the level of public debate which the Proms can stimulate. Planning and repertory are under constant discussion; there is the perennial question of the correct balance between old and new music, young or mature artists, British and foreign, the familiar and unfamiliar.

Less well-known music, both old and new, can be given more prominence. The range of artists performing in any one season is now truly

international, and includes new talents alongside the world's biggest names.

For the variety and quantity of music performed, for the standards of performance and for the huge numbers of listeners, the Proms have over the years become a unique and irreplaceable festival, not just in the musical life of Britain, but of the world.

Answer the following questions.

1. Who were Henry Wood and Robert Newman and what did they launch in 1895?
2. Why wasn't the idea of cheap and standing concerts new?
3. What did the concerts have in common?
4. What kind of audience were the early Proms aimed at?
5. What can you say about the programs of the early proms?
6. What kind of music had Wood introduced by the fifth season?
7. What was one very positive by-product of World War I?
8. How successful were the Proms in the after-war period?
9. What can be said about the 1930s?
10. What role did the Royal Albert Hall play in the history of the Proms?
11. When were the Proms broadcast and televised for the first time?
12. The history of the Proms during the 1960s is essentially that of a transformation. What transformation?
13. Whose orchestra became the first of many distinguished foreign companies to play at the Proms?
14. Who became the chief conductor of the BBC SO?
15. What makes the Proms so special and different from other concerts and what have many foreign musicians expressed astonishment at?
16. What has made the Proms a unique and irreplaceable festival?

## Unit FIVE

### TEXT

#### THE LUMBER-ROOM

By H. Munro

Hector Munro (pseudonym Saki, 1870–1916) is a British novelist and a short-story writer. He is best known for his short stories. Owing to the death of his mother and his father's absence abroad he was brought up during childhood, with his elder brother and sister, by a grandmother and two aunts. It seems probable that their stem and unsympathetic methods account for Munro's strong dislike of anything that smacks of the conventional and the self-righteous. He satirized things that he hated. Munro was killed on the French front during the first world war.

In her *Biography of Saki* Munro's sister writes: "One of Munro's aunts, Augusta, was a woman of ungovernable temper, of fierce likes and dislikes, imperious, a moral coward, possessing no brains worth speaking of, and a primitive disposition." Naturally the last person who should have been in charge of children. The character of the aunt in *The Lumber-Room* is Aunt Augusta to the life.

The children were to be driven, as a special treat, to the sands at Jagborough. Nicholas was not to be one of the party; he was in disgrace. Only that morning he had refused to eat his wholesome bread-and-milk on the seemingly frivolous ground that there was a frog in it. Older and wiser and better people had told him that there could not possibly be a frog in his bread-and-milk and that he was not to talk nonsense; he continued, nevertheless, to talk what seemed the veriest nonsense, and described with much detail the coloration and marking of the alleged frog. The dramatic part of the incident was that there really was a frog in Nicholas's basin of bread-and-milk; he had put it there himself, so he felt entitled to know something about it. The sin of taking a frog from the garden and putting it into a bowl of wholesome bread-and-milk was enlarged on at great length, but the fact that stood out clearest in the whole affair, as it presented itself to the mind of Nicholas, was that the older, wiser, and better people had been proved to be profoundly in error in matters about which they had expressed the utmost assurance.

“You said there couldn’t possibly be a frog in my bread-and-milk; there was a frog in my bread-and-milk,” he repeated, with the insistence of a skilled tactitian who does not intend to shift from favourable ground.

So his boy-cousin and girl-cousin and his quite uninteresting younger brother were to be taken to Jagborough sands that afternoon and he was to stay at home. His cousins’ aunt, who insisted, by an unwarranted stretch of imagination, in styling herself his aunt also, had hastily invented the Jagborough expedition in order to impress on Nicholas the delights that he had justly forfeited by his disgraceful conduct at breakfast-table. It was her habit, whenever one of the children fell from grace, to improvise something of a festival nature from which the offender would be rigorously debarred, if all the children sinned collectively they were suddenly informed of a circus in a neighbouring town, a circus of unrivalled merit and uncounted elephants, to which, but for their depravity, they would have been taken that very day.

A few decent tears were looked for on the part of Nicholas when the moment for the departure of the expedition arrived. As a matter of fact, however, all the crying was done by his girl-cousin, who scraped her knee rather painfully against the step of the carriage as she was scrambling in.

“How did she howl,” said Nicholas cheerfully as the party drove off without any of the elation of high spirits that should have characterized it.

“She’ll soon get over that,” said the aunt, “it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves!”

“Bobby won’t enjoy himself much, and he won’t race much either,” said Nicholas with a grim chuckle; “his boots are hurting him. They’re too tight.”

“Why didn’t he tell me they were hurting?” asked the aunt with some asperity.

“He told you twice, but you weren’t listening. You often don’t listen when we tell you important things.”

“You are not to go into the gooseberry garden,” said the aunt, changing the subject.

“Why not?” demanded Nicholas.

“Because you are in disgrace,” said the aunt loftily.

Nicholas did not admit the flawlessness of the reasoning; he felt perfectly capable of being in disgrace and in a gooseberry garden at the same moment. His face took an expression of considerable obsti-

nacy. It was clear to his aunt that he was determined to get into the gooseberry garden, "only," as she remarked to herself, "because I have told him he is not to."

Now the gooseberry garden had two doors by which it might be entered, and once a small person like Nicholas could slip in there he could effectually disappear from view amid the masking growth of artichokes, raspberry canes, and fruit bushes. The aunt had many other things to do that afternoon, but she spent an hour or two in trivial gardening operations among flowerbeds and shrubberies, whence she could keep a watchful eye on the two doors that led to forbidden paradise. She was a woman of few ideas, with immense power of concentration.

Nicholas made one or two sorties into the front garden, wriggling his way with obvious stealth of purpose towards one or other of the doors, but never able for a moment to evade the aunt's watchful eye. As a matter of fact, he had no intention of trying to get into the gooseberry garden, but it was extremely convenient for him that his aunt should believe that he had; it was a belief that would keep her on self-imposed sentry-duty for the greater part of the afternoon. Having thoroughly confirmed and fortified her suspicions, Nicholas slipped back into the house and rapidly put into execution a plan of action that had long germinated in his brain. By standing on a chair in the library one could reach a shelf on which reposed a fat, important-looking key. The key was as important as it looked; it was the instrument which kept the mysteries of the lumber-room secure from unauthorized intrusion, which opened a way only for aunts and such-like privileged persons. Nicholas had not had much experience of the art of fitting keys into keyholes and turning locks, but for some days past he had practised with the key of the school-room door; he did not believe in trusting too much to luck and accident. The key turned stiffly in the lock, but it turned. The door opened, and Nicholas was in an unknown land, compared with which the gooseberry garden was a stale delight, a mere material pleasure.

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Often and often Nicholas had pictured to himself what the lumber-room might be like, that region that was so carefully sealed from youthful eyes and concerning which no questions were ever answered. It came up to his expectations. In the first place it was large and dimly lit, one high window opening on to the forbidden garden being its only source of illumination. In the second place it was a storehouse of unimagined treasure. The aunt-by-assertion was one of those people

who think that things spoil by use and consign them to dust and damp by way of preserving them. Such parts of the house as Nicholas knew best were rather bare and cheerless, but here there were wonderful things for the eyes to feast on. First and foremost there was a piece of framed tapestry that was evidently meant to be a fire-screen. To Nicholas it was a living breathing story; he sat down on a roll of Indian hangings, glowing in wonderful colour beneath a layer of dust and took in all the details of the tapestry picture. A man, dressed in the hunting costume of some remote period, had just transfixed a stag with an arrow, it could not have been a difficult shot because the stag was only one or two paces away from him; in the thickly growing vegetation that the picture suggested it would not have been difficult to creep up to a feeding stag, and the two spotted dogs that were springing forward to join in the chase had evidently been trained to keep to heel till the arrow was discharged. That part of the picture was simple, if interesting, but did the huntsman see, what Nicholas saw, that four galloping wolves were coming in his direction through the wood? There might be more than four of them hidden behind the trees, and in any case would the man and his dogs be able to cope with four wolves if they made an attack? The man had only two arrows left in his quiver, and he might miss with one or both of them; all one knew about his skill in shooting was that he could hit a large stag at a ridiculously short range. Nicholas sat for many golden minutes revolving the possibilities of the scene; he was inclined to think that there were more than four wolves and that the man and his dogs were in a tight corner.

But there were other objects of delight and interest claiming his instant attention: there were quaint twisted candlesticks in the shape of snakes, and a teapot fashioned like a china duck, out of whose open beak the tea was supposed to come. How dull and shapeless the nursery teapot seemed in comparison! Less promising in appearance was a large square book with plain black covers; Nicholas peeped into it, and, behold, it was full of coloured pictures of birds. And such birds! A whole portrait gallery of undreamed-of creatures. And as he was admiring the colouring of the mandarin duck and assigning a life-history to it, the voice of his aunt came from the gooseberry garden without. She had grown suspicious at his long disappearance, and had leapt to the conclusion that he had climbed over the wall behind the sheltering screen of lilac bushes; she was now engaged in energetic and rather hopeless search for him among the artichokes and raspberry canes.

“Nicholas, Nicholas!” she screamed, “you are to come out of this at once. It’s no use trying to hide there; I can see you all the time.”

It was probably the first time for twenty years that any one had smiled in that lumber-room.

Presently the angry repetitions of Nicholas’ name gave way to a shriek, and a cry for somebody to come quickly. Nicholas shut the book, restored it carefully to its place in a corner, and shook some dust from a neighbouring pile of newspapers over it. Then he crept from the room, locked the door, and replaced the key exactly where he had found it. His aunt was still calling his name when he sauntered into the front garden.

“Who’s calling?” he asked.

“Me,” came the answer from the other side of the wall; “didn’t you hear me? I’ve been looking for you in the gooseberry garden, and I’ve slipped into the rain-water tank. Luckily there’s no water in it, but the sides are slippery and I can’t get out. Fetch the little ladder from under the cherry tree —”

“I was told I wasn’t to go into the gooseberry garden,” said Nicholas promptly.

“I told you not to, and now I tell you that you may,” came the voice from the rain-water tank, rather impatiently.

“Your voice doesn’t sound like aunt’s,” objected Nicholas; “you may be the Evil One tempting me to be disobedient. Aunt often tells me that the Evil One tempts me and that I always yield. This time I’m not going to yield.”

“Don’t talk nonsense,” said the prisoner in the tank; “go and fetch the ladder.”

“Will there be strawberry jam for tea?” asked Nicholas innocently.

“Certainly there will be,” said the aunt, privately resolving that Nicholas should have none of it.

“Now I know that you are the Evil One and not aunt,” shouted Nicholas gleefully; “when we asked aunt for strawberry jam yesterday she said there wasn’t any. I know there are four jars of it in the store cupboard, because I looked, and of course you know it’s there, but she doesn’t because she said there wasn’t any. Oh, Devil, you have sold yourself!” There was an unusual sense of luxury in being able to talk to an aunt as though one was talking to the Evil One, but Nicholas knew, with childish discernment, that such luxuries were not to be over-indulged in. He walked noisily away, and it was a kitchen-maid, in search of parsley, who eventually rescued the aunt from the rain-water tank.

Tea that evening was partaken of in a fearsome silence. The tide had been at its highest when the children had arrived at Jagborough Cove, so there had been no sands to play on – a circumstance that the aunt had overlooked in the haste of organizing her punitive expedition. The tightness of Bobby's boots had had disastrous effect on his temper the whole of the afternoon, and altogether the children could not have been said to have enjoyed themselves. The aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a rain-water tank for thirty-five minutes. As for Nicholas, he, too, was silent, in the absorption of one who has much to think about; it was just possible, he considered, that the huntsman would escape with his hounds while the wolves feasted on the stricken stag.

### SPEECH PATTERNS

1. Older and wiser and better people had told him that **there could not possibly be** a frog in his bread-and-milk.<sup>1</sup>  
How can I possibly do it?  
Do it if you possibly can.  
The child couldn't possibly have done it alone.
2. She was **a woman of few ideas**, with immense power of concentration.  
She was a woman of few words.  
She has always been a woman of fashion.  
He is a man of property.
3. a) ... there was a piece of tapestry **that was** evidently **meant to be** a fire-screen.  
The door is meant to be used in case of emergency.  
He was meant to be an artist.  
b) **They were meant** for each other.  
Are these flowers meant for me?  
What I said wasn't meant for your ears.
4. That part of the picture was **simple if interesting**.  
That part of the play was entertaining if long.  
The concert was enjoyable if loud.  
The dress was unattractive if new.

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<sup>1</sup> The pattern is mostly used in interrogative and negative sentences.

5. ...but here there were wonderful things **for the eyes to feast on**.  
 Children don't have enough protein for their bodies to develop properly.  
 This is not the right time for the man to do this job.  
 This train doesn't leave early enough for us to reach London before 5.

### Phrases and Word Combinations

- |   |  |
|---|--|
| 1 to be in disgrace   | 9 to change the subject  |
| 2 to describe with much detail<br>(in great detail)   | 10 (for) the greater part of the day<br>(the time; the year; one's time)<br>( <i>more literary</i> ) |
| 3 as a matter of fact   | 11 (to look, to come, etc.) in one's<br>direction/in the direction of                                |
| 4 to picture to oneself ( <i>literary</i> )   | 12 to be inclined to do smth   |
| 5 to come up to one's expectation<br>( <i>BE</i> ), to meet one's expectations<br>( <i>AE</i> ) | 13 to be in a tight corner (spot)  |
| 6 in the first (second, last) place   | 14 to claim one's attention  |
| 7 to open on to (smth) (of a window, door)  | 15 in comparison with  |
| 8 to be one pace (mile) away<br>from smb or smth  | 16 to be in search of smb or smth  |
|   | 17 in one's haste of (doing) smth  |

### ESSENTIAL VOCABULARY

1. **shift** *vt/i* to change the place, position or direction of: *The boy shifted from one foot to the other. He kept on shifting his plate on the table until his mother looked at him. The wind has shifted to the west.*

**to shift the blame onto smb else** to make another person bear the blame: *Don't try to shift the blame onto me. It's not my fault.*

**to shift one's ground** to change one's point of view, especially during an argument: *He shifted his ground whenever it seemed to his advantage to do so.*

**shift** *n* 1) a change in the position or direction, as a shift in the wind, in political opinion. 2) a group of workers which takes turns with one or more other groups: *I work on the day/ night shift at the factory.*

**shifty** *a* showing a tricky and deceitful nature: *He had a shifty look in his eye that made me wary of him.*

2. **elate** *vt* (*usu. pass.*) to fill (smb) with pride and joy: *He was elated by his son's success.*

**elated** *a* filled with elation: *The people were elated by the victory.*

**elation** *n* (*U*) the state or quality of being filled with pride and joy, as the people's elation at the good news: *The parents were filled with great elation on hearing their child's results.*

3. **concentrate** *vt* 1) to keep or direct (all one's thoughts, efforts, attention) (on, upon): *If you don't concentrate more on your work you'll make no progress.* 2) to (cause to) come together in or around one place: *The large buildings were concentrated in the centre of the town near the monument. Population tends to concentrate in cities.*

**concentration** *n* 1) close or complete attention: *The book will need all your concentration.* 2) (*C*) a close gathering: *There is a concentration of industry in the East of the country.*

4. **evade** *vt* 1) to get out of the way of or escape from, as evade an enemy: *The lion evaded the hunters.* 2) (*derog.*) to avoid or avoid doing (smth one should do), as to evade one's duty, paying one's taxes, debts, military service, police, rules: *Criminals try to evade the law.* 3) (*derog.*) to avoid answering (a question) properly: *The clever politician easily evaded the awkward question.*

**evasion** *n* 1) (*U*) the act of evading, as the fox's clever evasion of the dogs. 2) (*C/U*) (*derog.*) an action or lack of action which evades: *George is in prison for tax evasion.* 3) (*C*) (*derog.*) a statement which evades: *The minister's speech was full of evasions.*

**evasive** *a* (*derog.*) which evades or tries to evade, as evasive answer: *They had all been evasive about their involvement in the firm.*

**to take evasive action** (*formal*) (of a ship, aircraft, etc. in war) to get out of the way or try to escape: *During the Second World War many planes had to take evasive action while crossing the channel.*

5. **confirm** *vt* 1) to support, make certain; give proof (of): *Please confirm your telephone message in writing. The delegate confirmed that the election would be on June 20th.* 2) to give approval to (a person, agreement, position, etc.), to agree to: *When do you think the President will confirm you in office?*

**confirmation** *n* 1) the act of confirming: *The confirmation of the agreement was received with satisfaction by the public.* 2) proof, smth that confirms: *Your news was really confirmation for my beliefs.*

**confirmed** *a* firmly settled in a particular way of life, *as* confirmed drunkard, bachelor, opponent of (reforms): *He will never get married: he is a confirmed bachelor.*

6. **store** *vt* 1) to make up and keep a supply of, *as* to store food in the cupboard. 2) to keep in a special place (warehouse), *as* to store one's furniture. 3) to fill with supplies, *as* to store one's cupboard with food. 4) to put away for future use, *as* to store one's winter clothes: *Where do you store your fur coat for the summer?*

**store** *n* 1) a supply for future use: *This animal makes a store of nuts for the winter.* 2) a place for keeping things: *My food store is in the kitchen.*

**in store** 1) kept ready (for future use), *as* to keep a few pounds in store for a rainy day. 2) about to happen, *.. Who knows what is in store for us?*

**set much (great, small, little) store by smth, smb** to feel to be of (the) stated amount of importance: *He sets great store by his sister's ability.*

**storehouse** *n* (*used lit. and fig.*): *The storehouse was a large grey building stuffed with any kind of furniture. He is a storehouse of information.*

7. **overlook** *vt* 1) to have or give a view of (smth or smb) from above: *Our room overlooked the sea.* 2) to look at but not see; not notice: *Every time the question of promotion came up, Smythe was always overlooked.* 3) to pretend not to see; forgive: *I overlooked that breach of discipline as you were concentrating on a very important job.*

*Syn.* open on, give on, face, miss

8. **absorb** *vt* 1) to take or suck in (liquids): *A sponge absorbs water. Some materials absorb sound.* 2) to take in (privilege, ideas, etc.), *as* to absorb smth from smth: *He absorbed all the information on the text and was easily able to repeat it.* 3) to take up all the attention, interest, time, etc. (in, by): *I was totally absorbed in a book and didn't hear her call. His film absorbed all his attention.*

**absorbing** *a* 1) that absorbs, *as* a sound-absorbing surface. 2) taking all one's attention; very interesting, *as* absorbing tale of adventure: *It was such an absorbing mystery that I could not put it down.*

**absorption** *n* 1) the act or action of absorbing or being absorbed: *The absorption of different materials varies greatly.* 2) the taking up of all one's attention, interest, time, etc: *Their total absorption in the*

*project lasted for three months.* 3) the taking over of little countries business, etc., by big ones: *It took very little time for the absorption of the town's small enterprises into one big business.*

9. **way** *n* 1) a road or track (*used lit. and fig.*): *Are you going my way?*

**to block the way** to make movement difficult or impossible: *Will you step aside, you're blocking the way.*

**to clear the way** (for smth or smb): *Clear the way for the car.*

**to make way** (for smth or smb) to allow freedom to pass: *All traffic must make way for a fire-engine.*

**to feel (grope) one's way** to feel about with the hands; to search for in a hesitating way: *We groped our way through the dark streets. "Have you come to any definite conclusion yet?" "No, I'm still feeling my way."*

**to give way** (1) to break; to fail to hold up: *The branch gave way and I fell into the stream. His legs gave way and he fell on his side. The army gave way (= retired) before the advance of the enemy.* (2) to surrender oneself to smth: *Don't give way to despair.* (3) to be replaced by smth: *His anger gave way to curiosity.*

**to go out of one's way** to do smth, to make a special effort to do smth: *He went out of his way to do me a kindness (a favour, an injury).*

**out-of-the-way** remote: *Students come to Moscow from the most out-of-the-way parts of the country.*

2) direction (*used lit. and fig.*): *I was so ashamed, I didn't know which way to look.*

**to know (see, find out) which way the wind blows** to know what the state of affairs is: *He always seems to know which way the wind blows (is blowing).*

3) progress; advance, *as* to make (push, fight, feel, force, elbow, shoulder, pick, etc.) one's way (along, forward, to, towards, back, home, etc.): *He pushed (elbowed, forced, etc.) his way through the crowd.*

4) a method or plan; a course of action: *Don't change anything, I like it that way.*

**to know ones way about** to know one's course of action: *You needn't worry about her, she knows her way about and can take care of herself.*

**all (quite, just) the other way about (AE around)** quite the opposite: *"As far as I know he denied what he had said before." "Quite the other way about. He confirmed everything."*

**(in) one way or another (other, the other):** *You'll have to do it one way or another, there's no getting away from it.*

5) a characteristic method or manner of behaving: *I don't like his ways at all.*

**to have a way with smb** to be able to win the confidence and affection of people: *She'll make a good teacher, she has a way with children.*

**it (this) is always the way with smb, it is always the case with smb:** *Tom failed me again, this is always the way with him.*

6) respect, degree: *In one way that explanation is satisfactory, but in another way it is not.*

**in no way:** *The photos are in no way similar.*

**by way of:** 1) as a substitute for: *He said something by way of apology.* 2) via: *He went to town by way of the old road.*

**underway,** as restructure underway: *With the election campaign underway the candidates began giving a great deal of speeches.*

## READING COMPREHENSION EXERCISES

1. a) Consult a dictionary and practise the pronunciation of the following words. Pay attention to stresses:

pseudonym, imperious, frivolous, depravity, asperity, obstinacy, effectually, artichoke, raspberry, paradise, germinate, tapestry, ridiculously, mandarin, discernment, disastrous.

b) Get together with another student. Listen to his/her reading of the exercise. What recommendations would you give to correct any mispronunciations?

2. Read the following words observing: a) two primary stresses; b) the secondary and the primary stress; c) a primary stress:

a) self-righteous, nevertheless, uninteresting, uncounted, unauthorized, unsympathetic, undignified, unmerited;

b) disposition, imagination, expedition, concentration, execution, illumination, vegetation, energetic, disobedient;

c) ungovernable, unwarranted, unrivalled, forfeited, satirize, characterize, fortify, privilege.

**3. a) Read out the following word combinations and phrases paying attention to the phonetic phenomena of connected speech (all types of assimilation, the linking “r”, all kinds of plosions, etc.):**

on the seemingly frivolous ground; older and wiser and better people; seemed the veriest nonsense; the dramatic part; he felt entitled to know; you said there couldn't possibly be; you are in disgrace; he felt perfectly capable; in the first place; and consign them; bare and cheerless; hidden behind the trees; were in a tight corner; quaint twisted candlesticks in the shape of snakes; behind the sheltering screen; the gooseberry garden; while the wolves feasted on the stricken stag.

**b) Ask your partner to read the exercise aloud; write down all cases of erroneous pronunciation; correct them.**

**4. Complete the following sentences:**

a) 1. I can't possibly... 2. How can I possibly...? 3. We couldn't possibly... 4. You can't possibly... 5. How could we possibly...? 6. ...if you possibly can.

b) 1. This textbook is meant for... 2. I wonder who... meant for? 3. ...is evidently meant... 4. ...wasn't meant...

c) 1. That part of the house was nice if... 2. The lecture was educational if... 3. The meeting was useful if...

d) 1. Sunny days are too rare here for the plants... 2. There will be no room for her ... 3. There had been no sands... .

**5. Make up five sentences on each pattern.**

**6. Pair work. Make up and act out a dialogue using the speech patterns.**

**7. Translate the following sentences and word combinations into English:**

a) 1. Как же я могу это сделать, если вы отказываетесь мне помочь? 2. Помой, пожалуйста, посуду. — Боюсь, что никак не смогу это сделать. 3. Не могу же я заставлять их ждать, у них уйма других дел. 4. Мы никак не можем отправляться сейчас, я еще не все купил. 5. Я ведь не могу делать одновременно две вещи, подожди немного.

b) женщина со вкусом; человек действия; женщина с характером; мужественный (смелый) человек; чувствительный человек; человек слова; женщина со средствами; ученая женщина; человек с опытом; немногословный человек; ге-

ниальный человек; многословный человек; ограниченная женщина; состоятельный человек.

с) 1. Существует много различных упражнений, предназначенных для развития навыков устной речи. 2. Этот дом предназначается не для того, чтобы в нем жили, в нем разместится учреждение. 3. Эти деньги тебе на покупку нового пальто (на то, чтобы ты купила на них себе новое пальто). 4. Они были созданы друг для друга. 5. Его прочили в пианисты. 6. Сад был красивый, но запущенный. 7. Урок был хороший, но скучный. 8. Квартира была удобная, но маленькая.

д) 1. У меня еще десять тетрадей, которые мне надо проверить. 2. Наш путь и далек и долог; нам надо еще пройти 10 миль. 3. В вашей курсовой работе есть один вопрос, который надо развить. 4. Для вас есть письма, на которые вам надо срочно ответить.

**8. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**9. Complete the following sentences using the phrases and word combinations:**

1. After it was discovered that the politician had stolen others' speeches he was ... in the public eye for a long time. 2. I can write you a letter of recommendation any time.... I'll do it right now. 3. In answer to my question she said nothing and I found it best to... . 4. Every time that Mary sat in her dingy city apartment she would ... a nice suburban home. 5. All her friends in Moscow had told her that visiting the Bolshoi Theatre would be her most exciting experience and as a matter of fact it... . 6. ... you are on the wrong bus ..., the road to your destination is closed. 7. The bay window in her sea-side apartment ... the harbour. 8. On the bus this morning there was a man who kept looking ..., but when I looked back at him he would turn away. 9. Try as he might, Smith couldn't ... his rigorous work schedule. 10. I would ... to pay the painters later so that the work gets done properly. 11. Down 3 to 1 (3–1) in the final period, it looked like the Canadian hockey team was ... . 12. As you walked into Isabella's house the Shagal hanging in her living-room immediately... . 13. ... other great cities Moscow has many more parks. 14. All day we rummaged through the office ... the old manuscript and only at five o'clock did we find it. 15. The builders worked day and night in ... finishing the new metro station.

**10. Paraphrase the following sentences using phrases and word combinations:**

1. We spent most of the day discussing our plans for the holidays. 2. He told a lie and is in disfavour. 3. Henry always looks so conceited; in reality he is very shy. 4. We've discussed the problem fully, let's talk about something else. 5. The woman travelled all over the country in order to find the child. 6. Try to imagine the beauty of the ocean on a bright sunny day. 7. He has a tendency towards business. 8. The ballet was as good as I had expected it to be. 9. The two rooms face the garden. 10. There are several urgent matters that attracted my attention. 11. The wood is at a very short distance from the cottage. 12. I see someone coming towards us. 13. To begin with, your story lacks confirmation, furthermore, I very much doubt it could have happened at all. 14. I'm afraid I won't be able to deal effectively with all these difficulties.

**11. Translate the following sentences into English using the phrases and word combinations:**

1. Мне не хотелось разговаривать с Бобом, так как он был наказан за плохое поведение. 2. Чем вы занимаетесь большую часть своего свободного времени? 3. Джеймс жаловался, что ему никто ничего не говорит, но на самом деле он был в курсе всех событий. 4. Студент впервые читал Пушкина в оригинале, и красота стиха поэта привлекала его внимание. 5. Джейн пыталась представить себе человека, которого знала только по переписке (по его письмам). 6. Когда она увидела его, он не оправдал ее ожиданий. 7. Во-первых, он был довольно старый, а во-вторых, суетлив и раздражителен. 8. Я могу подробно описать все, что случилось. 9. Я в это время стояла в двух шагах от того места, где произошел несчастный случай. 10. Окна моей комнаты выходят во двор. 11. Кто эта девушка, которая смотрит в нашу сторону? 12. Этот дом кажется совсем крошечным по сравнению с новым. 13. Я все перерыла в поисках билета в театр, куда же я могла его положить? 14. В спешке отъезда никто не заметил, что старик остался на мосту.

**12. Pair work. Make up and act out situations using the phrases and word combinations.**

**13. Decide whether the following statements are true or false.**

### **A.**

1. The children were to be driven to the sand of Jagborough because Nicholas had asked the aunt to improvise something of a festival nature.

2. The moment the aunt brought in the bowls of wholesome bread and-milk Nicholas stopped talking nonsense.

3. The breakfast was partaken in silence because there was nothing to talk about.

4. Nicholas was a God-persevering boy and never wanted to display older and wiser and better people to their disadvantage.

5. The aunt was a kind and loveable old woman and she went out of her way to please her little charges.

6. The children felt sorry for Nicholas as he started crying when the moment for the departure of the expedition arrived.

7. Nicholas was not cheerful as the party drove off with the elation of high spirits.

8. Nicholas agreed with the aunt that it would be a glorious afternoon for racing about those beautiful sands and that the children would enjoy themselves.

9. Nicholas was determined to get into the gooseberry garden because it was his favourite place.

10. The aunt spent the whole afternoon in the house because she had many things to do about the house.

11. Nicholas stayed in the garden until the children came back.

12. He could not get into the lumber-room because he did not know where the key was.

### **B.**

1. Nicholas was disappointed when he opened the door of the lumber-room, as there was nothing interesting in it.

2. He sat on a roll of Indian hangings knowing not what to do.

3. Nicholas was so tired that could not concentrate his attention on the tapestry picture.

4. Apart from the tapestry picture there was nothing that might have claimed his attention.

5. Nicholas did not leave the lumber-room until the tea-time.

6. When the evening meal was made, the aunt went to the garden to air herself.

7. As soon as he heard a cry to come quickly he rushed out of the house to give a helping hand.

8. Nicholas and a kitchen-maid fetched the ladder and rescued the aunt from the rain-water tank.

9. The aunt was so elated that she promised strawberry jam for tea.

10. Tea that evening was partaken in a cheerful atmosphere as there was no end to the children's stories about their expedition.

**14. Finish the sentences:**

**A.**

1. Nicholas was not to be one of the party.....

2. Only that morning he had refused to eat his wholesome bread-and- milk .....

3. He continued to talk what seemed the veriest nonsense and.....

4. The dramatic part of the incident was that there was really a frog in Nicholas's basin of bread- and- milk; he had put it himself so he .....

5. The sin of taking the frog from the garden and putting it into a bowl of wholesome bread-and-milk..... .

6. But the fact that stood out clearest in the whole affair as it presented itself to the mind of Nicholas was that the older and wiser and better people .....

7. It was her /aunt's/ habit whenever one of the children fell from grace .....

8. If all the children sinned collectively they were suddenly informed of a circus in .....to which .....

9. A few decent tears were looked for.....

10. As a matter of fact, however all the crying was done by his younger girl- cousin who.....

11. Nicholas did not admit the lawlessness of the reasoning; he felt.....

12. The aunt had many other things to do that afternoon but she spent.....

13. Nicholas made one or two sorties into the front garden.....

14. As a matter of fact he had no intention of trying to get into the gooseberry garden but it was extremely convenient to him..... .

15. It was a belief that..... .

16. Having thoroughly confirmed and fortified her suspicions,

.....  
17. The key turned stiffly in the lock, but it turned. The door opened and .....

**B.**

1. Often and often Nicholas pictured to himself that region that was so carefully sealed from .....

2. First and foremost there was a piece of framed tapestry that.....

3. To Nicholas it was .....

4. That part of the picture was .....

5. Nicholas sat for many .....

6. And as he was admiring .....

7. She had grown suspicious at his long disappearance, and .....

8. She was now engaged in.....

9. Presently the angry repetition of Nicholas' name .....

10. There was an unusual sense of luxury in being able to talk to aunt as though one was talking to the Evil One, but Nicholas knew, .....

11. Tea that evening was partaken of.....

12. The tide had been at its highest when the children had arrived at Jagborough Cove — a circumstance that the aunt .....

13. The tightness of Bobby's boots had .....

14. The aunt maintained the frozen muteness of one who had suffered .....

15. As for Nicholas, he too, was silent.....

**15. Match the words on the left with the words on the right.**

- |           |              |             |
|-----------|--------------|-------------|
| <b>A.</b> | 1 frivolous  | a delight   |
|           | 2 veriest    | b ground    |
|           | 3 utmost     | c merits    |
|           | 4 favourable | d nonsense  |
|           | 5 rigorously | e obstinacy |
|           | 6 festival   | f paradise  |
|           | 7 unrivalled | g assurance |

- 8 considerable
- 9 forbidden
- 10 stale

- h debarred
- i nature
- j ground

**B.**

- 1 dimly
- 2 unimagined
- 3 to consign
- 4 growing
- 5 to keep
- 6 to claim
- 7 raspberry
- 8 to leap
- 9 childish
- 10 disastrous
- 11 unmerited
- 12 frozen

- a muteness
- b canes
- c the conclusion
- d discernment
- e detention
- f lit
- g treasure
- h to effect
- i vegetation
- k to dust
- l to heel
- m one's attention

**Write 10 sentences incorporating these word combinations.**

**16. Explain what is meant by:**

the fact that stood out clearest in the whole affair; an unwarranted stretch of imagination; the delights that he had justly forfeited; a circus of unrivalled merit and uncounted elephants; without any of the elation of high spirit that should have characterized it; (did not) admit the flawlessness of the reasoning; wriggling his way with obvious stealth of purpose; self-imposed sentry duty; having thoroughly confirmed and fortified her suspicions; the aunt by assertion; there were wonderful things for the eyes to feast on; such luxuries were not to be over-indulged in; the children could not have been said to have enjoyed themselves; (of) one who has suffered undignified and unmerited detention.

**17. Answer the following questions and do the given assignments:**

a) 1. What made the boy commit the offence thus bringing the punishment upon himself? 2. What was the aunt's method of bringing up the children and what did it result in? How are the ideas of punishment and pleasure treated in the story in general? 3. Had the trip to the sands any appeal to the boy and what did he think of the

pleasures promised by the aunt? What is his idea of a “treat”? 4. The author calls the boy “a skilled tactician” and not for nothing. What strategy did Nicholas work out to get into the lumber-room unnoticed and leave it without trace? 5. At the same time the author evaluates the aunt as “a woman of few ideas with immense power of concentration”. How does this feature of her character define her actions in the story? What motivates her actions — strong faith or false piety? 6. The lumber-room in spite of its dust and desolation came up to the boy’s expectations. What role does the lumber-room play in the evaluation of his character? 7. It was a kitchen-maid who came to the aunt’s rescue. What was wrong in the family that made its members so indifferent to each other? 8. For what reasons were the members of the family silent at tea that evening? Why does the author lay special emphasis on the cause of their silence? 9. How did Nicholas manage to fight the aunt with her own weapon and finally disarm her? Speak on the conflict between the boy and the aunt: a) Does the punishment of the aunt at the hands of Nicholas suggest anything to you? b) On what issues are they opposed? 10. Speak on the story in terms of unchangeable conventional reality versus poetry and intellectual freedom. 11. On whose side do the author’s sympathies lie? Based on your interpretation of the story say a few words about the author.

b) 1. In what vein is the story written? 2. What are the butts of the author’s irony? What does he ridicule through the character of the aunt? 3. How is irony achieved on a verbal plane? How does the ironic intention of the author affect his style (wording and syntax)? 4. Is the vocabulary employed by the author in keeping with the subject-matter or out of place? If it is out of place what is the author’s criteria for word-choice? Account for the frequent use of a) military terms; b) religious words; c) judicial phrases; d) scientific arguments. 5. Is the author straightforward and direct in presenting the characters and telling the story or is he evasive and ambiguous? What is the device he resorts to, when saying: “a woman of few ideas”, “prisoner in the rain-water tank”, etc.? 6. How does the syntax contribute to the ironic effect? Is it formal or informal, bookish or colloquial? What turns of a phrase strike you as formal and pompous? What are the grammatical constructions favoured by the author? What does the story gain through them? 7. Besides verbal, there is dramatic irony that lies in the story, the plot, the complications of the story, the relationship of the characters. Say something about the story, the turns

and twists of the plot, the ending in terms of dramatic irony. 8. The theme of the story is the conflict between prose and poetry, dogmatic, pedantic, philistine mind and poetic imagination. How does the theme affect the tone and the style of the story? 9. When does the story shift to a more poetic plane? What is presented in poetic terms? Dwell upon the description of the lumber-room. What stylistic devices are employed by the author? 10. Explain the title of the story in the light of your observation on the theme, the point and the style of the story.

### NOTES ON STYLE

1. **Periphrasis** is a stylistic device consisting in the replacement of one word denoting an object by its description in a round-about way, which brings out one of its features or qualities e.g. *“a woman of few ideas with an immense power of concentration”*.

2. **Polysyndeton** is a repetition of conjunctions in close succession e.g. *“older and wiser and better people”*

3. **Framing** In the paragraph *“How did she howl”, said Nicholas cheerfully, as the party drove away without any elation of high spirit that should have characterized it* and *“She’ll soon get over that”, said the aunt; “it will be a glorious afternoon for racing about over those beautiful sands. How they will enjoy themselves* “the same pattern (the exclamatory sentences) is repeated at the beginning and at the end. This device is called *framing* and, as often the case with syntactical parallelism, can be used for antithesis or contrast (see Unit 2, Notes on style).

4. **Zeugma** is a stylistic device, typical of English, in which the word is used in relation to two (or more) other words in a different sense, e.g. Nicholas *“felt perfectly capable of being in disgrace and in a gooseberry garden at the same time”*.

18. Give a summary of the text, dividing it into several logical parts.

19. Make up and act out dialogues between:

1. The aunt and Nicholas.
2. The two aunts after the tea.
3. Nicholas and the children after they all went to bed.

20. Suppose Nicholas turned up at the same house twenty years later after his aunt's death. Describe his reactions to his childhood surrounding.

## VOCABULARY EXERCISES

1. Study the essential vocabulary and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian:

1. James who felt very uncomfortable in that low chair, shifted his feet uneasily, and put one of them on the cat lying beside his chair. 2. Laws shift from generation to generation. 3. Abruptly it was all gone, the elation running out of me like air out of a pricked balloon. 4. 'That was one of the best races of my life', said an elated runner. 5. The nation's wealth in the country came to be concentrated in a few families. 6. That small concentration of stars is visible only through a telescope. 7. The conversation touched everything and concentrated on nothing. 8. If the facts once became known, it will be impossible for them to evade the responsibility. 9. The key to the code evaded all his efforts. One would admire his excellent qualities, but avoid his company. 10. Please answer the question; do not evade. Each person avoided the eyes of the others. 11. The latest reports confirmed the information he had previously received. 12. Confirmed in his estimate of the man he decided he could be easily persuaded to do what he wanted. 13. I think you ought to speak to him before he gets the habit confirmed. 14. We think, we may as well give up the flat and store our things, we'll be gone for the summer. 15. The future didn't seem to hold so many fears in store. 16. Our garden is overlooked from me neighbours' windows. He complains that his services have been overlooked by his employers. 18. There was no amazement, but only an impression of being reminded of happy things that had in some strange way been overlooked. 19. Carbon acid is formed when water absorbs carbon dioxide. 20. Have you absorbed all the details of the plan? 21. We are well underway with the publication of the textbook. 22. "I can give you a lift." "No, I'm going the other way." 23. The night was pitch-dark and he felt his way about. 24. He has a way with students and they crowd to his lecture. 25. There is nothing unusual of the letter, nothing out of the way. 26. My wife went

into hysterics at the mention of the police, but I stood firm and at last she gave way. 27. I'll see to everything, all you have to do is not to get in the way. 28. They go out of their way to do you good ... but you feel like a fool. 29. I gave him up (abandon) because didn't want to stand in his way. 30. Remember if there is any way in which I help you, it will be a pleasure. 31. I made my way into the smoking room. 32. Now they were inclined to meet us half-way. 33. I gave way to quite un-governable grief. 34. So we two went on our way in great happiness. 35. The way to school was plain enough; the game consisted in finding some way that wasn't plain, starting off ten minutes early in some almost hopeless direction, and working my way round through unac-customed streets to my goal. 36. He was walking part of the way home with me. 37. She didn't say anything but made way for us to pass. 38. He estimated they were half-way to the city. 39. In contrast to the way she had been before, she was now just another elderly woman.

### 3. Give the English equivalents for:

перекидывать в другую руку; свалить вину на кого-л.; менять точку зрения в споре; ночная смена;

поднимать настроение; быть в приподнятом настроении; приподнятое на-строение;

сосредоточить внимание на чем-л.; сосредоточить усилия; сосредоточить власть в чьих-л. руках;

уклоняться от ответа; обойти закон; уклоняться от ответственности; уклон-яться от воинской обязанности; уклониться от сути;

подтвердить сообщение; подтвердить слухи; ратифицировать договор; ут-вердить;

иметь про запас; запасать на зиму; отдавать (меха) на хранение; снабдить экспедицию продуктами; придавать чему-л. большое значение; склад; запасы оружия;

дать дорогу; уступить; дать волю (слезам);

необыкновенный, незаурядный; иметь подход к кому-л.;

постараться изо всех сил; в виде, в качестве;

комната с видом на море; смотреть сквозь пальцы на чье-л. плохое поведе-ние; проглядеть самое важное;

пропустить ошибку; упустить из виду обстоятельство;

поглощать, впитывать влагу; впитывать знания; поглощать звук;

быть поглощенным работой; увлекательный рассказ; быть захваченным книгой.

**4. a) Give the Russian equivalents for:**

airway, archway, carriage way, doorway, driveway, gangway, get-away, highway, midway, motorway, railway, runway, sideway, stairway, waterway.

**b) Give the opposite of the following statements using combination with the word “way”:**

1. He didn't stir a finger to help us. 2. The car will clear the way. 3. I'm sure he is at a loss and doesn't know what to do. 4. Do you think they will never agree to a compromise? 5. What you suggest is quite common. 6. Are you going in the opposite direction? 7. The pictures are similar in every way.

**5. Paraphrase the following sentences using the essential vocabulary:**

1. It was unfair of him to make me bear the responsibility. 2. As soon as he realized his plan had failed, he immediately changed his position. 3. She became too excited to act wisely and committed an error. 4. I'm so tired, I am unable to pay close attention to anything. 5. His responses were intentionally vague so as to avoid answering directly. 6. The lion escaped from the hunters. 7. The letter gave additional proof to the truth of the story. 8. Their support steeled my determination to put the plan into execution. 9. Since we were leaving town for the summer, we decided to put our winter clothing in a warehouse for safe keeping. 10. She did not know what awaited her in the future. 11. Don't be overcome with despair. 12. There are some people who make a special effort to do others a good turn (to give others a helping hand). 13. I failed to notice the printer's error. 14. The people gave all their attention to building a dam in the brook.

**6. Use the essential vocabulary in answering the following questions:**

1. What does one usually do if he is tired of standing on his feet (of holding smth in his hand)? 2. What can a dishonest person do if he does not want to take the responsibility for his fault? 3. What do you say of one who suddenly changes his opinion in an argument? 4. How do you feel if you get an excellent mark in an examination?

5. What must one do if he wants to solve a difficult problem? 6. What does one do if he does not want to give a direct answer to a question? 7. Why is an experiment necessary if one is not quite sure of the truth of his theory? 8. What do you call a man who is opposed to marriage? 9. What do you call a place where goods are kept? 10. What do you say of a person who makes a special effort to be nice to somebody? 11. What do you say of a person who is able to win the trust and affection of animals? 12. What do you say if you've missed a mistake in a dictation?

**7. Make up and practise short dialogues or stories using the essential vocabulary.**

**8. Review the essential vocabulary and translate the following sentences into English:**

1. Мальчик переминался с ноги на ногу, не зная, как ответить на вопрос. 2. С вами бесполезно спорить, вы все время меняете свою позицию. 3. Не пытайтесь переложить вину на меня, вы сами во всем виноваты. 4. Когда Лиззи узнала, что ее приняли в университет, она была в таком приподнятом настроении, что бежала всю дорогу домой, чтобы скорее сообщить об этом матери. 5. Не надо заострять внимание на проступке ребенка. 6. Почему вы уклонились от прямого ответа на мой вопрос? 7. Мистера Брауна посадили в тюрьму за неуплату налогов. 8. Его поведение на суде укрепило мои подозрения. 9. Договор будет ратифицирован после встречи на высшем уровне. 10. У него всегда есть про запас всякие смешные истории и анекдоты. 11. В начале конкурса жюри не возлагало больших надежд на конкурсанта, но он занял первое место. 12. Он имел подход к детям. 13. Мартин хорошо разбирался в обстановке и знал, чего ждать от будущего. 14. Не поддавайтесь отчаянию, все образуется. 15. Вы упустили самое существенное.

**9. a) Give the Russian equivalents for the following English proverbs:**

1. When children stand quiet they have done some ill.
2. He that cannot obey cannot command.
3. Where there is a will there is a way.

**b) Explain in English the meaning of each proverb.**

**c) Make up a dialogue to illustrate one of the proverbs.**

## CONVERSATION AND DISCUSSION

### DIFFICULT CHILDREN

#### THEMATIC VOCABULARY

1. A happy child is:

a) kind-hearted, good-natured, loving, friendly, affectionate; confident, balanced, secure; getting along (comfortably) with others; gregarious: sociable, communicative; outgoing; unselfish; hard-working, industrious; self-disciplined, self-possessed;

b) alert, motivated; conscientious, active, persevering; enthusiastic; polite, courteous; considerate, thoughtful; helpfully able to cope with difficulties, problems.

2. An unhappy problem child is:

a) obedient, prone to obey, submissive; disciplined, repressed; depressed, distressed; mixed-up, confused, frustrated; disturbed; neglected; self-centered; unsociable, lonely; timid, shy, fearful, sulky; indifferent, impersonal, listless; irresponsive, insensitive; hurt; humiliated; stubborn; uninterested, unmotivated, dull, inactive, bored; unable to cope with difficulties;

b) irritable, annoyed, anxious; restless, naughty, wilful; inconsistent, impulsive; undisciplined, unruly, misbehaving, disobedient; resentful, arrogant, insolent, impudent; inconsiderate, intolerant, disrespectful; unrestrained; destructive, belligerent; rude, rough, coarse, offensive; wrong-doing, delinquent, unable to cope with difficulties, problems.

3. A happy parent is:

loving, caring, affectionate; kind, kind-hearted, good-natured, friendly, approving, reassuring; responsive, thoughtful, considerate, understanding; sensitive, sympathetic; sensible, reasonable; self-restrained; patient, tolerant; open, outgoing; firm, consistent; just.

4. An unhappy difficult parent is:

a) impulsive; indulging, pampering, babying; unreasonable; selfish, self-indulging, self-interested; self-willed, wilful; inconsistent; partial; sentimental; permissive,

b) loveless, indifferent, impersonal; insensitive, disapproving; unjust, unfair; impatient, intolerant; insensible, unreasonable, unwise;

inconsistent; nagging, fussy; cold, hard, harsh, cruel; bullying, aggressive, destructive, violent; repressing, demanding, restraining; moralizing; uncompromising, tough.

## The Difficult Child

The difficult child is the child who is unhappy. He is at war with himself, and in consequence, he is at war with the world. A difficult child is nearly always made difficult by wrong treatment at home.

The moulded,<sup>1</sup> conditioned, disciplined, repressed child — the unfree child, whose name is a Legion, lives in every corner of the world. He lives in our town just across the street, he sits at a dull desk in a dull school, and later he sits at a duller desk in an office or on a factory bench. He is docile, prone to obey authority, fearful of criticism, and almost fanatical in his desire to be conventional and correct. He accepts what he has been taught almost without question; and he hands down all his complexes and fears and frustrations to his children.

Adults take it for granted that a child should be taught to behave in such a way that the adults will have as quiet a life as possible. Hence the importance attached to obedience, to manner, to docility.

The usual argument against freedom for children is this: life is hard, and we must train the children so that they will fit into life later on. We must therefore discipline them. If we allow them to do what they like, how will they ever be able to serve under a boss? How will they ever be able to exercise self-discipline?

To impose anything by authority is wrong. Obedience must come from within — not be imposed from without.

The problem child is the child who is pressured into obedience and persuaded through fear.

Fear can be a terrible thing in a child's life. Fear must be entirely eliminated — fear of adults, fear of punishment, fear of disapproval. Only hate can flourish in the atmosphere of fear.

The happiest homes are those in which the parents are frankly honest with their children without moralizing. Fear does not enter these homes. Father and son are pals. Love can thrive. In other homes

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<sup>1</sup> People who use this argument do not realize that they start with an unfounded, unproved assumption — the assumption that a child will not grow or develop unless forced to do so.

love is crushed by fear. Pretentious dignity and demanded respect hold love aloof. Compelled respect always implies fear.

The happiness and well-being of children depend on a degree of love and approval we give them. We must be on the child's side. Being on the side of the child is giving love to the child — not possessive love — not sentimental love — just behaving to the child in such a way the child feels you love him and approve of him.

Home plays many parts in the life of the growing child, it is the natural source of affection, the place where he can live with the sense of security; it educates him in all sorts of ways, provides him with his opportunities of recreation, it affects his status in society.

Children need affection. Of all the functions of the family that of providing an affectionate background for childhood and adolescence has never been more important than it is today.

Child study has enabled us to see how necessary affection is in ensuring proper emotional development; and the stresses and strains of growing up in modern urban society have the effect of intensifying the yearning for parental regard.

The childhood spent with heartless, indifferent or quarrelsome parents or in a broken home makes a child permanently embittered. Nothing can compensate for lack of parental affection. When the home is a loveless one, the children are impersonal and even hostile.

Approaching adolescence children become more independent of their parents. They are now more concerned with what other kids say or do. They go on loving their parents deeply underneath, but they don't show it on the surface. They no longer want to be loved as a possession or as an appealing child. They are gaining a sense of dignity as individuals, and they like to be treated as such. They develop a stronger sense of responsibility about matters that they think are important.

From their need to be less dependent on their parents, they turn more to trusted adults outside the family for ideas and knowledge.

In adolescence aggressive feelings become much stronger. In this period, children will play an earnest game of war. There may be arguments, roughhousing and even real fights. Is gun-play good or bad for children?

For many years educators emphasized its harmlessness, even when thoughtful parents expressed doubt about letting their children have pistols and other warlike toys. It was assumed that in the course of growing up children have a natural tendency to bring their aggressiveness more and more under control.

But nowadays educators and physicians would give parents more encouragement in their inclination to guide children away from violence of any kind, from violence of gun-play and from violence on screen.

The world famous Dr. Benjamin Spock has this to say in the new edition of his book for parents about child care:

“Many evidences made me think that Americans have often been tolerant of harshness, lawlessness and violence, as well as of brutality on screen. Some children can only partly distinguish between dramas and reality. I believe that parents should flatly forbid programs that go in for violence. I also believe that parents should firmly stop children’s war-play or any other kind of play that degenerates into deliberate cruelty or meanness. One can’t be permissive about such things. To me it seems very clear that we should bring up the next generation with a greater respect for law and for other people’s rights.”

**1. Answer the following questions:**

1. What makes a child unhappy? 2. Why do you think, a child who, according to the text “sits at a dull desk at school” will later sit “at a duller desk in his office”? What is implied here? 3. Why do many adults attach such importance to obedience? Is it really in the child’s interests? 4. What are the usual arguments put forward against giving more freedom to the child? Are the arguments well-founded? 5. Why is it wrong to pressure a child into obedience? 6. What kinds of fear does a child experience? 7. What kind of atmosphere is necessary for child’s proper emotional development? 8. What new traits and habits emerge in adolescence? 9. How and why did Dr Spock’s attitude change regarding the adolescents’ games of war? 10. Why is it so dangerous for children to be exposed to violence? 11. How should the new generation be brought up?

**b) Summarize the text in three paragraphs specifying the following themes:**

1. The prime importance of home in the upbringing of children. 2. The negative and harmful role of fears in a child’s life. 3. The impact of aggressive gun-play on children’s character.

**2. Use the thematic vocabulary in answering the following questions:**

1. What traits of character would you name as typical for a normal happy child? Consider the following points with regard to his atti-

tudes to: a) his family, parents; b) the school, teachers, studies, rules and regulations; c) his classmates; d) his friends. 2. What traits of character would you consider prominent in a difficult child, a problem child? Consider the points given above. 3. What traits of character are brought about by excessively harsh discipline and pressure? 4. What traits of character would be brought about by lack of discipline and control, by pampering or permissiveness? 5. How would you describe a good parent? 6. What traits of a parent would you consider most favourable for a child? 7. What are the dangerous symptoms of a problem child? 8. What kind of parents' attitude may make a child irresponsible, and unable to cope with difficulties? 9. Under what circumstances would a child grow confident, self-possessed, able to cope with difficulties?

**3. Below are the statements expressing different opinions. Imagine that you are expressing these opinions, try to make them sound convincing:**

1. The parents' permissiveness breeds contempt in children. 2. The child is born selfish and he will need the best part of his life to get over it. 3. Popularity and success in life seldom come to totally self-centered people. 4. Enjoying things is essential to a child's development. 5. True enjoyment comes mostly from using skills for real achievement. 6. Enjoyment may come not only from personal experience but also from passive enjoyment.

**4. Read the text:**

### **The Bell Family Charter**

*Housework:* All members of the family must do an equal share of the housework according to age and ability. A list of duties will be put up each week.

*Free Time:* Children and parents have an equal right to free time.

*Visitors:* Children have a right to bring friends home whenever they like.

*Bedtime:* Bedtime will be fixed according to age. Children of 15 may go to bed when they like.

*Rules for parents:* Parents must not break promises. Parents must not cancel plans suddenly. Parents must not criticize their children in public.

N.B. Parents are not always right.

a) What is your opinion of the charter?

b) What does it imply?

c) Do you agree or disagree with the following statements? What are the arguments for and against each one?

1. Boys should do so much work as girls. 2. Small children should be given jobs too. 3. Children should be given as much free time as adults. 4. Parents must not do anything to upset their children.

d) Talk it over:

1. What duties do parents have that children don't? 2. How will you bring up your children?

5. Team up with your partner and discuss the following rules for parents. Extend on the items given below:

1. Take a good look at yourself; consciously or unconsciously children pattern themselves on their parents. If you have certain traits you don't want your children to inherit, make a constant effort to get rid of these qualities. In other words, one of the most effective ways to child control is self-control.

2. Be relaxed. If you are ill at ease with children, they know it and become uneasy themselves. Children are very sensitive to tension.

3. Assert your authority. From the beginning try to make it clear to the children that while you love them and make any reasonable sacrifices for them, they are not rulers and have limited privileges and definite obligations.

4. Don't expect miracles. The rule is particularly important in trying to cope with children. It is both unfair and unwise to expect miracles in dealing with children. Unfair, because very often they simply haven't reached that level of achievement yet. And unwise because if you constantly demand more than a child can give, you damage his confidence and may even end by making him doubt his value as a human being. Modern children grow physically and mentally very fast. But their rate of emotional growth is the same as it always was.

5. Be consistent. Few things upset a child more than indecisive and erratic treatment from two people who represent law and order and stability in his world – his parents.

(From “The Secret World of Kids” by A. Linkletter)

**6. Work in pairs or in small groups. Discuss problems of child upbringing outlined in the extracts below:**

1. Timidity is another common personal defect in children. A reasonable amount of timidity is normal enough. But some children are more fearful than others. Don't force the child to face his fears! Most children outgrow their timidity.

2. Selfishness. Many parents complain that their children are self-centered, never think of anyone but themselves. Have no sense of responsibility. Won't share things and so on... Selfishness is often prolonged in kids by parents who tend to make slaves of themselves for the children's benefit.

3. It is high time to stop being permissive to children. It is urgent to change your attitude and learn to take a stand and be tough in your love.

**7. Work in groups of three or four. Decide which of the following statements you agree or disagree with. Discuss these with the other members of your group. Be ready to report your discussion to other groups:**

1. There's never a problem child, there are only problem parents.  
2. Anyone who expects quick results in child upbringing is an incurable optimist.  
3. Under dictatorial control adolescents work submissively, show little initiative.  
4. Happiness may be defined as the state of minimal repression.  
5. Healthy children do not fear the future, they anticipate it gladly.  
6. The adults who fear that youth will be corrupted by freedom are those who are corrupt themselves.

**8. The text below is an extract from a TV discussion on a burning problem of today “Horror Films and Children” – a matter of great concern to many people in the world:**

Guests participating in the discussion use expressions that convey respect to one another, and though at times they completely disagree with something they remain tactful and do not let the discussion degenerate into quarrelling.

**Read the text. The expressions in bold type show how people react to opinion. Note them down:**

*TV Host:* What were you saying?

*Woman:* I was saying that **in my view**, and **I'd like to emphasize it**, kids today got used to all kinds of violence. We scared much easier in my days.

*Teacher:* **Exactly. My personal opinion is that it goes even further than that.** The children can take so much more violence now and unfortunately not even think about it.

*Man:* **True.** They even laugh at scenes which horrified us.

*Psychiatrist:* **Don't you think** that documentaries about war and hostilities showing awful violence may have something to do with that?

*Film director:* **I'm not sure you are right** about it! I would find it difficult to link violence to documentaries.

*Art critic:* **As for me**, I can certainly give the idea my backing. The young people are easily affected by violence on screen.

*Woman:* **You have my whole support!** Cartoons and TV films have become so much worse. There is an awful lot of violence and horror everywhere.

*TV Host:* **The question is whether** we have a community in Hollywood which goes for a young audience with their horror films in a gross and socially harmful way.

*Art critic:* **I must say I can see no reason to oppose.**

*Psychiatrist:* But Walt Disney had a lot of horror in his films which also scared kids, things like kids turned into donkeys in "Pinnocchio".

*Woman:* Coming from you... I can't believe it! **As far as I am able to judge** "Pinnocchio" bears no relation to horror films.

*Teacher:* **You are quite right!** Disney has done so much good for the children!

*TV Host:* Do we have in this greedy arena of film-making to rely too much on effect, illusion, technology which can make horrors beyond imagination, such as visualization of a man blown up, a man decapitated in front of your eyes?

*Film director:* **I am inclined to think** that kids are looking for fantasies, aren't they? And we are giving them to kids. **All the same** they are having horror in their minds.

*Man:* **Here I differ with you!** The visualization of horror deadens children's souls. That's what is so dangerous about it!

*TV Host:* What kind of grown-ups our kids are going to be if today they are already used to all kinds of film horrors and are not terrified by the awful sights and especially human suffering!

**9. When reacting to opinion we may state our agreement, approval as well as complete solidarity with what has been said, or we may express only a partial agreement. One may be straightforward in stating his view, or cautious, or even evasive. Here are some comments that may be used to express one's positive response:**

Right; You are quite right; True; Exactly; I am all out for it; I am in favor of it. You have my full support; I am giving it my backing; I can see no reason to oppose.

**10. Pair work. Agree or disagree with the statements below. Be sure to provide sound arguments. Consider the following points and extend them whenever possible:**

1. Children are not supposed to have their opinion, but if they do, the adults ignore them.

2. The difference between a child and an adult amounts to achieving the state of independence.

3. The most painful time is adolescence with intense feelings, lack of confidence and rebellion against authority.

4. The essence of happiness is complete freedom from care.

5. Most adults think of their childhood as being most happy time.

**When stating our negative response or partial disagreement we can use the following:**

I am afraid not; No, you are not right here; I can't approve it (accept); No, it bears no relation to; I would find it difficult to (accept it).

**The following phrases may be used to introduce either agreement or disagreement:**

My personal opinion is; I am inclined to think that; It goes further than that; That's one way of looking at it, but... .

**a) From the dialogue above (ex. 8) make up a list of phrases expressing response to opinion differentiating between 1) agreement and disagreement;**

2) phrases worded in a straightforward way and those worded in a less categorical, polite way.

b) Be ready to act out the dialogue in class.

11. Below are some quotations dealing with family life and children. Illustrate them with a short story.

1. When children are doing nothing they are doing mischief. (H. Fielding)

2. Teach your child to hold his tongue and he will learn to speak fast. (Benj. Franklin)

3. Anger is never without a reason, but seldom without a good one. (Benj. Franklin)

4. If children grew up according to early indications, we should have nothing but geniuses. (Goethe)

5. We are all geniuses up to the age of ten. (A. Huxley)

6. Children begin by loving parents, as they grow older they judge them, sometimes they forgive them. (O. Wilde)

## Unit SIX

### TEXT

#### GROWING UP WITH THE MEDIA

By P. G. Aldrich

What do you remember most about your childhood? Running through the long dewy grass of a meadow or the Saturday morning TV cartoons? Sitting in the kitchen watching your mother cook supper or sitting in the living-room watching *Caprain Kangaroo*!<sup>1</sup> Which came first on Sunday morning – breakfast or the comics?

Now bring your memories up to date. What did you and your friends talk about, at least part of the time, before class? An item from a newspaper? An ad that you noticed in a magazine or a television commercial? An episode from a popular TV series? A movie? Or a new record that you heard on the radio?

If your answers parallel those of most young people, you add to the proof that mass media play a large and influential part in your life. Your answers also prove just how casually you accept the media, just as you accept the house you live in, cars, electricity, telephones, your school, and your family as part of your environment. Parents and teachers agree that all young people growing up with the media learn from them sometimes more than adults wish you to. (And this is the cause for alarm.)

If the use of *them* referring to *media* in the last sentence seems strange, remember that the word *media* linguistically is plural. When people make a fuss about *the media* being a bad influence, they usually are talking about television, the most powerful *medium* of all. Maybe calling television *the media* can be justified technically because, as a *medium*, it embraces functions of several *media* such as newspapers, magazines, movies, and recordings.

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<sup>1</sup> Captain Kangaroo – a children's morning television programme.

The major media can be divided into two kinds, print and electronic. The print media — newspapers, magazines, books, pamphlets, catalogues, circulars, brochures, anything you read — are the oldest, dating back to the invention of the printing press in the fifteenth century. The electronic media — radio, television, films of all kinds, records, tapes, anything that is transmitted by the use of electricity — are less than a hundred years old.

Another meaning the word *mass* suggests is “the people”, a phrase too often associated with adjectives like dull-witted, credulous, ill-informed, uncritical, and passive. Or are the *mass* of people well-informed, sophisticated, thoughtful, and active? Which are you? How much of what you know about yourself has been taught you by the media? You may not realize how greatly the media influence you because in your lifetime they have always been there. In fact, short of deliberate isolation on a mountain top or being lost in a forest and reared by wolves, no one will ever again grow up without the presence and influence of the mass media.

Is this good or bad?

An experiment recently conducted in Europe by the Society for Rational Psychology showed that watching television is psychologically addictive. The idea of becoming addicted to television brings up questions involving subtle conditioning and brainwashing that could be friendly or vicious, altruistic or self-serving.

In a commercial society the media’s ability to stimulate motivation to buy — almost as though people were puppets on strings — builds other people’s power. It can be power for good or power for bad, but it is always power for control.

All these negative aspects of growing up with the media need consideration, at the same time you are enjoying the positive aspects of immediately knowing what’s going on in the world, sharing great entertainment and historical events with everyone else in our “global village”, and having the fun of trying out a new product that you wouldn’t have known about without advertising.

According to a recent research report, more than a third of all children by the age of three are viewing TV with some regularity and more than half are listening to books read to them. Before they are old enough for school — a third of the children are looking through magazines, 40 percent are listening to radio, and 80 percent are viewing television. At age seven, newspapers enter a child’s life, usually through the comic strips. You are one of these children. As you grew, you absorbed uncritically, as children do.

And what did you absorb? Hundreds of items of information, most of them accurate *as far as they went*. Increasing sophistication of taste and appreciation of technical skills. High standards of performance by talented musicians and actors that sometimes make your teachers despair of competing effectively for your attention.

With all this, you also absorbed ideas about behaviour, about right and wrong, good and bad, the permissible and the forbidden. These ideas were presented to you — and still are — directly and indirectly with the entertainment, advertising, and information. The most powerful ideas are the ones you absorb indirectly. They are digested emotionally at psychological depths that we still know little about, although we can tell that the effect of reaching those depths is particularly strong and long lasting from behaviour patterns that emerge.

... Another indicating of media influence is in the language we use. Whole new vocabularies come into existence with new inventions. Look back at the first two paragraphs of this chapter. How many expressions can you identify that came into popular usage with the development of a medium? How about TV *cartoons*? Or the abbreviated version of the word *television*? In this country, we say TV and spell it several different ways: tv, T.V., TV, teevee. In Britain, it's the *telly*, as everyone who watches the British "stand-up" comedian will know. That term, *stand-up comic*, seems to be another media invention. Actually, a comedian does sit sometimes, whenever the action of a skit demands, but there is always that string of jokes, or would-be jokes, delivered standing up, first at a stationary microphone during early radio days, now just standing or wandering about a stage, mike in hand. In advertising, the stand-up commercial was the first kind used. In this, the announcer or star of the program would grasp the product firmly in hand, making sure the name faced the camera, and as persuasively as possible, recite or read the copy written about it at an advertising agency.

Words introduced in the media frequently enlarge their meanings far beyond the scope originally intended for them. How many meanings do the words *Mickey Mouse* have today? Which show approval? Which disapproval?

The impact of the mass media is very strong. It changes our language, stimulates our emotions, informs our intellect, influences our ideas, values, and attitudes. When you were young and absorbing uncritically, you could not possibly know that the majority of the material you saw and heard was designed to produce specific responses

from you. Some adults, for that matter, either do not know or refuse to admit the following basic fact of media production: the *MAJORITY of material is chosen or designed to produce a predetermined response*. Even that part of media output called “entertainment” is chosen to keep you quiet, unquestioning, available, and receptive to commercial messages inserted throughout. This is evident whether the entertainment is a TV drama with commercials every few minutes or a newspaper or magazine article with columns of type wrapped around the advertisements.

The journalism, urgent issues, news, or information-giving portion of media output is selected, edited, produced, placed in time slots or positioned in the newspaper or magazine to reflect and support the owner’s policies. However, no reporter, photographer, film or copy editor, script or continuity writer in either print or electronic media has ever needed to be told specifically what the boss’s policies are. You pick them up through your pores within a week or two of accepting a job, and you work accordingly.

The owner’s policies, therefore, determine the response that the media wish from you even if it’s only to keep quiet and accept. Then the material is written, staged, photographed with or without audio, printed and/or broadcast. We — counted in the millions, the mass audience of mass media — are then programmed to buy, vote, contribute, believe, and support other people’s interests, interests which may be commercial, political, charitable, philosophical, or educational. Sometimes these interests will coincide with your own; sometimes they won’t. Most of the time, the response comes in as programmed; occasionally it doesn’t, or there is an additional, unexpected response. Some of the media’s output has long lasting value and worth; some is not only cheap, tawdry, and superficial stuff, but physically, emotionally, and intellectually harmful.

## **SPEECH PATTERNS**

- 1. What I really lacked** was experience.  
What he suffered from was inferiority complex.  
What we need is love and money.
- 2. The most powerful ideas are the ones** you absorb indirectly.  
The most interesting books are the ones you haven’t read yet.  
The most challenging roles are the ones the actor hasn’t got yet.

### 3. Little did she guess what he had on his mind.

Little did they realize why he was being so nice to them.

Little did we know what the future had in store for us.

## Phrases and Word Combinations

to come first (second)  
to bring smth up to date  
to embrace functions,  
(policy etc.)  
to date back

ill-informed (ill-tuned, ill-bred etc.)  
to become addicted to  
to come into existence  
far beyond the scope

## ESSENTIAL VOCABULARY

1. **alarm** *n* 1) a call to arms or action; a warning of danger: *When the people in the street noticed the clouds of smoke coming out of the window, they gave the alarm.* 2) a sudden feeling of fear and excitement because of the possible approach of danger: *The mother rushed out of the house in alarm when she heard her son crying loudly in the yard.*

**an alarm bell:** *The soldiers were roused from their sleep by the sound of the alarm bell.*

**an alarm clock** a clock that will ring and wake up a person at any time he wishes: *I didn't hear the alarm clock and overslept.*

**a false alarm** a hoax: *There is nothing to be panicky about, it was a false alarm.*

**a fire-alarm:** *No sooner had they seen the flame than they sounded the fire-alarm.*

**to raise an alarm:** *Those who raise false alarms will get no help when help is needed.*

**to alarm** *vt* to arouse to a sense of danger: *The whole world is alarmed by these events.*

**alarming** *a* exciting fear or anxiety: *The news was alarming.*

**alarmist** *n* a panic-monger: *He's often subject to panic. An alarmist, that's what he is.*

2. **fuss** (often **about**) *vi* to get nervous or excited: *He fussed continually. Don't fuss over the children so much! She fussed about, scarcely able to hide her impatience.*

**fuss** *n* unnecessary or irritating activity, especially in small matters: *Why make a fuss!*

**to make a fuss about (over) smth** to show too much anxiety or nervousness about smth: *Why make all that fuss about trifles?*

**to make a fuss of smb** to pay all sorts of little attentions to a person: *They made a fuss of their guest, eager to please him.*

**fussy** *a* paying too much attention to little, unimportant things: *The old lady was so fussy, nothing seemed to satisfy her. She's a fussy housewife.*

**to be fussy about smth:** *Should we be fussy about our clothes or food?*

3. **lose** *vt/i* to have no longer; to be deprived of, *as* to lose one's money (life, mind, balance, job, etc.): *The boy lost his parents in the war. The poor man has lost a leg in the battle? The boy lost 5 pence in a bet. I've lost the key to my suitcase.*

**to lose sight (track) of smb (smth)** not to know where smb (smth) is: *I lost sight of the boy in the crowd. The policemen lost track of the thief.*

**to lose one's temper** to get angry or impatient: *Don't lose your temper, try to control yourself.*

**to lose one's place** (in a book, etc.) to be unable to find the line, paragraph, etc. at which one stopped reading: *"Go on reading!" "I beg your pardon I lost my place. I'll be ready in a moment."*

**to be lost in thought (wonder, admiration)** to be absorbed in: *The girl was gazing at the picture, lost in admiration.*

**to be lost upon smb** to fail to impress or attract the attention of smb: *My hints were lost upon my friend, he failed to notice any of them.*

**to lose one's head** to become confused or excited, *She lost her head at the sight of the fire and started screaming instead of acting (being useful).*

**to lose one's heart to smb** to fall in love with smb: *Do you know that Jack has lost his heart to Gwendolen?*

**to lose heart** to feel discouraged; to lose courage: *Jim lost heart after his failing the exam for the third time.*

**loss** *n* the act or fact of losing or having lost smth: *The death of Jim's friend was a great loss to him. Loss of health is worse than loss of wealth. The soldier died from loss of blood. Do it without any loss of time. The regiment suffered heavy losses*

**to be at a loss** to be puzzled and perplexed, not to know what to do: *Nellie was seldom or never at a loss.*

4. **addict** *n* a person who is unable to free himself from a harmful habit, as a drug addict, a TV addict, a coffee addict

**addicted (to)** *a* in need or in the habit of having: *She's addicted to reading detective stories.*

**addiction** *n* the state of being addicted or an example of this: *Does he have any other addictions besides smoking?*

**addictive** *a* causing addiction, habit-forming: *Drinking coffee or eating chocolate can be addictive.*

5. **involve** *vt* 1) to cause smb or smth to take part or be mixed up (in trouble, a difficult condition, etc.): *Don't involve me in your fights, please. They are deeply involved in debt.* 2) to have as a necessary result: *The new design is involving me in a lot of extra work.*

**involvement** *n* the condition of being involved: *His involvement with that woman brought him nothing but trouble.*

**involved** *a* 1) complicated in form, etc.: *It's a very involved story and I kept getting confused.* 2) (of people) closely concerned in relationships and activities with others, esp. in a personal relationship: *He's deeply involved with her and wants to get married.*

6. **sophisticated** *a* 1) having lost natural simplicity through experience of the world, as with sophisticated taste, sophisticated clothes: *I feel rather gauche among all these sophisticated people. She wears very sophisticated clothes. Some sophisticated device was used to defuse the bomb.* 2) (of mental activity) cultured, elaborate, as a sophisticated discussion/argument

**sophistication** *n* the state of being sophisticated or an example of this: *She entered the room with an air of great sophistication.*

7. **value** *n* 1) the worth of smth in money or as compared with other goods for which it might be changed: *The value of the British pound is less than it was 50 years ago. Jewels are articles of great value.* 2) worth compared with the amount paid (often in the value for money): *If your coat wore out in less than a year it certainly wasn't good value; it was poor value for money.* 3) the (degree of) usefulness of smth, esp. in comparison with other things: *You'll find this instrument of great value in making certain kinds of measurement.*

**value** *vt* 1) to calculate the value, price, or worth of: *He valued the house and its contents at 42,000 pounds.* 2) to consider smb or smth to be of great worth: *Young people don't always value the advice given them by their parents.*

**valuable** *a* of great value or use, having value (ценный, драгоценный), as a valuable book; valuable property, furniture; valuable advice, initiative, information: *The book didn't cost much but it is very valuable to me.*

**valued** *a* regarded as of great value (уважаемый, достойный уважения; такой, которым дорожат); as a valued possession, a valued friend (servant, correspondent); valued advice, help

**invaluable** *a* exceedingly valuable, as invaluable assistance, invaluable treasure

**valueless** *a* having no value, as valueless good: *You are too late with your advice, it's valueless now.*

**valuables** *n pl*: *Jewellery and other valuables are usually kept in a jewel-box.*

8. **urgent** *a* 1) pressing, very important, requiring immediate action, or attention, as to be in urgent need of smth; urgent repairs; an urgent call (letter, business, telegramme etc.): *What are the urgent issues of the day? The matter is urgent.* 2) earnest and persistent in making a demand, as an urgent creditor: *The girl's urgent entreaties had their effect.*

**urge** *vt* to ask earnestly, to plead with, to recommend strongly: *We urged him to go. All his friends are urging him to join in.*

**urgency** *n* the need for haste or immediate action: *It is a matter of great urgency.*

9. **stuff** *n (informal)* the material of which anything is made, usually solid substance: *What is this stuff? What kind of stuff is it made of? Only very serious stuff interests him. The building was made of some funny white stuff. He is not of the stuff poets are made of.*

**stuff** *vt* to pack tightly and untidily; to press tightly into smth, as to stuff a bag full, to stuff someone's head with nonsense, to stuff one's mouth full: *Don't stuff anything else in, or the bag will burst. Don't stuff the child with food. She stuffed the chicken with breadcrumbs, herbs and onion.*

**stuffy** *a* lacking ventilation; close or oppressive: *Do you mind opening the window? The room is stuffy.*

## READING COMPREHENSION EXERCISES

### 1. Consult a dictionary and practise the pronunciation of the following words:

dewy, meadow, cartoon, Captain Kangaroo, episode, mass media, influential, environment, catalogue, brochure, credulous, sophisticated, deliberate, addictive, subtle, vicious, altruistic, stimulate, control, advertise, permissible, digest, identify, abbreviate, programme, persuasively, agency, intellect, design, available, intricate, isolate, giant, conglomerate, audio, contribute, charitable.

### 2. Practise the pronunciation of the following polysyllabic words paying attention to the principal and secondary stresses:

magazine, influential, psychologically, altruistic, motivation, consideration, entertainment, regularity, information, sophistication, appreciation, disapproval, individually, intertwining, governmental, philosophical, educational, intellectually.

### 3. a) Read out the following observing all the phonetic phenomena of connected speech (assimilation, lateral and nasal plosions, the loss of plosion, the linking “r”).

you accept the media; at the same time; with all this; the permissible and the forbidden; look back at the first two paragraphs; words introduced in the media; even that part of media output; commercial messages inserted throughout; or a newspaper or magazine article; around the advertisements; in either print or electronic media; what the boss’s policies are.

### b) Practise the pronunciation of the following word combinations containing the nasal sonant [ŋ] in the intervocalic position:

sitting in the kitchen; involving subtle conditioning and brainwashing; all these negative aspects of growing up with the media; what’s going on in the world; the fun of trying out a new product; but there is always that string of jokes; just standing or wandering about a stage; when you were young and absorbing uncritically; accepting a job.

### c) Read the following passages: 1) from “The major media can be divided...” up to “... or pictures demanding attention?” and 2) from “whole new vocabular-

ies come into existence...” up to “... at an advertising agency.” Observe the intonation group division, stress, rhythm and tempo.

**4. Change the sentences below according to the models:**

**Model 1:** The lady lacked tact and manners.  
What the lady lacked was tact and manners.

1. He longed for the title of a champion. 2. The man didn't care to go back to his wife. He was afraid she'd talk him to death. 3. The doctor should have tested him for suicidal tendencies.

**Model 2:** Some TV programmes are very popular. They are watched by a larger audience than others.  
The most popular TV programmes are the ones that are watched by a larger audience.

1. Some crimes are most disgusting, they are crimes against children. 2. Old John cherished some of his memories most than others. Those were of his life in Florida. 3. Some people believe they haven't been to the most beautiful places yet.

**5. Translate the following sentences into English:**

1. Чего ему действительно не хватало, так это чувство меры. 2. Что меня больше всего удивило в Джейн, так это её самообладание. 3. Ему просто не хватало знаний по истории этой страны. 4. Подростки часто считают, что наиболее интересные фильмы это те, которые им не разрешено смотреть. 5. Психологи полагают, что наиболее эффективны те замечания, которые вы делаете с глазу на глаз, не на людях. 6. Самыми трогательными сценами в фильме были те, в которых снимались дети. 7. Часто самыми ценными для нас подарками становятся те, которые подарили дорогие нам люди. 8. Я и понятия не имел, куда он метит. 9. Он и не подозревал, что ей нужно. 10. Она и не догадывалась, чем это всё кончилось.

**6. Make up two sentences of your own on each pattern.**

**7. Make up a short situation using the speech patterns.**

**8. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**9. a) Consult a dictionary and make up a list of adjectives beginning with “ill, e.g. “ill-bred”.**

**Give the Russian equivalents.**

**b) Translate the following sentences into Russian:**

1. He is ill-disposed towards the idea. 2. There is a lot of ill-feeling between the two families. 3. John was ill-humoured that day and could not conceal it. 4. Your accusation is ill-founded. 5. No wonder there is a vacancy, the job is ill-paid. 6. As the piano was ill-tuned the owner had to bring down the price. 7. She seemed ill-suited for the job of TV anchorperson. 8. She was ill-advised to buy that old house. 9. My mother-in-law left the house earlier than she had planned because she was ill-treated. 10. His attempt was ill-fated.

**10. Paraphrase the following sentences using the word combinations:**

1. Who won the race? 2. This is the latest information on the situation. 3. Have you included the latest data into the computer database? 4. Linguistics includes a diverse range of subjects such as phonetics and stylistics. 5. His illness started after that awful accident he was involved in. 6. Teachers are always complaining that many of their pupils have no manners. 7. The suit didn't fit — it was badly cut. 8. Once she'd started eating junk food she couldn't stop. 9. Most children are unable to stop watching TV. 10. Modern cosmology believes the Universe to have appeared about fifteen billion years ago. 11. There are all kinds of opinion on the issue.

**11. Make up two sentences of your own on each phrase and word combination.**

**12. Translate the following sentences into English using the phrases and word combinations:**

1. Когда мне нужно принять какое-либо решение, я всегда сначала думаю о семье, а потом уже о карьере. 2. Они используют самое современное оборудование и вычислительные машины. 3. Это учреждение включает в себя функции издательства и типографии. 4. Эта рукопись восходит к XIII веку. 5. Учителя Англии жалуются на то, что им мало платят и к ним плохо относятся. 6. К сожалению, вас неверно информировали. 7. Сначала он был уверен, что сможет бросить курить, как только захочет, но потом понял, что он уже очень сильно пристрастился к сигаретам. 8. Закон вступил в действие в 1976 году. 9. За

последние десять лет вошли в употребление многие термины, связанные с компьютерами и новыми технологиями. 10. Боюсь, что Ваше поведение выходит за рамки воспитанного человека.

**13. Decide if the following sentences are true or false.**

1. Television cannot be called a separate medium as it embraces functions of several media such as newspapers, magazines, movies and recordings. 2. The media influence you all through your lifetime and you cannot get away from it. 3. Watching television is psychologically addictive. 4. TV commercials stimulate our motivation to buy and determine our choice of trade marks. 5. Luckily children get exposed to mass media at a very early age. 6. All young people growing up with the media learn from them much more than the adults wish them to. 7. Through television we absorb high standards of performance by talented musicians and actors. 8. Though whole new vocabularies have come to existence with the new developments in the media, these are only terms familiar to specialists in the field. 9. The impact of the mass media is overestimated. Little does it change our vocabulary or influence our ideas and attitudes. 10. Most of the media's output is not only cheap but emotionally and intellectually harmful.

**14. Finish the sentences in your own words.**

1. If your answers parallel those of most young people, you add to the proof that ... 2. Parents and teachers agree that.... 3. An experiment recently conducted in Europe by the Society for Rational Psychology showed that... 4. According to a recent research report ... 5. Before they are old enough for school..... 6. The most powerful ideas are the ones ..... 7. Words introduced in the media frequently enlarge into ... 8. The impact of the mass media is very strong. It changes ..... 9. Some adults, for that matter, either do not know or refuse to admit the following basic fact of media production:..... 10. The owner's policies, therefore,..... 11. Some of the media's output has .....

**15. Match the words on the left with the words on the right.**

- |                     |                |
|---------------------|----------------|
| 1 a television      | a stuff        |
| 2 the most powerful | b our emotions |
| 3 the print         | c output       |

4	psychologically	d	response
5	absorbed	e	medium
6	popular	f	commercial
7	a predetermined	g	addictive
8	stimulates	h	ideas
9	the media's	i	usage
10	superficial	j	media

**Write ten sentences incorporating these word combinations.**

**16. Explain what is meant by:**

watching television is psychologically addictive; questions involving subtle conditioning and brainwashing; friendly or vicious, altruistic or self-serving; increasing sophistication of taste and appreciation of technical skills; they (ideas) are digested emotionally at psychological depths; behaviour patterns; words introduced in the media frequently enlarge their meanings far beyond the scope originally intended for them; a predetermined response.

**17. Answer the following questions and do the given assignment.**

**a)** 1. How influential a part does the TV play in children's lives? Do recollections of TV programmes provide the most part of the majority of young people's childhood memories? 2. Why do you think people often refer to "the media" when talking about television? 3. Why do the electronic media tend to cause more problems than the print media? 4. Are the additional implications of the word "mass" accurate? 5. How do you think watching television can become addictive? 6. Comment on the meaning of "global village" and how it's connected with the TV. 7. How is it known that some attitudes are absorbed indirectly from the television and then retained? 8. Does the television always achieve its intended predetermined response from its audience? Is it more successful than the other forms of media? 9. How independent are those people working for the television companies? 10. In the last sentence the pros and cons of television are put rather bluntly. Which outweigh the other?

**b)** The text under discussion is an essay, a short literary prose composition in which a subject is discussed in a personal manner. The word *essay* was coined by Montaigne, whose *Essais* (1580) are infor-

mal and intimate discussions. Behind the essay lie the traditions of oratory and debate. From them all essays inherit their persuasion techniques. The essay may usually be identified by certain characteristics of tone, language, and structure. Keeping all above mentioned in mind, study the text and providing illustrations from it discuss the main characteristics of the essay: 1) tone: personal and conversational or highbrow and formal; 2) language: informal and colloquial or official and stylized; 3) structure: loose, flexible or strictly and logically organized; 4) lexical and syntactical devices aimed to persuade: repetition, parallel constructions, homogeneous members of the sentence, rhetorical questions, asyndeton, inversion.

What persuasion techniques does the author use?

**18. Give a summary of the text.**

**19. Media inventory.**

**a) List all the media you observe in an hour or two in the following places:**

1. in the community in general – in the shopping centre or downtown area that you use the most, in the supermarket or grocery store, in any clothing or department store, at the café where you stop for meals or snacks. Include signs, billboards, posters, magazines, displays, radios, TVs, and public address system. 2. at school or college/institute, in classrooms, in general areas such as the cafeteria and hallways. (Don't include the library. We all know how loaded it is.) 3. at home – in your bedroom, living-room, kitchen.

**b) Bring your information to class; sort the material into groups and compile your information.**

1. Was it difficult to remember to notice each medium? 2. Did you find more than you anticipated? 3. Where did you find the most? 4. Which medium predominates in your inventory – print or electronic? 5. What general conclusions did you reach about media?

## **NOTES ON STYLE**

1. *Rhetorical questions* are special syntactical SD regarded as utterances in the form of question which pronounce judgements.

They can also express various kinds of modal shades of meaning: doubt, challenge, scorn, irony.

*What do you remember most about your childhood?*

*What did your friends talk about, at least part of the time, before class?*

*An item from a newspaper? An ad that you noticed in a magazine or television commercial?*

2. *Inversion* is an expressive means, which consists in inverted word order.

*Stylistic inversion* is aimed at attaching logical stress to the surface meaning of the utterance.

*With all this* you also absorb ideas about behaviour...

*Actually*, a comedian does sit sometimes ..

*Most of the time*, the response comes in as programmed.

3. *Asyndeton* is the deliberate avoidance of conjunctions.

*They would embark the following day. No trains, no bustle, no last-minute worries.*

*Then the material is written, staged, photographed with or without audio, printed....*

## VOCABULARY EXERCISES

1. Study the essential vocabulary and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian:

1. Soames had never seen such an expression on Irene's face. And since it is always the unusual which alarms, Soames was alarmed. 2. Luckily a passer-by heard the burglar-alarm ringing in the jewellery store. 3. The world's forests are shrinking at an alarming rate. 4. She set the alarm to go off at five. 5. She must be very nervous, she fusses about all the time. 6. "I really don't see what you're making such a fuss about," said Larry coldly. 7. Why fuss so much about this trip? The things are already packed, the accounts paid. 8. She doesn't see her grandchildren very often so she tends to make a real fuss of them when she does. 9. George Smith had put on weight and got heavier in his movements, began to go grey and lose

his temper now and then. 10. The want of sympathy on the part of the world made George sell his banjo at a great loss. 11. Tom seemed lost in thought. 12. There are losses that cannot be made up for. No great loss without a small gain (proverb). 13. He is a TV addict Susan was afraid of becoming addicted to tranquillizers. Drug addiction is a plague of the 20th century. 14. The problem with video games is that they are addictive. 15. We don't know the extent of his involvement in the affair. 16. Fagin and his friends involved Oliver in a robbery. 17. The accident involved two cars and a lorry. 18. She didn't feel like getting involved in a long argument on the phone so she hung up. 19. Travel tends to sophisticate a person. 20. Some pieces of modern music can be appreciated only by a very sophisticated audience. 21. She was a country girl, shy and unsophisticated, so different from her rich cousin in New York. 22. The experiment involved sophisticated technologies. 23. Soames' most valued possession — his daughter — was of medium height and colour, with short, dark-chestnut hair. 24. A thing not being valuable or having no commercial value cannot be costly; nevertheless it may be precious to us on account of the giver. 25. You should have learned to value other people's time. 26. I will say it to John, his services to us are invaluable. 27. Though he prided himself on trusting no one, he always accepted at face value any friendly gesture that was offered to him. 28. While the New Yorker can appreciate the beauties of nature where he can forget the urgent problems of the day, he seems to be unaffected by the joys of country life. 29. The expedition was in urgent need of supplies. 30. Everything urgent had been dealt with by her efficient secretary. 31. "He knows his stuff", said Monsier Poirot with evident approval. 32. He stuffed his ears with cotton wool not to be distracted by the noise.

### 3. Give the English equivalents for:

встревоженный взгляд; обеспокоенная мать; вспугнутая птица; тревожная ночь; тревожные признаки; поднять тревогу;

волноваться из-за пустяков; суетиться по дому; носиться с кем-л. (чем-л.); привередливый больной; быть разборчивым (привередливым) в еде; суматошный человек;

потерять ключ от квартиры, чемодана; проиграть сражение, игру; заблудиться, потерять кого-л. из виду; растеряться; не дойти до кого-л. (о намеке, словах, юморе), потерять равновесие; глубоко задуматься; выйти из себя, рассердиться; нести потери; потеря крови;

наркоман; пристраститься к чему-л.; склонность; пагубная привычка;  
влечь за собой расходы; втянуть кого-л. в неприятности; быть втянутым во  
что-л.; затрагивать чьи-л. права; ввести кого-л. в большие расходы;  
изысканный, утонченный вкус; изощренный аргумент; светская дама; ис-  
кусшенная публика; усложненная технология;  
ценная вещь; ценная инициатива; ценные сведения; неоценимая помощь;  
представлять большую ценность; моральные ценности; оценить что-л. в ...;  
крайняя необходимость; срочный ремонт; срочный вызов; неотложное дело;  
насушенная проблема; настойчивая просьба;  
сладости; зелень; фаршированная рыба; пичкать ребенка; запихивать вещи  
в чемодан; совать что-л. в карман.

**4. Paraphrase the following sentences using the essential vocabulary:**

1. She is very difficult to please, always complaining or worrying when she is ill. 2. The noise of the gun scared hundreds of birds. 3. My hints failed to impress Sally. 4. He can't tear himself away from TV. 5. He was drawn into a smuggling ring. 6. Camping trips require/call for hard work. 7. She is a woman of worldly knowledge and refinement. 8. These are really very elaborate and complicated instruments. 9. This apparatus is to be used only in case of emergencies that demand quick action. 10. Don't pack the girl's head with fancies.

**5. Answer the following questions. Use the essential vocabulary:**

1. What will a mother feel if her child is late in returning? 2. What do you say when a room wants ventilating? 3. What kind of news will cause fear or anxiety? 4. What would you say of a woman of worldly knowledge and refinement? 5. What would you say of grandparents when they try to please their grandchildren in every way? 6. What would you call a person who is in the habit of constantly watching TV? 7. What would you advise a person who is very particular about all kinds of little things? 8. What would you call a present that may not be expensive but is very dear to you?

**6. Choose the right word:**

**a) *fear, alarm, dismay, panic***

1. Robinson Crusoe was seized with ... when he saw the footprints on the sand. 2. There is always a danger of... when a theatre catches

fire. 3. The thought that she might fail the examination filled her with ... . 4. He lived in constant ... of his neighbours.

b) *value (valuable, invaluable), price (priceless), worth*

1. Some works of art have no ... for they are unique and, therefore, ... . 2. The ... of a good education cannot be measured in money. In Great Britain public education is free. It costs nothing. The ... of books may seem high, but their ... to a student who is educating himself may be great.

c) *impact, influence*

1. The ... of the words was that of a shock. 2. Bob's close friend has some ... in shaping his character. 3. There happened two incidents, both small, which in their ... on one another were to have odd results. 4. The ... of Pushkin's poetry on many Russian poets has been traced by more than one critic. 5. The handless and armless figure of Balzac by Roden has freedom and outward ... . 6. The producer was persuaded that colour would destroy much of the film's ... . 7. Undue ... was used over the old man when he was making a will. 8. Mass media have a tremendous ... on teenagers.

**7. Review the essential vocabulary and translate the following sentences into English:**

1. Мысли Джейн становились все тревожнее, она ускорила шаг. 2. У него было какое-то тревожное предчувствие, от которого он не мог отделаться, как ни старался. 3. Многие родители встревожены тем, что дети просто не могут оторваться от телевизора. 4. Столько было суеты в связи с моим приездом, что я чувствовала себя просто неловко. 5. Пожалуйста, не поднимай шума, это просто царапина. 6. Больной ребенок часто капризничает, ему все не так, но родители не должны терять терпения. 7. Я в затруднении объяснить его отсутствие. 8. Он несколько раз намекал на свою крайнюю нужду в деньгах, но его намеки не дошли до редактора. 9. Алкогольная зависимость — это трагедия для семьи. 10. Многие, начав смотреть мыльные оперы, просто не могут оторваться от них. 11. Наркоманы теряют голову, пытаются достать наркотики. 12. В скандале были замешаны известные политики и это вызвало правительственный кризис. 13. На вашем месте директора школы я бы больше привлекала родителей к решению всяких проблем. 14. По-моему, некоторые телевизионные программы создаются для искушенной (подготовленной) аудитории. 15. Все признавали, что мис-

сис Ерлинг имела утонченный вкус. 16. Вы оказали мне неоценимую услугу. 17. Я ценю ваше мнение больше чем чье-либо другое. 18. Ценность некоторых вещей не может быть измерена деньгами. 19. Неотложный вызов заставил врача отправиться к больному в такую ночь. 20. Она попросила не беспокоить ее, если не было крайней необходимости. 21. У меня голова забита всякими тревожными мыслями. 22. Индейка, обычно фаршированная, — обязательное блюдо в американской семье в День Благодарения. 23. Эта телевизионная передача произвела глубокое впечатление на зрителей. 24. Конгрессмены используют все свое влияние в СМИ, чтобы провести законопроект через законодательное собрание. 25. В суде наступила тишина. Все ждали, какое воздействие произведут слова свидетеля обвинения. 26. Он сделал это под её влиянием.

## GETTING TO GRIPS WITH PHRASAL VERBS

1. Read this page from a dictionary and translate the sentences into Russian.

1. **bring** *vt* (with prepositions and adverbs)

**to bring about** to cause smth: *What brought about this quarrel?*

**to bring back** to recall

**to bring to mind** (things of the past): *The snapshot brought back to me my childhood.*

**to bring down** 1) to cause smth or smb to fall or come down: *The hunter brought down a deer.* 2) to reduce (a price): *Shopkeepers have been asked to bring down their prices.*

**to bring someone down to earth** (with a bang/bump) (*colloq.*) to make someone face reality, unpleasant truth, etc: *He had no idea how food prices had risen, so a day's shopping soon brought him down to earth with a bump!*

**to bring forward** to suggest (an idea), as to bring forward a proposal.

**to bring the house down — to perform exceptionally well** *Nick's performance at the concert brought the house down.*

**to bring home to** to persuade smb to believe smth: *You must bring the difficulty home to John.*

**to bring in** 1) to yield (money), as profit or earnings: *He does odd jobs that bring him in ten to twelve pounds a week.* 2) to introduce (an idea), as to bring in a bill

**to bring in a verdict** (in a court of law) to give a judgement

**to bring on** to cause (to happen): *You've brought the trouble on yourself.*

**to bring out** 1) to reveal (smth) to be seen or known: *Difficulties can bring out a person's best qualities.* 2) to publish (a book, etc.): *When are the publishers bringing out his new book?*

**to bring round** to persuade smb to change his opinion: *We must bring the rest of the committee round to our point of view.*

**to bring smb to one's or to his senses**

**to bring smb round** to cause smb to regain consciousness or remember his surroundings: *Some cold water on her face might bring her round (bring her to herself/fo her senses).* *The sudden sound of the train whistle brought me to myself; I had not known how far I had been walking, deep in thought.*

**to bring up** 1) to educate; raise (a child): *My aunt brought up four children.* 2) to mention or introduce (a subject): *Your suggestion will be brought up at the next meeting.*

**to bring up to date** to advance the knowledge of smb, to bring smth level, *esp.* in time: *We must try to bring Mother more up to date with modern styles, and persuade her not to wear such old-fashioned clothes.*

## 2. Complete the sentences below with a suitable phrasal verb.

1. By his own efforts, Charles Fox ..... the fall of the government.  
2. We will do everything we can ....parliament... our point of view. 3. You must... .. to John that we don't have enough money. 4. The smell of these flowers ..... memories. 5. He is totally dedicated and ... .. the best in his pupils. 6. Bob died of a heart attack .... .. by his life style. 7. The government will.... ..several proposals for legislation. 8. I'd passed out and he'd .... me .... 9. The gunners ..... three planes. 10. We ...the dealer ... to a much lower price. 11. In his speech he tried .... all salient features of the author's career. 12. Their sobering conversation ..... to everyone present the serious and worthwhile work the Red Cross does.

3. Replace the words in italics with the most suitable phrasal verbs from the dictionary entry.

1. I could never understand what *caused* their quarrel.  
2. Very often an emergency *reveals* a person's main qualities.  
3. Germany's defeat in 1918 *caused* the fall of the Kaiser.  
4. They are going to *publish* a book of his poems in the autumn.  
5. The task of the jury is to *give a judgement* on someone being tried.

6. The more I read about History the more it *makes me realize* how relevant History is for us today. 7. The sale *yielded* over \$ 300.
8. The audience clapped and cheered loudly for a long time because they were very pleased with the *performance of the singer*.
9. What makes *you talk about* it now?
10. How a few words can *remind* you of the old times!

#### 4. Translate into English using phrasal verbs.

1. В наше время средства массовой информации ежедневно поднимают вопросы, требующие неотложного решения. 2. То, что подобное путешествие вводило семью в большие расходы, вызвало горячий спор. 3. К сожалению, иногда из-за больших денег в человеке проявляются его худшие черты. 4. Сомневаюсь, что вам удастся склонить их к вашей точке зрения. 5. В середине XIX века картофельный голод /Potato Famine/ в Ирландии вызвал смерть более четверти всего населения острова. 6. Через 11 лет после казни Чарльза I, в 1649 году в Англии была восстановлена монархия. 7. Каждое выступление пианистки, которая пользуется мировым признанием, восторженно принимается публикой. 8. Если бы пианино не было так расстроено, его продажа принесла бы вдвое больше денег. 9. Был принят новый план, позволяющий рабочим получать часть прибыли. 10. Присяжные вынесли приговор: не виновен.

## CONVERSATION AND DISCUSSION

### TELEVISION

#### THEMATIC VOCABULARY

1. **Television:** TV; telly (*colloq.*), the box (*BE*); the tube (*AE*), portable television (set); colour television (set); video; video tape-recorder (VT/VTR); cable television; satellite television; network; viewer; viewing; peak viewing hours; prime time (8—11 p.m.); theme tunes; TV addict; compulsive viewing.

2. **Operating TV set:** to switch on/off; to turn on/off; to turn the sound up/down; to switch (over)/to change to another programme/channel; to watch television; to see smth on television; a test card; to correct the picture; to have the TV set fixed.

3. **Personnel/People in television:** to be in television; announcer; newsreader/newscaster; anchorman/woman (*AE*); presenter; TV

reporter/correspondent; commentator; interviewer; speaker; quizmaster; camera man/operator; editor; producer; technician; soundman; a film crew; a programme crew.

4. **Programmes:** programme; show; daily; weekly; monthly; the news; current affairs programme; special report; factual reportage; live footage (AE), talk (chat) show; discussion, panel discussion; interview; documentary; magazine programme;<sup>1</sup> children's programme; cartoon; educational programme; wild/ nature life programme;<sup>1</sup> sports programme; the weather report/forecast; variety show; musical variety; game show; quiz programme;<sup>1</sup> feature film, movie (AE); television play/film; television version of a play (adapted for television); thriller; Western;<sup>1</sup> serial (a play broadcast in parts, e. g. a three-part serial); instalment (a part of a serial); sitcom (situational comedy);<sup>1</sup> soap opera;<sup>1</sup> commercial; video clip;<sup>1</sup> a regular character of the programme; a regular feature of the programme.

5. **Television techniques:** to broadcast; to telecast (AE); a live broadcast/show programme; to do a live broadcast; to be on the air; to go on the air; a broadcast speech/interview/discussion; to be on TV (What's on TV tonight?); to appear on the programme; to show on television; to cover smth; news coverage; television coverage; to record/tape/videotape; recorded/taped/videotaped programme; to do a television show; sound track; sound effects; test card; picture; general view; close-up; caption; still; library film/pictures (= archives material); location (= geographical position of an event); microphone, mike, neck mike; monitor; screen time.

## A National Disease?

At any time between four in the afternoon and midnight, at least ten million viewers in Great Britain are sure to be watching television. This figure can even rise to 35 million at peak viewing hours. With such large numbers involved, there are those who would maintain that television is in danger of becoming a national disease.

The average man or woman spends about a third of his or her life asleep, and a further third at work. The remaining third is leisure time – mostly evenings and weekends, and it is during this

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<sup>1</sup> For detailed information see Appendix

time that people are free to occupy themselves in any way they see fit. In our great-grandfathers' days the choice of entertainment was strictly limited, but nowadays there is an enormous variety of things to do. The vast majority of the population, though, seem to be quite content to spend their evenings goggling at the box. Even when they go out, the choice of the pub can be influenced by which one has a colour television; it is, in fact, the introduction of colour that has prompted an enormous growth in the box's popularity, and there can be little likelihood of this popularity diminishing in the near future. If, then, we have to live with the monster, we must study its effects.

That the great boom in television's popularity is destroying "the art of conversation" — a widely-held middle-class opinion — seems to be at best irrelevant, and at worst demonstrably false. How many conversations does one hear prefaced with the remarks, "Did you see so-and-so last night? Good, wasn't it!" which suggests that television has had a beneficial rather than a detrimental effect on conversational habits: at least people have something to talk about! More disturbing is the possible effect on people's mind and attitudes. There seems to be a particular risk of television bringing a sense of unreality into all our lives.

Most people, it is probably true to say, would be horrified to see someone gunned down in the street before their very eyes. The same sight repeated nightly in the comfort of one's living-room tends to lose its impact. What worries many people is that if cold-blooded murder — both acted and real — means so little, are scenes of earthquakes and other natural disasters likely to have much effect either?

Such questions are, to a large extent, unanswerable, and it is true to say that predictions about people's probable reactions are dangerous and often misleading. But if television is dulling our reactions to violence and tragedy, it can also be said to be broadening people's horizons by introducing them to new ideas and activities — ideas which may eventually lead them into new hobbies and pastimes. In the last few years there has been a vast increase in educative programmes, from the more serious Open University, to Yoga and the joys of amateur gardening. Already then people have a lot to thank the small screen for, and in all probability the future will see many more grateful viewers who have discovered new pursuits through the telly's inventive genius.

Television, arguably the most important invention of the twentieth century, is bound to be exerting a major influence on the life of the modern man for as long as one dare predict: that it will also continue to grow in popularity as the years go by is virtually certain. Yet in arousing hitherto unknown interests — challenging to its own hold over the lethargic minds of its devotees — it is not inconceivable that television may be sowing the seeds of its own downfall.

(From: Arnold J., Harmer J.  
“Advanced Writing Skills”. Ldn., 1980)

**1. As you read the text: a) look for the answers to these questions:**

1. According to the author, how do most British people spend their evenings? 2. What has prompted an enormous growth in television’s popularity? 3. What is the effect of continual violence on television in the author’s opinion? 4. Why does the author think that television may be “sowing the seeds of its own downfall”?

**b) Find in the text the arguments the author gives to illustrate the following:**

1. The statement that television is destroying the art of conversation seems to be irrelevant 2. Television is dulling viewers’ reactions to violence and tragedy. 3. Television is broadening people’s horizons.

**c) Summarize the text in 3 paragraphs.**

**2. Use the thematic vocabulary in answering the following questions:**

1. What are your favourite programmes? Refer to specific programmes to illustrate your preferences. 2. What qualities do you look for in a television programme? 3. What are the programmes that appeal to specific age groups? 4. What is the amount of weekend TV devoted to sports programmes? Would you rather watch a favourite sport on TV or view it in person? Give your arguments/reasoning. 5. What genres seem to dominate prime-time viewing? First check a week’s TV schedule and make a list of all prime-time TV and break it into genres. 6. Should musical concerts and theatrical performances be broadcast on TV? 7. What are the challenges of video? 8. Do you think the emergence of music video

clips presents some problems to musicians? What problems? 9. What advantages, if any, does television have over radio? Will television oust radio in the future?

**3. First read the following text:**

### **The Story So Far**

The idea of a machine able to broadcast both sound and vision goes back to 1875. But it wasn't until 1926 that a Scottish engineer turned the idea into a practical reality. Now, his invention dominates the modern media. This is its story.

John Logie Baird produced the first television pictures just eight years after the First World War. They were in black and white and were not very clear, but he had proved that the principle worked. Early sets made in the years of Baird's breakthrough cost as much as a small car and not many were sold. Soon, though, his original system was improved and in 1936 Britain's first regular TV programme went on the air. "Here's Looking At You" was broadcast by the BBC from north London's Alexandra Palace studios twice a day for a weekly budget of one thousand pounds. But Great Britain wasn't the only country producing programmes. Other European nations, including Germany, were also involved in the early days of television. As, of course, was America — and it's there that the real TV revolution began after World War Two.

US television boomed in the late '40s. Commercial stations began to open in almost every city, and national networks made programmes which were seen from coast to coast. One of the American networks — CBS — even developed a colour service as early as 1951. Two years later, TV took another important step when it covered its first major international event — the coronation of Britain's Queen Elizabeth II. It was the first time that a worldwide audience of millions had seen history take place in their own homes.

By the end of the decade, TV culture was rapidly becoming a fact of life on both sides of the Atlantic. Even so, it was still a very young medium — lots of people didn't have sets — and many experts thought it wouldn't last. That all changed in the '60s and '70s, though, as television started to satisfy the public's desire, not just for entertainment, but also for rapid, accurate information. As more and more sets were

sold, the importance of TV news quickly grew. After all — what other medium could show you live — as TV did in 1969 — Neil Armstrong’s first steps on the moon?

Since 1980 there have been four more major developments. *The first* is video, which has given viewers the power to control what they watch and when they watch it. These days, fifty per cent of homes have a VCR (video-cassette recorder) and millions more are being sold every year.

*The second* is satellite TV. Thanks to DBS (direct broadcast satellites), dozens of new channels are now available to anyone who buys a receiving “dish”. Many of these new channels specialize in one kind of programme — *e. g.* news, sport, cartoons, music, movies.

*The third* development is cable — a system of hi-tech wires, which provides even more channels... at a price. But not only that. Cable also makes it possible for you to communicate through your TV, not just the other way around. More about that in a moment.

*Fourthly*, there’s HDTV (high definition television), which now offers a much clearer and more realistic picture than was possible even a few years ago.

So ... more channels, more choice, more clarity. What is there left for TV to achieve in the future? The answer to that is two-way communication. Modern technology means that twenty-first century televisions will be linked to computer databanks. This way, viewers will be able to ask questions (via remote control) about what they’re watching and the answers will appear on their screens. This idea is called “hyper-media” and it’s still at an early stage. But then, as we’ve just seen, TV has come a very long way in a very short time. The hyper-media revolution could happen sooner than many people think.

**a) Find the English equivalents for the following:**

передавать звук и изображение; восходить к; превратить в реальность; про-  
рывать; выйти в эфир; претерпеть бурный рост; в конце 40-х годов; общена-  
циональные сети; цветное ТВ; освещать событие; десятилетие; быстрая и точная  
информация; показывать в прямом эфире; видеоманитофон; спутниковое те-  
левидение; “тарелка”; за определенную цену; двусторонняя связь; дистанци-  
онное управление; телевидение прошло очень длинный путь за очень корот-  
кое время.

**b) Answer the following questions:**

1. When did the idea of broadcasting both sound and vision first occur? 2. What were the major milestones in the development of TV before World War II? 3. How did TV develop in the USA after the war? 4. What was the first international event to be covered by TV? 5. What are the latest developments in TV? 6. What are the possible future achievements of TV?

**4. Read the following and extract the necessary information.**

**Internet**

is a network connecting many computer networks and based on a common addressing system and communications protocol called TCP/IP (Transmission Control Protocol/**Internet** Protocol). From its creation in 1983 it grew rapidly beyond its largely academic origin into an increasingly commercial and popular medium. By the mid-1990s the Internet connected millions of computers throughout the world. Many commercial computer network and data services also provided at least indirect connection to the **Internet**.

The **Internet** had its origin in a U. S. Department of Defense program called ARPANET (Advanced Research Projects Agency Network), established in 1969 to provide a secure and survivable communications network for organizations engaged in defense-related research. Researchers and academics in other fields began to make use of the network, and at length the National Science Foundation (NSF), which had created a similar and parallel network called NSFNet, took over much of the TCP/IP technology from ARPANET and established a distributed network of networks capable of handling far greater traffic.

Amateur radio, cable television wires, spread spectrum radio, satellite, and fibre optics all have been used to deliver **Internet** services. Networked games, networked monetary transactions, and virtual museums are among applications being developed that both extend the network's utility and test the limits of its technology.

**Electronic mail**, abbreviation E-MAIL, are messages transmitted and received by digital computers through a network. An electronic-mail, or E-mail, system allows computer users on a network to send

texts, graphics, and sometimes sounds and animated images to other users.

On most networks, data can be simultaneously sent to a universe of users or to a select group or individual. Network users typically have an electronic mailbox that receives, stores, and manages their correspondence. Recipients can elect to view, print, save, edit, answer, or otherwise react to communications. Many E-mail systems have advanced features that alert users to incoming messages or permit them to employ special privacy features. Large corporations and institutions use E-mail systems as an important communication link among employees and other people allowed on their networks. E-mail is also available on major public on-line and bulletin board systems, many of which maintain free or low-cost global communication networks.

(From 1997 Encyclopaedia Britannica, Inc.)

**5. a) Present brief information on Russian broadcasting. Consider the following:**

1. the main functions of television in our country (informational, educational, entertainment); 2. news coverage; 3. kinds of programmes.

**b) What evening's viewing would you recommend for a foreign visitor who is very interested in learning more about our country and its people?**

**6. "Children and television" is an issue about which teachers and parents are naturally very concerned.**

**a) The two extracts by American authors given below present rather controversial views on the problem. Read them attentively for further discussion:**

1. There have been more than 2,300 studies and reports on the effects of television on American society. Most of them show that these effects are mainly negative. Researchers have been especially concerned about children. In the past decade researchers have had children participate in numerous studies. They had children watch television intensively for three weeks. The results showed a drop in the children's creativity. The researchers concluded that television makes the children lose some of their creativity.

Teachers can't get children to pay attention for any length of time because today's children want everything to be as fast and entertaining as TV. Dr Benjamin Spock, an expert in child raising, once complained that he couldn't get his grandchildren to leave the TV set when he wanted to take them to the zoo. Some of today's children are so addicted to TV that nothing else interests them. Parents have to make them turn off the TV and go out to play or read a book. They can't get them to do these traditional childhood activities without having an argument over the TV.

Although most of these studies have shown the negative effects of television, some sociologists argue that television has become a part of our lives. They do not think that parents should make their children limit the amount of TV that they watch to one or two hours a day. They believe that parents should let their children decide for themselves what and how much they want to watch.

2. Although most studies show the negative effects of television, there are also some important positive influences. There are many excellent educational programs, especially for children. Some schools have children watch certain programs in the classroom. They often get them to watch worthwhile programs at home by encouraging them to discuss what they have seen the next day in class. "Sesame Street" is a program that is watched by millions of children around the world. It uses bright colors, fast timing, and humour in order to get children to pay attention. It makes children enjoy learning about the alphabet, reading, and numbers.

Television also exposes children to different people and places. A little girl who had never seen a ballet before watched a famous ballerina on TV. This program got her to decide to become a ballerina herself. TV also increases young people's understanding of other people's views of life. Many people feel that "Roots", a program on the history of black people in the United States, is an example of this. Because viewers of this program became emotionally involved with the characters, "Roots" got some people to think more compassionately about the difficulties of black people in the United States.

**b) Speak about the effects of television on children. Consider the following:**

1. Does television have a negative or bad influence on children? If you think it does, tell how. 2. What are the effects upon the vulnera-

ble and developing human organism of spending a significant proportion of each day engaged in this particular experience (watching TV)? 3. How does the television experience affect a child's language development, for instance? 4. What good or positive influences does television have on children? 5. How does television stimulate children's curiosity? 6. How does the availability of television affect the ways parents bring up their children? 7. Are new child-rearing strategies being adopted and old ones discarded because the television set is available to parents for relief? 8. How does watching television for several hours each day affect the child's abilities to form human relationships? 9. What happens to family life as a result of family members' involvement with television?

(There may never be clear-cut and final answers to these questions.)

**7. If possible work on this exercise in a group of 3 to 4 students and assign one of the opinions to each member of the group.**

1. Primary and secondary education have improved out of all recognition since the arrival of TV in the home and this is not only because of programmes designed for schools. Through TV a child can extend his knowledge and it provides vital food for his imagination. 2. We are dealing with a culture of TV babies. They can watch, do their homework and listen to music at the same time. What kids can't do today is follow things too long. Today's TV babies get bored and distracted easily. 3. You can blame TV for the fact that children take longer to learn to read these days and barely see the point any more of acquiring the skill. Watching TV should be strictly confined to "treats". 4. Television provides outlet for creative talents. The programmes done with good taste and imagination actually stimulate a child's own creativity.

**8. Interviewing people basically involves asking for opinions and expressing personal opinions. Next come some clichés you may use for this purpose:**

*Asking for opinions:* what's your opinion of; what do you think of; how do you feel about; I was wondering what your opinion of (*tentative*); what about (*informal*).

*Expressing personal opinions:* in my opinion; from my point of view; personally, I think that; it would seem to me that (*tentative*); as far as

I'm able to judge (*tentative*); as I see it (*direct*); frankly, I think (*direct*); I reckon (*informal*).

In the course of an interview there definitely come moments when some clarification is asked for and given.

*Asking for clarification:* I'm sorry I don't quite understand what you mean by; I'm sorry, could you explain what you mean by; I'm afraid, I'm not really very clear about what you mean by (*tentative*); I'm sorry, but could you possibly explain what you mean by (*tentative*); did you mean that; do you really think that; did you say; but you said earlier that; I don't understand what you mean by; what (*exactly*) do you mean by (*all rather direct*).

*Giving clarification:*

Well,  $\left\{ \begin{array}{l} \text{what I'm trying to say is (that)...} \\ \text{The point I'm trying to make is (that)...} \end{array} \right.$

Well, I  $\left\{ \begin{array}{l} \text{think} \\ \text{suppose} \end{array} \right\}$  what I mean is (that)... (*tentative*)

What I mean is (that); What I'm saying is (that)... (*both direct*)  
All I'm trying to say is (that)... (*informal*)

Well,  $\left\{ \begin{array}{l} \text{to be frank...} \\ \text{frankly...} \end{array} \right\}$  (*strong, blunt*)

If you are asked awkward questions the following clichés may be useful: I'd like to think about that one; let me see; the best way I can answer.

Another "delaying tactic" is to repeat the question you have been asked.

**9. a) Below you will find some information on the work of a TV journalist and interview techniques:**

Most journalists have had considerable experience as interviewers before they come to television, but there is a vast difference between the casual questioning which takes place in the quiet corner of

a pub or over the telephone and the paraphernalia of lighting, camera equipment and perspiring technicians.

The newspaper journalist is able to phrase questions in a conversational, informal manner, interjecting now and again to clarify a point, jotting down answers with pencil and notebook. Questions and answers need not be grammatical or even follow a logical pattern. The same ground may be gone over again and again. The printed page on which the interview appears does not communicate these facts to the reader. In television, journalistic judgement and writing ability alone are not enough.

It is undoubtedly true that a screen interview of any type, live, filmed or videotaped, makes considerably more demands on the person conducting it. The essential requirements include an ability to think quickly to follow up topics outside the originally planned structure of the interview, and a capacity to marshal thoughts in a way which builds up logical, step-by-step answers. Each interview, however brief, is capable of taking on a recognizable shape. Questions which are sprayed in all directions as topics are chosen at random only make the live interview difficult to follow and the recorded one doubly hard to edit intelligently. In any case “the office” would much prefer to select a chunk of two or three questions and answers which follow a logical progression.

The actual phrasing of questions needs to be considered. Too many inexperienced reporters tend to make long, rambling statements barely recognizable as questions at all. At the other extreme are the brusque, two- or three-word interjections which do not register on the screen long enough if faithfully repeated as cutaways.

Next come the clichés, of which these are very useful examples:

How/What do you feel (about)...? Just what/how much/ how serious...? What of the future...?

Then there is the tendency to preface virtually every question with some deferential phrase which is suitable for general conversation:

May I ask...? Do you mind my asking...? What would you say if I asked...? Could you tell me...? Might I put it like this...? but each of which invites curt rejection in a TV interview. Without proper care, however, questions which are too direct are quite likely to produce a simple “yes” or “no”, without further elaboration.

As for the general demeanour, every interviewer should be polite yet firm in pursuit of answers to legitimate questions, refusing to be

overawed in the presence of the important or powerful, or overbearing when the subject of the interview is unused to television.

The reporter's real troubles begin, however, when he does not listen to the answers. The pressure on a questioner conducting a film interview can be almost as great as on the interviewee and it is all too easy to concentrate on mentally ticking off a list of prepared questions instead of listening, poised to follow up with an occasional supplementary. If the reporter lets this happen any number of obvious loose ends may remain untied.

**b) Based on your interpretation of the article enlarge on the following:**

1. It is easier for a newspaper journalist to interview somebody than for a journalist working in television.

2. A screen interview makes considerably more demands on the person conducting it. The actual phrasing of questions needs to be considered. Open-ended questions should prevail over close ones (requiring "yes" or "no" answers) in an interview.

**c) Comment on the following view of one of the American journalists, "... a television interviewer is not employed as a debater, prosecutor, inquisitor, psychiatrist or third-degree expert, but as a journalist seeking information on behalf of the viewer."**

**d) Summarize in your own words what you believe to be the best technique for interviewing people (see Appendix).**

**10. You are doing research into the types of television programmes people watch. You stop people in the street to ask them questions and write down their answers.**

### Television Questionnaire

1. How many hours	<input type="checkbox"/>	less than 5 hours
a week do you	<input type="checkbox"/>	5–10 hours
spend watching	<input type="checkbox"/>	10–15 hours
television?	<input type="checkbox"/>	15–20 hours
	<input type="checkbox"/>	more than 20 hours

2. What sort of programmes do you like watching?
3. Are there any sorts of programmes you don't like?

	Like	Dislike
the news		
talk shows		
documentaries		
plays		
films		
serials		
quiz shows		
classical music programmes		
pop music programmes		
children's programmes		
variety shows		
sports programmes		
others		

**11. Summarize your observations and report them to the group.**

Work out a suggested weekly viewing guide based on the recommendations of group members. Beside each programme write the reasons for its appeal: humorous, realistic, unusual, exciting, good story, pop music, relaxing, well-acted, etc. Little-known programmes could be described by students familiar with them.

**12. Write a newspaper criticism of a TV programme that you have seen of any of the following types: a) a news programme, a current affairs review, etc.; b) a documentary; c) an entertainment programme, show, etc.; d) a children's programme; e) a film shown on TV; f) a sports programme; g) an educational programme or any other.**

**13. Do library research and prepare an essay on one of the following topics:**

1. Television and cinematography. Will one oust the other?
2. Television in the USA: a) news programmes; b) educational programmes; c) children's programmes; d) entertainment programmes.

## Unit SEVEN

### From THE TIME OF MY LIFE

By Denis Healey

#### TEXT

### DRAWING BACK THE CURTAIN

Denis Healey was born in 1917 and brought up in Yorkshire. After gaining a double first at Balliol College, Oxford, for six years he was a soldier learning about real life.

Another six years as International Secretary of the Labour Party taught him much about politics, both at home and abroad. From 1952 to 1992 he was a Labour Member of Parliament for Leeds.

He is a prolific journalist and broadcaster. He has published *Healey's Eye*, a book on his life as a photographer, and has contributed essays to many publications for the Fabian Society<sup>1</sup> including New Fabian essays and Fabian International Essays.

*When Shrimps Learn to Whistle, Signposts for the Nineties*, also published by Penguin, include a selection of his earlier writings which are relevant to the world after the Cold War.

In the early years after the war, when we first heard the truth of what Russia was doing in Eastern Europe, and began to look more objectively at the Soviet Union itself, my generation was powerfully influenced by George Orwell's *1984*, and by a flood of books which purported to analyse the nature of totalitarianism.

My visits to Eastern Europe cured me of any erratic illusions. No power could destroy national traditions which were rooted in centuries of history. Moreover, these peoples yearned to return to the Europe in which Chopin and Bartok were part of a common civilisation with Bach and Verdi. Once Stalin died, it was clear that Soviet Communism already carried the seeds of its own destruction. The Russia of Tolstoy, Tchaikovsky and Herzen was still there beneath the surface. Stalin could no more expunge it from the consciousness of its people than Hitler could liquidate the Germany of Beethoven, Goethe, and Kant.

I had been fascinated by Russia since I read its great novelists as a schoolboy. My years in the Communist Party at Oxford had given me sufficient understanding of Stalinism to reject it even while I still saw Russia as a socialist state and a necessary ally against Hitler. I was also impressed by much of pre-war Soviet culture.

The great Soviet film-makers of those days – Einstein, Pudovkin, and Dovzhenko – seemed superior to their Western rivals. Though I loathed “Socialist Realism”, I admired the paintings of Deineka. They were in a book given me by a friend; she also introduced me to Shostakovich’s opera, *The Lady Macbeth of Mtsensk*.

After the war I found that my friend had disappeared during the great purges, and that *Lady Macbeth* had been banned.

This helped to reinforce the bitter hostility I had developed for Soviet policies both at home and abroad.

When Stalin died, I was at first deeply suspicious of the changes introduced by his successors.

There were ample grounds for my distrust. The new men, all products of the old system, claimed loyalty to its principles.

At the beginning of 1956 Malenkov came to Britain as Deputy Premier, shortly after losing the leadership to Krushchev. His visit was such a propaganda success that people wondered how the Politburo could ever have replaced him.

Bulganan and Krushchev followed Malenkov to Britain a few months later. Their visit was less successful.

Yet in fact Krushchev continued and extended the liberal programmes which Malenkov had introduced. The Foreign Office rightly saw him during that visit as a shrewd and cunning political leader, by comparison with the better educated and more courteous Bulganin. By 1958 I myself had come to the conclusion that Krushchev was ‘one of the half-dozen greatest political leaders of this century. It is doubtful whether any other known figure could operate the Soviet system on a basis of persuasion and incentive as successfully as he. His outstanding personal characteristics are pragmatism and self-confidence... Compared with Stalin he seems little interested in the theory of communism – his faith is all the more formidable because it is not overdogmatic. Both at home and abroad, he insists on seeing things for himself – no modern Prime Minister has travelled so widely. To this extent summit conferences may have a special value in dealing with the Russians today, providing the West can produce leaders of comparable ability.’ I still maintain these views; they apply even more to Gorbachev.

It was now clear that the picture which the West had painted of the Soviet Union in the early post-war years needed drastic revision. I made my first visit to Russia the following year as part of a Labour Party delegation, with Hugh Gaitskell and Nye Bevan. Our meeting with Krushchev confirmed the views I had now formed of him. He was exceptionally well briefed, but was not ashamed to ask Gromyko to put him right if necessary.

Krushev never carried a chip on his shoulder about men born in more fortunate circumstances. He had a natural dignity and self-confidence which rejected class envy.

Most of our visit was spent in sightseeing. We were of course, with our consent, taken to schools, factories, and collective farms. It also included the visits to the Hermitage in Leningrad and the magnificent summer palace of Peter the Great overlooking the Gulf of Finland, its fountains sparkling in the autumn sun, its rococo buildings gleaming with white and gold; like most other palaces, it had been meticulously restored to its former glory after almost total destruction by the Nazis. In Leningrad we were given a concert at what had originally been the club where members of the first Russian Parliament, or Duma, used to meet. In those nineteenth-century surroundings, the concert itself was like a salon at the court of Queen Victoria, as sopranos and baritones in evening dress sang ballads and songs by “Kompositori Verdi” in voices of remarkable purity.

By comparison with the eighteenth-century canals of Leningrad, which might have been part of Amsterdam or Bremen, the Kremlin brought us to the heart of old Russia. I had imagined it a building as grimly functional as the Party it housed, and was quite unprepared for the mediaeval splendour of its palaces and churches, scattered among copses of birch and lilac.

My visit to Russia in 1959 began to give me some sense of these cultural changes. I was immensely impressed by the charm and quality of the young sixth formers we met in Leningrad at school.

In manner and appearance they could have come from any of the upperclass families described by Turgenev or Tolstoy. Similarly, the colleges which taught foreign languages and international affairs were giving a rounded education to able young men and women, who are now in key positions in their country, where their knowledge of the outside world is invaluable.

The creative intelligentsia, such outstanding people as Sakharov, with his strong opposition to using the hydrogen bomb, Solzhenitsyn, exposing the life in a labour camp (*A Day in the life of Ioan Denisov-*

ich), Yevtushenko with his poem *Babiy Yar* on anti-Semitism in the Soviet Union — were giving a headache to the authorities.

And yet we saw signs of the cultural thaw all around us.

Jazz was officially disliked, but they didn't use the power of the state to prevent it. Its public performance was then largely confined to the circus and music hall. In Leningrad we saw an ice-spectacular in which the girls were half-naked, in costumes reminiscent of the pre-war *Folies Bergere*.

The theatre and ballet had changed little since the revolution, the best had been preserved.

The Moscow Arts Theatre performed Chekhov as Stanislavsky had produced it half a century earlier — as sad comedy rather than as tragedy with humour. The only ideological change I noticed was in *Uncle Vanya*: Astrov was presented as a handsome, vigorous young prophet of a better future, rather than as the wrinkled cynic of Olivier's<sup>2</sup> interpretation at the Old Vic<sup>3</sup>. We saw the aging Ulanova at the Bolshoi in a ballet based on a novel by Peter Abrahams about Apartheid<sup>4</sup> in South Africa, which called on her to act rather than to dance. On the other hand we saw Plisetskaya at her best as prima ballerina in Prokofiev's *The Stone Flower*. I shall never forget her rippling sinuosity.

In 1963, when I next visited Russia, the general atmosphere was more liberal than on my first visit, and as I was not on official delegation, but attending an informal conference between Soviet and Western politicians, I had a good deal more freedom.

Our guide was a gentle young man called Kolya who had just got his degree in foreign languages. He had been at the World Youth Congress that summer in Moscow, and greatly enjoyed reciting phrases of hair-raising obscenity which he had picked up from his American comrades. Jazz was now all the rage, and since imports of Western records had been stopped, a disk by Dave Brubeck was beyond price. Since then the international youth culture has swept the whole of Russia like a hurricane.

I learned much from these visits to Russia, restricted though they were, and was to learn more still from later visits. I do not accept the view that short visits to foreign countries are more likely to mislead than to educate. On the contrary, providing you have done your homework before you go, they not only enable you to check some of your views, but also provide you with a library of sense-impressions which give reality to any news you read later.

However, for this purpose I think three days is better than three weeks. Anything over a week and less than three years is liable to

confuse you. But series of short visits, at intervals of over a year, can give you a sense of the underlying trends in a foreign country which no accounts in the press can provide.

Since the Labour Party was then in opposition, there was little that I or my colleagues could do on these visits except to talk and learn. But they enabled me to follow the later evolution of the Soviet system with more understanding than some of the professional experts who knew nothing of Soviet reality. I did not find the emergence of Gorbachev surprising. Nor, like so many Russia-watchers, did I ever think that his early speeches were simply designed to take the West off its guard. When I later met men like Burlatsky, who had written speeches for Krushchev, I knew that his articles had to be taken seriously; he, like Gorbachev himself, represented something in Soviet society which had always been there, even in the darkest days of Stalinism.

Above all, I learned that the Russians, like us, were human beings, although they were not human beings like us.

### Commentary

1. **The Fabian Society** — a British organisation of left wing thinkers which was a founder of the Labour Party and used to have an important influence on it.

2. **Olivier Sir Lawrence**, also Larry (1907–1989). English actor thought of by many people as the greatest of the 20th century. He was the first director of the National Theatre and the first actor to be made a life peer. Most people know his films of Shakespeare's plays *Hamlet*, *Henry V*, *Richard III*.

3. **Old Vic** — a London theatre originally opened in 1818, the full name of which is the Royal Victoria Theatre.

4. **Apartheid** in South Africa.

The system established by the Government of keeping different races separate so as to give advantage to white people. The South African government is now removing the apartheid laws and ending the system.

5. **Hugh Gaitskell** (1906–1963) A British Labour Statesman. Leader of the Labour Party 1959–1963.

6. **Nye Bevan** (1897–1960) — a British Labour politician from Wales known for his excellent speeches.

## SPEECH PATTERNS

1. I learned much from those visits, **restricted though they were**.  
Hard working though he was, there was never enough money to pay the bills.  
Strange though it may seem I am a great admirer of the great film-makers of those days.
2. The Moscow Arts Theatre performed Chekhov **as sad comedy rather than as tragedy** with humour.  
Astrov was presented as a young prophet rather than as the cynic of Olivier's interpretation at the Old Vic.
3. The ballet ... called on her to act **rather than** to dance.  
These short visits are more likely to mislead rather than to educate.

### Phrases and Word Combinations

- |                                     |  |
|-------------------------------------|--|
| 1 to carry the seeds of destruction | 7 to be all the rage                                 |
| 2 to reinforce the hostility        | 8 to sweep (the country, the place) like a hurricane |
| 3 to be restored to glory           | 9 to be in key positions                             |
| 4 to see smb at smb's best          | 10 to be beyond price                                |
| 5 to give smb a headache            | 11 an ally against smb                               |
| 6 in the early years after the War  | 12 signs of the cultural thaw                        |

## ESSENTIAL VOCABULARY

1. **include** *vt* to bring in, to regard as part of the whole: *This atlas contains fifty maps, including six of North America. The price is ten dollars, postage included.*

*Ant.* exclude (from) 1) to prevent smb from getting in somewhere, as to exclude a person from membership of a society, immigrants from a country. 2) to prevent the chance of smth arising, as to exclude all possibility of doubt

**inclusion** *n* including or being included: *The inclusion of several new themes made the novel much more interesting.*

**inclusive** *a* including: *Russian students' winter holidays last from January 25 to February 6 inclusive.*

*Ant.* exclusive (of people, societies, clubs, etc.) *The exclusive right of a company to print, publish and sell author's books is known as copyright.*

2. **account** *vt/i* 1) **for** a) to explain the cause of; serve as an explanation of, answer (to smb for smth): *He has been asked to account for his conduct. Ah, that accounts for it. There's no accounting for tastes.* b) to give a reckoning of (money that has been entrusted to one): *The boy has to account to his parents for the money they give him for school expenses.* 2) to consider, as to account smb wise (a hero): *In English law a man is accounted innocent until he is proved guilty.*

**account** *n* 1) a statement of money (to be) paid or received for goods or services: *I would like to open an account with your bank. Put the goods down to my account* 2) a credit arrangement with a bank or business firm.

**to square (balance) accounts with smb** (*fig.*) to remove moral grievances between people by giving or taking punishment: *Let us square accounts. David said he was going to square accounts with the man who had given false testimony against him.*

3) a report, description, narrative: *By all accounts the trip has been a success. He doesn't believe newspaper accounts of the new developments there.* 4) consideration

**to take smth into account, to take no account of smth:** *Please take into account the fact that he has very little money. Take no account of such slanderous gossip, we know it's not true.*

5) reason, cause

**on account of** because of: *On account of his age jhe wasn't allowed into the pub.*

**on no account, not on any account** in no case, for no reason: *Don't on any account leave the baby alone in the house.*

**accountant** *n*

*Syn.* book-keeper

3. **preserve** *vt* 1) to keep from spoiling, from decay, from risk of going bad (by boiling, pickling, making into jam, etc.) as to preserve fruit, eggs, milk, vegetables: *It's easy to preserve vegetables in vinegar.*

**to preserve monuments** to keep from harm: *The ancient monument was preserved by the local people.*

2) to keep up, as to preserve peace, to preserve one's eyesight, to preserve the memory of another, to preserve one's looks, strength, composure, to preserve appearances, silence, to preserve old customs, a well-preserved old man, *Don't read in poor light if you want to preserve your good eyesight. The leader's main aim was to preserve peace.*

4. **erratic** *a* irregular in behaviour or opinion (of a person or his behaviour); likely to do unusual or unexpected things: *She's so erratic I never know how she's going to react to my suggestions.*

**error** *n* smth done wrong, a mistake, as spelling errors; an error of judgement: *Not to commit an error of judgement he looked for more evidence.*

err *vt* (formal) to make mistakes; to do or to be wrong: *To err is human.*

5. **make** *vt/i* 1) (used with a large number of nouns in special senses) to make a clean breast of; to make a full disclosure or confession: *Susan is going to make a clean breast of her extravagance as soon as her husband gets home.*

**to make ends meet** to live within one's income: *The Evans family found it very difficult to make ends meet after the birth of the new baby.*

**to make haste** to hurry: *Make haste or we shall miss the train. If you don't make haste, the stores will be closed.* (The most frequent uses are in the present and the imperative).

**to make head or tail** (of smth) to understand, to make sense of it (colloq.): *I have read the document through three times, but I can't make head or tail of it.*

**to make it** to get to a destination or an appointment in time (*si* or colloq.): *I had hoped to get to the meeting, but I found at the last minute that I couldn't make it.*

**to make much of** to make a great fuss of: *The newspapers all made much of his achievement.* 2) (used with adverbial particles and prepositions).

**to make smth of smb (smth)** to understand, interpret: *What are we to make of his behaviour?*

**to make off** to run away, to bolt: *The thieves smashed the shop window and made off with a large amount of jewellery.*

**to make smth out** 1) to write out: *Make out a cheque for \$ 10.* 2) to manage to see, read: *We made out a figure in the darkness. The outline of the house could just be made out.* 3) to understand: *I can't make out what he wants. She's strange sort of person; I can't make her out.*

**to make up** 1) to compose; invent: *The teacher asked the children to make up a poem about their summer holidays.* 2) to use cosmetics (in ordinary life and on the stage): *At one time it was not considered good taste for women to make up.* 3) to become reconciled after a quarrel: *When a quarrel has been made up, the best thing to do is to forget it.*

**to make it up to smb** compensate smb for smth missed or suffered, or for money, etc. spent: *Thanks for buying my ticket, I'll make it up to you later.*

6. **pure** *a* 1) unmixed with any other substance, as pure water, milk, gold, wool: *My granny uses only pure wool when knitting cardigans for little children.* 2) morally clean, without evil or sin: *The new ruler of Wales was to be pure and honest, speak no English and to have been born on the Welsh soil.* 3) mere; nothing but, as pure mischief; a pure waste of time; laziness pure and simple: *I call it pure stupidity to go out in the cold without a hat. What he said was the truth pure and simple.*

**purely** *adv* entirely; merely: *It's purely a matter of taste.*

**purity** *n* the state or quality of being pure: *The purity of the mountain air will do you a lot of good. The statue is a work of remarkable purity of line.*

**purist** *n* a person who pays great attention to the correct use of words, language, etc.: *A purist of the English language would never use any Americanisms.*

7. **consent** *vi* to give agreement or permission, as to consent to smth: *He consented to the proposal. Anne's father would not consent to her marrying the old man.*

**consent** *n* permission, agreement: *He was chosen leader by general consent. Silence gives consent.*

**consensus** *n* general agreement (of opinion, etc.): *Consensus politics is the practice of basing policies on what will gain wide support. By consensus of opinion the group decided not to visit the museum.*

8. **ware** *n* 1) (in compounds) manufactured goods, as silverware, hardware, ironware, stoneware: *Every morning the maid cleaned the silverware.* 2) (*pl*) articles offered for sale: *The master displayed his wares.*

**hardware** *n* 1) tools and household implements: *You can buy most kitchen utensils in the hardware store.* 2) military hardware: weapons, machinery, armoured vehicles; 3) computer hardware: mechanical equipment and electronic parts of a computer (contrasted with information and programmes called "software"): *The computer hardware was still intact but the software had been damaged by the electricity failure.*

## READING COMPREHENSION EXERCISES

1. a) Consult a dictionary and practise the pronunciation of the following words:

purport; illusion; expunge; consciousness; liquidate; fascinate; ally; superior; rivals; hostility; rococo; meticulously; salon; soprano; baritone; canal; lilac; invaluable; hydrogen; reminiscent; vigorous; prophet; apartheid; obscenity; hurricane; liable.

b) Ask your partner to read the words. Correct his/her mistakes.

2. Practise the pronunciation of the following polysyllabic words paying attention to the stresses:

generation; totalitarianism; civilisation; pre-war; film-makers; disappear; reinforce; mediaeval; international; education; intelligencia; opposition; half-naked; ideological; interpretation; ballerina; sinuosity; atmosphere; delegation; politicians.

3. Read the following word combinations paying attention to the phonetic phenomena of connected speech:

in the early years after the war when we first heard the truth; could destroy national traditions; carried the seeds of its own destruction; war still there; I admired the paintings of Deineka; they were in a book; after the war I found that my friend had disappeared during the great purges; we were, of course, taken to schools; it also included the visits to the Hermitage; used to meet in those nineteenth-century surroundings; at the courts of Queen Victoria; I was immensely impressed by the charm and quality of the young sixth formers; in manner and appearance; in their country; signs of cultural thaw; at the Old Vic; on the other hand; yet the general atmosphere; restricted though they were; on the contrary, three days is better than three weeks; anything over a week and less than three years.

4. Read the passage beginning with "After the war I found ..." up to "... where their knowledge of the outside world is invaluable" and pay attention to tones, weak forms and rhythm.

## 5. Complete the following sentences:

a) 1. Dramatic ..., we shall all enjoyed the performance. 2. Strange ..., the dog was not paying any attention to us. 3. Unexpected ..., we had given them a respectable welcoming party.

b) 1. The artistic director presented the main character as a ... rather than as a ... we used to imagine him to be. 2. I expected him to appear as a ... rather than as a .... 3. For all my expectations, the play was performed as a... rather than as a ....

c) 1. These stories are more likely to ... rather than to... . 2. Such good examples encourage people to ... rather than to ... . 3. In my opinion, such students are sure to ... the exam rather than to ... .

## 6. Make up five sentences on each pattern.

## 7. Pair work. Make up and act out a dialouge using the speech patterns.

## 8. Translate the following sentences into English:

A. 1. Хотя это может показаться странным, я особенно люблю читать исторические романы. 2. Хотя они и были старомодными, они пользовались успехом у молодых людей. 3. Его избранные ранние работы содержат много новых идей о политике, хотя они и могут казаться довольно смешными.

B. 1. “В романах С. Моэма женщины представлены скорее как таинственные существа, чем реальные люди”, — сказала хозяйка дома. 2. Ее гость не согласился с ней, утверждая, что автор представляет женские персонажи скорее как практичных и властных людей, чем как каких-то мистических существ. 3. “В театре Олд Вик играют Чехова как русскую национальную комедию, а не как драматическое произведение общечеловеческого содержания”, — продолжила дискуссию дама.

C. 1. Хозяин просил ее сказать правду, а не скрывать факты. 2. Эти картины скорее всего пугают посетителей выставки, а не обогашают эстетично. 3. Профессор призвал студентов высказаться, вместо того чтобы хранить молчание. 4. Весьма вероятно, что эти книги скорее уведут в сторону, чем дают образование.

**D.** 1. Мы узнали много фактов о возникновении лейбористской партии. Более того, мы узнали факты о роли интеллектуальных организаций, подобных Фабианскому обществу. 2. Самое главное, не забывайте регулярно отправлять почтой свои сообщения. 3. Успех фильма можно объяснить его юмором. Более того, компьютерные трюки в фильме абсолютно превосходны.

**9. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**10. Complete the following sentences using the phrases and word combinations.**

1. All the Moscow cathedrals and churches have been ... to their former ....

2. The totalitarian systems suppressing initiative and freedom carry the ... of its own ... .

3. All these people used to give a terrible ... to the authorities.

4. Mini skirts were ... at that time, and even ladies advanced in years gladly embraced the fashion.

5. The terrible news ... the whole country like a ... .

6. He was a devoted ... of the King ... his enemies in France.

7. These measures were sure to ... the ... of the people against the rulers in the country.

8. There were crowds of homeless children in the ... years ... the War.

9. The Normans had their own people in ... England.

10. The paintings of the impressionists were impossible to buy, they were ... the price.

11. The various new trends in theatrical productions, in music, popular and classical, poetic recitals in the squares of Moscow were ... of ... .

**11. Paraphrase the following sentences using the phrases and word combinations.**

1. Due to the new actions of the authorities, the town has regained its former beauty and glory.

2. He promised to the master to be an obedient pupil and never to give him any trouble.

3. The terrible news spread like a fire across the country and all the people were terrified.

4. The government's repressive policies are sowing the seeds of a destructive rebellion.

5. Coats like that used to be very fashionable in my time.

6. The boys united their efforts and became partners in the struggle against their common enemy – the Headmaster.

7. I am never too good in the morning.

8. In the part of Hamlet Sir Laurence was absolutely superb.

9. Good friendship cannot be bought.

10. It all happened in the first hour of the day, at the dead of night, in fact.

11. The new prime minister promised that the ministers in the most important departments wouldn't be replaced and that would assure continuity.

**12. Translate the following sentences into English using the phrases and word combinations.**

1. К сожалению, я никогда не слышала его в его лучшей форме, хотя, говорят, он порядком досаждал начальству своими речами.

2. “Четверо из Ливерпуля” тогда были чрезвычайно популярны, молодые девчонки просто сходили с ума.

3. Во времена II Мировой войны Британия, США и Россия стали союзниками в борьбе против гитлеровской Германии.

4. Весь мир был в состоянии шока: весть о смерти Дианы пронеслась по всем странам.

5. Жестокость и бесчеловечность белых по отношению к черному большинству в Южной Африке сеяли семена разрушения всей системы апартеида.

6. Любые карательные акции обычно усиливают враждебность населения.

7. Восхищаясь достопримечательностями Санкт-Петербурга, мы понимали, сколько было сделано, чтобы восстановить их прежнюю красоту после полного разрушения нацистами во время войны.

**13. Pair work. Make up and act out situations using the phrases and word combinations.**

**14. Decide if the following statements are true or false.**

1. In the early years after the war, when we began to look more objectively at the Soviet Union itself, my generation was powerfully influenced by communist dogmas.

2. No power could destroy national traditions which were rooted in centuries of history.

3. Once Stalin died, it was clear that Soviet Communism already carried out the seeds of its destruction.

4. I had been fascinated by Russia since I read its great novelists as a schoolboy.

5. The great Soviet film-makers of those days — Einstein, Pudovkin, and Dovzhenko — were not known to the Western rivals.

6. We were of course taken to schools, factories and collective farms.

7. The Kremlin struck the visitors as a building as grimly functional as the Party it housed.

8. The colleges which taught foreign languages were not giving sound education.

9. In 1963 when I next visited Russia the general atmosphere was as tense as it used to be in 1959.

10. I didn't learn much from short visits to Russia.

**15. Finish the sentences in your own words.**

1. My visit to Eastern Europe .....

2. The Russia of Tolstoy, Tchaikovsky and Herzen .....

3. By comparison with the eighteenth-century canals of Leningrad, which might have been part of Amsterdam or Bremen, .....

4. I was immensely impressed by.....

5. The creative intelligentsia, such outstanding people as Sakharov, Solzhenitsyn, Yevtushenko.....

6. Jazz was officially disliked, but.....

7. The theatre and ballet had changed little since the revolution,.....

8. I learned much from these visits to Russia, restricted though they were.....

9. But series of short visits, at intervals of over a year, can give you a sense .....

10. I learned that the Russians, like us, were human beings, .....

**16. Match the words on the left with the words on the right.**

1 nature of

a functional

2 erratic

b obscenity

3 necessary

c positions

4	meticulously	d	splendour
5	total	e	trends
6	grimly	f	totalitarianism
7	mediaeval	g	destruction
8	key	h	illusions
9	hair-raising	i	restored
10	underlying	j	ally

**Write ten sentences incorporating these word combinations.**

**17. Explain what is meant by:**

to expunge it from the consciousness of the people; to be part of a common civilisation; to be meticulously restored; a building as grimly functional as the Party it housed; signs of the cultural thaw; hair-raising obscenity; to provide smb with a library of sense-impressions.

**18. Answer the following questions and do the given assignments:**

**a) 1.** Denis Healey's article is based on his impressions of the Soviet Union. What is the keynote point of the article?

2. What can you say about the author of this article and his political views?

3. What was his opinion of the role and destiny of the national traditions which were rooted in centuries of history?

4. What difference did Mr D. Healey see between the great achievements of the pre-war Soviet culture and the totalitarian policies of the Soviet rulers? How did that shape his attitude to the Soviet policies both at home and abroad?

5. What were the author's impressions of sightseeing in Leningrad after the W.W. II? What sights were included into his itinerary?

6. How did the author compare the images of Moscow and Leningrad?

7. What cultural and educational changes are pointed out by the author?

8. What was his impression of the Russian Theatre and how did he compare it with the British productions of Chekhov?

9. The author noticed new interests of the young Russians in Western culture. What do you think about such trends?

10. How did Mr D. Healey describe the importance of short visits to a foreign country? Do you agree with him?

**b)** 1. What are the underlying aims of the article? What devices help the reader understand the author's attitude towards the Soviet Union? (Comment on the choice of epithets, the role of the logical contrast and the inverted commas, etc.) 2. What other devices does the author employ to interest the reader and to produce emphasis? (Speak on the introduction of rhetorical questions, parenthetical phrases, metaphors, hyperboles, lexical repetition, parallelism, emphatic constructions, etc.) 3. Find the borrowed words and say what stylistic information they bear. 4. How is the contact with the reader achieved?

**c)** The combination of logical argumentation and emotional appeal is characteristic of this text. Sum up your observations and say how it is realized (speak on its paragraphing, syntactical structures, connectives, etc., on the one hand, and on the use of imagery, etc., on the other). How is the descriptive manner of narration combined with the general statements in the text? Do you think the author changes register?

## NOTES ON STYLE

*Publicistic style* has a combination of distinctive features. Among them we find first person narrator who always manages to convert the reader to his point of view. *I saw, I visited, I thought....* Find in the text the sentences where first person narration is employed to achieve this stylistic device.

**16. Give a summary of the text, dividing it into several logical parts.**

**17. Use the phrases and word combinations and act out dialogues between:**

1. A guide and an American tourist planning the itinerary of the latter's stay in Moscow.

2. Two journalists in the lobby after a press-conference discussing their impressions of the new atmosphere in Moscow.

## VOCABULARY EXERCISES

1. Study the essential vocabulary and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian.

1. A group of theatrical workers including myself wrote an open letter to *The Times*. 2. "My dear ... I've been a member of clubs which consisted exclusively of fools." 3. The plan took account of the tasks facing them in the restructuring of economy. 4. I've just remembered that she said they left some place on account of cholera. 5. Will you allow me to ask why I should put myself to the slightest inconvenience on your account? 6. Naturally, I don't expect you to start dancing round with joy, but you might preserve the decencies of debate. 7. Look at these old paintings! They are in an excellent state of preservation! 8. Give me the best estimates you have by the end of the month. Err, if you must. 9. It was a new car, but dust, luggage, and erratic driving gave it a veteran appearance. 10. ... geniuses are such erratic people and mediocrities so respectable. 11. It is true he had a considerable sum under his uncle's will, but it has probably been made off with by this time. 12. With the pure all things are pure. 13. One will come here without your entire consent.

3. Give the English equivalents for:

внести в список; включить пункт в повестку дня; исключить всякие сомнения; не пропускать свет в комнату; до воскресенья включительно; с 5 по 10 включительно; за исключением пункта 5; избранное общество; шикарный магазин; колледж для избранных; особые права;

отчитываться в определенной работе; отчитываться в чем-то перед кем-л.; объяснять что-л. кому-л.; дать отчет в чем-л.; подробный (правдивый) рассказ о чем-л.; открыть счет в банке; принять что-л. в расчет (учесть); свести счета с кем-л.;

хранить овощи; консервировать фрукты; сохранять мир; сохранить силы; хранить молчание; охранять традиции; оберегать свое доброе имя; сохранить красоту; сохранить зрение; хранить память о ком-л. (чем-л.); приличия ради;

сумасбродный человек; неуравновешенный тип; сумасбродное поведение; ввести в заблуждение (сбить с пути); заблуждаться; погрешности в речи; подать заявление; догадаться; обратиться с просьбой; преуспеть в чем-л.; откры-

венно признаться в чем-л.; сводить концы с концами; спешить; разобрать (понять) что-л.; удирать;

выписать чек; раскусить (понять) кого-л.; составить рассказ; наложить грим; помириться; оплатить кому-л. чем-л.;

натуральное молоко; чистая кожа; чистая шерсть; чистая наука; по чистой случайности; чистейший вздор; чистое совпадение;

согласиться на что-л.; согласие на что-л.; с общего согласия; неохотное согласие; молчаливое (tacit) согласие; единомыслие; общее мнение;

глиняная посуда; скобяные изделия; изделия из серебра; стеклянная посуда; бакалейные товары; импортные товары; программа для компьютера.

#### **4. a) Give the Russian equivalents for:**

to make a note; to make notes; to make one's will; to make smb's character; to make one's own life; to make a livelihood; to make a bargain; to make terms; to make a row; to make a commotion; to make port; to make for the open sea; to make the finish; to make oneself understood; to make smth known; to make oneself clear; to make public; to make a rule of it; to make a show of smth; to make a nuisance of oneself; to make no sign; to make a face (faces) at smb; to make a long face; to make eyes at smb; to make a (little, poor, ridiculous) figure; to make little (light) of smth; to make much of smth, of smb; to make the most of smth; to make the worst of smth.

#### **b) Fill in the blanks with the verb "to make" with a preposition:**

1. Andrew didn't want to speak to anybody, so he ..... right after the meeting. 2. Let's ask the waiter to ..... the bill. I clean forgot I have an appointment in half an hour. 3. They could hardly ..... the dim figure through the mist; 4. I can't..... what John is driving at. There's something up his sleeve, I'm sure. 5. How did they ..... with the problem? 6. I wouldn't trust Jane too far if I were you. She is notorious for making ... like lies. 7. You've missed too many lessons and it won't be easy to ..... for the lost time. 8. My mother doesn't allow me to ..... She says it's common.

#### **5. Paraphrase the following sentences using the essential vocabulary.**

1. He would never forget the time when he was made a member of the group. 2. When the boy came back with the purchases his mother wanted him to tell her exactly how he had spent the money. 3. There

isn't enough room in the book to tackle the whole subject. 4. The old man shows little sign of old age. 5. There are many newspaper descriptions of what happened during the earthquake. 6. I was asked earnestly to agree. 7. Don't trust him too far, he is a person who is likely to do unusual or unexpected things. 8. I'm making up a list of those going to the theatre on Monday, shall I put your name on it? 9. If we cross out this paragraph, as you suggest, there will be no logical connection. 10. She managed to retain her good looks right to the end of her life. 11. Jean knew that her parents did not like Robert and would never allow her to marry him. 12. What he said at the trial was complete nonsense. 13. I can't make sense of the message. His handwriting is utterly illegible.

**6. Use the essential vocabulary in answering the following questions. Give full answers repeating the wording of the questions.**

1. If rights are not for everyone, merely for one person or a group, what do we call them? 2. What do we do when we want to tell someone about what happened or what we did? 3. What ways of keeping vegetables and fruit from spoiling do you know? 4. What would you call pure adventure? 5. Why is the mountain air so healthy? 6. What sort of person would you call erratic? 7. Can you explain what "to square accounts with smb" means? 8. What do we say of people who can hardly live within their income? 9. If you want to compensate a person for the troubles he's had on your account what do you usually say? 10. Women seem to be using more and more cosmetics nowadays. What's your attitude to it? 11. What do we call a person who is very pedantic in choosing correct words? 12. What do you usually say when you fail to understand somebody's behaviour? 13. What do you usually do when you want to be reconciled with somebody after a quarrel?

**7. Make up and practise short dialogues or stories using the essential vocabulary.**

**8. Review the essential vocabulary and translate the following sentences into English:**

**a)** 1. Чем вы объясните свое отсутствие? Вы заставили нас ждать и даже не сочли нужным извиниться. 2. Эксперимент закончился блестяще, особенно если учесть, что ему никто не помогал. 3. Ни в коем случае не оставляйте ребенка

одного в квартире. 4. Конгресс продлится еще три дня, включая воскресенье. 5. Члены этой комиссии пользовались особыми правами. 6. Вы уверены, что в список внесены все фамилии? Давайте проверим еще раз, чтобы не было никаких сомнений. 7. Старые картины в этой коллекции находятся в прекрасном состоянии.

**b)** 1. Дарти удивительно хорошо сохранился для своих шестидесяти двух лет. 2. Что если эта история с банковскими счетами все-таки всплывет? 3. Пожилая леди была шокирована грубоватыми манерами молодого доктора. 4. Если бы не ошибки в орфографии, оценка за ваше изложение могла бы быть выше. 5. Не верьте ей. Все, что она сказала, чистейший вымысел. 6. Отец девочки никак не соглашался, чтобы она жила одна в таком большом городе. 7. Как ты думаешь, мы успеем добраться до города засветло?

**9. a) Give Russian equivalents for the following English proverbs.**

1. So many countries, so many customs.
2. East or West, home is best.
3. When in Rome, do as the Romans do.

**b) Explain in English the meaning of each proverb.**

**c) Make up a dialogue to illustrate one of the proverbs.**

## CONVERSATION AND DISCUSSION

### CUSTOMS AND HOLIDAYS

#### THEMATIC VOCABULARY

1. **Symbolic calendar days of rest and celebrations:** holidays; festivals; bank holidays; public holidays.

2. **Types of holidays:** international; national; local; family; political; cultural; seasonal; religious; ethnic.

3. **Activities in observance of holidays:** to mark; to observe; to celebrate; to commemorate; to honour; to recognize an occasion, a date; to keep, to preserve a tradition; to organize, to hold, to sponsor a parade, a demonstration; to give a party (to throw a party) (*colloq.*), to demonstrate labour solidarity; to have a family get together; merry-making; to give presents (*BE*), gifts (*AE*); to send greeting

cards, Valentine cards; to go treat or tricking; to ask a penny for the guy; to have bonfires; to lay wreaths.

4. **Constituent parts of national celebrations:** New Year tree decorations (*BE*); trimmings (*AE*); small lights; ornaments; fairy-lights; baubles; glitter; evergreen; wreaths of evergreen; garlands; holly; mistletoe; fir-cones; bonfires; fireworks; the flying of flags, balloons and paper streamers; horns; party-poppers; Santa Claus and his reindeer. Father Frost and Snow Maiden; dressing up; fancy dress balls; witches; ghosts; jack-o'-lanterns; stockings (for presents).

5. **Gifts:** toys (dolls, a set of building blocks, teddy-bears); boxes of candies or cookies (*AE*); boxes of sweets or biscuits (*BE*); chocolate (Easter) eggs; sugar mice; red roses (for Valentine's Day).

6. **Special celebration foods:** the Christmas bird (turkey or goose); the Christmas pudding; chocolate log; mulled wine; mince pies; cake; Easter eggs; the Thanksgiving turkey and a pumpkin pie; pancakes; roasted chestnuts.

7. **The types of folklore:** verbal (proverbs, rhymes, myths, legends, folksongs, ballads); partly verbal (superstitions, customs and festivals, folkdances and games); non-verbal (folk gestures, folk music, folk architecture, handicrafts, folk costumes and foods).

8. **Terms of partly verbal folklore according to their degree of generalization:** rites; ceremonies; rituals; customs; traditions; festivals.

9. **Politically marked ceremonies and parliamentary conventions:** trooping the colour; opening of Parliament; the Lord Chancellor's procession; the Gentleman of the Black Rod mission; spying the strangers; Beefeaters searching the cellars of the Houses of Parliament, etc.

## The Field of Folklore

Folklore comprises the unrecorded traditions of a people. The study of folklore records and analyses these traditions because they reveal the common life of the mind below the level of "high" or formal culture, which is recorded by civilizations as the learned heritage of their times.

Whenever, out of habit or inclination, the folk indulge in songs and dances, in ancient games, the merry-making, to mark the passing of the year or the usual festivities whenever in many callings the knowledge, experience, wisdom, skill, the habits and practices of the past are handed down by example or spoken word, by the older to the

new generations, without reference to book, print, or school teacher, then we have folklore in its own perennial domain, at work as ever, alive and shifting, always apt to grasp and assimilate new elements on its way.

Folklore comprises traditional creations of peoples, primitive and civilized. These are achieved by using sounds, words, poetry and prose and include also folk beliefs or superstitions, customs and performances, dances and plays.

A simple and workable arrangement of the types of folklore may be based on three modes of existence: folklore is either verbal (proverbs, rhymes, myths, legends, folksong, ballads), partly verbal (superstitions, customs and festivals, folk dances and games) or non-verbal (folk gestures, folk music, folk architecture, handicrafts, folk costumes and foods).

Folklore under various names has been with us ever since man began to take an objective look at his culture.

The study of folk life is that of man's mental, spiritual and material struggle towards civilization, of that "complex whole", which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.

Men of learning have in the last century or so gathered, classified and studied a vast body of materials appertaining to folk tradition.

Some of our surviving customs can trace their ancestry a very long way back, and have hitherto resisted all attempts to uproot them, many others have vanished for ever. Especially they disappeared during the last hundred and fifty years or so, for this was a period of great change everywhere, affecting traditional customs as much as anything else.

Customs involve both verbal and non-verbal elements that are traditionally applied in specific circumstances. But unlike superstitions, true customs do not involve faith in the magical results of such application. Thus, the "customs" that incorporate traditional belief in the supernatural should properly be classified as superstition.

A **custom** is a traditional **practice**, a mode of individual behaviour or a habit of social life — that is transmitted by word of mouth or imitation, then ingrained by social pressure, common usage and parental authority. When customs are associated with holidays they become **calendar customs**, and when such events are celebrated annually by a whole community they become festivals.

In a sense transmitting folklore is itself a custom. Story-telling, ballad-singing, riddle-posing, game and prank playing and the like

are all customary acts, for their survival depends on tradition rather than on official control.

Most true folk customs in the US are associated with special events, especially those that require rites of passage — birth, marriage, and death. They begin at once when a child is born. Boy babies are customarily dressed in blue, and girls in pink.

Celebrations of birthday anniversaries may begin as early as the first year in some families and they may continue through one's entire life. More commonly, however, birthday parties are dropped at about high school age sometimes to be revived once at the symbolic age of maturity (21 years) and again as an annual celebration in later middle age. Children's birthdays almost invariably are the occasion for spanking — one spank for each year, with extras "to grow in", or "for good measure". Children in some regions maintain a fairly rigid schedule of extra-punishment days before and after the birthday anniversary — "pinch day", "hit day", "kiss day" and so forth.

Birthday gift at a party may be held over the head of the celebrating child for him to guess the donor or to announce the use to which he intends to put that gift. For each correct guess he is granted a wish.

The loss of "baby teeth" is one of the few other non-holiday occasions in a child's life when customs are followed.

Courtship and engagement begin a new round of customs that lead to a grand final at marriage, the most tradition-regulated personal ceremony in American life.

Wedding customs begin with the "shower" often several of them, to emphasize different kinds of needed gifts.

Customs of the wedding itself are numerous and largely regulated by tradition. They include the dress of participants, the seating of guests, the choice of attendants, kissing the bride, throwing rice, passing the bride's shoe around for money, playing pranks on the married couple, and decorating the car.

Wedding customs, however rough, are essentially celebration of a happy time. But customs associated with death are generally fraught with suggestions of fear or superstition.

From youth to old age, at work and at play, in school and in widening arches of our orbits, from the country with which we identify, we encounter folk traditions, customs, recipes, memories, sayings and allusions that in sum constitute a yearly folklore brew.

Only by turning to the folklore of peoples, probing into its meanings and functions, and searching for links between different bodies

of tradition may we hope to understand the intellectual and spiritual life of man in its broadest dimensions.

**1. a) Answers these questions.**

1. What distinctions can be pointed out between folklore and the formal culture of a people? 2. How and in what situations does folklore manifest itself? 3. Can you specify different types of folklore as presented in the text above? 4. What definition can be given to a custom as an example of partly verbal folklore? 5. When and how can a custom become a festival according to the author of the text? 6. What true folk customs are associated with the events that are described in the text as those that require “rites of passage”? 7. What are the anniversary wedding customs that you learned about from the text?

**b) Find in the text the facts the author gives to illustrate the following.**

1. Most true folk customs begin when a child is born. 2. In a sense, transmitting folklore is itself a custom. 3. Unlike superstitions, true customs do not involve faith in magical results of their applications.

**c) Summarize the text in four paragraphs: 1) the definition of folklore; 2) the classification of the types of folklore; 3) different kinds of customs and 4) what can be achieved through studying folklore.**

**2. Use the thematic vocabulary in answering the following problem questions.**

1. The variety of holidays and festivals in all social communities is determined by the diversity of their characters. One can talk about international, national, political, cultural, religious, ethnic, etc. holidays.

Please, give examples of these holidays and say which of them is your favourite and why.

2. The origin of May Day as the international day of working class solidarity can be traced back to the end of the 19th century. After the brutal suppression of demonstrations for the eight hour working day in the US on May 1, 1886, American trade unions and the Socialist International decided in 1889 to hold such demonstrations every-

where. Since then, May Day has been the symbol of the working class unity.

Do you happen to know that May Day is not a public holiday in many countries?

Can you speak about the attitude to May Day in Russia now?

3. There is no need to deny that the celebrations of the International Women's Day have acquired new features and developed modern customs in the course of time.

Do you approve of these new customs? How will you explain them to your British or American friend emphasizing its difference from Mother's Day in their countries?

4. National customs and traditions have been historically associated with seasonal changes of the year. The celebration of the magic force of the first day can be seen in the pagan tradition of marking the first day of winter, spring, having festivals in honour of natural forces – the Sun, the Moon (e. g. Sunday, Monday). Pancake Day (Maslyanitsa) in Russia dates back to the ancient Slavic tradition of saying farewell to winter and welcoming spring by singing, dancing, burning the straw effigy of Maslyanitsa and eating pancakes, which represent little images of the Sun.

Do you know about any other folk holidays marking the seasonal changes? What is the role of such holidays in the cultural development of a nation and in securing the continuity of national customs and traditions?

5. Celebrations like Olympic Games, Youth Festivals, Neighbourhood Festivals, Russian Winter festival, etc. have appeared only recently. Some of them have obviously roots in the cultural heritage of the peoples, others emphasize the modern problems and aims.

What in your opinion is the cultural, political (emotional, moral, psychological, etc.) impact and message of such new festivities for the younger generation?

6. Some young people refuse to observe the old rituals and have a wedding party considering it a terrible nuisance and a waste of money. What is your idea of celebrating a wedding? Should the old customs and traditions be observed or should it be held in an absolutely new manner?

7. A school teacher is sure to take part in organizing celebrations of different kinds. What do you think a school teacher's opinion should be on the role holidays, traditions and rituals play in the education and character-shaping of the younger generation?

8. You may remember or know, that decorating a New Year tree was considered to be a superstition in the twenties in Soviet Russia. How do you account for that attitude and what in fact is the meaning of the New Year tree to children and adults?

9. What part do you think the national cuisine plays in the celebration of different holidays and festivals? Can you describe some Russian (or English, French, German, etc.) special dishes associated particularly with celebrations?

**3. Read the short passages and answer the questions about them giving your impressions to the point:**

1. Some people find it difficult to tell the difference between a custom and a habit. Customs are social and habits are personal. Smoking is a bad habit and certainly an expensive one. Customs are common to a large number of people who belong to a society or a nation. For men giving up their seats to old people, to women carrying babies, to people who are ill should be a national custom.

Can you describe any national customs giving your impressions of them?

2. I have always been attracted by the people of unusual habits, I mean quiet, orderly people who enrich their humdrum existences by adopting odd quirks and passions, unlikely routine or harmless mania for useless objects.

Life, I am sure, would be very much poorer without such people in it. Sometimes, I feel, I am lacking in personality since I have none of these strange habits.

And what do you think of people who have such unusual habits as collecting dolls, railway carriages or something like that? Could you describe any such hobbies and share your impressions of the people indulging in them?

3. Tradition is a chain which links the present with the past, part of our task is to interpret the life and the activity of tradition

as a formative and perfecting factor in the development of men in society.

What do you think of the role the tradition plays in our life and what does the successful performance of that role depend on?

4. Story-telling and story-collecting used to be an old tradition in the times well before the scientific and technological revolution. Scotland has stories of so many different sorts that the richness of their variety is almost beyond believing. The tales and legends have been handed down by word of mouth often for generations. Many were passed on by wandering story-tellers, others were composed for special occasions such as weddings and christenings.

No matter what brings folk together, you may be sure that there will be a grand feast spread, and the singing of old songs and ballads, the dancing of reels and most probably speeches to follow. But in the old days, the high point of the entertainment was the story.

Can you give your impressions of a traditional wedding you recently attended (Russian, Georgian, Moldavian, etc.)? Could you describe the old and new customs and rituals you saw there?

**4. Below are opinions on folklore, traditions and customs. a) Read them first.**

1. The most widely acknowledged form of Art — Folklore, that is verbal, musical and material (traditional handicrafts), is almost completely devoid of anything that could be called bad taste or poor imitation.

Why? (What makes me say so?)

I think it is especially due to the fact that national Art is created by everyone and for everyone within the bounds of centuries old traditions. There is a common theme of Beauty in everything that people did or made. (Academician Likhachev)

2. No, I am not at all against those rituals which are inseparable from our everyday lives.

We should preserve those customs, rites and ceremonies that have become part and parcel of our existence. In addition new ones should be created and developed.

But in what we have and in what we will have let's try and see the moral, political and social meanings. And the things which contradict those meanings should probably be rejected. (Yu. Silomonov)

b) Spend a few moments individually thinking of further arguments you will use to back up the opinion.

c) Now discuss the opinions with your partner.

5. When people talk about something they are bound to make mistakes. (To err is human.) But not everyone is able to correct these mistakes in a delicate way without hurting other people's feelings.

a) Read this dialogue. Note down the expressions in bold type the characters use in correcting other people's misconceptions, wrong statements, mistakes. Please, remember that correcting what people say and do involves variety of communicative functions including disagreeing, making suggestions, expressing opinions, interrupting, etc..

*Chairperson:* OK, students. Your attention, please! Sorry to interrupt your private conversations but our speaker is ready to begin. May I introduce Mr Brown who's going to tell us a little about American education system if I am correct?

*Mr Brown:* Good morning, students! Now please **let's get this straight from the start**, I was invited here to speak about American holidays.

*Chairperson:* I am sorry, **there appears to have been a slight misunderstanding here**. Am I mistaken in thinking you have been a head teacher for some 25 years in a deprived inner city area?

*Mr Brown:* **I am afraid you've got it all wrong**, I'm not a teacher. **Actually**, I've not even been in a school since I was 16.

*Chairperson:* Oh, dear, this is most embarrassing.

*Mr Brown:* Forgive me for mentioning it, but these talks have been very badly organised, I was even given the wrong room number.

*Chairperson:* Sorry about that, I really can't understand what's been happening. Anyway, would you like to tell us about American holidays as you are here, may be starting with Halloween as it's October already. OK, students, please excuse the delay and listen carefully now.

*Mr Brown:* Originally, Halloween was a religious holiday. Today it is a day of fun and excitement. Children make faces in pumpkins (turnips are used in Britain) by removing the pulp and seeds and cutting holes in the shell for the eyes, nose and mouth. These pumpkins are called jack-o'-lanterns. A lighted candle is put inside to shine through

the holes. Children dress up in costumes; sometimes, according to tradition, as ghosts, goblins, witches, vampires and werewolves; sometimes as pirates, sailors, ballerinas, folk heroes, etc. After dark, children walk around their neighbourhood, knocking on their neighbours' doors. They say "trick or treat", and their neighbours give them fruit or candy. Do you have any questions?

*Question:* Why do they say "trick or treat"?

*Mr Brown:* As far as I know, in the old days "trick or treat" had to perform songs and shifts for their neighbours. If the neighbours liked the performance, the children received a "treat" – again, fruit or candy. If not, the neighbours played a trick on the children – like throwing water on them.

*Question:* That doesn't sound like very much fun.

*Mr Brown:* Well, **as a matter of fact**, they don't do that any more.

*Question:* But if a child says "trick or treat", he still has to perform for his neighbours, right?

*Mr Brown:* Sorry, **haven't I already mentioned** that they don't perform any more.

*Question:* Why do trick-or-treaters dress up as goblins and witches? Do they want to frighten people?

*Mr Brown:* I don't think so. Remember, the trick-or-treaters are only children. **In fact**, their costumes are related to ancient traditions, according to which ghosts and witches walked the streets on the last day of October.

*Question:* What do adults do on Halloween? Do they dress up?

*Mr Brown:* Actually, most adults stay at home, waiting for children to knock on their door. **I think I should point out, however**, that teenagers and young adults often go to costume parties as ghosts, goblins and witches, too.

*Question:* And Halloween falls on the last Thursday in November, doesn't it?

*Mr Brown:* **If I may say so**, I believe you've confused Halloween with Thanksgiving. Halloween falls on the thirty-first of October.

*Chairperson:* Any other questions? (pause) No? Thank you very much, Mr Brown.

b) Summarize the dialogue.

c) Make a speech on the American tradition to celebrate Halloween.

**6. Pair work. Make up and act out a dialogue discussing national holidays. Do library research and collect additional materials describing unusual national holidays. Use the expressions of correcting people, agreement and disagreement, etc..**

1. Staying with your friends in Georgia, you discuss the customs and traditions of a national holiday with your host/hostess.

2. Be a host/hostess to a guest from Britain or the USA and discuss the beauty of Russian folk tradition in festivals. Point out the revival of traditions.

3. Exchange opinions with your partner on the multinational character of our society and the advantages of enrichment for the various traditions in the multinational situations.

**7. As you know the Americans and British have very much in common in their cultural traditions, for example Christmas and Halloween. But certain celebrations originating in historical events are particular to only one country. An example: this is the British Bonfire Night.**

**a) Read the text:**

Remember, remember, the fifth of November  
Gunpowder Treason and Plot.  
I see no reason why Gunpowder Treason  
Should ever be forgot.

## **Guy**

When one person says of another, "What a guy!" it isn't always meant as a compliment, and this can be explained by the history of the word. On November 5th in the year 1605 the famous Gunpowder Plot was perpetrated as a protest against the sharp enforcement of the anti-Catholic laws of King James I. The anniversary of this event is celebrated each year in England and is called Guy Fawkes Day in memory of the chief character in the drama. This fellow Fawkes took a house adjoining the Houses of Parliament in London, tunneled through to the cellar, and concealed a nice fat charge of gunpowder

in the coal bin. Unfortunately one of those conspirators betrayed their leader and this led to the discovery of the plot and Guy Fawkes being tortured and hanged. On this day it is customary in England to carry an effigy of Fawkes through the streets and then to burn it. 1) The children ask passers-by the traditional phrase “Have you got a penny for the guy, please?” collecting the money to buy fireworks with. In the evening on the 5th of November, the children have a big bonfire, eat roast chestnuts and let off the fireworks. 2) Many other people, besides Guy Fawkes, have been burned as dummies on November 5th... Napoleon Bonaparte became a “Guy” many times during his lifetime, and in 1945 a dummy of Hitler was burned on hundreds of fires all over Britain. 3) “Beefeaters” still search the cellars of the House of Commons and the House of Lords on the first day of a new Parliament, before members take their seats. They have always done so since 1605.

**b) Make up a dialogue with your partner similar to the one on Halloween. Use conversational formulas of correcting people, agreement and disagreement.**

#### **9. Talking points. For Group work.**

**a) Split into small buzz groups of 3—4 and get ready to represent certain country's national customs and traditions at an international conference or festival.**

**b) Elect the chairperson to conduct and run the conference.**

**c) Delegate a speaker from a buzz group to take part in making a talk and a panel discussion.**

### **Issues for Discussion**

1. The advantages and problems of multinational states for the development of national traditions.

2. The continuity of folk tradition in modern world (pros and cons).

3. Family traditions in the urban communities and in the country.

## Unit EIGHT

### TEXT

#### From THURSDAY EVENING

By Ch. Morley

Christopher Morley (1890–1957), an American author, received unusual recognition early in his career. Among his widely known novels are *“Kitty Foyle”* and *“The Trojan Horse”*. In his popular short play *“Thursday Evening”*, Christopher Morley opposes the common mother-in-law stereotype with two very likable and charming women.

The scene is set in the small kitchen of the modest suburban home of Mr and Mrs Gordon Johns. A meal has recently been cooked, as is shown by a general confusion of pots and pans and dishcloths.

Laura, who is an attractive little woman aged about twenty-three, is in that slightly tense condition of a young hostess who has had a long and trying day with house and baby, and has also cooked and served a dinner for four as both the grandmothers are visiting.

Both husband and wife are washing up. They are in good humour at first but every time one or the other refers to his or her mother the atmosphere becomes tense. Gordon, more than his wife Laura, takes pains to avoid a quarrel and changes the subject whenever he is aware of danger.

While scraping portions of food off the soiled plates Gordon picks out several large pieces of meat, lettuce, butter, etc., which he puts on one plate at one side. Later his wife sees the plate of odds and ends and scrapes its contents into the garbage pail.

Among other things Gordon says that he’s a little worried about his mother as she hardly ate any of her salad. This time, it is Laura who tries honourably to avert the gathering storm by mentioning that Junior<sup>1</sup> drank out of a cup the first time. But even this seemingly encouraging event puts the two on the break of a quarrel. Gordon feels slighted because the cup used was the one Laura’s mother had used, not his mother’s.

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<sup>1</sup> Junior: the younger, especially of two brothers or a father and son with the same first name. Gordon Johns’s son is also named Gordon, he will be called Gordon Johns Junior. The parents simply call him Junior.

Though he's been trying to tide over the mutually realized danger point, when Gordon begins hunting for the plate with "a lot of perfectly good stuff" he saved, a fierce quarrel breaks out.

*Laura:* Well, if you think I'm going to keep a lot of half-eaten salad your mother picked over —

*Gordon (seizes garbage pail, lifts it up to the sink and begins to explore its contents. His fuse also is rapidly shortening):* My Lord, it's no wonder we never have any money to spend if we chuck half of it away in waste. (*Picking out various selections.*) Waste! Look at that piece of cheese, and those potatoes. You could take those things, and some of this meat, and make a nice economical hash for lunch —

*Laura:* It's a wonder you wouldn't get a job as a scavenger, I never heard of a husband like you, rummaging through the garbage pail.

*Gordon (blows up):* Do you know what the one unforgivable sin is? It's waste! It makes me wild to think of working and working like a dog, and half of what I earn just thrown away. Look at this, just look at it! (*Displays a grisly object.*) There's enough meat on that bone to make soup. Oh, ye gods, about half a dozen slices of bread. What's the matter with them, I'd like to know.

*Laura:* I think it's the most disgusting thing I ever heard of. To go picking over the garbage pail like that. You attend to your affairs and I'll attend to mine.

*Gordon:* I guess throwing away good, hard-earned money is my affair, isn't it?

*Laura:* You're always quick enough to find fault. You don't seem to know when you're lucky. You come back at night and find your home well cared for and me slaving over a hot dinner, and do you ever say a word of thanks? No, all you can think of is finding fault. I can't imagine how you were brought up. Your mother —

*Gordon:* Just leave my mother out of it. I guess she didn't spoil me the way yours did you. Of course, I wasn't an only daughter —

*Laura:* I wish you had been. Then I wouldn't have married you.

*Gordon:* I suppose you think that if you'd married Jack Davis or some other of those jokers you'd never have had to see the inside of a kitchen —

*Laura:* If Junior grows up with your disposition, all I can say is I hope he'll never get married.

*Gordon:* If he gets married, I hope it'll be to some girl who understands something about economy —

*Laura:* If he gets married, I hope he'll be man enough not to be always finding fault —

*Gordon:* Well, he won't get married! I'll put him wise to what marriage means, fussing like this all the time —

*Laura:* Yes, he will get married. He shall get married!

*Gordon:* Oh, this is too absurd —

*Laura:* He shall get married, just to be a humiliating example to his father. I'll bring him up the way a husband ought to be.

*Gordon:* In handcuffs, I suppose —

*Laura:* And his wife won't have to sit and listen to perpetual criticism from his mother —

*Gordon:* If you're so down on mothers-in-law, it's queer you're anxious to be one yourself. The expectant mother-in-law!

*Laura:* All right, be vulgar, I dare say you can't help it.

*Gordon:* Great Scott, what did you think marriage was like, anyway? Did you expect to go through life having everything done for you, without a little hard work to make it interesting?

*Laura:* Is it necessary to shout?

*Gordon:* Now let me tell you something. Let's see if you can ratify it from your extensive observation of life. Is there anything in the world so cruel as bringing up a girl in absolute ignorance of housework? Marriage ought not to be performed before an altar, but before a kitchen sink.

*Laura (furiously):* I ought to have known that oil and water won't mix. I ought to have known that a vulgar, selfish, conceited man couldn't make a girl happy who was brought up in a refined family. You're too common, too ordinary, to know when you're lucky. You get a charming, aristocratic wife and expect her to grub along like a washerwoman. You try to crush all the life and spirit out of her. You ought to have married an icebox — that's the only thing in this house you're really attentive to.

*Gordon:* Now listen —

*Laura (will not be checked):* Talk about being spoiled — why, your mother babies you so, you think you're the only man on earth. (*Sarcastically*) Her poor, overworked boy, who tries so hard and gets all fagged out in the office and struggles so nobly to support his family! I wonder how you'd like to run this house and bear a child and take care of it and cook a big dinner and be sneered at and never a word of praise. All you can think of is picking over the garbage pail and finding fault —

*Gordon (like a fool):* I didn't find fault! I found some good food being wasted.

*Laura*: All right, if you love the garbage pail better than you do your wife, you can live with it. (*Flings her dish towel on the floor and exits into dining-room.*)

(*Gordon stands irresolutely at the sink, and makes a few gloomy motions among the unfinished dishes. He glares at the garbage can. Then he carefully gathers those portions of food that he has chosen as being still usable, then puts them on a plate and, after some hesitation, puts the plate in the icebox. He is about to do some other things but then a sudden fit of anger seizes him, he tears off apron, throws it on the floor, and goes out, slamming door.*)

*After a brief pause, Mrs Sheffield and later Mrs Johns enter the kitchen. They begin putting things to rights. They work like automatons. For perhaps two minutes not a word is said, and the two seem, by searching side glances, to be probing each other's mood.*)

*Mrs Johns*: If it wasn't so tragic I'd laugh. (*A pause, during which they work busily.*)

*Mrs Sheffield*: If it wasn't so comic I'd cry. (*Another pause.*) I guess it's my fault. Poor Laura, I'm afraid I have spoiled her.

*Mrs Johns*: My fault, I think. Two mothers-in-law at once is too much for any young couple. I didn't know you were here, or I wouldn't have come.

*Mrs Sheffield*: Laura is so dreadfully sensitive, poor child—

*Mrs Johns*: Gordon works so hard at the office. You know he's trying to get promoted to the sales department, and I suppose it tells on his nerves —

*Mrs Sheffield*: If Laura could afford to have a nurse to help her with the baby, she wouldn't get so exhausted—

*Mrs Johns*: Gordon says he wants to take out some more insurance, that's why he worries so about economy. It isn't for himself; he's really very unselfish —

*Mrs Sheffield (a little tartly)*: Still, I do think that sometimes — (*They pause and look at each other quickly.*) My gracious, we'll be at it ourselves if we don't look out! (*She goes to the clothes-horse and rearranges the garments on it. She holds up a Lilliputian shirt, and they both smile.*)

*Mrs Johns*: That darling baby! I hope he won't have poor Gordon's quick temper. It runs in the Johns family, I'm afraid. You know Gordon's father used to say that Adam and Eve didn't know when they were well off. He said that was why they called it the Garden of Eden.

*Mrs Sheffield*: Why?

*Mrs Johns*: Because there was no mother-in-law there.

*Mrs Sheffield:* Poor children, they have such a lot to learn! I really feel ashamed, Mrs Johns, because Laura is an undisciplined little thing, and I'm afraid I've always petted her too much. She had such a lot of attention before she met Gordon, and was made so much of, it gave her wrong ideas.

*Mrs Johns:* I wish Gordon was a little younger; I'd like to turn him up and spank him. He's dreadfully stubborn and tactless —

*Mrs Sheffield:* But I'm afraid I did make a mistake. Laura was having such a good time as a girl, I was always afraid she'd have a hard awakening when she married. But Mr Sheffield had a good deal of money at that time, and he used to say, "She's only young once. Let her enjoy herself!"

*Mrs Johns:* My husband was shortsighted, too. He had had to skimp so that he brought up Gordon to have a terror of wasting a nickel.

*Mrs Sheffield:* Very sensible. I wish Mr Sheffield had had a little more of that terror. I shall have to tell him what his policy has resulted in. But really, you know, when I heard them at it, I could hardly help admiring them. It brings back old times!

*Mrs Johns:* So it does! (*A pause.*) But we can't let them go on like this. A little vigorous quarrelling is good for everybody. It's a kind of spiritual laxative. But they carry it too far.

*Mrs Sheffield:* They're awfully ingenious. They were even bickering about Junior's future mother-in-law. I suppose she's still in school, whoever she may be!

*Mrs Johns:* Being a mother-in-law is almost as painful as being a mother.

*Mrs Sheffield:* I think every marriage ought to be preceded by a treaty of peace between the two mothers. If they understand each other, everything will work out all right.

*Mrs Johns:* You're right. When each one takes sides with her own child, it's fatal.

*Mrs Sheffield (lowering her voice):* Look here, I think I know how we can make them ashamed of themselves. Where are they now?

*Mrs Johns (goes cautiously to dining-room door, and peeps through):* Laura is lying on the couch in the living-room. I think she's crying — her face is buried in the cushions.

*Mrs Sheffield:* Splendid. That means she's listening with all her ears. (*Tiptoes to window.*) I can't see Gordon, but I think he's walking around the garden —

*Mrs Johns (quietly):* If we were to talk a little louder he'd sit on the back steps to hear it —

*Mrs Sheffield:* Exactly. Now listen! (*They put their heads together and whisper; the audience does not hear what is said.*)

*Mrs Johns:* Fine! Oh, that's fine! (*Mrs Sheffield whispers again, inaudibly.*) But wait a moment Don't you think it would be better if I praise Laura and you praise Gordon? They won't expect that, and it might shame them —

*Mrs Sheffield:* No, no! Don't you see — (*Whispers again, inaudibly.*)

*Mrs Johns:* You're right. Cunning as serpents and harmless as doves — (*They carefully set both doors ajar.*)

*Mrs Sheffield:* I only hope we won't wake the baby —

(*They return to the task of cleaning up, and talk very loudly, in pretended quarrel. Then each one begins praising her own child and criticizing the other. Their last words are:*)

*Mrs Sheffield:* Yes, as Laura's mother I can't let her go on like this. A husband, a home, and a baby — it's enough to ruin any woman.

*Mrs Johns:* It's only fair to both sides to end it all. I never heard of such brutal hardships. Gordon can't fight against these things any longer. Throwing away a soupbone and three slices of bread! I wonder he doesn't go mad.

*Mrs Sheffield:* We've saved them just in time.

(*They look at each other knowingly, with the air of those who have done a sound bit of work. Then they stealthily open the door at the rear, and exeunt<sup>1</sup> up the back stairs.*)

*There is a brief pause; then the dining-room door opens like an explosion, and Laura bursts in. She stands for a moment, wild-eyed, stamps her foot in a passion. Then she seizes one of the baby shirts from the rack, and drops into the chair by the table, crying. She buries her head in her arms, concealing the shirt. Enters Gordon, from porch. He stands uncertainly, evidently feeling like a fool.)*

*Gordon:* I'm sorry, I — I left my pipe in here. (*Finds it by the sink.*)

*Laura (her face still hidden):* Oh, Gordie, was it all a mistake?

*Gordon (troubled, pats her shoulder tentatively):* Now listen, Creature, don't. You'll make yourself sick.

*Laura:* I never thought I'd hear such things — from my own mother.

*Gordon:* I never heard such rot. They must be mad, both of them.

*Laura:* Then you were listening, too —

*Gordon:* Yes. Why, they're deliberately trying to set us against each other.

*Laura:* They wouldn't have dared speak like that if they had known we could hear. Gordon, I don't think it's legal —

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<sup>1</sup> *exeunt (Fr.) — stage direction (leave stage).*

*Gordon:* I'm afraid the law doesn't give one much protection against one's mothers.

*Laura (miserably):* I guess she's right. I am spoiled, and I am silly, and I am extravagant —

*Gordon:* Don't be silly, darling. That's crazy stuff. I'm not overworked, and even if I were I'd love it, for you —

*Laura:* I don't want a nurse for Junior. I wouldn't have one in the house. (*Sits up, disheveled, and displays the small shirt she has been clutching.*) Gordon, I'm not an amateur! I love that baby and I am scientific. I keep a chart of his weight every week.

*Gordon:* Yes, I know, ducky, Gordon understands.

*Laura:* Nobody can take away my darling baby —

*Gordon:* It was my fault, dear, I am obstinate and disagreeable —

*Laura:* Gordon, you mustn't work too hard. You know you're all I have (*a sob*) since Mother's gone back on me.

*Gordon (patting her):* I think it's frightful, the things they said. What are they trying to do, break up a happy home?

*Laura:* We are happy, aren't we?

*Gordon:* Well, I should say so. Did you ever hear me complain? (*Takes her in his arms.*)

*Laura:* No, Gordie. It was cruel of them to try to make trouble between us; but, perhaps, some of the things they said—

*Gordon:* Were true?

*Laura:* Well, not exactly true, dear, but — interesting! Your mother is right, you do have a hard time, and I'll try —

*Gordon (stops her):* No, your mother is right I've been a brute —

*Laura:* I'm lucky to have such a husband — (*They are silent a moment.*) You know, Gordie, we mustn't let them know we heard them.

*Gordon:* No, I suppose not. But it's hard to forgive that sort of talk.

*Laura:* Even if they did say atrocious things, I think they really love us —

*Gordon:* We'll be a bit cold and standoffish until things blow over.

*Laura (complacently):* If I'm ever a mother-in-law, I shall try to be very understanding —

*Gordon:* Yes, Creature. Do you remember why I call you Creature?

*Laura:* Do I not?

*Gordon:* There was an adjective omitted, you remember.

*Laura:* Oh, Gordie, that's one of the troubles of married life. So many of the nice adjectives seem to get omitted.

*Gordon:* Motto for married men: Don't run short of adjectives! You remember what the adjective was?

*Laura:* Tell me.

*Gordon:* Adorable. It was an abbreviation for Adorable Creature. (*Holds her. They are both perfectly happy.*) I love our little Thursday evenings.

*Laura (partly breaks from his embrace):* Sssh! (*Listens.*) Was that the baby?

## SPEECH PATTERNS

1. **It makes me wild to** think of working and working like a dog...  
It made Jane mad to hear the news.  
It will make the child happier to have his sister with him.
2. a) **All you can think of is** finding fault.  
All I could dream of was going on a vacation.  
All you can object to is the loss of time.  
All we can hope for is the testimony of that witness.  
b) **All you can (have to) do is** to tell the truth.  
All he was able to do was to listen to them.  
All you had to do was to give your consent.  
All we can do is not to make a fuss about it.  
c) **All you can (have to) say is** (that) you will never do it.  
All I can say is I hope I'll never get married.  
All I could say was that the matter was urgent.  
All we were able to suggest was that you should not accept the offer.

## Phrases and Word Combinations

- |   |                            |
|---|----------------------------|
| 1 to rummage through  | 9 a word of praise         |
| 2 to attend to (one's affairs, business)                            | 10 to put things to rights |
| 3 to take (great) pains to do smth                                  | 11 to get promoted         |
| 4 to slave over smth  | 12 it runs in the family   |
| 5 to leave smb out of smth  | 13 to be made much of      |
| 6 to be man enough  | 14 to result in            |
| 7 to put smb wise as to what (how, when, where, etc.) or about smth | 15 to bring back old times |
| 8 to be down on smb   | 16 to carry smth too far   |
|   | 17 to work out             |
|   | 18 to take sides with smb  |
|   | 19 to burst in             |
|   | 20 to set smb against smth |

## ESSENTIAL VOCABULARY

1. **avoid** *vt* to keep away from, *as* to avoid a person, speaking to smb, meeting smb, mentioning smth, mistakes, bad company, a quarrel, an argument, a scandal, a difficulty (difficulties), an attack, danger, evil, a punishment, an accident, answering, etc.: *What have I done? Why are you avoiding me? We only just avoided an accident. The doctor told her to avoid fatty meat (eating much fat).*

**avoidable** *a* that can be avoided: *I'm sure the quarrel was quite avoidable, your interference spoiled everything.*

*Ant.* unavoidable: *The accident was unavoidable, the man ran out into the street too suddenly for the driver to stop the car.*

2. **avert** *vt* 1) to prevent, *as* to avert a blow, failure, controversy, evil, the gathering storm (*fig.*), etc.: *I did my best to avert the danger. Wasn't it possible to avert the accident? War was averted by a timely peace mission.*

*Syn.* avoid

2) to turn away, *as* to avert one's gaze, face, thoughts, attention (from smth): *She averted her eyes (gaze) from the terrible sight.*

3. **slight** *a* 1) slender, slim: *She is a slight girl.* 2) not serious, not important: *I hardly felt that slight scratch. He has a slight cold. She had a slight attack of fever.*

**not the slightest** not the least: *I haven't the slightest idea (doubt) about it.*

**slightly** *adv* somewhat; to a slight degree: *The child is only slightly hurt.*

**slight** *vt* to pay too little attention to smb; to treat disrespectfully: *Mary felt slighted because she was not invited to the party. Although the author's work was slighted during his life time, he became quite popular after his death. Aileen was slighted and insulted.*

*Syn.* hurt

4. **disgust** *n* a very strong feeling of dislike: *A great feeling of disgust overwhelmed her. She turned away in disgust when she saw the drunk man. He left the room in disgust over their petty quarrel.*

**disgust** *vt* to cause disgust in smb: *The smell of a bad egg disgusts most people. Your vulgar slang disgusts me. He was disgusted at (by) her answer. How could you say such a thing? I'm disgusted.*

**disgusting** *a* causing disgust: *What a disgusting smell. I find cruel treatment of animals disgusting. Look at the mess he has made of the place. It's disgusting.*

5. **humiliate** *vt* to lower the dignity or self-respect of smb; to put to shame: *That child who behaved badly when guests were present humiliated his parents. We felt humiliated by our failure.*

**humiliation** *n* humiliating or being humiliated: *I shall never forget that humiliation.*

**humiliating** *a* that humiliates: *Such a humiliating experience was good for his egoism.*

6. **conceit** *n* too much pride in oneself: *Her self-praising letter seemed to be motivated more by conceit than a desire to communicate. The braggart's letter was full of conceit.*

**conceited** *a* full of conceit: *Many performers become conceited after only modest success. The conceited man is rarely a happy man.*

7. **glare** *vi* 1) to shine with a light so bright as to hurt the eyes. *The sun glared down on us all day. The frozen snow glared in the morning sunlight. A single naked bulb glared pitilessly in the centre of the room.* 2) to stare angrily or fiercely: *He glared at me like a bull at a red rag. A tiger glares at its prey.*

**glare** *n* 1) a very bright light, so strong that it is unpleasant or blinding: *The unshaded bulbs threw a yellow glare over the walls. We shielded our eyes from the glare of the sun on the water. She hates the glare of publicity.* 2) an angry or fierce look or stare: *He looked at me with an angry glare (gave me a glare) when I said he couldn't be trusted with the job.*

**glaring** *a* 1) unpleasantly bright: *The glaring headlights of a car blinded me for a moment. There were glaring neon signs over the building.* 2) angry or fierce: *Her glaring eyes were suggestive of her anger.* 3) easily seen, obvious: *How could you overlook it? It is a glaring mistake (error). There are several glaring defects in your plan.*

8. **extravagant** *a* 1) spending much more than is necessary or wise; wasteful: *Dora was an extravagant wife and could never make both ends meet. She was extravagant in everything she bought.*

2) excessively high, as extravagant expenses, claims, etc.: *The price is extravagant, I shall never pay so much.*

**extravagance** *n* wastefulness in spending money: *That fur coat is an extravagance you can't afford. His wife's extravagance ruined him.*

9. **cunning** *a* clever at deceiving people; sly: *Be careful. He is as cunning as a fox.*

*Syn.* sly

**cunning** *n* skill in deceiving people: *The boy showed a great deal of cunning in getting what he wanted. He succeeded in his object by pure cunning.*

## READING COMPREHENSION EXERCISES

1. Consult a dictionary and practise the pronunciation of the following words. Pay attention to the stresses.

a) atmosphere, unforgivable, disgusting, absurd, absolute, altar, conceited, irresolutely, automatons, rearrange, Lilliputian, precede, cautious, bury, cushions, tiptoe, inaudibly, dove, stealthily, amateur, abbreviation, disagreeable;

b) lettuce, abyss, scavenger, rummage, grisly, Eden, vigorous, laxative, ingenious, serpent, exeunt, tentative, extravagant, dishevel(1)ed, atrocious, standoffish, complacent, adorable, motto.

2. Listen to your partners' reading of the exercise. Correct their mistakes, if any.

3. Substitute one of the speech patterns for the parts of the sentence:

Models: a) He became angry when he thought of working and working like a dog.

**It made him angry** to think of working and working like a dog.

b) You cannot think of anything else but finding fault.  
**All you can think of** is finding fault.

1. He was annoyed when people told him that he should be more polite. 2. The girl became sad when she heard the mournful news. 3. The mother was happy (she rejoiced) when she received many letters from her daughter. 4. He dreamed of nothing else but becoming a

doctor. 5. There was nothing else they had to demand but that the old woman should be treated with all respect due to her. 6. The only thing we objected to was her stubbornness. 7. She had better do nothing else but attend to her work. 8. There was nothing else she had wanted him to do, but to trust his judgement.

**4. Translate the following sentences into English using the speech patterns.**

1. Нежелание Гордона понять жену разозлило Лору. 2. Ребенок станет счастливее, если его мать будет проводить с ним больше времени. 3. Все, на что мог надеяться Вол, так это на показания его жены. 4. “Единственное, что ты умеешь делать, так это придирается ко мне, и это меня бесит”, — сказала Лора. 5. Последняя встреча с Фрэнком опечалила Эйлин. Все, на что она могла надеяться, так это ждать, что он в конце концов поймет, как он ее унизил. 6. Его возмущает, что ему не доверяют. 7. Ее сердит, что ей приходится напоминать ему о его обязанностях. 8. Учительницу всегда радует, когда она слышит об успехах своих учеников. 9. Каждой матери приятно, когда ее ребенка хвалят. 10. Каждый бы пришел в ярость, если бы с ним так поступили. 11. Она только и мечтает о том, чтобы стать артисткой. 12. Единственное, что меня возмущает, это твоя лень.

**5. Make up two sentences of your own on each pattern.**

**6. Make up and act out in front of the class a suitable dialogue using the speech patterns. (Pair work.)**

**7. Note down from the text the sentences containing the phrases and word combinations and translate them into Russian.**

**8. Paraphrase the following sentences using the phrases and word combinations.**

1. At times some praise will work wonders. 2. You'd better explain to him how he is to behave when his wife has friends over. 3. Don't you think we are giving the child too much attention? 4. Never mind Molly, what has she got to do with it? 5. You don't mean to betray your friend, do you? Who has turned you against him? 6. I have a feeling that somebody has been ransacking my drawer. 7. “How long are you going to labour with that assignment?” my roommate asked me at two in the morning. 8. When a young couple is expecting friends they are anxious to arrange everything properly in the house. 9. His

reckless driving brought about the accident. 10. Photographs are sure to remind one of the past. 11. I don't mind your being curious, but you are overdoing it. 12. If you must give support to one or the other cause first make up your mind. 13. How do you feel about Smith? I used to respect him a lot, but now I'm angry with him. 14. Scarlett was furious that she had to spend so much time and work so hard on the wounded in the hospital under the supervision of Mrs Meade. 15. Intelligence is common in that family.

**9. Make up two sentences of your own on each phrase and word combination.**

**10. Make up and practise a suitable dialogue using the phrases and word combinations.**

**11. Translate the following sentences into English using the phrases and word combinations:**

1. Мальчик очень старался не делать ошибок в своем изложении. 2. Почему вы не откроете ей глаза на истинное положение дел? 3. В детстве ее не баловали, и теперь она оказалась более самостоятельной, чем ее брат. 4. Сильные дожди в горных районах привели к наводнению. 5. Встреча и разговор со старым школьным товарищем вызвали в памяти старые времена. 6. Не кажется ли вам, что она слишком далеко заходит в своей дерзости? Однако не думайте, что я говорю это, чтобы восстановить вас против нее. 7. Не беспокойтесь, все устроится чудесно. Нам надо только обсудить все заранее. 8. На чьей вы стороне? Решайте. 9. Скарлетт рылась в ящике стола, пытаясь найти там остатки денег. 10. Пока он не займется делом всерьез, он не получит повышения. 11. Учительница была очень недовольна учеником и задавала ему самые трудные вопросы. 12. Если он дал слово, он достаточно мужественен чтобы не отказаться от него. 13. Единственное, что тебе надо сделать, так это поставить все на место. 14. Флер обладала цепкостью, которая была в крови у Форсайтов.

**12. Decide whether the following statements are true or false.**

1. Gordon didn't mind some leftovers being thrown away. 2. Laura didn't want their son to ever get married. 3. Gordon accused Laura of being absolutely ignorant of housework. 4. Laura didn't bother to cook a hot dinner and they often ate out. 5. Gordon though tired after work always praised Laura's dinner. 6. Mrs. Johns admitted that quick temper ran in the Johns family. 7. Mrs. Sheffield claimed that

both she and her husband were very strict with Laura and never petted her. 8. The two mothers were deliberately trying to set Laura and Gordon against each other. 9. Laura believed that the two mothers tried to make trouble between her and Gordon. 10. Gordon felt hurt and humiliated and wasn't inclined to make up.

**13. Complete the following sentences.**

1. It makes me wild to think of ... 2. You attend to your ... 3. All you can think of is ... 4. You think that if you'd married Jack Davis or some other of those jokers ... 5. I'll put him wise to ... 6. Did you expect to go through life ... 7. Is there anything in the world so cruel as ... 8. Marriage ought not to be performed before an altar, but... 9. I ought to have known that... 10. Every marriage ought to be preceded by ...

**14. a). Match the words on the left with the words on the right.**

- |    |              |   |             |
|----|--------------|---|-------------|
| 1  | unforgivable | a | ignorance   |
| 2  | to find      | b | temper      |
| 3  | to put smb   | c | example     |
| 4  | humiliating  | d | sides       |
| 5  | perpetual    | e | family      |
| 6  | absolute     | f | quarrelling |
| 7  | refined      | g | fault       |
| 8  | quick        | h | sin         |
| 9  | to take      | i | criticism   |
| 10 | vigorous     | j | wise        |

**b). Write 10 sentences incorporating these word combinations.**

**15. Explain what is meant by:**

1. His fuse also is rapidly shortening. 2. If you'd married Jack Davis or some other of those jokers you'd never have had to see the inside of a kitchen. 3. He shall get married, just to be a humiliating example to his father. 4. The expectant mother-in-law! 5. Let's see if you can ratify it from your extensive observation of life. 6. I ought to have known that oil and water won't mix. 7. He wants to take out some more insurance... 8. It runs in the Johns family. 9. ...and was made so much of, it gave her wrong ideas. 10. I was always afraid she'd have a hard awakening when she married. 11. My husband was shortsighted, too.

He had had to skimp... 12. It's a kind of spiritual laxative. But they carry it too far. 13. Being a mother-in-law is almost as painful as being a mother.

**16. Answer the questions and do the given assignments.**

**a)** 1. Is the fact that both the mothers are residing of any special importance in causing the above mentioned tense condition? 2. What does the fact that Gordon takes more pains than his wife to avoid a quarrel suggest? 3. Do you think a wife should be economical? To what extent? 4. Why did Gordon feel slighted by Junior's not having drunk out of his mother's cup? 5. What do you think about the upbringing of an only child? What should be his (her) share in the household chores? 6. Should children be made to understand what marriage means? To what extent? 7. Should a husband and wife have similar personalities or not? 8. What makes for a happy marriage? 9. What brought about the quarrel between Laura and Gordon and what did it result in? 10. Was there any implication in Mrs Sheffield's words to the effect that "they have such a lot to learn"? 11. What do you think of Mr Sheffield's words to the effect that "she's only young once. Let her enjoy herself?" 12. Why would their children's quarrel bring back old times to their mothers? 13. What is your opinion about "a treaty of peace between the two mothers" and its effect on their children's married life? 14. What did Laura mean when she said her mother was going back on her? 15. What would you say about Gordon's motto for married men?

**b)** 1. Indicate the features of the writing which denote that it is a play. Examine and describe its regular characteristics.

2. What are the differences in the general atmosphere among the different parts of the play? Which stylistic devices does the author use to create these differences? Point out details which add a dramatic though comic flavour to the play. Pay attention to a) epithets, b) similes, c) metaphors, d) intensifiers the characters use when speaking about themselves and about each other.

3. Note the way Laura and Gordon a) speak, b) move, c) look. Indicate the lexical and syntactical devices used to emphasise the emotional style of the young people:

1) lexical and syntactical repetition; 2) length of the period; 3) the use of formal and informal vocabulary; 4) the forms of address; 5) the intonations (questions, exclamations, disjunctive questions, unfinished sentences, the interjections and the stresses). Justify their use.

4. Discuss the examples of irony and sarcasm. How are the effects achieved? Compare these with the humorous effect and note the difference.

5. Examine the stage directions and find out where the author's sympathies lie. How do they help you to visualize the characters? How do they reveal the emotions, the intentions and difference in the characters' behaviour?

6. Explain the play on words: "All you can think of is finding fault." "I didn't find fault. I found some good food being wasted."

7. Pay attention to the use of synonyms, antonyms and the effect of gradation.

8. Find the examples of half reported speech. What effect is achieved by its use?

9. Find in the text the allusions and say if these are used effectively.

10. What is your general impression of the play and the way the incident in the family life is described?

## NOTES ON STYLE

**ALLUSION** – an allusion is an indirect reference by word or phrase to a historical, literary, mythological, biblical fact or a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion.

**17. Give extensive paraphrase of the conversations between Laura and Gordon in indirect speech. Try to bring out the gist of the conversation and its emotional character. Avoid using "He (she) asked" or "He (she) answered". Consult the list of words and choose the ones best suited in each case:**

1. to observe, to suggest, to declare, to point out, to remark, to reply, to tell smb in reply, to instruct, to caution, to relate, to add, to hint, to explain, to address, to inform, to promise, to affirm, to admit, to own, to advise, to confess, to demand, to claim, to insist, to warn, to retort, to order, to regret, to forbid, to impress upon, to challenge, to inquire; 2. to shout, to scream, to snap at, to speak sharply; 3. to sneer, to taunt, to mock; 4. to beg, to plead with, to soothe; 5. to whisper, to murmur, to mumble; 6. to wonder, to be interested, to be sur-

prised, to be displeased, to be angry, to disapprove, to be indignant, to be annoyed, to be irritated, to be resentful, to be furious; 7. in his (her, etc.) opinion; 8. (much) to his (her, etc.) surprise, to his (her, etc.) consternation, to his (her, etc.) dismay; to his (her, etc.) regret, etc.

**18. Write a chatty personal letter to a good friend saying how life has changed since your sister married a year ago. When you have written the letter, deliver it to another student. He or she should then write an answer to it.**

## VOCABULARY EXERCISES

**1. Study the essential vocabulary and translate the illustrative examples into Russian.**

**2. Translate the following sentences into Russian:**

1. We avoided riding through large cities on our trip. 2. A man averts controversy by keeping clear of the subjects that might bring it out. 3. Try as they would they could not avert their eyes from the disgusting sight. 4. After a slight inquiry you had better draw no conclusions. 5. To ignore his greeting was to slight him publicly. 6. The house was fragile raised on a slight foundation. 7. Her disgust for falsehood was evident. 8. Handling the frogs and animals in the laboratory disgusted her at first but then she got used to it. 9. "It is your kindness that humiliates me even more than your laughter," said the boy. 10. The manner of his reception was a humiliation to Scarlett. 11. The man is too conceited to be likable. 12. For a moment the driver was blinded by the glaring headlights of the car that came round the bend in the road but he turned the wheel away. 13. You can hardly avoid wounding such persons at one time or another, no matter how unintentionally. 14. They drove on, slowly, gropingly, chattering meanwhile, avoiding the main street as far as possible. 15. A man averts controversy by keeping clear of the subjects that might bring it out. 16. Try as they would they could not avert their eyes from the disgusting sight. 17. Andrew kept his eyes averted. 18. An accident was narrowly averted. 19. After a slight inquiry you had better draw no conclusions. 20. To ignore his greeting was to slight him publicly. 21. There's been a slight improvement in the situation. 22. I recalled other times he'd slighted his wife, by neglecting to introduce her. 23. Her disgust for falsehood was evident. 24. Handling the frogs

and animals in the laboratory disgusted her at first but then she got used to it. 25. Sameness is the mother of disgust, variety the cure. 26. "What's up now?" he asked in a disgusted tone. 27. "It's your kindness that humiliates me even more than your laughter," said the boy. 28. The manner of his reception was a humiliation to Scarlett. 29. It was shocking to discover that one could be humiliated to tears. 30. Why do you persist in humiliating people you argue with? 31. The man is too conceited to be likable. 32. The world tolerates conceit from those who are successful, but not from anybody else. (M. Twain) 33. "Without wishing to sound conceited, I'm clearly the best salesman in the company," he bragged. 34. The conceit of this man is incredible. 35. For a moment the driver was blinded by the glaring headlines of the car that came round the bend in the road but he turned the wheel in time to avert an accident. 36. The glare of the sun on the water made him blink. 37. The report is full of glaring faults. 38. She continued to glare at Ellery with an unwavering glassiness. 39. An extravagant man has extravagant tastes and habits. 40. She lived a life of extravagance and waste. 41. Economy must recover what extravagance has lost. 42. Note that extravagant laughter, extravagant passion do not mean "экстравагантный" but "безудержный, несдержанный". 43. It was cunning of the managing director to sell his shares just before the company went bankrupt. 44. Richard may not be all that bright, but he's certainly cunning. 45. John knew nothing of the desperate and cunning means employed to get him out of his job. 46. What a cunning trick!

### 3. Give the English equivalents for the following phrases:

избегать старых друзей, дурной компании, ошибок, какой-л. пищи, скандала, ссоры, неприятностей, трудностей; избегать обращаться к кому-л., упомянуть о чем-л., ездить куда-л.;

отводить глаза; отвести взгляд от чего-л.; отвернуть лицо; отвратить опасность; отвести удар; отвратить несчастье; предотвратить войну; предупредить несчастный случай; предотвратить спор; предотвратить провал;

тонкая фигурка; хрупкое сооружение; тоненькая девушка; легкая простуда; небольшой кашель; незначительное повреждение; небольшой ушиб; легкое сомнение; ни малейшего подозрения; не иметь ни малейшего понятия о чем-л.;

малейший (самый легкий) шум; легкий толчок; относиться к кому-л. с неуважением; пренебрегать работой; несерьезно относиться к занятиям;

отвратительный запах; омерзительное зрелище; отвратительный вкус; возмутительное поведение; испытывать отвращение к чему-л.;

унизительная ситуация; сгорать от стыда; выносить унижение; унижать кого-л.,

самодовольный вид; быть о себе высокого мнения; полный самодовольства; ослепительно сверкать на солнце; бросать свирепые (сердитые) взгляды на кого-л.; яркий свет лампочки; ослепительный блеск льда; яркий свет рекламы; вопиющая ошибка; бросающийся в глаза дефект; слепящий свет фар автомобиля; горящие от гнева глаза;

расточительная хозяйка; небрежливая женщина; сумасбродное (несдержанное) поведение; нелепый язык; безудержная страсть; безудержный смех; дикие требования; непомерные претензии; нелепые обвинения; неумеренные похвалы; неумеренный восторг; безмерное честолюбие; непомерные цены; непомерные расходы;

хитрая проделка; хитрые животные; ловкий фокус; коварный взгляд.

#### **4. Paraphrase the following sentences using the essential vocabulary.**

1. He knew where the danger lay and took care not to go near it. 2. He said that at all costs the danger must be prevented. 3. She felt she was disrespected because she was not asked to stay. 4. His too much pride in himself is unbearable. 5. The sickening smell caused a strong feeling of dislike in her. 6. John's dignity was lowered by the slight. 7. Sir Peter complained of Lady Teasle's wastefulness in buying roses in winter. 8. Harvey said that Paul's income was not enough to supply Madeline's carelessness in spending money.

#### **5. Answer the following questions. Use the essential vocabulary.**

1. What do you do if you don't want to meet a person? 2. When do you avoid somebody? 3. What do you usually avoid or try to avoid doing? 4. How do you think one can best avoid making spelling mistakes, grammar mistakes and mistakes in word usage? 5. How can one avert a controversy? 6. What do you say of a pain or a headache that is not at all serious? 7. How would you feel if your hostess paid too little attention to you? 8. What do you call a very strong feeling of repulsion caused by a bad smell? 9. What do you call an exaggerated opinion of oneself? 10. Why doesn't anybody like people who are full of conceit? 11. What do you call very bright light? 12. When does one glare at somebody? 13. What do you call a mistake that is quite obvious? 14. What do you call one who spends money carelessly?

## 6. Choose the right word:

*slight (be, feel slighted); humiliate (be, feel humiliated); hurt (be, feel hurt):*

1. When the “Old Guard” refused to visit Scarlett in her new luxurious house she felt ... but it didn’t ... her. She was too conceited to feel ... . What really ... her badly was Rhett’s sneering remark that he had warned her that her extravagance and lack of taste would only make things worse and it would ... her. 2. Scarlett felt ... and ... when she learned that Ashley would marry Melanie. 3. Scarlett took pains to show her new Yankee acquaintances her indifference and dislike for them. She ... them, sneered at them and they often felt ... and ... not knowing what had brought about such a change in so pleasant a lady as Mrs Butler.

*avert, avoid, evade:*

1. The key to the code ... all his efforts. 2. They saw the danger ahead but could do nothing to ... it 3. One would admire his excellent qualities, but ... his company. 4. She wouldn’t answer, she walked hurriedly on with ... face. 5. Please answer the question; do not ... . 6. Each person ... the eyes of the others.

## 7. Review the essential vocabulary and translate the following sentences into English.

1. Студентка говорила медленно, стараясь избегать даже небольших ошибок. 2. Было совершенно очевидно, что Мария старалась избегать старых друзей. 3. Казалось, ничто не могло отвратить надвигающуюся опасность. 4. Врач уверял Томми, что операция прошла благополучно и не было ни малейшего основания для беспокойства. 5. Нервы Эйлин были так напряжены, что малейший шум заставлял ее вздрагивать. 6. Его плоские шутки мне противны. 7. Всех покорило (возмутило) его повеление. 8. Элиза чувствовала, что к ней было проявлено неуважение — никто не встретил ее. 9. Ваше недоверие обижает (задевает) меня, я не думал, что вы сомневаетесь в моей искренности. 10. Марион знала, что Гарри приложил много сил, чтобы настроить мальчиков против нее и таким образом унижить и оскорбить ее. 11. Ее очень расстроило, что Чарльз так доверял Джону, этому самонадеянному ловкачу. 12. Никому не нравятся люди с самомнением. 13. Оскорбленный юноша свирепо посмотрел на своего обидчика. 14. Эту грубую ошибку (бросающуюся в глаза) нельзя было не заметить. 15. Гарвей жаловался на расточительность своей жены, упрекал ее в том, что она тратит деньги на пустяки. 16. Дора Коппер-

фильд была расточительной хозяйкой, и бедному Давиду не удалось отучить ее от расточительности.

## GETTING TO GRIPS WITH PHRASAL VERBS

**Phrasal verbs for housework. Complete the sentences, using a suitable phrasal verb from the list below.**

clean up – take out – hang up – take down – pick up – help out – roll out – wash up – put away – heat up –

1. As Jane works, her husband and children \_\_\_ her \_\_\_ with all kinds of chores around the house. 2. It's always a good idea to \_\_\_\_\_ before you eat, especially if you've been working in the garden. 3. Billy, could you please \_\_\_\_\_ the rubbish. The bin is flowing over. 4. When the clothes were dry, I \_\_\_\_\_ them \_\_\_\_\_ from the line and folded them. 5. You're spoiling those children. They're old enough to \_\_\_\_\_ their own room without your help. 6. If someone doesn't \_\_\_\_\_ these toys, there is going to be trouble! 7. I always help my mother \_\_\_\_\_ the dishes \_\_\_\_\_ in the cupboard after dinner. 8. Could you please \_\_\_\_\_ your coat and not leave it on the back of this chair! 9. Dad called to say that he's going to be late tonight. We can leave a plate for him to \_\_\_\_\_ when he arrives. 10. After you've \_\_\_\_\_ the dough, then put it in the pie plate and put the apples, cinnamon and sugar in.

**8. a) Give the Russian equivalents for the following English proverbs (or translate them into Russian).**

1. A good husband makes a good wife.
2. Marry in haste and repent at leisure.
3. Blood is thicker than water.

**b) Explain in English the meaning of each proverb.**

**c) Make up a dialogue to illustrate one of the proverbs.**

## CONVERSATION AND DISCUSSION

### FAMILY LIFE

#### THEMATIC VOCABULARY

1. **Family, folks**, household, tribe, clan, descent (to be of some descent), descendant, ancestor, forefather, heredity, hereditary, sibling, paternal, maternal, next of kin, nearest and dearest, one's own flesh and blood.

2. **To date smb**, to be smb's date, to go out with smb, to court smb, boyfriend, girlfriend, bridegroom, bride, best man, bridesmaid, newlyweds, marriage knot, marriage of convenience, single, divorced, divorcee, separated, bachelor, spinster, old maid.

3. **To bring up a child**, to raise a child, to adopt a child, to foster, a foster child/brother, step-mother/father, half-brother/sister, a single parent.

4. **Household chores**: to do the chores, to do the laundry, to wash dishes and pots, to wash up, to cook meals, to do the shopping, a shopping list, to vacuum a room, to polish furniture, to redecorate a room (with new wallpaper).

5. **Equality and prejudice**: to consider smb inferior/superior or as an equal; to enjoy equal prospects and opportunity; equality of opportunity; conventional/unconventional attitudes/beliefs; acceptable/unacceptable patterns/modes of behaviour; to be prejudiced against smb; to discriminate against; sexual discrimination; to be faithful; to commit adultery.

6. **Reactions**: amazement, surprise, astonishment, horror, misery, disappointment, to be appalled, to be astounded, to be disgusted; ecstatic, overjoyed, thrilled; to be put out, to be offended, to hurt someone's feelings; furious, speechless with anger; to be taken aback; to be upset, to be dismayed, to be disheartened, moving, touching; to feel crushed, horror-stricken.

#### The Politics of Housework

It seemed perfectly reasonable. We both had careers, both had to work a couple of days a week to earn enough to live on, so why shouldn't we share the housework? So, I suggested it to my mate and he agreed. You're right, he said. It's only fair.

Then an interesting thing happened. I can only explain it by stating that we women have been brainwashed more than we can imagine. Probably too many years of seeing television women in ecstasy over shiny waxed floors or breaking down over their dirty shirt collars. Men have no such conditioning. They recognize the essential fact of homework right from the very beginning. Which is that it stinks.

Here's my list of dirty chores: buying groceries, carting them home and putting them away; cooking meals and washing dishes and pots; doing the laundry; digging out the place when things get out of control; washing floors. The list could go on but the sheer necessities are bad enough. All of us have to do these things, or get some one else to do them for us. The longer my husband contemplated these chores, the more repulsed he became, and so proceeded the change from the normally sweet considerate Dr Jekyll into the crafty Mr Hyde who would stop at nothing to avoid the horrors of housework. As he felt himself backed into a comer laden with dirty dishes, brooms, mops and reeking garbage, his front teeth grew longer and pointer, his fingernails haggled and his eyes grew wild. Housework trivial? Not on your life! Just try to share the burden.

So ensued a dialogue that's been going on for several years. Here are some of the high points:

*"I don't mind sharing the housework, but I don't do it very well. We should each do the tilings we're best at"*

MEANING Unfortunately I'm no good at things like washing dishes or cooking. What I do best is a little light carpentry, changing light bulbs, moving furniture (how often do you move furniture?).

ALSO MEANING Historically the lower classes (black men and us) have had hundreds of years experience doing mental jobs. It would be a waste of manpower to train someone else to do them now.

ALSO MEANING I don't like the dull stupid boring jobs, so you should do them.

*"I don't mind sharing the work, but you'll have to show me how to do it!"*

MEANING I ask a lot of questions and you'll have to show me everything every time I do it because I don't remember so good. Also don't try to sit down and read while I'm doing my jobs because I'm going to annoy hell out of you until it's easier to do them yourself.

*"We used to be so happy!" (Said whenever it was his turn to do something.)*

MEANING I used to be so happy.

MEANING Life without housework is bliss. No quarrel here. Perfect agreement.

*"We have different standards, and why should I have to work to your standards. That's unfair."*

MEANING If I begin to get bugged by the dirt and crap I will say "This place is a sty" or "How can anyone live like this?" and wait for your reaction. I know that all women have a sore called "Guilt over a messy house" or "Household work is ultimately my responsibility." I know that men have caused that sore — if anyone visits and the place is a sty, they're not going to leave and say, "He sure is a lousy housekeeper." You'll take the rap in any case. I can outwait you.

ALSO MEANING I can provoke innumerable scenes over the housework issue. Eventually doing all the housework yourself will be less painful to you than trying to get me to do half. Or I'll suggest we get a maid. She will do my share of the work. You will do yours. It's women's work.

*"I've got nothing against sharing the housework, but you can't make me do it on your schedule."*

MEANING Passive resistance. I'll do it when I damned well please, if at all. If my job is doing dishes, it's easier to do them once a week. If taking our laundry, once a month. If washing the floors, once a year. If you don't like it, do it yourself oftener, and then I won't do it at all.

*"I hate it more than you. You don't mind it so much."*

MEANING Housework is garbage work. It's the worst crap I've ever done. It's degrading and humiliating for someone of my intelligence to do it. But for someone of your intelligence...

*"Housework is too trivial to even talk about."*

MEANING It's even more trivial to do. Housework is beneath my status. My purpose in life is to deal with matters of significance. Yours is to deal with matters of insignificance. You should do the housework.

*"This problem of housework is not a man-woman problem. In any relationship between two people one is going to have a stronger personality and dominate."*

MEANING That stronger personality had better be me.

*"In animal societies, wolves, for example, the top animal is usually a male even where he is not chosen for brute strength but on the basis of cunning and intelligence. Isn't that interesting?"*

MEANING I have historical, psychological, anthropological and biological justification for keeping you down. How can you ask the top wolf to be equal?

*“Women’s Liberation isn’t really a political movement.”*

MEANING The Revolution is coming too close to home.

ALSO MEANING I am only interested in how I am oppressed, not how I oppress others. Therefore the war, the draft and the university are political. Women’s Liberation is not.

*Man’s accomplishments have always depended on getting help from other people, mostly women. What great man would have accomplished what he did if he had to do his own housework?*

MEANING Oppression is built into the system and I as the white American male receive the benefits of this system. I don’t want to give them up.

(From: “Voices from Women’s Liberation”)

**1. a) Answer the following questions.**

1. Why do some men agree to help with the housework, at least in theory? 2. Do you think “dirty chores” is a suitable heading for the list of work that follows? 3. Do you find the additional meanings to the first excuse accurate? 4. What sort of emotional blackmail do husbands use as an excuse? 5. Do you think playing ignorant is a good way of avoiding doing jobs you don’t want to do? 6. Is it possible to let housework wait until you want to do it as the man implies? 7. What gives you the idea that this man has a superiority complex? 8. How accurate is the man’s picture of housework?

**b) In a paragraph of around 80 words, sum up men’s attitude to sharing the housework, according to the writer of the text.**

**2. a) Draw a family tree for yourself and using the thematic vocabulary explain the relationship between your immediate ancestors and any interesting facts about them.**

**b) Answer the following questions using the thematic vocabulary.**

1. What are the usual steps that precede marriage? 2. Have you ever witnessed a wedding ceremony? Describe it naming all the participants and their activities. 3. Under what circumstances can a family foster a child? Think of some example. 4. Do you believe house chores should be distributed among the members of the family? 5. What would you take into consideration while distributing house chores in

your family? 6. What do you like to do about the house and what do you dislike? 7. What would you do if your husband/wife comes home from work tired and irritated? 8. If you feel ill-treated or hurt by your husband/wife do you think you should have the matter out at once or would you wait till you cool down?

c) Consider the following “Being married or being single”. You should: 1. discuss the differences between them; 2. discuss the advantages and disadvantages they have; 3. say what you would do if you were given the choice (use the thematic vocabulary).

3. Marriage has always been argued about! Below are statements about marriage which express different opinions. Imagine that they are your opinions, and change them into subjective arguments.

1. Society would not exist without marriage. 2. Marriage is unnecessary. 3. Marriage is important for the children. 4. Marriage keeps couples together. 5. A marriage licence is a worthless piece of paper. 6. Marriage restricts freedom. 7. A lot of married people get divorced.

4. Choose one of the following topics and prepare to give your views on it for 1½ to 2 minutes. You may make notes, but do not try to write out a whole speech. (The students are allowed 15 minutes to prepare this beforehand.).

1. Husbands and wives who both work should share domestic chores. 2. The problems of having a granny in the family. 3. Courses on marriage and family matters in secondary school might be helpful in preserving the family. 4. Home life feels the stress of social life. 5. Divorce is morally wrong and marriage should be preserved at all costs. 6. Marriages at later ages are more stable. 7. Love begins at home.

5. What are the characteristics of a wife/husband and a mother-in-law?

a) Study the following characteristics of:

1. Wife or husband: tolerant, considerate, faithful, affectionate to husband/wife, affectionate to children, hard-working, tidy, home-loving, good-looking, rich, thrifty, quiet, well-educated.

2. Mother-in-law: willing to baby-sit, attractive, generous, young (relatively!), well-dressed, rich, good at organizing home, has tele-

phone, has many interests, does not interfere, has other married children, lives nearby.

b) Put the characteristics in order of priority.

c) Cut them down to the five most important.

d) Expand them to describe exhaustively the most perfect wife/husband and mother-in-law.

**6. One of the main problems of family life is the relationship between young adults and parents. Discuss the problem considering the following:**

1. When do usually young people move out of their parents' home and start living in their own place? Is it different for sons and daughters? How and why?

2. What are the advantages of living with parents? What are the disadvantages? What kind of problems do young adults have when they live with their parents?

3. Should young adults live with their parents until they get married? Why or why not? When should they move out, in your opinion?

4. Are you living with your parents or relatives now? Would you rather be living in your own apartment? Why or why not?

5. In many countries young married couples live with their in-laws after marriage. Is this good? Why or why not?

6. If you are a parent, do you want your children to continue living with you until they get married? When do you think your children should leave home?

**7. Pair work. Read the quotations given below and agree or disagree with them. Your opinion should be followed by some appropriate comment where possible.**

1. Love is just like the measles; we all have to go through it. (Jerome K. Jerome)

2. A good marriage would be between a blind wife and a deaf husband. (Montaigne)

3. All happy families resemble one another, each unhappy family is unhappy in its own way. (Leo Tolstoy)

4. Man for the field and woman for the hearth;

Man for the sword and for the needle she;  
Man with the head and woman with the heart;  
Man to command and woman to obey;  
All else confusion. (Lord Tennyson)

5. Home is the girl's prison and the woman's workhouse. (G. B. Shaw)

6. Marriage is like life in this — that it is a field of battle, and not a bed of roses. (R. L. Stevenson)

**8. Work in groups of three or four. Decide which of the following statements you agree with and which statements you disagree with. Discuss these with the other members of your group. Be ready to report your discussion to other groups.**

1. You should always ask your parents for permission to marry.

2. Children should only leave home after they are married.

3. You should always be ready to help a member of the family.

4. The members of a family should live in the same area so that it is easy for them to visit each other.

5. Old people should be encouraged to stay in old people's homes rather than with the family.

6. Family life is less important in the modern world than it was in the past.

**9. In many women's magazines there is a column on personal problems where a journalist running the column tries to answer the readers' letters. Below you'll find a woman's letter to Mr Know-It-All and a stereotyped reply to the letter, imitating the kind of "sensible", inoffensive advice offered in such columns in women's magazines.**

**a) Read the letter and the reply. The expressions in bold type show the ways English people give advice. Note them down.**

Dear Mr Know-It-All,

My father-in-law died about two years ago. Of course my mother-in-law was very upset and lonely, so my husband invited her to live with us. I don't know what to do — I'm going crazy. My mother-in-law and I don't get along very well. She's a wonderful person and is very helpful to me in many ways, but she thinks she's the boss in our home. If I try to discipline the children and tell them that they can't do something, they go running to their grandmother and she tells them they can do it! My husband and I have no privacy. What's worse

is that she constantly criticizes me to my husband behind my back. I'm afraid this is going to break up our marriage. What should I do?

Jean

Dear Jean,

Do you think **you could bring yourself** to ask your mother-in-law to leave? (Maybe explaining that now the children are growing up they need more space.)

If you think that the old lady would then be too lonely **don't you think it would be a good idea** at least to ask somebody, probably some of your husband's relatives, to invite her for a couple of weeks. It would somehow release tension in your family and entertain the old lady. I realize it's much easier to give advice than really tackle the problem, but **if I were you I'd** think of some regular house chores that would keep her busy. And, Jean, **why don't you** try to show now and then that you appreciate her help. However it is very important for your mother-in-law to feel that she is needed in the house, but let her know that the children are your responsibility. Your husband will no doubt be grateful for your effort and things will turn out for the best I hope.

**b) Turn the above situation into a dialogue and act it out.**

**10. Look at the following ways of giving advice (some of which appear in the text) and accepting advice or rejecting it:**

### *Giving Advice*

Personally, { I would advise you to DO...  
I think your best course would be to DO...  
(*slightly formal*)

It might be a good idea if you DID... (*tentative*)

Your best bet would be to DO...

I suggest you DO...

Why don't/can't you DO... (*direct*)

I think you should DO...

(If I were you) I'd DO... (*direct: informal*)

### Accepting Advice

That (certainly)  $\left\{ \begin{array}{l} \text{sounds} \\ \text{seems} \end{array} \right\}$  like  $\left\{ \begin{array}{l} \text{a good idea.} \\ \text{good advice.} \end{array} \right\}$  Thank you.

That's certainly a possibility. (*slightly tentative*)

Right. Yes.  $\left. \begin{array}{l} \right\}$  I'll  $\left\{ \begin{array}{l} \text{do} \\ \text{try} \end{array} \right\}$  that. Thanks. (*direct: informal*)

### Rejecting Advice

I'm not sure I  $\left\{ \begin{array}{l} \text{can} \\ \text{'d be able to} \end{array} \right\}$  do that. You see + EXCUSE

Isn't there anything else I can/could DO...?

I'm sure that's excellent advice, only + EXCUSE (*tentative*)

I'm afraid,  $\left\{ \begin{array}{l} \text{that's not really possible. (direct)} \\ \text{that's out of the question. (direct: strong)} \end{array} \right.$

**11. Here four people are presented, each of whom has written about a personal problem. Please, write each a letter of advice:**

1. A twenty-year-old girl who has married a man of thirty. He works too hard and comes home very tired and bad-tempered.

2. A twenty-five-year-old girl, a university graduate. She has met a man who is impatient to marry her, but she wants to finish a year's post-graduate study first.

3. A thirty-five-year-old man whose wife is a business-woman with a very successful career. She frequently comes home from work very late because she has meetings.

4. A woman of sixty who is a divorcee herself, comes to know that her son-in-law has committed adultery. Her daughter is still unaware of it.

**12. Pair work.** Below are situations for dialogues where one of the participants is facing some problem in his/her family. The other partner should give him/her some advice. Act out dialogues using appropriate clichés of giving advice:

1. The wife complains that the husband doesn't pay enough attention to the children.
2. The husband thinks the seventeen-year-old daughter is too young to go out on dates. The wife disagrees.
3. The wife has a full-time job and is angry because the husband does not help around the house.
4. The husband complains about his wife's mother interfering in.

**13. Group work.** Split into two groups of four to six students.

1. One of the groups has to prepare the role of the interviewers and write down questions each interviewer could ask the members of the "ideal family". The other group represents an "ideal family"; they should allocate the different roles within the group and talk about the personalities, ways of behaviour and ideas of the people in their family and give advice to other families.
2. The "ideal family" is interviewed by a different interviewer in turn in front of the class. At the beginning each member of the family introduces either himself or another family member.
3. Since a lot of the students' values and ideals regarding families will have become obvious, they should discuss them afterwards.

**14. Role play the following scene with other members of your group. Each person plays a different role in the family. Make a decision as a family group.**

A mother has just enrolled into evening language classes. She has a lot of studying to do and cannot do all the housework anymore. Her husband and two teenage children want her to be happy, but they are not used to helping with the housework much. However, they do not like TV dinners and dirty clothes. What can they do?

**15. Group discussion.** "What are the changes in family life?"

Sociologists say that the relationship between men and women is changing rapidly nowadays. Dating customs are changing. More women are working. Family life is changing. Men are helping more in

the home. At the same time, the divorce rate is rising. More and more single parents are raising children nowadays. Discuss the following: What changes are taking place in family life? What are your predictions for the future? What changes in behaviour will become acceptable in the future? Will more women work? Will divorce become more common? Will the size of the average family change? What things won't change?

**16. Here are some English proverbs dealing with marriage and family life. Illustrate them with a short story.**

Absence makes the heart grow fonder.  
Every family has a skeleton in the cupboard.  
Men make houses, women make homes.  
It's a sad house where the hen crows louder than the cock.

**17. Do library research and prepare an essay on one of the following topics:**

1. Major problems young couples face.
2. The impact of social changes in modern society on family life.
3. Women's movements in the USA.

## APPENDIX

### Unit ONE

#### ORGANIZATION AND STRUCTURE OF THE SYSTEM OF EDUCATION IN THE USA

The school year is usually nine months, from early September to mid-June. The common pattern of organization, referred to as the 6-3-3 plan, includes elementary school in grades 1 through 6, junior high school in grades 7 through 9 and senior high school in grades 10 through 12. The older 8-4 plan, however, in which grades 1 through 8 were the elementary school and 9 through 12 the high school, continues in many localities. There is also a 6-6 plan, grades 1 through 6 in elementary school and 7 through 12 in the secondary school. Today, unified systems operating both elementary and secondary schools most commonly use the 6-3-3 plan or a 6-2-4 variation. However, many variations on the patterns exist in the United States.

**Preschool education:** A child's introduction to formal education is usually in kindergarten classes operated in most public school systems. Many systems also provide nursery schools. The age group is commonly four and five years. These preschool education programs maintain a close relationship with the home and parents, and aim to give children useful experiences which will prepare them for elementary school. The programs are flexible and are designed to help the child grow in self-reliance, learn to get along with others, and form good work and play habits.

**Elementary school:** The main purpose of the elementary school is the general intellectual and social development of the child from 6 to 12 or 15 years of age. Curricula vary with the organization and educational aims of individual schools and communities. The more or less traditional program consists of teaching prescribed subject matter. Promotion from one grade to the next is based on the pupil's achievement of specified skills in reading, writing, spelling, arithmetic, history, geography, music and art.

**Secondary school:** Most pupils follow a course that includes English, science, social studies, mathematics and physical education. Elective subjects may be chosen in the fields of foreign languages, fine arts and vocational training. Pupils usually elect about half their work in grades nine through twelve.

Most young Americans graduate from school with a high school diploma upon satisfactory completion of a specified number of courses.

Students are usually graded from A (excellent) to F (failing) in each course they take on the basis of performance in tests given at intervals throughout the year, participation in class discussions and completion of written and oral assignments. Locally developed end-of-the-year examinations are given in many schools. Some states, such as New York, give statewide examinations which are prepared by the state department of education.

Students receive “report cards” at least twice a year (in some school districts, up to six times) which indicate the grades they have received in each of the subjects they are studying. High schools maintain a school “transcript” which summarizes the courses taken and the grades obtained for each student. A copy of the transcript is normally submitted to colleges when a student applies for admission.

College-bound students generally take college admission tests during their last two years of high school.

**1. College and university admission/entrance requirements:**

1) application including personal information; 2) high school report including class rank, a transcript with the list of all the courses taken and all grades received in high school with courses failed or repeated, test results, SAT, Achievement Test and ACT scores and a general assessment of the applicant’s character such as academic motivation, creativity, self-discipline, leadership, self-confidence, warmth of personality, sense of humor, etc.; 3) one or more recommendations by school teachers; 4) personal commentary such as major extra-curricular activities, hobbies, special awards or prizes, work or travel experiences, educational and/or career goals and the reasons for the choice of this particular university; 5) personal interview.

**2. Administration and organization:** The head of the university is usually called President, sometimes Chancellor. His principal assistants are Vice-presidents, directors, deans and business managers. Each university consists of a number of units called either College or School. There is always a College of Arts and Sciences and several professional schools, e. g. one unit of a university may be called College of Medicine, whereas another one of the same university may be called Law School, i. e. the units of a university providing professional education may be called either colleges or schools, without any difference in meaning.

**3. Faculty members:** The teaching staff of an American university is called the faculty. Full-time faculty consists of professors and instructors. The rank of associate professors, assistant professors corresponds to the British rank of readers or senior lecturers.

4. **Tenure** — signifies that a faculty member has become a full and permanent member of the academic body of the university and provides the faculty member with the right of continued employment without discriminatory reduction in salary unless there be grave reasons for dismissal. Normally tenure is attached to the ranks of Associate Professor and Professor who have demonstrated excellence in teaching, research and service.

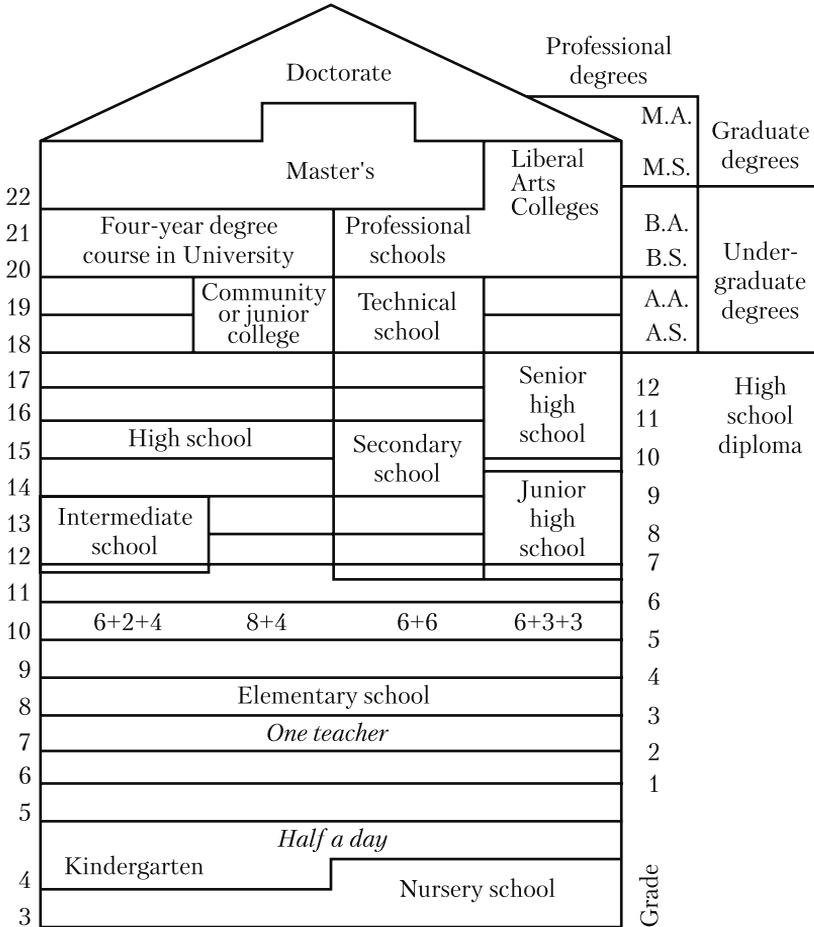
5. **Career development and job placement** — an academic advising service which provides up-to-date information on career areas and individual career counseling and planning. Job placement is not guaranteed in universities of the USA.

6. **Counselor** — a person on a university staff who provides counseling and consultation service to help in decisions regarding courses, majors, vocational plans, career opportunities and personal matters. Services are free to all students.

7. **Teacher training:** All states require a bachelor's degree for teaching elementary grades. Forty seven states require a bachelor's degree as the minimum preparation for teaching in the secondary schools; three states and the District of Columbia require five years or a master's degree. Many public and private colleges and universities are approved and accredited for teacher education. At the undergraduate level, the typical teacher education program is four or five years in length. It comprises a combination of traditional academic subjects and professional courses such as methods of teaching and educational psychology. Practice-teaching for four or six months, either in the college laboratory school or in a public school system, is often included. Graduate of liberal arts colleges which do not have a teacher education program may usually qualify through a fifth year master's degree program.

8. **Degrees:** *the Associates' degree* — the Associate of Arts (A.A.), the Associate of Science (A.S.) — is usually awarded at a community or junior college upon completion of 2 years of study — it represents the same level as completion of the first two years of a four-year college or university and students with A.A. or A.S. may transfer to four-year institutions.

*The Bachelor's degree* normally requires 4 years of academic study beyond the high school diploma: the Bachelor of Arts (B.A.), the Bachelor of Science (B.S.); the Bachelor of Education (B. Ed.); the Bachelor of Fine Arts (B.F.A.), etc.



Age:

*The Master's degree* – programs leading to the degree usually require 1 or 2 years of advanced study in graduate-level courses and seminars. Frequently a thesis is required or a final oral or written examination. (M.A. – the Master of Arts, etc.)

*The Doctor's degree* – usually the Doctor of Philosophy (Ph.D.) (equal to the Russian candidate of Science, Philology, etc.) – the highest academic degree, it requires a minimum of 2 years of course work beyond the Master's degree level, success in a qualifying examination, proficiency in one or two foreign languages and/or in a research tool (such as statistics) and completion of a doctoral dissertation.

9. **SAT — the Scholastic Aptitude Test** (in mathematics and verbal ability) used since 1947: 1600 scores — a good result; 400 scores — poor.

The SAT is taken in the 11th grade of high school. (About 1,5 million students take it yearly.)

Many educators point out that SAT scores are related to family income — the higher the income, the higher the SAT scores and certain minorities have not scored well because of low incomes and bad schools. SAT can be taken two or three times (in the the 11th and 12th grades), generally preceded by PSAT (preliminary), a test to give students a warm-up exercise for the SAT and indicate their probable SAT scoring range.

ACT — the American College Testing program — is similar to SAT but scores social studies and the natural studies. The ACT is taken when required by certain colleges or universities. (About 200,000 students take this test yearly.)

Both tests are widely used in the admission process of US colleges and universities. Their results are sent to the colleges or universities to which the students have applied. ACT is meant to be taken only once.

Achievement tests — special tests in a discipline required by some colleges for admission.

10. **Academic Year** is usually nine months duration, or two semesters of four and a half months each. Classes usually begin in September and end in July. There are summer classes for those who want to improve the grades or take up additional courses.

During one term or semester, a student will study, concurrently, four or five different subjects. The students' progress is often assessed through quizzes (short oral or written tests), term papers and a final examination in each course. Each part of a student's work in a course is given a mark which helps to determine his final grade. A student's record consists of his grade in each course.

College grades, determined by each instructor on the basis of class work and examinations, are usually on a five-point scale, with letters to indicate the levels of achievement. A — is the highest mark, indicating superior accomplishment, and the letters go through B, C, D to E or F which denotes failure. Many schools assign points for each grade (A = 5, B = 4, etc.) so that GPA (grade point average) may be computed. Normally, a minimum grade point average (3.5 points) is required to continue in school and to graduate.

11. **Student Financial Aid** — sums of money for students who need financial aid to attend college.

When a family applies for aid, an analysis is made of the parents' income; Financial Aid is normally awarded as part of a package: part grant (a grant needn't be repaid, parts of which might come from several sources: federal, state, private scholarship, college scholarship); part loan (to be repaid after college); part work (colleges normally expect students on aid to earn some of the money they need by working summers on the campus).

**12. Students Union.** There are several national nongovernmental associations of students. The largest and most active has been the United States National Student Association, with headquarters in Washington, D.C. (USNSA).

A great deal of the cultural and recreational life at a university is created and conducted by student groups. They sponsor or participate in concerts, plays, debates, forums and festivals. They have various clubs, film societies, jazz groups, newspapers, magazines, radio stations, athletic events. At many universities, the centre of these social and cultural out-of-class activities is the Students Union. Some community colleges or universities maintain major resident facilities, fraternity and sorority houses, and students unions.

There are also a large number of national fraternities and sororities with chapters (branches) at almost 500 colleges and universities. These organizations, Greek letter societies, are descendants of the 18th century library and social clubs which flourished in the early American colleges.

No society has more than one chapter in any one college. While those societies are secret in character there is seldom any overemphasis of ritual or mystery in their conduct. The Greek alphabet is generally used in naming the fraternity, sorority or a chapter. It has become quite the practice for students of a particular fraternity to reside together during their college course in their "chapter" house. Students who live outside the colleges or universities live in cooperatives (cooperative housing associations providing lodgings), rooming houses or apartment complexes.

**13. How to Write an Essay.** The ability to write well-organized, concise essays is essential. The material must be presented in logical order and clear language. An essay consists of a number of paragraphs. Here are some hints on paragraph writing:

1) There are paragraph introducers which are sentences that establish the topic focus of the paragraph as a whole. The topic sentence in the paragraph contains a key idea. 2) There are paragraph developers which present examples or details of various kinds to support the ideas of the topic sentence. 3) There are sometimes viewpoints or context

modulators, which are sentences that provide a smooth transition between different sets of ideas. 4) There are paragraph terminators or re-statement sentences, which logically conclude the ideas discussed in the paragraph.

To be able to write a good essay you must realize that your essay should be relevant to the set topic in both content and focus; the essay should be the result of wide reading, taking notes, looking things up, sorting out information, theories and ideas, and coming to well-thought-out conclusions...

An essay consists of a number of paragraphs which may be sorted into functional groups such as introductory, developmental, transitional, summarising.

Depending upon the purpose or intent of the writer, particular paragraphs may be thought of as aiming to persuade, inform, argue, or excite. Paragraphs may also be classified according to such techniques of development as comparison, contrast, description, classification, generalisation, etc.

In linking paragraphs together the transitional devices may be the following:

1) the use of a pronoun instead of the above mentioned nouns; 2) repetition of the key word or phrase used in the preceding paragraph; 3) the use of transitional words or phrases and connectives.

The following connectives and transitional phrases are particularly useful in an essay writing:

*first, second, etc.; next, finally, eventually, furthermore, meanwhile; because of, for; as, and since; thus, therefore, as a result, and so; at the same time, but; and (in order) to, so (that); and for, yet, nevertheless, nonetheless, however; whereas, while; on the other hand; in contrast, unlike; sim-ilarly, also, too, both; obviously; etc.*

In essay writing the following hints concerning the language may be helpful:

– restrictions upon the vocabulary. Words and phrases labelled colloquial, familiar, vulgar, slang are excluded as inappropriate. Abbreviations, contracted verbal forms, colloquial abbreviations of words (such as *ad, vac, exam*, etc.) should not be used;

– preference should be given to concrete words rather than abstract (instead of *walk* – more specific *stroll, shuffle, trot*, etc.);

– wider use of phrasal verbs should be made;

– overused adjectives, adverbs, clichés should be avoided;

– idioms should be used with care;

– features of academic style should be preserved: lengthier and more complex paragraphs; the approach to the material is analytical, objective, intellectual, polemical; the academic writer's tone is serious, im-

personal, formal rather than conversational, personal, colloquial; the academic writer makes frequent use of passive forms of the verbs; impersonal pronouns and phrases; complex sentence structures; specialized vocabulary;

— one must be aware that there are differences in style and usage between disciplines and topics set.

A model paragraph development by contrast:

## **BRITISH AND AMERICAN UNIVERSITIES**

British and American universities are similar in their pursuit of knowledge as a goal but are quite different in their organization and operation.

English universities and colleges, because of their selective intake, are relatively small. American universities, which combine a number of different colleges and professional schools, are large, sometimes with 20,000 to 25,000 students on one campus. Teacher training colleges and polytechnics are alternatives to the university course for some students in England, being established for specific purposes. In contrast, virtually all schools of education, engineering and business studies, are integral parts of universities in the United States. In England universities receive about 70% of their financial support through Parliamentary grants. Similarly, in the United States, public institutions receive about 75% of their funds from local, state, and federal sources, but private colleges and universities receive little or no government support. In England, personal financial aid is provided by the government to over 80% of the students through local educational authorities according to the parents' income. In the US student's aid is administered by the university or the sponsoring agency and is provided by private organizations and the state or federal governments. Obviously British and American universities have similar educational aims but different means of achieving those aims.

14. **Buzz group** — small groups of 3–5 persons to enact a simultaneous discussion of a motion. Each group has to work out and note down all possible arguments in favour of its motion including defences against points that might be brought up by the opposition. It also has to work out the presentation of this material (who will put which argument and how), using every member of the group. The result of the discussion within a buzz group is to be reported by one of its members to the whole group.

## Unit TWO

### The US Court System

The courts are the overseers of the law. They administer it, they resolve disputes under it, and they ensure that it is and remains equal to and impartial for everyone.

In the United States each state is served by the separate court systems, state and federal. Both systems are organized into three basic levels of courts — trial courts, intermediate courts of appeal and a high court, or Supreme Court. The state courts are concerned essentially with cases arising under state law, and the federal courts with cases arising under federal law.

Trial courts bear the main burden in the administration of justice. Cases begin there and in most instances are finally resolved there.

The trial courts in each state include: common pleas courts, which have general civil and criminal jurisdiction and smaller in importance municipal courts, county courts and mayors' courts.

The common pleas court is the most important of the trial courts. It is the court of general jurisdiction — almost any civil or criminal case, serious or minor, may first be brought there. In criminal matters, the common pleas courts have exclusive jurisdiction over felonies (a felony is a serious crime for which the penalty is a penitentiary term or death). In civil matters it has exclusive jurisdiction in probate, domestic relations and juvenile matters. The probate division deals with wills and the administration of estates, adoptions, guardianships. It grants marriage licenses to perform marriages. The domestic division deals with divorce, alimony, child custody.

The juvenile division has jurisdiction over delinquent, unruly or neglected children and over adults, who neglect, abuse or contribute to the delinquency of children. When a juvenile (any person under 18) is accused of an offence, whether serious, or minor, the juvenile division has exclusive jurisdiction over the case.

The main job of courts of appeal is to review cases appealed from trial courts to determine if the law was correctly interpreted and applied.

The supreme court of each state is primarily a court of appeal and the court of last resort.

The federal court structure is similar to the structure of the state court system. The trial courts in the federal system are the United States district courts. The United States courts of appeal are intermediate courts of appeal between the district courts and the United States Supreme Court.

Unit Two

THE US COURT SYSTEM

FEDERAL COURT SYSTEM

**The US Supreme Court**  
consists of a Chief Justice and eight Associate Justices appointed for life  
*the highest court of the nation and the court of last resort decides whether laws passed by Congress agree with the Constitution*

**US Courts of Appeal**  
intermediate courts of appeal between the District Courts and the US Supreme Court  
*decide if the law was correctly determined and applied by the US District Court*

**United States District Courts**  
*(Trial courts for the cases arising under the federal law)*

Civil Jurisdiction

<b>Probate</b> <i>(wills, adoptions, guardianship, marriage licenses, administration of estates)</i>
<b>Domestic</b> <i>(divorce, alimony, child custody)</i>
<b>Juvenile</b> <i>(delinquent, unruly or neglected children's offences)</i>

Criminal Jurisdiction

Criminal cases  
*(felonies, etc.)*

STATE COURT SYSTEM

**State Supreme Courts**  
*courts of appeal and the courts of last resort of the cases arising under the state law*

**State Courts of Appeal**  
*decide if the law was correctly determined and applied by the state*  
*Common Pleas Courts*

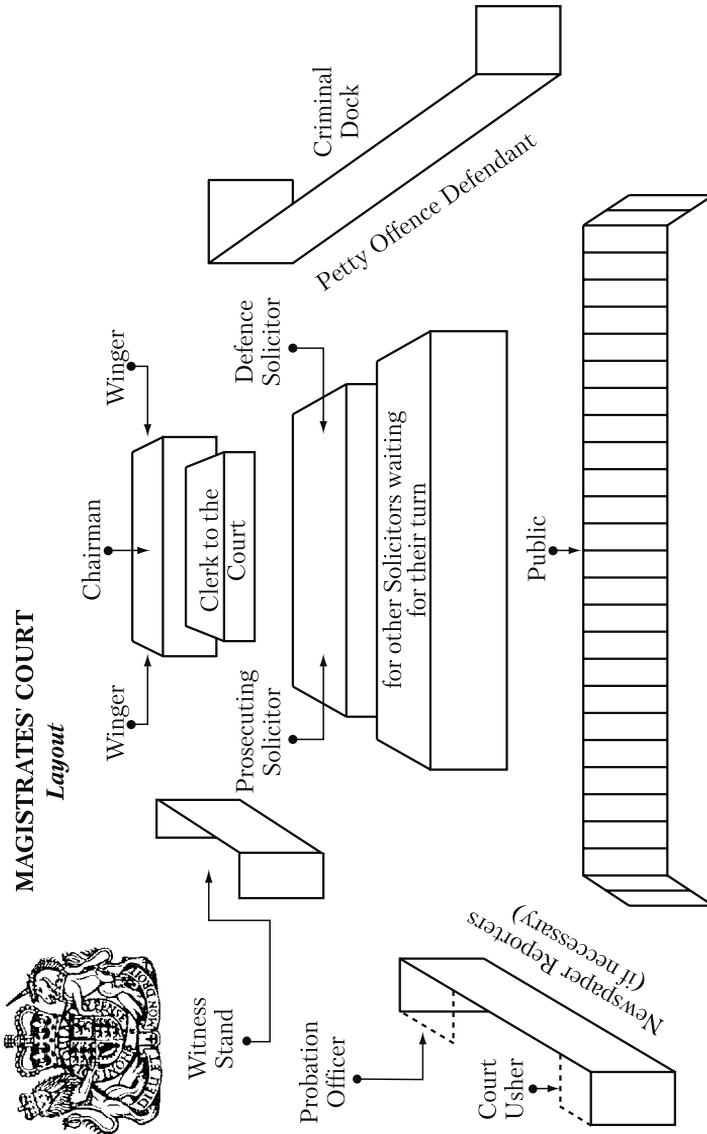
**Common Pleas Courts**  
*(Trial courts for the cases arising under the state law)*

Civil Jurisdiction

<b>Probate</b> <i>(wills, adoptions, guardianships, marriage licenses, administration of estates)</i>
<b>Domestic</b> <i>(divorce, alimony, child custody)</i>
<b>Juvenile</b> <i>(delinquent, unruly or neglected children's offences)</i>

Criminal Jurisdiction

Criminal cases  
*(felonies, etc.)*



Magistrates' Court — the lowest court in England and Wales. Anyone who is arrested will start with the Magistrates' Court where magistrates hear and decide on less serious criminal cases e.g. stealing or decide if there is enough EVIDENCE for a more serious criminal case to go to a higher court.

The US Supreme Court is the highest court in the nation and the court of last resort. It consists of a chief justice and eight associate justices, all of whom are appointed for life by the President with the Advice and Consent of the Senate. The duty of the Supreme Court is to decide whether laws passed by Congress agree with the Constitution. The great legal issues facing the Supreme Court at present are Government involvement with religion, abortion and privacy rights, race and sex discrimination.

## Unit THREE

### Guide to Literary Analysis. Evaluating a Story

A close scrutiny of a fine literary text may be in itself a richly satisfying and rewarding experience as it enhances our intercultural sensitivity and awareness that there are universal truths and sentiments that bind us all. To be able to do it a student should be aware of the literary devices writers use to enrich their language and create complexity within a story. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting and concise narrative; character is disclosed in action and dramatic encounter but is seldom fully developed.

The way a story is presented is a key element in fictional structure. This involves the angle of vision, the point from which people, events, and other details are viewed, and also the words of the story. The view aspect is called **the focus** or **point of view**, and the verbal aspect **the voice**. It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story. The author may select a **first-person narrative**, when one character tells of things that only he or she saw and felt. In a **third-person narrative** the **omniscient author** moves in and out of people's thoughts and comments freely on what the characters think, say and do.

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to infer the author's attitude to his subject matter is called **tone**. Like the tone of voice, the tone of a story may communicate amusement, anger, affection, sorrow, and contempt. One of the clearest indications of the tone of a story is the style in which it is written. In this sense, the notion of style means the language a writer uses and includes such traits as the length and complexity of sentences, the choice of words (abstract or concrete, bookish or colloquial) and the use of such stylistic devices as simile,

metaphor, synecdoche, etc. One of the chief devices is **the symbol**. It may be a person, an object or an action that represents something else because of its association with it. It is frequently a visible sign of something invisible.

Every **plot** is an arrangement of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time (**flashbacks** and **foreshadowing**). The four structural components of the plot are exposition, complication, climax and denouement. **Exposition** contains a short presentation of time, place and characters of the story. Complication is a separate incident helping to unfold the action, and might involve thoughts and feelings as well. **Climax** is a decisive moment on which the fate of the characters and the final action depend. **Denouement** means 'the untying of a knot' which is precisely what happens in this phase. Not all stories have a denouement, some stories end right after the climax.

Any work of fiction consists of relatively independent elements – narration, description, dialogue, interior monologue, etc. **Narration** is dynamic, it gives a continuous account of events, while **description** is static, it is a verbal portrait of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details. Through **the dialogue** the characters are better portrayed, it also brings the action nearer to the reader, makes it seem more swift and more intense. **Interior monologue** renders the thoughts and feelings of a character. The interrelation between different components of a literary text is called **composition**.

A short story is more than just a sequence of happenings. Its **setting** may be no less important than the events themselves. The term setting is generally taken to include not only the geographical place in which the events in a story happen, but also a historical era, the daily lives and customs of the characters. Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly trivial details may be of great importance. The setting can have various functions in a given story: 1) it can provide a realistic background, 2) it can evoke the necessary atmosphere, 3) it can help describe the characters indirectly.

Most writers of the short story attempt to create characters that strike us, not as stereotypes, but as unique individuals. **Characters** are called **round** if they are complex and develop or change in the course of the story. **Flat characters** are one-sided, constructed round a single trait. If two characters have distinctly opposing features, one serves as a **foil** to the other, and the contrast between them becomes more apparent. Round

and flat characters have different functions in the conflict of the story. The **conflict** may be external, i.e. between human beings or between man and the environment (individual against nature, individual against the established order (values in the society)). The internal conflict takes place in the mind, here the character is torn between opposing features of his personality. The two parties in the conflict are called the **protagonist** and his **antagonist**. When the author describes the character himself, or makes another do it, it is direct characterization. When the author shows the character in action, and lets the reader judge for himself, it is indirect characterization.

**The theme** of a story is whatever general idea or insight the entire story reveals. In some stories the theme is unmistakable, in others, it is not so obvious. That is, it need not be a moral or a message; it may be what the happenings add up to, what the story is about. Frequently writers are interested in suggesting rather than explaining the theme of a story, leaving it to the reader to infer, or deduce, the hidden meaning. They have a variety of means at their disposal, such as parallelism, contrast, repetition, artistic details, symbols, etc. Indeed, plot, focus and voice, and character are not so much interrelated, as they are fused and inseparable.

There are few absolute rights or wrongs when it comes to analyzing a short story. Nevertheless, the underlying premise of our approach is that students must read each story twice at home.

The following questions may be useful in evaluating a story.

### **Analyzing the Author's Style**

**Point of view:** 1) Does the author speak in his own voice or does he present the events from the point of view of one of the characters? 2) Has the narrator access to the thoughts and feelings of all the characters or just one? 3) Does the narrator sympathise with any of the characters or remain aloof and detached? Is the attitude explicit or implicit? 4) Can we trust the narrator's judgement?

**Tone:** In what vein does the narrator tell the story? Is it calm and tranquil or is it charged with tension and emotions? 2) What note does the initial paragraph of the story strike? On what note does the story end? 3) How does the word choice and syntax contribute to the atmosphere? 4) What images (cluster of images) impart the story a cheerful, melancholy, angry, humorous or sarcastic tone?

**Plot:** 1) How does the story unfold? What are the bare facts of the story? 2) Which episodes have been given the greatest emphasis? 3) Does the end follow logically from the rest of the story or is it a surprise?

**Setting:** 1) Are there many descriptive passages or is the setting only hinted at? Is it geographical, historical, cultural or exclusively local-colour context? 2) Are there any significant repetitions of details (actions, words, thoughts)? 3) How does the setting help to understand the characters and themes?

**Character:** 1) What are the characters' names and what do they look like? Does this have any significance? 2) Are the characters presented directly or indirectly through action and speech? 3) With what main problem is the protagonist faced? Is it a conflict with another individual (with society, within himself)? 4) Does the protagonist achieve greater self-knowledge and awareness as a result of his or her experience?

**Theme:** 1) Does the story contain one or several themes? What central idea is the author trying to bring into focus? 2) What does the title indicate about the theme of the story? 3) Are there any evident symbols? If so, do they direct us to the story's central theme? 4) What moral inference may be drawn from the story? What truth or insight does it reveal? 5) Try to sum up into a sentence the story's embedded meaning. 6) What is your personal response to the story and the author's style?

**W. S.**

**By L.P. Hartley**

*(continued)*

A little comforted, Walter went home. The talk with the police had done him good. He thought it over. It was quite true what he had told them — that he had no enemies. He was not a man of strong personal feelings such feelings as he had shown in his books. In his books he had drawn some pretty nasty characters. Not of recent years, however. Of recent years he had felt a reluctance to draw a very bad man or woman: he thought it morally irresponsible and artistically unconvincing, too. There was good in everyone: Iagos were a myth. Latterly — but he had to admit that it was several weeks since he laid pen to paper, so much had this ridiculous business of the postcards weighed upon his mind — if he had to draw a really wicked person he represented him as a Nazi — someone who had deliberately put off his human characteristics. But in the past, when he was younger and more inclined to see things as black or white, he had let himself go once or twice. He did not remember his old books very well but there was a character in one, 'The Outcast', into whom he had really got his knife. He had written about him with ex-

treme vindictiveness, just as if he was a real person whom he was trying to show up. He had experienced a curious pleasure in attributing every kind of wickedness to this man. He never gave him the benefit of the doubt. He had never felt a twinge of pity for him, even when he paid the penalty for his misdeeds on the gallows. He had so worked himself up that the idea of this dark creature, creeping about brimful of malevolence, had almost frightened him.

Odd that he couldn't remember the man's name.

He took the book down from the shelf and turned the pages — even now they affected him uncomfortably. Yes, here it was, William... William... he would have to look back to find the surname. William Stainforth.

His own initials.

Walter did not think the coincidence meant anything but it coloured his mind and weakened its resistance to his obsession. So uneasy was he that when the next postcard came it came as a relief.

'I am quite close now,' he read, and involuntarily he turned the postcard over. The glorious central tower of Gloucester Cathedral met his eye. He stared at it as if it could tell him something, then with an effort went on reading. 'My movements, as you may have guessed, are not quite under my control, but all being well I look forward to seeing you sometime this week-end. Then we can really come to grips. I wonder if you'll recognize me! It won't be the first time you have given me hospitality. My hand feels a bit cold to-night, but my handshake will be just as hearty. As always, W.S.'

'P.S. Does Gloucester remind you of anything? Gloucester gaol?'

Walter took the postcard straight to the police station, and asked if he could have police protection over the week-end. The officer in charge smiled at him and said he was quite sure it was a hoax; but he would tell someone to keep an eye on the premises.

'You still have no idea who it could be?' he asked.

Walter shook his head.

It was Tuesday; Walter Streeter had plenty of time to think about the week-end. At first he felt he would not be able to live through the interval, but strange to say his confidence increased instead of waning. He set himself to work as though he could work, and presently he found he could — differently from before, and, he thought, better. It was as though the nervous strain he had been living under had, like an acid, dissolved a layer of non-conductive thought that came between him and his subject: he was nearer to it now, and his characters, instead of obeying woodenly his stage directions, responded wholeheartedly and with all their beings to the tests he put them to. So passed the days, and the dawn of Friday seemed like any other day until something jerked him

out of his self-induced trance and suddenly he asked himself, "When does a week-end begin?"

A long week-end begins on Friday. At that his panic returned. He went to the street door and looked out. It was a suburban, unfrequented street of detached Regency houses like his own. They had tall square gate-posts, some crowned with semi-circular iron brackets holding lanterns. Most of these were out of repair: only two or three were ever lit. A car went slowly down the street; some people crossed it: everything was normal.

Several times that day he went to look and saw nothing unusual, and when Saturday came, bringing no postcard, his panic had almost subsided. He nearly rang up the police station to tell them not to bother to send anyone after all.

They were as good as their word: they did send someone. Between tea and dinner, the time when week-end guests most commonly arrive, Walter went to the door and there, between two unlit gate-posts, he saw a policeman standing — the first policeman he had ever seen in Charlotte Street. At the sight, and at the relief it brought him, he realized how anxious he had been. Now he felt safer than he had ever felt in his life, and also a little ashamed at having given extra trouble to a hard-worked body of men. Should he go and speak to his unknown guardian, offer him a cup of tea or a drink? It would be nice to hear him laugh at Walter's fancies. But no — somehow he felt his security the greater when its source was impersonal, and anonymous. 'P.C. Smith' was somehow less impressive than 'police protection'.

Several times from an upper window (he didn't like to open the door and stare) he made sure that his guardian was still there: and once, for added proof, he asked his house-keeper to verify the strange phenomenon. Disappointingly, she came back saying she had seen no policeman; but she was not very good at seeing things, and when Walter went a few minutes later he saw him plain enough. The man must walk about, of course, perhaps he had been taking a stroll when Mrs. Kendal looked.

It was contrary to his routine to work after dinner but tonight he did, he felt so much in the vein. Indeed, a sort of exaltation possessed him; the words ran off his pen; it would be foolish to check the creative impulse for the sake of a little extra sleep. On, on. They were right who said the small hours were the time to work. When his housekeeper came in to say good night he scarcely raised his eyes.

In the warm, snug little room the silence purred around him like a kettle. He did not even hear the door bell till it had been ringing for some time.

A visitor at this hour?

His knees trembling, he went to the door, scarcely knowing what he expected to find; so what was his relief on opening it, to see the doorway filled by the tall figure of a policeman: Without waiting for the man to speak —

‘Come in, come in, my deaf fellow,’ he exclaimed. He held his hand out, but the policeman did not take it. ‘You must have been very cold standing out there. I didn’t know that it was snowing, though,’ he added, seeing the snowflakes on the policeman’s cape and helmet. ‘Come in and warm yourself.’

‘Thanks,’ said the policeman. ‘I don’t mind if I do.’

Walter knew enough of the phrases used by men of the policeman’s stamp not to take this for a grudging acceptance. “This way,” he prattled on. ‘I was writing in my study. By Jove, it is cold, I’ll turn the gas on more. Now won’t you take your traps off, and make yourself at home?’

‘I can’t stay long,’ the policeman said, ‘I’ve got a job to do, as you know.’

‘Oh yes,’ said Walter, ‘such a silly job, a sinecure.’ He stopped, wondering if the policeman would know what a sinecure was. ‘I suppose you know what it’s about — the postcards?’

The policeman nodded.

‘But nothing can happen to me as long as you are here,’ said Walter. ‘I shall be as safe ... as safe as houses. Stay as long as you can, and have a drink.’

‘I never drink on duty,’ said the policeman. Still in his cape and helmet, he looked round. ‘So this is where you work,’ he said.

‘Yes, I was writing when you rang.’

‘Some poor devil’s for it, I expect,’ the policeman said.

‘Oh, why?’ Walter was hurt by his unfriendly tone, and noticed how hard his gooseberry eyes were.

‘I’ll tell you in a minute,’ said the policeman, and then the telephone bell rang. Walter excused himself and hurried from the room.

‘This is the police station,’ said a voice. ‘Is that Mr. Streeter?’

Walter said it was.

‘Well, Mr. Streeter, how is everything at your place? All right, I hope? I’ll tell you why I ask. I’m sorry to say we quite forgot about that little job we were going to do for you. Bad co-ordination, I’m afraid.’

‘But,’ said Walter, ‘you did send someone.’

‘No, Mr. Streeter, I’m afraid we didn’t.’

‘But there’s a policeman here, here in this very house.’

There was a pause, then his interlocutor said, in a less casual voice:

‘He can’t be one of our chaps. Did you see his number by any chance?’  
‘No.’

A longer pause and then the voice said:  
'Would you like us to send somebody now?'

'Yes, p ... please.'

'All right then, we'll be with you in a jiffy.'

Walter put back the receiver. What now? he asked himself. Should he barricade the door? Should he ran out into the street? Should he try to rouse his housekeeper? A policeman of any sort was a formidable proposition, but a rogue policeman! How long would it take the real police to come? A jiffy, they had said. What was a jiffy in terms of minutes? While he was debating the door opened and his guest came in.

'No room's private when the street door's once passed,' he said. 'Had you forgotten I was a policeman?'

'Was?' said Walter, edging away from him. 'You are a policeman.'

'I have been other things as well,' the policeman said. 'Thief, pimp, blackmailer, not to mention murderer. You should know.'

The policeman, if such he was, seemed to be moving towards him and Walter suddenly became alive to the importance of small distances — the distance from the sideboard to the table, the distance from one chair to another.

'I don't know what you mean,' he said. 'Why do you speak like that? I've never done you any harm. I've never set eyes on you before.'

'Oh, haven't you?' the man said. 'But you've thought about me and' — his voice rose — 'and you've written about me. You got some fun out of me, didn't you? Now I'm going to get some fun out of you. You made me just as nasty as you could. Wasn't that doing me harm? You didn't think what it would feel like to be me, did you? You didn't put yourself in my place, did you? You hadn't any pity for me, had you? Well, I'm not going to have any pity for you.'

'But I tell you,' cried Walter, clutching the table's edge, 'I don't know you!'

'And now you say you don't know me! You did all that to me and then forgot me!' His voice became a whine, charged with self-pity. 'You forgot William Stainsforth.'

'William Stainsforth!'

'Yes. I was your scapegoat, wasn't I? You unloaded all your self-dislike on me. You felt pretty good while you were writing about me. You thought, what a noble, upright fellow you were, writing about this rotter. Now, as one W.S. to another, what shall I do, if I behave in character?'

'I ... I don't know,' muttered Walter.

'You don't know?' Stainsforth sneered. 'You ought to know, you fathered me. What would William Stainsforth do if he met his old dad in a quiet place, his kind old dad who made him swing?'

Walter could only stare at him.

‘You know what he’d do as well as I,’ said Stainsforth. Then his face changed and he said abruptly, ‘No, you don’t, because you never really understood me. I’m not so black as you painted me.’ He paused, and a flicker of hope started in Walter’s breast. ‘You never gave me a chance, did you? Well, I’m going to give you one. That shows you never understood me, doesn’t it?’

Walter nodded.

‘And there’s another thing you have forgotten.’

‘What is that?’

‘I was a kid once,’ the ex-policeman said.

Walter said nothing.

‘You admit that?’ said William Stainsforth grimly. ‘Well, if you can tell me of one virtue you ever credited me with — just one kind thought — just one redeeming feature —’

‘Yes?’ said Walter, trembling.

‘Well, then I’ll let you off.’

‘And if I can’t?’ whispered Walter.

‘Well, then, that’s just too bad. We’ll have to come to grips and you know what that means. You took off one of my arms but I’ve still got the other. “Stainsforth of the iron hand” you called me.’

Walter began to pant.

‘I’ll give you two minutes to remember,’ Stainsforth said. They both looked at the clock. At first the stealthy movement of the hand paralysed Walter’s thought. He stared at William Stainsforth’s face, his cruel, crafty face, which seemed to be always in shadow, as if it was something the light could not touch. Desperately he searched his memory for the one fact that would save him; but his memory, clenched like a fist, would give up nothing. ‘I must invent something,’ he thought, and suddenly his mind relaxed and he saw, printed on it like a photograph, the last page of the book. Then, with the speed and magic of a dream, each page appeared before him in perfect clarity until the first was reached, and he realized with overwhelming force that what he looked for was not there. In all that evil there was not one hint of good. And he felt, compulsively and with a kind of exaltation, that unless he testified to this the cause of goodness everywhere would be betrayed.

‘There’s nothing to be said for you!’ he shouted. ‘And you know it! Of all your dirty tricks this is the dirtiest! You want me to whitewash you, do you? The very snowflakes on you are turning black! How dare you ask me for a character? I’ve given you one already! God forbid that I should ever say a good word for you! I’d rather die!’

Stainsforth’s one arm shot out. ‘Then die!’ he said.

The police found Walter Streeter slumped across the dining-table. His body was still warm, but he was dead. It was easy to tell how he died; for it was not his hand that his visitor had shaken, but his throat. Walter Streeter had been strangled. Of his assailant there was no trace. On the table and on his clothes were flakes of melting snow. But how it came there remained a mystery, for no snow was reported from any district on the day he died.

## **Unit SIX**

### **Major British and American Broadcasting Companies, Networks, News Agencies**

#### Great Britain

BBC — British Broadcasting Corporation

ITV — Independent Television News Ltd. (company responsible for providing national news for independent television in Britain)

PA — Press Association (British national domestic news agency)

Reuter ['rɔɪtə] — British-based agency supplying foreign news

EBU — European Broadcasting Union

Eurovision — International network for the exchange of television programmes

#### the USA

ABC — American Broadcasting Company

CBS — Columbia Broadcasting System

NBC — National Broadcasting Company

AP — Associated Press (American news agency)

## **International Federation of Journalists DECLARATION OF PRINCIPLES ON THE CONDUCT OF JOURNALISTS**

Adopted by the Second World Congress of the International Federation of Journalists at Bordeaux on 25–28 April 1954 and amended by the 18th IFJ World Congress in Helsingör on June 2–6 1986.

This international Declaration is proclaimed as a standard of professional conduct for journalists engaged in gathering, transmitting and commenting on news and information and describing events.

1. Respect for truth and for the right of the public to truth is the first duty of the journalist.

2. In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and the right of fair comment and criticism.

3. The journalist shall report only in accordance with facts of which he/she knows the origin. The journalist shall not suppress essential information or falsify documents.

4. The journalist shall use only fair methods to obtain news, photographs and documents.

5. The journalist shall do the utmost to rectify any published information which is found to be harmfully inaccurate.

6. The journalist shall observe professional secrecy regarding the source of information obtained in confidence.

7. The journalist shall be aware of the danger of discrimination being furthered by the media, and shall do the utmost to avoid facilitating such discrimination based on, among other things, race, sex, sexual orientation, language, religion, political or other options, and national or social origins.

8. The journalists shall regard as grave professional offences the following:

- plagiarism
- malicious misrepresentation
- calumny, slander, libel, unfounded accusations
- the acceptance of a bribe in any form in consideration of either publication or suppression.

9. Journalists worthy of that name shall deem it their duty to observe faithfully the principles stated above.

Within the general law of each country the journalists shall recognize in professional matters the jurisdiction of colleagues only, to the exclusion of every kind of interference by governments or others.

## ADDITIONAL EXERCISES<sup>1</sup>

### COMPOSITION SUBJECTS

Respond to the following situations either in a short story, using a dialogue and a description, or in an essay form.

1. Describe how illustrations can help a reader to enjoy the book. Refer to two or three books you have read.

2. Recommend a friend (who does not read much) a book which you have recently read. Try to encourage your friend to spend more time reading.

3. Write a clear and factual report for the newspaper of an accident that you have witnessed.

4. The persistent disadvantages and advantages of being a woman.

5. The advantages and disadvantages of being an only child.

6. Superstition in our lives today.

7. Write a persuasive letter giving details about the pleasure of playing a musical instrument.

8. Suppose you were writing an account of your childhood in such a way as to emphasize your relations with your family.

9. Television and radio plays as a reflection of real life.

10. Write a letter to the press stating the case for abolishing examinations or for handing over students discipline to a committee in which staff and students co-operate on equal terms. Invent suitable names and addresses.

11. Write a short story to the magazine on one of the happenings in your childhood which much influenced you.

12. The wedding of one of the members of your family.

13. Crime and punishment. Give your views on juvenile delinquency. Should the punishment fit the crime?

14. What help in running a home should a husband give to his wife?

15. Explain the pleasures of music-making.

16. What seems to you worthwhile in some forms of popular literature, e. g. detective stories, science fiction?

17. A student whose dress and appearance are such as to excite comment.

18. Describe some customs of girls and boys in this country.

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<sup>1</sup> Credit will be given for arrangement of ideas, clear expression and direct comparison.

## CONVERSATIONAL EXPRESSIONS (Units ONE — EIGHT)

### Unit ONE

#### PERSUASION

Persuasion involves not only making a suggestion but actively trying to convince someone to agree with you and accept it. As such, it is a mild and (usually) acceptable form of arguing.

But evidently to use clichés is by far not enough. What you need is valid arguments to really persuade a person to do this or that. Remember that to be convincing you must abide by certain rules in logics:

#### Persuasion

(Oh) come on  
Don't you think  
After all,  
What you don't seem to  
understand is that  
I'm awfully sorry to ask  
you ... but  
If you'll do it ... I'll

I don't know, but  
I'll tell you what  
Look  
Why don't we  
I know you can do it  
It's crucial for you  
It's important for you  
It's necessary for you

#### Going in to persuasions

(Well) I guess so  
Maybe you're right  
Oh, if you insist

All right  
Look — I'll tell you what  
We'll see

#### Making suggestions

I wonder/was wondering how  
to attend  
What do you say  
Maybe you could  
I was wondering if you'd ever  
thought of

Why don't you try  
Don't you think  
If I were you  
I have an idea  
I think it might be a good  
idea to

## Resisting persuasion

I don't know	No way
Oh (with using information)	Absolutely not
We'll see	I don't care
I know, but	That's all out of the
I don't see how	question
That's a good idea, but	That might be OK, but
That's true, but	I see what you mean, but

## Some means that can be useful in persuading others

1. Citing facts to support your view, naming their source if the facts are likely to be doubted.
2. Relating relevant incidents or experiences in which you or others have been involved. A vividly told experience is memorable and convincing.
3. Citing authorities who support your view. Brief direct quotations from the authority are impressive.
4. Using humour and funny stories to hold the interest of your readers or listeners. (Be sure, however, that you don't drag in a joke simply to get a laugh. The funny story can illustrate your arguments in a memorable way.)
5. Using associations to establish a link between things everyone likes (nice people, good feelings, etc.) and the point of view for which you are arguing, or vice versa.
6. Making a direct appeal, once you have established your case, by expressing your conviction with sincerity or feeling.
7. Appealing to emotions, if the subject is one you feel deeply about. Don't, however, let the emotion drown the thinking!

## Unit TWO

### ATTACK AND RESPONSE

#### Attack

Wouldn't you agree  
Wouldn't you say that  
Isn't it (also) true (to say), to believe, to assume  
Isn't it just possible  
Might it not (also) be true } *tentative*  
Surely you'd admit }  
Don't you think } *direct*

} *that + s*

*tag questions:* X is ..., — isn't it? }  
X doesn't ..., does it? } *direct*

If you ask me; As you see it; I'd like to point out that; The point is

#### Response

I see (take) your point  
Possibly (maybe so)  
I'd agree with you to a certain extent  
(*tentative*)  
That may well be (*direct*)

} *but + attack*

Fair enough }  
OK } *informal*  
That's quite true... }

Perhaps, but don't you think that  
I'm not sure I quite agree  
I see what you mean, but  
Come off it! You can't be serious

## Unit THREE

### AGREEMENT AND DISAGREEMENT

**Agreeing. Neutral:** Yes, I agree... True enough. That's right. I can't help thinking the same. How true. I couldn't agree more. How right that is. Oh, definitely.

**I n f o r m a l:** Well, that's the thing. Well, this is it (isn't it)? Yes, right. Dead right. Too true. I'd go along with you there. I'm with you there.

**F o r m a l:** Oh, I agree entirely. I agree absolutely with... My own view/opinion exactly. I'm of exactly the same opinion. I don't think anyone could/would disagree with...

**Disagreeing. Neutral:** (Oh,) I don't agree... I'm not (at all) sure, actually/in fact. Not really. Oh, I don't know. No, I don't think... I disagree (I'm afraid). That's not right, surely. That's not the way I see it. I can't agree with... I can't help thinking... But isn't it more a matter/question of... ? Do you really think...?

**I n f o r m a l:** (Oh) surely not I don't see why. I can't go along with... (Oh,) come off it. Nonsense! Rubbish! No way! You must be joking. You can't mean that!

**F o r m a l:** I really must take issue with you (there). (I'm afraid) I can't accept... I can't say that I share that/your view. I'm not at all convinced... I see things rather differently myself.

**Saying you partly agree. Neutral:** I don't entirely agree with... I see your point, but... I see what you mean, but.. To a certain extent, yes, but... There's a lot in what you say, but... Yes, maybe/perhaps, but.. I couldn't agree more, but... That's one way of looking at it, but... Yes, but on the other hand, ... Yes, but we shouldn't forget... Yes, but don't you think... That's all very well, but...

**I n f o r m a l:** Could be, but... OK, but... Yes, but... Mm, but... I'd go along with most of that, but...

**F o r m a l:** Well, while I agree with you on the whole, ... There's some/a lot of truth in what you say. Still/however, ... I agree in principle, but... That may be so, but... Granted, but... Personally, I wouldn't go so far as (to say) that.

## Unit FOUR

### EXPRESSIONS SHOWING CRITICISM AND VIRTUES

I know I am not good at...

As for when I look at myself (in a mirror), ... well ... then I see someone a bit different.

That's probably my main fault.

I should say I'm not exactly — how should I say?

I suppose I'm not coherent in my behaviour.

You'd have to see it to believe it!

You shouldn't be asking what I think of myself, ... but what I think of...

It's law and order what we need.

I say get rid of...

I'm the sort of ordinary decent person who wants to bring law and order back (to this country).

Well, I'm an easy going bloke unless of course...

You wind me up. Then I'm a bit vicious.

I think I've kept myself respectable — that's the word.

I've tried to help ... I've done my best.

Perhaps you might consider me a bit of a fanatic.

About... But basically I'm a good chap.

Not too polemic ... fond of... That's me.

When I was young I was very shy.

I didn't make (close friends) till ... in ..., till quite late in life.

I became quite good at being by myself.

I had no one to rely on ... and no one to ask for advice. That made me independent.

## Unit FIVE

### REACTING TO OPINION

Positive response:

True... exactly...

I am all out for it.

I am in favour of it.

You have my whole/full support...

I am giving it my backing.

I can see no reason to oppose.

I urge you...

Please, do consider my words very carefully.

My reaction is extremely favourable.

## Negatives:

I can't approve of it...  
No, it bears no relation to...  
I would find it difficult to (accept it)...  
I'm not sure you are right about it...

## Neutral:

My personal opinion is...  
I'm inclined to think that...  
It goes further than that...  
That's one way of looking at it, but...  
You would be well advised.

## Unit SIX

### INTERVIEWING PEOPLE

#### Asking for opinions

What's your opinion of...  
What do you think of...  
How do you feel about...  
I was wondering what your opinion of... (*tentative*)  
What about... (*informal*)

#### Expressing personal opinions

In my opinion  
From my point of view  
Personally, I think that  
It would seem to me that (*tentative*)  
As far as I'm able to judge (*tentative*)  
As I see it (*direct*)  
Frankly, I think (*direct*)  
I reckon (*informal*)

#### Asking for clarification

I'm sorry, I don't quite understand what you mean by...  
I'm sorry, could you explain what you mean by...  
I'm afraid, I'm not really very clear about what you mean by... (*tentative*)

I'm sorry, but could you possibly explain what you mean by... (*tentative*)  
Did you mean that...  
Do you really think that...  
Did you say...  
But you said earlier that...  
I don't understand what you mean by...  
What (exactly) do you mean by... (*all rather direct*)

### Giving clarification

Well, { what I'm trying to say is (that)...  
the point I'm trying to make is (that)...

Well, I { think } what I mean is (that)... (*tentative*)  
suppose }

What I mean is (that)... }  
What I'm saying is (that)... } (*both direct*)

All I'm trying to say is (that)... (*informal*)

Well, { to be frank... } (*strong, blunt*)  
frankly... }

## Unit SEVEN

### CORRECTING PEOPLE

Let's get this straight from the start...  
There appears to have been a slight misunderstanding here.  
I'm afraid you've got it all wrong...  
Actually...  
Haven't I already mentioned...  
I think I should point out, however...  
If I may say so, I believe you've confused...  
Am I mistaken in thinking that...

## Unit EIGHT

### GIVING ADVICE AND ACCEPTING ADVICE OR REJECTING IT

#### Giving advice

Personally,  $\left\{ \begin{array}{l} \text{I would advise you to DO...} \\ \text{I think your best course would be to DO...} \\ \text{(slightly formal)} \end{array} \right.$

It might be a good idea if you DID... (*tentative*)

Your best bet would be to DO...

I suggest you DO...

Why don't/can't you DO... (*direct*)

I think you should DO...

(If I were you) I'd DO... (*direct; informal*)

#### Accepting advice

That (certainly)  $\left\{ \begin{array}{l} \text{sounds} \\ \text{seems} \end{array} \right\}$  like  $\left\{ \begin{array}{l} \text{a good idea.} \\ \text{good advice.} \end{array} \right\}$  Thank you.

That's certainly a possibility. (*slightly tentative*)

Right  $\left. \right\}$  I'll  $\left\{ \begin{array}{l} \text{do} \\ \text{try} \end{array} \right\}$  that. Thanks, (*direct; informal*)  
Yes.  $\left. \right\}$

#### Rejecting advice

I'm not sure I  $\left\{ \begin{array}{l} \text{can} \\ \text{'d be able to} \end{array} \right\}$  do that. You see + EXCUSE

Isn't there anything else I can/could DO...?

I'm sure that's excellent advice, only + EXCUSE (*tentative*)

I'm afraid that's not really possible/out of the question. (*direct*)

## ROLE PLAYING

### COLLEGE LIFE/ITS YOUR CHOICE

#### Situation

A group of students earned some money during their summer holidays. At a special meeting they discuss the best way to spend the money.

There are the proposals to be discussed:

1. a trip to St. Petersburg
2. purchase of some equipment to launch a disco club
3. distribution of the money among the students

#### Cast list

Helen/Eugene

Jane/Andrew

Lucy/Peter

Nina/Alex

} students, members of the summer team

Lecturer B., a young lecturer, the students' tutor

Ann/Michael, a member of the student committee

Mary/Nick, representing a student newspaper

Pauline/Paul, a British student on an exchange visit to Moscow

#### What you must decide

Which two of the proposals would most benefit everybody concerned and the English department? A vote must be taken.

#### Role cards

Helen/Eugene

Aged 19

You were one of the team. You are a great traveller. You are happy as in summer you worked in a new place and now you look forward to a trip to St. Petersburg. If all the group doesn't want to go to St. Petersburg you'd like to have your share of the money and go there alone (though it is less preferable as you usually get lost in new places and don't make friends easily).

Jane/Andrew

Aged 22

You were one of the team. You worked last summer to earn some money to get married but it's a secret yet. So you prefer to have your share of the money. If somebody is really very keen on dancing there are a lot of disco clubs in the city. The most you agree with is a trip to St.Petersburg as you were there as a child many years ago.

Lucy/Peter

Aged 21

You were one of the team. You enjoyed your summer work very much. You think that a disco club is just the thing for you as you believe that dancing is the best way to relax and to enjoy yourself. Your second choice is the distribution of the money among the students. No trip to St.Petersburg for you as you've been there more than once.

Nina/Alex

Aged 21

You were one of the team. You are sure all the money ought to be spent on the equipment for a disco club. All the students will benefit by it. You also know that Jane/Andrew is saving money for the wedding trip but you must keep it secret. Being a devoted friend you speak in favour of the distribution of the money among the students.

Lecturer B.

Aged 28

You are a young lecturer, the students' tutor. As a comparatively young person you share their enthusiasm about a disco club. But you think that being a tutor you should argue for a trip to St.Petersburg. You feel that you are expected to help with the arrangements. (You would like to go to St.Petersburg as well.)

Ann/Michael

Aged 23

You are a member of the student committee. You did not work with the group this summer as you were ill and you envy them. You try to learn more about their work. You support a purchase of some equipment for a disco club. You believe that a trip to St.Petersburg is not a bad idea but needs a lot of organisation. You conduct the discussion and the vote at the end of it.

Mary/Nick

Aged 22

You write for the student newspaper. You have been asked to cover

the meeting. In the course of it you try to find out more about the students' summer work (place, the kind of job, environment, etc.). You think that next summer you would go with the group too. Involve the British student in the discussion.

Paul/Pauline

Aged 21

You are one of the British group on an exchange visit. Students in Great Britain don't get any grant during their vacations. You do work every summer but it's your own business. You have to look for a job and you are happy to take up anything that will turn up. You tell the students about it when asked.

### **Possible follow-ups**

1. Do you think the students' summer work should be related to their future profession? Whatever your answer, give your reasons.
2. Write up this role-play as a newspaper article.
3. Prepare a talk by a visiting student from Great Britain on students' life (unions, clubs, societies).

## **EXAMS OR CONTINUOUS ASSESSMENT?**

### **Situation**

A special meeting of the staff of the English Department will be held to discuss a possible shift from exams to continuous assessment, i. e. a student's final mark is an average of the marks for all the work he/she has done during the course/term.

### **Cast list**

Prof. G., Head of the English Department

Lecturer M.     }  
Lecturer E.     } senior lecturers

Lecturer P.     }  
Lecturer A.     } junior lecturers

Ann/Peter       }  
Lucy/Andrew    } final-year students

Postgraduate S.  
Dorothy/Donald Parker, a visiting English lecturer

### **What you must decide**

What form of assessment is more efficient and reliable: exams or continuous assessment?

A vote must be taken.

### **Role cards**

Prof. G.

Aged 51

You are Head of the English Department and conduct a special meeting to discuss what form of assessment is more efficient and reliable: exams or continuous assessment. You are of the opinion that exams are a well-tried system, but you do not object to abolishing exams in one of the years, possibly in the first year, and introducing continuous assessment as an experiment.

At the end of the discussion you sum up the arguments presented and hold a vote.

NB: The results of the vote will be taken to the Academic secretary of the university.

Lecturer M.

Aged 49

You are a senior lecturer in the English Department. You are convinced that exams are the best quick way of assessing a student. Their reliability has been proved again and again. The exam system may not be perfect, but it's the best we have; it may be painful, but so are many things in life. You voice your support for the exams rather categorically.

Lecturer E.

Aged 54

You are a senior lecturer in the English Department. You agree that the most successful students are not always the best educated, they are the best trained in the technique or working under duress/pressure. Possible faults of the exams are not the faults of the system itself but of the teacher — that is your conviction. However there are advantages in continuous assessment, as it is probably more objective, but it needs to

be proved/tested. So you suggest an experiment (exams abolished, continuous assessment introduced) with a group of students.

Lecturer P.

Aged 32

You are a junior lecturer in the English Department. You think that exams as a form of assessment must be abolished altogether. Your arguments are as follows: firstly, exams are a test of memory not ability. They encourage memorising, restrict reading and induce cramming and secondly, as anxiety-makers exams are second to none, because so much depends on them.

Lecturer A.

Aged 29

You are a junior lecturer in the English Department. You speak in favour of continuous assessment as it is more objective and a student has to work continuously but not rapidly under the extreme pressure of exams. It motivates a student to read widely and to seek more and more knowledge, eliminating cramming. Besides it's a pity that teachers themselves are often judged by examination results and instead of teaching their subjects they are reduced to training their students in exam techniques which they despise.

Ann/Peter

Aged 22

You are a final-year student in the English Department. You are clever and a bit lazy. You have a knack of concentration under pressure and are always successful at exams. You are against continuous assessment because it is sure to reveal the gaps in your knowledge. While stating your arguments you address Lecturer E., a senior lecturer, because he/she will be your examiner this term.

Lucy/Andrew

Aged 23

You are a final-year student in the English Department. You think exams should be abolished. Your arguments are, firstly, no one can show his knowledge to advantage after a sleepless night or when he/she is in mortal terror (some recollections of your personal experience would serve as good proof), secondly, examiners may be subjective at times.

NB: You are an industrious student, you work hard during the term but unlike Ann/Peter you don't have a knack of working rapidly under the extreme pressure of exams.

Postgraduate S.

Aged 27

You are a postgraduate in the English Department. You are doing research on the new methods of assessment. You disagree that the methods of testing a person's knowledge and ability remain as primitive as in the past. You argue that extensive research into objective testing techniques has been carried out. There are already complex checking systems, among them computers, used by examiners to specially devised tests. In addition exams may be supplemented by the teachers' monthly assessment.

Dorothy/Donald Parker

Aged 35

You are a visiting English teacher. You are very much interested in the Russian way of life. That day you are present at a meeting of the staff of the English Department where a possible shift from exams to continuous assessment is being discussed. You are a true supporter of exams as you think it is an old and widely-spread system of assessing students' knowledge. In your country practically all exams are written (oral exams are a rare exception for modern languages). You know that in some universities they've introduced continuous assessment but you personally are rather sceptical about it.

### **Possible follow-ups**

1. Speak on the following topic: "Exams or Continuous Assessment".  
a) a student's view; b) a teacher's view.
2. Prepare a talk on the comparative study of the British and the Russian marking systems.
3. Write a composition on the following topics:  
a) The most adequate (revealing) tasks for teaching the students' skills in the senior stage.  
b) My first exam.

## DISCUSSING A TEXTBOOK

### Situation

A school textbook is to be re-edited. At a special meeting possible changes to be introduced are discussed.<sup>1</sup>

### Cast list

The author

A representative of the publishers

Teacher S.

Teacher D.

Ann/Michael

Jane/Andrew

Helen/Peter

} final-year students

Dorothy/Donald Parker, a visiting English teacher

### What you must decide

What possible changes should be introduced into the second edition of the textbook?

### Role cards

The author

Aged 55

You are the author of the textbook. It is highly valued by the school teachers and so the publishing house is planning the second edition of it. As you have not been teaching at school yourself for the last ten years you have had no feedback from the learners (only practising teachers have). You appreciate the criticism and suggestions offered by the participants of the discussion. But you are a bit hurt by the students' impertinent remarks on your textbook and you let it show.

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<sup>1</sup> The teacher must decide which textbook the group is going to discuss in the role-play. The students are given cards in advance so that they will study the chosen textbook and find out the items for criticism and approval.

Publisher

Aged 45

You are representing the publishing house specialising in textbooks. You conduct the discussion but your contribution to it is rather limited as you are more concerned with technical matters, therefore you object to colour illustrations urging to observe space limit. At the end of the discussion you thank the participants, promising to inform the editorial board of their suggestions/proposals.

Teacher S.

Aged 54

You are an experienced English teacher, favouring the existing textbook, its layout and the exercises provided. As some people doubt the necessity of using the students' mother tongue and especially a number of exercises on translation you strongly object to this view and argue in favour of translation as an objective method of foreign language teaching.

NB: After being at college together with the author of the textbook, you worked at the same school for some time.

Teacher D.

Aged 25

You are a young teacher with an urge to make innovations. You've been using the textbook for two years but you can't say you are happy about it. Your firm conviction is language and culture are not separable and should be taught together. But the textbook is not informative enough. So you insist that more information about the country should be provided and should be definitely supplemented by colour illustrations.

Ann/Michael

Aged 22

You are a final-year student who has already had two teaching practices in school. You are flattered by the invitation to participate in the discussion. You were asked to look through the exercises and drill material on the vocabulary and evaluate them. Say whether you consider the essential language items are really the most commonly used words about the topic.

Jane/Andrew

Aged 22

You are a final-year student. You were reluctant to participate in the discussion as you think that the grammar exercises you were asked to

look through are subjected to a lot of criticism. They should be more contextualised. Exercises on translation and filling in the blanks should be eliminated. You sound too categorical and uncompromising but you are not aware of it.

Helen/Peter

Aged 30

You are a final-year student of an evening class. For the last two years you were allowed to work at school as a trainee teacher. Therefore you know the textbook well. You think no textbook can be perfectly designed and there is no limit to perfection. Concerning possible changes some texts pertaining to real-life teaching situations should be added to the course as well as additional visual aids (maps, diagrams, cartoons, slides, etc.).

Dorothy/Donald Parker

Aged 35

You are a visiting English teacher with the English department. Today you are present at a special meeting where a school textbook planned to be re-edited is discussed. You are surprised to hear of a complex set of teaching material (try to find out what the set consists of). In Great Britain it's up to the subject teachers to choose any textbook for their forms. So you think that approach is a bit biased as it may reflect a teacher's preferences and it makes it difficult for a child to change schools.

### **Possible follow-ups**

How should the exercises on translation be dealt with:

- a) gone over by the teacher in class;
- b) corrected by the teacher out of class;
- c) corrected by the students themselves by the given keys. Give your reasons.

## **TELEVISION**

### **Situation**

At a students' debating club a discussion is held on the role of television in society. Some students of the British group who are on an exchange visit to Moscow are participating in it. The discussion is conducted by a well-known journalist. The students are asked to give some serious thought to the following problems:

1. Television and children. (Whole generations are growing up addicted to television.)

2. Books versus screen versions. (Active pursuits such as reading give way to passive screen-watching.)
3. The pros and cons of video cassette TV.

### Cast list

A journalist  
 A psychologist  
 A postgraduate

Ann }  
 Mary } students of the English Department  
 Helen }

Robert/Caroline }  
 Steve/Frankie } British students

### What you must decide

Whose arguments sounded more convincing?

### Role cards

Journalist Aged 54

You are a well-known journalist. You were asked to lead the discussion. In setting the problems for discussion you are deliberately provocative and extreme. Don't forget that you started your career as a producer of feature films and thus you argue in favour of cinematography. At the end of the discussion you mention your intention to write an article on youth and television and you thank the participants for their valuable contribution.

Psychologist Aged 40

You are a psychologist specialising in children's psychology. You are concerned with the impact of television on children. You state that those addicted to television have poorly developed speech habits, they become lazy, they read little, do not communicate with each other and their parents, in short, they become passive observers. You believe it's the parents' duty to regulate children's viewing time and choose suitable programmes.

Postgraduate

Aged 30

You are a postgraduate in audio-visual techniques in teaching. You specialise in educational television. You are of the opinion that it creates enormous possibilities for education. Close-circuit TV, language teaching, specialised subjects may serve as good examples. You can't argue that television ousts/displaces reading. But you do not object to a good screen version of a classic as a supplement to the original.

Ann

Aged 21

You are a fourth-year student participating in a TV language teaching programme, so you are a real devotee of television. You speak of the growing popularity of television and think that it will definitely destroy/oust the film industry since it brings entertainment and even education right into your home.

Mary

Aged 22

You are a final-year student. You praise television as the shortest and easiest way to gain knowledge. Screen versions of classics have helped you more than once before literature examinations. Video cassette TV is becoming a popular way of viewing and you think that the future is with it.

Helen

Aged 23

You are a final-year student, recently married. Both your husband and you believe that television prevents everybody from going out into the world itself. No second-hand experience for you, only real books, theatres and films. You are convinced that television deprives you of the enjoyment of entertaining and that it is no substitute for civilised pleasures or for active hobbies and sports.

Robert/Caroline

Aged 21

You are one of the British group on an exchange visit to Moscow. During your stay you are to do a project on the educational value of television. You say a few words about the Open University as a form of adult education on television. There are a number of problems under discussion. What particularly concerns you is that people, children especially, are reading far less. They now prefer screenplays and TV serials to books.

You are one of the British group on an exchange visit to Moscow. During your stay in the country you are to do a project on television in Russia. You are present at a discussion on the role of television in society. Your special interest is the impact of television on children as you are afraid that very often children grow up addicted to the telly and are exposed to rubbishy commercials, violence, etc. You'd like to know the content of TV programmes.

### **Possible follow-ups**

1. Choose an evening's viewing for;
  - a) a foreign visitor whose Russian is good and who is very interested in learning more about Russia and our way of life;
  - b) a foreign visitor whose Russian is not very good.
2. Write a composition on one of the following topics:
  - a) The year 2003. What changes in television would you expect to have taken place?
  - b) The pros and cons of TV educational programmes.
  - c) The challenges of TV for teenage viewers.

## **THE INVESTIGATION**

### **Situation**

Mrs June Brown was detained for shoplifting. She was accused of having stolen a girl's woolen pullover. Mrs Brown refused to say anything and consequently the police were called and she was charged with theft. The facts are the following:

Mrs Brown was in a hurry. She wanted to buy a new pullover for her daughter Jean before taking her to her cousin's birthday party. Mrs Brown found a pullover in the shop she called at with her daughter on her way to the party. As soon as she had paid for the pullover she saw that Jean had chocolate all over her face and hands. Furious she asked a sales assistant where the toilets were. Then in the toilet Mrs Brown changed Jean's old pullover for the new one. They would have to run if they were going to ever get to the party. But in the street she was grabbed by a man accompanied by a woman. The woman said that they had reason to believe that Mrs Brown was shoplifting. The evidence against Mrs Brown was that the woman, Mrs Baker, a store detective, had entered the toilets and had seen Mrs Brown putting a new pullover over her daughter's head.

You are to enact the preliminary investigation of the case conducted by two counsels: the counsel for the Prosecution and the counsel for the Defence.

### **Cast list**

Mrs June Brown, the accused  
Mrs Mary Baker, a store detective  
Miss Becky Smith, a sales assistant  
Mr Clark Timpson, the sales manager  
Miss Nora Lain, a customer in the shop  
Counsel for the Prosecution  
Counsel for the Defence

### **What you must decide (after the role play)**

On the basis of the evidence collected by the two counsels during the investigation you must decide whether the matter should be brought to court.

### **Role cards**

Counsel for the Defence

Aged 39

While interviewing the participants of the incident – Mrs Brown, the defendant, Miss Smith, the sales assistant, Mrs Baker, the store detective, Mr Timpson, the sales manager and Miss Nora Lain, a customer – you try to prove that your client is innocent and the charge brought against her is groundless. In summing up your arguments you emphasize that a suspect is innocent until proven guilty. You have no doubt that this is an “open-and-shut” case and should never be brought to trial.

Counsel for the Prosecution

Aged 45

In the course of the investigation you interview everybody concerned: Mrs Brown, the accused, Miss Smith, the sales assistant, Mrs Baker, the store detective, Mr Timpson, the sales manager and Miss Nora Lain, a customer. You ask everybody to tell you about their part in the incident and thus you make them reveal the basic facts of the case and their respective role in it. You try to verify the truthfulness of their testimony. First ask them questions about themselves: their name, occupation, the reasons for their actions in the situation with the idea of looking for

things that will make Mrs Brown seem guilty. On completion of the investigation sum up your observation.

Mrs June Brown

Aged 30

You are a part time school teacher with two children of your own rather difficult to manage. Thus you are always pressed for time and easily lose your temper. During the investigation you show your indignation at the false charge imposed upon you. The only person you are willing to talk the matter over is your lawyer whom you give a full and truthful account of your behaviour in the shop. When you were stopped that day by the sales manager and accused of shoplifting you felt insulted and became angry.

Miss Becky Smith

Aged 20

You have been working as a sales assistant for three years. That day you were serving on the knitwear counter. You remember a woman who you now recognise as the defendant, Mrs Brown, buying a pullover for her daughter. You remember her well because the girl was eating a chocolate ice-cream and smeared it all over her face while Mrs Brown was paying for the pullover. The customer said she must clean the girl up as she was taking her to a birthday party. You showed Mrs Brown where the toilets were and she hurried away.

Mrs Mary Baker

Aged 37

You are a store detective. Previously you were employed as a policewoman. In all your years of working for the police you have never made a false arrest. That day as you entered the toilets of the store you saw a woman taking the labels off a new pullover and putting it on her daughter. The woman seemed very nervous and excited. When you entered she immediately hurried out. Her behaviour made you suspect her of stealing the pullover. You followed the woman, calling the Sales Manager, Mr Timpson, to help you. When you stopped the woman outside the store she became very angry and refused to say anything in her defence so the police were called and she was formally charged with shoplifting.

Mr Clark Timpson

Aged 32

You are a sales manager at a large department store. Your job is to supervise the sales on the ground floor of the shop. That day you noticed one

of the store detectives, Mrs Baker, trying to attract your attention. You realized that she was following someone she suspected of shoplifting. You joined Mrs Baker and as the suspect left the shop you grabbed her by the arm. Mrs Baker told the woman that she was suspected of shoplifting. The woman became very angry. You took her to your officer but she continued to protest about being arrested. She insisted on having paid for the pull-over but refused to show you the receipt. She refused to say anything until her lawyer arrived. You therefore called the police and the woman was charged with shoplifting.

Miss Nora Lain

Aged 40

You are a secretary at an office. You don't like to go straight home after work (you are single), so very often you go window-shopping. That day as you were in a large store and entered the toilets you saw a woman hurriedly changing her daughter into a new pullover. She left the toilets in a hurry. You followed her (you are a great reader and admirer of Agatha Christie). After the woman was stopped by some people and the police arrived you addressed the police officer offering him evidence. You are enjoying it all, absolutely sure that justice must be done. You even hope that the case will get into the newspapers and the girls at the office will see your name or even a photo.

### **Possible follow-ups**

1. Give an account of the incident as it was seen by Anne, Mrs Brown's daughter.
2. Give an account of the investigation as it was seen and heard by a newspaper reporter (mind your style).
3. Write a letter which Mr Brown, the husband of the accused, might have sent to a local newspaper, protesting about the actions of the staff of the store (mind your style).

## **AN INCIDENT AT SCHOOL**

### **Situation**

During the last week of the term the eighth form register goes missing from the staff room. The form tutor is worried since it's the time for the end-of-term assessment which must be entered into the pupils' report books.

The form tutor warned the pupils that if they did not produce the form register and the offender's name he/she would take the matter to the Head Teacher.

Two discussions are held simultaneously — by the pupils in their classroom and by the teachers in their staff room.

The pupils are trying to find the offender and the register while the teachers are concerned with the reasons for the theft and a possible punishment to be imposed on the offender which will also act as a deterrent for the future. The room should be arranged so that each group has its own “working area” in order to prevent the participants from being distracted.

### **Cast list**

Teacher W.

Teacher K.

Teacher R.

Teacher B.

Julia/Peter

Lucy/Eugene

Nina/Alex

Helen

} pupils

Dorothy Parker, a visiting teacher from Great Britain

Donald/Daisy, an English pupil

### **What you must decide**

What can be the outcome of the confession and the punishment inflicted on the pupil?

### **Role cards**

Teacher W.

Aged 35

You are a math teacher and a tutor of the 8th form. The disappearance of the form register upsets you. You intended to hold a tutor meeting with the pupils but they insisted upon clearing up the incident themselves and you let them. You discuss it with your colleagues in the staff room informally, asking for their advice. You personally think that it was Nick, who really is a nuisance and far from being the best pupil, who has taken the register, possibly to erase some bad

marks (you've noticed some signs of this in his record book a few times). If he is found out you'll summon his father to school for a talk with the Head Teacher.

Teacher K.

Aged 54

You are an experienced teacher and have been a tutor for many years. You've had similar experience before and you've dealt with it quite efficiently. You are surprised that teacher W. let the pupils deal with the situation themselves accusing her of lax authority. You believe that to decide on the possible punishment of the offender teacher W. should call a special meeting of the tutors with the Head Teacher and subject teachers. Suspension from school is, you think, an appropriate punishment serving as a deterrent for possible/potential offenders.

Teacher R.

Aged 23

You are a trainee teacher. You think that teacher W. is perfectly right in letting the children deal with the situation themselves as you strongly believe in pupils' self-government. You object to teacher K.'s suggestion that the offender should be suspended from school as it may inflict a deep psychological wound and the poor child may never recover from the dreadful traumatic experience. You think that a telling off is sufficient punishment.

Teacher B.

Aged 30

You are a literature teacher, you've been teaching these pupils for four years and know them well. You know Nick as a kind-hearted, well-behaved, well-read boy and you doubt his being the offender. You would rather suspect Mary who is not popular with her classmates and tries to attract their attention by any possible means. She is also at the bottom of your literature class. You are more concerned with the reason for the offence than the actual punishment, believing the type of punishment would depend on the pupil involved.

Julia/Peter

Aged 14

You are a class leader. You lead the discussion. Possible suspects you think are Nick and Mary. Nick is more likely since he is poor at maths and has had more than one conflict with teacher W., who is always finding fault with him and whose classes Nick finds boring. He is a real nuisance in her classes.

As class captain you've told him off more than once but it didn't work and you believe that if he is the offender he should be properly punished. To do so you need either evidence of his offence or Nick's confession.

Lucy/Eugene

Aged 14

You suspect Mary who is new to your class and goes out of her way to make friends with the girls and become popular. You resent it. You don't exclude the possibility of Mary stealing the register just to attract everybody's attention.

Nina/Alex

Aged 14

You are convinced that nobody in your class is capable of such an offence. So you are hurt by teacher W.'s suspicion and demand a thorough search of the staff room thinking the register is there and possibly overlooked. You refuse to discuss the possible suspects.

Helen

Aged 14

You follow the discussion without any comment as you are faced with a dilemma: to confess or not, since it was you who took the register from the staff room to erase your friend Nick's poor marks. He is totally unaware of it, as of your "special" attitude to him. You've been hopelessly in love with him for two years. But you can't let him be a scapegoat so you confess and take the form register to the staff room yourself ready to face the consequences.

Dorothy Parker

Aged 35

You are a visiting teacher and you happen to be in the teacher's staff room when the teachers discuss the incident. You explain that in English school there is no book similar to our "form register" (журнал). You may also mention the possible sanctions a teacher may use to punish a child in an English school.

Donald/Daisy

Aged 15

You are 16. You live with your mother, Dorothy Parker, in Moscow at the moment, and you go to one of Moscow schools. The pupils of your class let you be present and participate in all kinds of meetings and discussions they have. You are eager to learn more about their way of life. As that day the missing form register is the cause of an incident you

explain that in your English school there is no register/book of the kind. The marks are entered in the subject teacher's book.

### **Possible follow-ups**

1. Discuss the following:

a) Is one's authority as a teacher undermined by seeking the aid of senior members of the staff in dealing with discipline problems?

b) Is one ever justified in punishing a whole class for the misbehaviour of one or two unidentified offenders?

c) Discussions of discipline and control often focus on the negative question or sanctions. What possible strategies ("awards") are available for encouraging desired pupil behaviour?

2. Write up the role-play as a letter of the form teacher to her friend.

NB: topics suggested for oral discussion may serve/be used as topics for home or class composition.

## **NICK'S BIRTHDAY**

### **Situation**

M.N. Semenova, an English teacher, and her colleague, N.M. Petrova, are receiving Mrs Dorothy Parker, a visiting English teacher, at M.N. Semenova's. Her elder daughter, Helen, is helping by laying and clearing the table.

The ladies are discussing many things and mainly the coming birthday of M.N. Semenova's younger son Nick who is supposed to be at school at the moment. When the tea is in full swing the bell rings and Nick's form tutor, L.G. Bobrova, appears in the doorway to inform M.N. Semenova of her son's truancy. The hostess and guests are surprised at the news, and now M. N. Semenova is in two minds whether to arrange the birthday party or cancel it.

### **Cast list**

M.N. Semenova, mother

Helen Semenova, daughter

L.G. Bobrova, a form tutor

N.M. Petrova, an English teacher

Dorothy Parker, a visiting English teacher

## What you must decide

Should M.N. Semenova arrange her son a birthday party at all? If not, when should she punish her son, before or after the party?

### Role cards

M.N. Semenova

Aged 45

You, are very much annoyed at the news. You love your son who is the apple of your eye and you've been looking forward to the birthday party. Under the circumstances you have to punish your son and cancel or at least postpone the party. You are aware that you must say something but words fail you.

Helen Semenova

Aged 20

You are a student of the English faculty, a future teacher and full of your own ideas on upbringing. You are very critical and think it only fair to punish your brother by cancelling the party. You think it will serve him right, as he has always been mother's pet.

L. G. Bobrova

Aged 24

You are a young and inexperienced teacher. You have no patience with Nick who is a bright boy but a nuisance. You are a little bit embarrassed. You don't want to ruin his birthday party either. You also feel shy in the presence of the efficient teachers and mature women.

N.M. Petrova

Aged 30

You are M.N.'s friend and a teacher who is very popular with the pupils, but you have no children of your own and do not want to interfere in the heated discussion. Now and then you ask Dorothy about the English holidays, system of education, their way of life, entertainments, fashion.

Dorothy Parker

Aged 25

You are an English teacher on an exchange visit to Moscow. You are very excited but reserved because it is your first social experience in Russia. You like the people and the dishes. You describe how you cele-

brate birthdays and other holidays in Great Britain. As for Nick's truancy you tell them what punishments teachers can use at school.

### **Possible follow-ups**

1. Do you believe in the effect of punishing children?
2. Discuss different sanctions for misbehaviour used in Russian and British schools.
3. Argue the following talking point: "Parents are too permissive with their children nowadays".

## **STUDENTS' WEDDING**

### **Situation**

A fourth-year student Nick Petrov and a second-year student Ann Semenova are going to get married. They both study at the English faculty and live away from home in the Halls of Residence. Their wedding is scheduled for Sunday and their parents are arriving in Moscow on Saturday. Meanwhile Nick and Ann are trying to decide how to celebrate the occasion. Ann wants it to be a "wedding to remember" and is determined to spend a lot of money on clothes, flowers, guests. Nick tries to keep her from making such a fuss and urges her to go to St. Petersburg all the more so as Ann has never been there. Ann's roommate Helen who is also present takes Ann's side as she enjoys parties too. Suddenly the door opens and two people emerge. One of them is Irene Nosova, a friend of theirs, who is a member of the English speaking club. She has brought along with her Tom/Dorothy Walter, who is an English student on an exchange visit to Moscow. He/she wants to interview Nick and Ann and later write an article on Russian students' marriage.

Soon everybody is absorbed in the conversation, and the students do not only answer Tom's/Dorothy's numerous questions but also help Nick and Ann to decide how to arrange a wedding reception.

### **Cast list**

Nick Petrov, a student  
Ann Semenova, a student  
Irene Nosova, a student, a member of the ESC  
Tom/Dorothy Walter, an English student  
Helen Bobrova, a student, Ann's roommate

## What you must decide

Should Nick and Ann have a lavish wedding reception or make it a more modest affair and spend the money otherwise?

### Role cards

Nick Petrov

Aged 22

You are an out-of-door type of young man and think that the only thing worth spending money on is travelling. You find Ann very fussy about clothes, restaurant, guests. You love Ann very much but you want to be firm and persuade her to go to St. Petersburg. It's your birthplace and you can show her a lot in this beautiful city, or can just as well get a package tour.

Ann Semenova

Aged 20

You love Nick very much and think you are lucky to have such a husband. But you are the sort of girl who likes to keep up with the Joneses.<sup>1</sup> Your mother promised to foot the bill, that's why you think nothing of spending a lot of money.

You are so excited that you can hardly listen to what Nick is suggesting. But finally the idea of spending a month in St. Petersburg together with Nick seems romantic to you.

Tom/Dorothy Walter

Aged 22

You are an English student and it's your first year in Russia. You are enjoying your stay in Moscow and are interested in learning more about the Russian people and their way of life. You can hardly wait to see the wedding and the reception as you have heard a lot about Russian parties. You ask all sorts of questions concerning the conditions of life of newly-wed couples. (How they budget, where they live, how they manage their studies.)

Irene Nosova

Aged 22

You are a student and have been married for 2 years already. You remember your wedding very well. You and your husband were very short

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<sup>1</sup> стараться жить не хуже других.

of money and there was no money coming from home at that time. All the students gathered in the dining-room to congratulate you and when the party was coming to its close they gave you two tickets to Tallinn as a present. How enjoyable your trip was! What you don't understand is why Ann is going to invite so many people she and Nick hardly know at all.

Helen Bobrova

Aged 18

You are Ann's roommate and a friend of hers but you are a poor mixer and have no boy-friend. You look forward to the wedding reception no matter where it is going to be held, as you are sure there will be lots of young boys there and who knows... As for the money problems you suggest a simple way out — a party in the Halls of Residence.

### **Possible follow-ups**

1. What is your attitude towards a lavish wedding reception?
2. Write a letter which Ann might have sent to her friend Mary.
3. Should household chores be shared and to what extent?
4. Prepare a talk: "The pros and cons of living together with parents".

## МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ СТУДЕНТАМ, ГОТОВЯЩИМСЯ К ПРОВЕДЕНИЮ МИКРОУРОКОВ

К началу IV курса студенты уже обладают не только теоретическими знаниями, но и определенными профессионально значимыми навыками и умениями, например, умением правильно распределять внимание в процессе слушания речи на ее содержание и оформление; умением замечать, фиксировать, классифицировать и обучающе исправлять фонетические, лексические и грамматические ошибки; умением правильно пользоваться классной доской; умением громко, четко и выразительно читать и говорить и т. д.

В процессе обучения языку на IV курсе следует использовать ряд более сложных форм педагогически направленной деятельности, синтезирующих ранее сформированные навыки и умения. Одной из таких форм работы, по мнению многих опытных преподавателей, является подготовка и проведение студентами на занятиях по практике устной и письменной речи обучающих эпизодов уроков, или так называемых микроуроков.

Наиболее целесообразно начинать работу над микроуроками в первом семестре IV курса. В это время студенты интенсивно занимаются методикой преподавания иностранных языков в школе, готовятся к сдаче экзамена по методике и к выходу на педагогическую практику. Именно в этот период у студентов особенно высоки внутренние мотивы, способствующие серьезному отношению к подготовке и проведению микроуроков.

Используя языковой и речевой материал данного учебника, профессиональные навыки и умения, сформированные на младших курсах, а также сведения теоретического, практического характера из курса лекций и практических занятий по методике, студенты под руководством преподавателя по практике устной и письменной речи могут проводить микроуроки различных видов.

Можно назвать следующие из них:

- микроуроки по работе с речевыми образцами;
- микроуроки по работе с текстом;
- микроуроки по работе с лексикой;
- микроуроки по работе над экспрессивной речью;
- микроуроки по работе с аудиотекстом;
- микроуроки по работе над фонетической стороной устной речи и чтения;
- микроуроки по письменному контролю выработанных навыков и умений;
- микроуроки с применением эпил- и диафильмов.

Бесспорно, возможности обучения языку на факультетах иностр-

ранных языков значительно отличаются от возможностей обучения языку в средней школе. Естественно, что методика обучения в вузе отличается от методики обучения в средней школе. Однако при проведении микроуроков она должна максимально приближаться к требованиям школьной методики.

На каждом занятии (или каждом втором занятии) может быть проведено не более одного микроурока с последующим его обсуждением.

Уроки учебника содержат специальные задания по проведению микроуроков разного вида. Каждый студент обязан тщательно подготовиться к проведению одного типа микроурока, т. е. составить подробный план-конспект<sup>1</sup>, в котором должна быть сформулирована задача микроурока, представлены этапы работы над материалом, разработаны упражнения с продуманными формулировками заданий и с ключами к ним. В плане следует отразить использование доски, раздаточного материала, технических и других средств наглядности. При выборе упражнений студент может пользоваться не только учебником IV курса, но и другими учебниками и учебными пособиями, а также литературой, указанной в планах к практическим занятиям по методике.

Необходимо помнить, что сам микроурок может занимать 15–18 минут и 5–7 минут — его анализ, т. е. не более 25 минут в целом. Можно рекомендовать студентам прорепетировать дома подробно расписанный микроурок с часами в руках, с тем чтобы в аудитории не выйти за пределы отводимого времени.

Преподаватель практики устной и письменной речи проверяет выборочно 3–4 плана-конспекта микроурока данного вида, указывает на недостатки и возможные ошибки, дает соответствующие рекомендации, проверяет ключи и т. д. и назначает одного студента для проведения микроурока.

Студент, выбранный преподавателем, выступает в роли учителя и проводит микроурок. Остальные члены группы являются “учащимися”, а после проведения микроурока принимают участие в его обсуждении<sup>2</sup>.

Подготовка к микроуроку любого вида должна начинаться с того, что студент просматривает конспекты лекций и литературу, рекомендованную к практическому занятию по методике по интересующей его теме. При подготовке к проведению микроуроков студенты могут пользоваться рекомендациями, приводимыми ниже.

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<sup>1</sup> С формой плана-конспекта студент может ознакомиться в кабинете методики.

<sup>2</sup> Обсуждение микроуроков целесообразно проводить по схеме, которая предлагается ниже.

## РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ С РЕЧЕВЫМИ ОБРАЗЦАМИ

1. Проанализируйте речевые образцы с точки зрения трудностей, которые они могут представить для ваших учащихся. (Сравнение с родным языком и внутри языка может помочь вам в этом.)

2. Выберите способ раскрытия значения речевых образцов (беспереvodный или переводный), исходя из их трудностей, имеющегося в вашем распоряжении времени и возможностей ваших учащихся. Если выбранный вами способ беспереvodный, продумайте беспереvodные способы контроля понимания, которые вы используете в работе.

3. Продумайте и отберите ситуации, в которых можно познакомиться ваших учащихся с речевыми образцами, а также лексическое наполнение речевых образцов.

4. Отберите упражнения, необходимые для тренировки речевых образцов и их использования вашими учащимися в различных ситуациях.

Помните, что, по возможности, все упражнения должны носить коммуникативный характер.

### Тренировочные упражнения

- имитационные (согласитесь, подтвердите и т. д.);
- трансформационные (переспросите, выразите удивление, не согласитесь, усомнитесь и т. д.);
- упражнения на завершение предложений;
- упражнения на комбинирование двух предложений;
- упражнения на перефраз;
- вопросо-ответные упражнения;
- перевод с английского языка на русский и т. д.

#### *Упражнения на применение изученных речевых образцов*

- придумайте свои примеры, используя речевые образцы;
- используйте речевые образцы в предложенной учителем ситуации;
- придумайте свои ситуации, используя речевые образцы;
- используйте изученные речевые образцы в диалоге;
- перевод с русского языка на английский;
- используйте изученные речевые образцы, раскрывая тему и т. д.

Продумайте, какие из упражнений вы вынесете на доску, раздадите вашим учащимся на специально подготовленных карточках в виде раздаточного материала и т. д. Не забудьте о способах контроля на каждом этапе работы с речевыми образцами.

5. Составьте и запишите подробный план-конспект вашего микроурока по работе с речевыми образцами, придерживаясь следующей последовательности.

— Сформулируйте задачу микроурока (например, организация ознакомления с речевыми образцами и их тренировки на уровне предложения; организация тренировки речевых образцов на уровне связного высказывания; использование учащимися речевых образцов в собственной речи и т. д.). Исходя из сформулированной задачи, запишите дальнейший ход урока.

— Продумайте и запишите организацию ознакомления с речевыми образцами (ситуации для раскрытия значения, контроль понимания, фонетическую отработку и т. д.).

— Продумайте и запишите организацию тренировки речевых образцов (характер, количество и последовательность упражнений; установки и ключи к предлагаемым упражнениям).

— Продумайте и запишите организацию применения учащимися речевых образцов (характер, количество и последовательность стимулов, побуждающих учащихся к использованию речевых образцов и т. д.).

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ С ТЕКСТОМ**

1. Внимательно прочитайте текст и проанализируйте его с точки зрения трудностей, которые могут возникнуть у учащихся:

— в процессе громкого чтения (трудные слова, сочетания слов, предложения);

— в процессе понимания содержания читаемого.

2. Вспомните некоторые методические рекомендации по работе с текстом<sup>1</sup>.

— Текст не делится на части, а берется целиком и читается учащимися про себя, вслух читаются только небольшие отрывки, и это

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<sup>1</sup> *Рогова Г.В., Мануэльян Ж.И.* Методика работы над текстом в старших классах средней школы. — ИЯШ. — 1973. — № 5; *Рогова Г.В., Мануэльян Ж.И.* Методическое содержание работы над иноязычным текстом различного характера в старших классах средней школы. — ИЯШ. — 1974. — № 5.

чтение носит обучающий характер; в процессе работы над текстом обращается внимание не только на его содержание, но и на форму, которая помогает раскрыть содержание; переводятся те места текста, в которых необходимо найти адекватные средства выражения в родном языке для того, чтобы показать особенности двух языков в передаче содержания.

— Суть чтения как учебной деятельности состоит из четырех действий: антиципации (предвосхищения) сообщения; вычленения единиц смысловой информации; сокращения текста; интерпретации читаемого.

#### *Упражнения, формирующие действие антиципации*

— прочитайте заголовок и скажите, о ком (о чем) пойдет речь в тексте;

— прочитайте заголовок и скажите, что может быть сказано о... в тексте;

— прочитайте заголовок и скажите, какой основной смысл может быть в тексте с таким заголовком;

— прочитайте первые предложения... абзацев и назовите те вопросы, которые будут рассматриваться в тексте;

— прочитайте последний (предпоследний...) абзац в тексте и скажите, какое содержание может предшествовать данному выводу и т. д.

#### *Упражнения, формирующие действие по вычленению единиц смысловой информации*

— прочитайте... абзац и найдите в нем художественные средства (эпитеты, сравнения, метафоры и т. д.), помогающие вам образно представить...;

— прочитайте... абзацы и скажите, какая смысловая информация передается с помощью слов... и т. д.

#### *Упражнения, формирующие действия по сокращению текста*

— скажите, о ком (о чем) идет речь в... абзаце;

— прочитайте вслух то главное, что сказано о... и т. д.

#### *Упражнения, формирующие действия по интерпретации прочитанного*

— просмотрите текст и выберите предложения, которые помогают понять, почему текст называется...;

- выразите двумя-тремя предложениями главную мысль...;
- какие чувства у вас возникают при чтении...;
- найдите в тексте описание...;
- дайте суммарное изложение содержания всего текста и т.д.

3. Составьте и напишите подробный план-конспект по работе с текстом, придерживаясь следующей последовательности:

- сформулируйте задачу вашего микроурока;
- продумайте и запишите организацию работы на I этапе: предтекстовую работу по снятию основных трудностей (фонетических, связанных с пониманием прочитанного), которые могут возникнуть у учащихся при чтении текста;
- продумайте и запишите организацию работы с текстом (II этап урока);
- подберите упражнения, формирующие действие антиципации, если учащиеся впервые знакомятся с текстом. Если текст подготовлен заранее, эта группа упражнений опускается;
- продумайте установку на чтение и дайте учащимся время для чтения текста про себя. В случае, если текст готовился заранее, дайте время просмотреть текст для восстановления его в памяти;
- подберите упражнения, формирующие действие по вычленению единиц смысловой информации, затем действие по сокращению текста и, наконец, действие по интерпретации прочитанного.

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ С ЛЕКСИКОЙ**

1. Проанализируйте лексические единицы с точки зрения трудностей (по форме, значению и употреблению), которые они могут представлять для ваших учащихся.

2. Вспомните некоторые методические рекомендации по работе с лексикой (вводя новую лексическую единицу, необходимо познакомить учащихся с ее значением, формами и употреблением; тренируя лексическую единицу, необходимо работать над ней и как над изолированной единицей, и в разных контекстах, для чего следует вспомнить сочетаемость новой лексической единицы с ранее усвоенными и т. д.).

3. Исходя из лингвистической природы слова, времени, которым вы располагаете, и особенностей ваших учащихся, выберите способ и прием семантизации (беспереvodный или переvodный; в беспереvodном способе — невербальный прием; использование картинки, предмета, рисунков, кроки, показ действия и т. д.; вербальный прием: синоним, антоним, дефиницию, производные, контекст и т. д.; в

переводном способе: просто перевод или перевод-интерпретацию). Если способ семантизации беспереvodный, продумайте беспереvodный способ проверки понимания.

4. Выберите упражнения, необходимые для тренировки лексических единиц и их применения.

### *Тренировочные упражнения*

- упражнения, тренирующие фонетическую сторону лексической единицы (имитационные);
- подстановочные упражнения;
- упражнения на группировку лексики по различным признакам;
- упражнения на сочетаемость данной лексической единицы;
- упражнения на составление предложений по образцу;
- вопросо-ответные упражнения и т. д.

### *Упражнения на применение лексических единиц*

- составление примеров (с использованием лексических единиц);
- составление коротких ситуаций в монологической или диалогической форме;
- составление так называемых вокабулярных историй в монологической или диалогической форме<sup>1</sup>.

5. Продумайте, как вы будете осуществлять контроль. Заранее решите, какие из отобранных упражнений вы вынесете на доску (продумайте работу с доской), какие приготовите в виде раздаточного материала на карточках, предъявите учащимся через графопроектор и т. д.

6. Напишите подробный план-конспект вашего микроурока по работе с новыми лексическими единицами: сформулируйте задачу микроурока (ознакомление учащихся с новыми лексическими единицами и их тренировка на уровне предложения; тренировка новых лексических единиц на уровне связного высказывания; организация применения учащимися вновь изученных лексических единиц в собственной речи; организация контроля вновь изученных лексических единиц); продумайте и запишите ход урока, все формули-

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<sup>1</sup> При выполнении студентом-учителем этих упражнений необходим тщательный контроль со стороны ведущего преподавателя по практике устной и письменной речи.

ровки заданий, которые вы будете давать учащимся; продумайте формы работы (фронтальная, индивидуальная, парная, групповая) и их соотношение; запишите все ключи к упражнениям. Помните, что ваш микроурок должен занять не более 15–18 минут.

## РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ НАД ЭКСПРЕССИВНОЙ РЕЧЬЮ

1. Вспомните, какие формы экспрессивной речи вы знаете (монолог, диалог); какие виды (подготовленная, неподготовленная); какие стимулы используются в работе над экспрессивной речью: вербальные (сообщение темы, описание ситуации и т.д.), невербальные, т. е. различные средства наглядности (картинки, диафильмы, кинофильмы, кинофрагменты и т.д.).

2. Вспомните некоторые методические рекомендации по работе над экспрессивной речью. (Работа над монологом проходит на трех уровнях<sup>1</sup>: на уровне одного предложения, на уровне связного высказывания, на уровне собственной речи. Работа по развитию экспрессивной речи проводится с постепенным снятием опор. Для увеличения активного времени учащихся используются разнообразные формы работы: парная, групповая, массовая и индивидуальная. При индивидуальном опросе необходимо вовлекать в работу всех учащихся путем специальных установок-заданий, например, прослушайте и задайте вопросы для получения дополнительной информации, прослушайте и дайте оценку прослушанному и т. д. Ошибки в речи исправляет учитель, как правило, после ответа учащегося, причем исправление должно носить обучающий характер и т. д.).

3. Вспомните различные упражнения<sup>2</sup> для развития

а) подготовленной речи:

— с опорой на формальные признаки (ключевые слова, план, заголовки и т. д.);

— с опорой на источники информации (картинка, кинофильм, диафильм, текст и т. д.);

— с опорой на изученную тему;

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<sup>1</sup> При проведении этого вида микроурока ведущий преподаватель по практике устной и письменной речи обязательно фиксирует все ошибки учащихся для дальнейшей работы по их исправлению. В отдельных случаях он должен прийти на помощь студенту-учителю, проводящему микроурок. Рекомендуется выбирать для проведения этого вида микроуроков самых способных студентов.

<sup>2</sup> См.: "Очерки по методике обучения немецкому языку" / Под ред. И.В. Рахманова. — М., 1974. — С. 79–81.

- б) неподготовленной речи:  
— с опорой на источник информации (рассказ на родном языке, картинка, незвученный фильм и т. д.);  
— с опорой на жизненный опыт учащихся (прочитанное или увиденное, фантазия и т. д.).
4. Составьте и напишите подробный план-конспект микроурока по работе над экспрессивной речью.

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ С АУДИОТЕКСТОМ**

1. Уточните конечную задачу работы с аудиотекстом (текст используется только для развития аудирования или на его основе будет развиваться говорение).

2. Исходя из задачи, проанализируйте аудиотекст с точки зрения трудностей, которые он может представить для ваших учащихся (фонетических, лексических, грамматических; с точки зрения содержания и т. д.).

3. Вспомните некоторые методические рекомендации по работе с аудиотекстом (снятие трудностей различного характера; необходимость установок на прослушивание; однократность предъявления (или в редких случаях двукратность в зависимости от задачи работы с аудиотекстом); темп подачи текста; условия подачи: с голоса, с магнитной пленки; способы контроля понимания: общие вопросы, специальные вопросы, неверные утверждения, вопросы самих учащихся по прослушанному тексту, составление плана прослушанного, пересказ прослушанного по цепочке, по частям, передача основного содержания прослушанного, обсуждение прослушанного, письменное изложение прослушанного и т. д.).

4. Составьте и запишите подробный план-конспект вашего микроурока по работе с аудиотекстом, придерживаясь следующей последовательности:

— сформулируйте задачу микроурока (развитие аудирования, развитие монологической (диалогической) формы речи на основе аудиотекста, письменное изложение прослушанного и т. д.);

— продумайте и запишите, каким образом вы будете снимать трудности (например, ознакомление учащихся с 1–2 незнакомыми лексическими единицами, без знания которых невозможна работа с аудиотекстом и т. д.);

— продумайте установку на прослушивание;

— выберите форму предъявления текста (ваш рассказ, чтение текста, подача текста с пленки);

- выберите способы проверки понимания прослушанного, исходя из задачи микроурока, возможностей ваших учащихся, времени, которым вы располагаете, и т. д.;
- в случае необходимости, продумайте установку на вторичное прослушивание и предъявите учащимся текст второй раз;
- продумайте и запишите дальнейшие формы работы.

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО РАБОТЕ НАД ФОНЕТИЧЕСКОЙ СТОРОНОЙ УСТНОЙ РЕЧИ И ЧТЕНИЯ**

1. Проанализируйте материал, над которым вам предстоит работать, с точки зрения фонетических трудностей и сгруппируйте его по фонетическим признакам, например, по ударной гласной, или по труднопроизносимой согласной [ɲ, ʃ, θ], или по компоненту интонации, или по всему интонационному рисунку.

2. Вспомните ранее пройденный материал, содержащий подобные фонетические трудности. Отберите слова, словосочетания, предложения, особенно трудные для ваших учащихся, и подключите их к отработке.

3. Вспомните некоторые методические рекомендации по работе над фонетической стороной устной речи и чтения.

— Если вы готовите учащихся к выполнению устных упражнений без зрительной опоры, фонетическая отработка строится также без зрительной опоры. Если вашим учащимся предстоит выполнять упражнения со зрительной опорой (упражнения на карточках, упражнения из учебника, чтение текста и т.д.), фонетическая отработка должна быть также организована со зрительной опорой (т. е. следует использовать карточки, учебник, доску, графопроектор и т. д.). Полезно помнить слова английского методиста М. Уэста: “Learn to read by reading. Learn to speak by speaking.”

— После того, как вы отработаете изолированные слова, необходимо отработать их в сочетаниях с другими словами и на уровне целого предложения. Последовательность работы: звук, слово, словосочетание, предложение.

— Фонетическая отработка материала без зрительной опоры может проводиться двумя способами: либо учащиеся будут имитировать голос учителя, либо записанный на магнитофонную ленту голос диктора.

— Помните, что хоровая работа очень полезна. Однако она должна непременно сочетаться с индивидуальным проговариванием каждым учащимся, если позволяет время. Во время хорового про-

говаривания внимательно слушайте всех учащихся. Старайтесь в хоре уловить тех, кто делает ошибки. Вызывайте тех, кто неточно произносит материал. В случае ошибки исправляйте ее. Помните, что исправление ошибки только имитацией часто не приносит желаемых результатов. Необходимо дать конкретные указания по исправлению, исходя из природы ошибки.

— При фонетической отработке со зрительной опорой материал может быть представлен просто на карточках, или через графопроектор, или на классной доске. Слова, которые встретились впервые и читаются не по правилам, могут быть даны с транскрипцией. Работа ведется фронтально. Для выработки сознательных, прочных графемно-фонемных соответствий целесообразно начинать с чтения материала самими учащимися. Можно рекомендовать следующие режимы работы:  $P_1-P_S-P_2-P_3$  и  $P_1-T-P_S-P_2-P_3$  и т. д.; в особо сложных случаях  $T-P_S-P_1-P_2$  и т. д. В конце тренировочной работы хорошо вызвать 1–2 учащихся прочитать весь материал целиком.

— Помните, что для развития фонетических навыков есть две группы упражнений: упражнения на узнавание и упражнения на воспроизведение.

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ ПО ПИСЬМЕННОМУ КОНТРОЛЮ ВЫРАБОТАННЫХ НАВЫКОВ И УМЕНИЙ**

1. Четко сформулируйте задачу письменного контроля, отберите необходимый материал и выберите форму контроля.

2. Вспомните некоторые методические рекомендации по проведению письменного контроля.

— Форма контроля должна быть адекватна задаче. Вы можете контролировать орфографические навыки учащихся (т.е. владение письменной формой слов и речевых образцов), знание учащимися семантики (т.е. значений слов и речевых образцов), умение учащихся правильно употреблять языковой материал, умение учащихся выражать свои мысли в письменной форме и т.д. Если вы собираетесь проверить только орфографические навыки, вы можете предложить учащимся диктант изолированных слов, которые вы будете диктовать по-английски. Если вас интересует помимо формы и знание значения, вы можете предложить учащимся диктант-перевод изолированных слов. Можно также приготовить несколько вариантов слов на карточках. Если вы контролируете умение учащихся употреблять языковой материал, вы можете выбрать ряд заданий, в

том числе и перевод с русского языка на английский. Здесь также может быть или общий вариант для всей группы (можно написать его на доске) или несколько вариантов, приготовленных на карточках (в этом случае полезно учитывать индивидуальные особенности учащихся вашей группы и составлять задания разной трудности). Если вы проверяете умение учащихся выражать свои мысли на английском языке, вы можете предложить им, например, письменное изложение услышанного, увиденного или прочитанного; описание картинки, ситуации и т. д.; краткую аннотацию прочитанного текста; сочинение по просмотренному диафильму, кинофрагменту, кинофильму; сочинение на заданную тему и т.д.

— Для того чтобы контроль был эффективным, выбирайте форму, наиболее соответствующую задаче и наиболее экономную по времени.

3. Составьте и запишите полный текст контрольной работы или заданий к ней.

4. Составьте и запишите подробный план-конспект микроурока. Помните, что вам нужно предусмотреть время, необходимое на правильное оформление работы (написание числа, заданий, фамилии и т. д.) и на самопроверку.

## **РЕКОМЕНДАЦИИ ПО ПРОВЕДЕНИЮ МИКРОУРОКОВ С ПРИМЕНЕНИЕМ ЭПИ- И ДИАФИЛЬМОВ**

1. Сформулируйте задачи (общеобразовательные, воспитательные, развивающие, практические) вашего микроурока. Например, практическими задачами могут быть: развитие умений употреблять пройденные речевые образцы и лексику в новых ситуациях; развитие неподготовленной речи; развитие умений аудирования и т. д.

2. Выберите соответствующий задаче микроурока эпи- или диафильм. Внимательно просмотрите его. Выясните, есть ли к нему звуковое сопровождение. Если есть, прослушайте его внимательно, если нет, составьте свой текст. Определите, есть ли необходимость давать вашим учащимся новые слова, без которых вы не сможете работать с фильмом. (Помните, что число новых слов должно быть минимальным: 2–3.)

3. Вспомните известные вам приемы работы с эпи- и диафильмами. (Не забудьте, что работать можно как с включенным, так и выключенным проектором).

— Вопросы: диктора к группе; преподавателя к ученику; учащихся друг к другу; группы к ученику; ученика к группе. Вопросы могут быть по отдельным кадрам, по серии кадров, по фильму в целом, по

отдельным проблемам, затронутым в фильме, по проблемам, смежным с затронутыми в фильме.

- Беседа: преподавателя с группой; между учащимися.
- Диалоги: по отдельным проблемам; по всему фильму.
- Инсценирование: отдельных кадров; группы кадров; всего фильма.
- Описание: кадра; группы кадров.
- Комментирование: кадров; фильма в целом.
- Рассказ по фильму в целом: полное содержание фильма; краткое содержание; придумывание другого конца в связи с увиденным в фильме.

4. Составьте и запишите подробный план-конспект микроурока. Ваш микроурок может включать следующие этапы: начало урока (оргмомент); речевую зарядку; работу с новыми словами; работу над фильмом (приемы работы с включенным и выключенным проектором); свободную беседу в связи с увиденным или косвенно связанным с тематикой фильма; конец урока.

## **СХЕМА ПРОВЕДЕНИЯ АНАЛИЗА УРОКА**

При анализе урока вычлените и охарактеризуйте:

1. Обучающий эффект урока. Соответствие характера упражнений формируемой деятельности. Качество и количество упражнений, их разнообразие и последовательность. Использование различных средств наглядности.

2. Темп микроурока. Чувство времени (в проведении всего микроурока, при проведении отдельных упражнений, паузы и т.д.).

3. Поведение учителя.

— Речь (правильность, эмоциональность, лаконичность и доступность формулировок заданий и т. д.).

— Охват класса (все ли учащиеся равномерно принимали участие во всех видах работы).

— Умение пользоваться доской, средствами наглядности и т. д.

— Работа над ошибками: умение услышать (и увидеть) все ошибки, фиксировать и классифицировать их; характер исправления ошибок — обучающий или необучающий и т. д.

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*Учебное издание*

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**ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА**  
4 курс

*Учебник для студентов высших учебных заведений*  
*5-е издание, переработанное и дополненное*

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Корректор *Р.А. Матвеева*

Отпечатано с диапозитивов, изготовленных  
ООО «Гуманитарный издательский центр «ВЛАДОС».

Лицензия ИД № 03185 от 10.11.2000.  
Санитарно-эпидемиологическое заключение  
№ 77.99.03.953.Д.004993.08.05 от 16.08.2005.  
Сдано в набор 10.12.01. Подписано в печать 17.06.02.  
Формат 60×90/16. Печать офсетная. Бумага газетная. Усл. печ. л. 22,0.  
Тираж 300 000 экз. (4-й завод 35 001—45 000 экз.). Заказ №

Гуманитарный издательский центр ВЛАДОС.  
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