Министерство образования Республики Беларусь

Учреждение образования «Полоцкий государственный университет»

ПРАКТИКА УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ АНГЛИЙСКОГО ЯЗЫКА

УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС для студентов 4 курса специальностей 1-02 03 06-01, 1-02 03 06-03, 1-02 03 07-01

В двух частях

Часть 1

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Рекомендован к изданию методической комиссией историко-филологического факультета

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Приведены темы изучаемого курса, их объем в часах практических занятий, представлен необходимый материал для совершенствования навыков устной и письменной речи и коммуникативной компетенции студентов с учетом требований типовой учебной программы.

Предложены задания для практических аудиторных и самостоятельных занятий, задания для самоконтроля, приведены критерии оценки устных высказываний и письменных работ, структура экзамена по дисциплине.

Для преподавателей и студентов лингвистических специальностей.

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СОДЕРЖАНИЕ

Введение	4
Требования к практическому владению видами речевой деятельности	5
Предметно-тематическое содержание дисциплины	6
Формы контроля	7
Нормы оценки	7
Учебный план	11
Памятка для студента	12
Unit I. What Makes a Good Language Learner	13
A. Are You a Good Language Learner?	13
B. Language Learning Strategies. Why and How to Learn a Language	24
Unit II. The Best Days of Your Life	33
A. First Day at School	33
B. System of Education	41
C. State and Private Sectors of Education. Coeducation and segregation	50
D. Traditional and Progressive Types of School	58
E. Problems of Education. Examination and grading systems.	
Punishment in school	67
F. What Makes a Good Teacher?	94
G. Computer Aided Instruction	110
Unit III. Literature	
A. Kinds of books. Your favourite author/book	125
B. The pleasures of reading	
C. Developing a taste for reading	154
D. To read or not to read?	172
E. What makes a good writer?	184
F. Reading books by Roald Dah	203
Unit IV. What is normal?	221
A. Eccentricity and eccentrics	221
B. Culture shock. Life-styles, customs and conditions in different countries	242
Appendix	260
I. Guide to writing film and book review	260
II. Guide to summary and commentary writing	261
III. Learning to communicate with pupils	262
Использованная литература и справочный материал	266

ВВЕДЕНИЕ

Целью продвинутого этапа обучения языку как специальности является формирование продуктивной функционально корректной речи на основе сбалансированного развития всех речевых умений и приобщения студентов к социально-культурным ценностям иноязычных коллективов, формирование коммуникативной компетенции как индикатора уровня профессионализма и социализации.

Наиболее значимыми функциями общения являются информационно-коммуникативная, регуляционно-коммуникативная и экспрессивно-коммуникативная, поэтому средством достижения цели на данном этапе может быть учебное моделирование иноязычного общения с учетом этих трех основных его функций на иностранном языке.

На продвинутом этапе процесс приобщения к культуре страны изучаемого языка должен достичь высокого уровня и перейти в то качество, которое называется *социально-знаковым поведением*.

Благодаря использованию приемов проблемного метода достигается высокая степень осознанности и критического осмысления того, чем живет другой народ, каковы нормы его поведения, что способствует повышению привлекательности обучения и стимулирует активную познавательную и речевую деятельность.

Курс рассчитан на 180 часов практических занятий в течение года, в ходе которого студенты должны углубить работу над лексикой, завершить работу по овладению основами устной и письменной речи.

В учебно-методическом комплексе была сделана попытка обобщить опыт ведущих отечественных и зарубежных специалистов в области преподавания английского языка. Он построен по принципу блочномодульного подхода, что предполагает тематическое расположение материала, текущий и итоговый контроль, акцентирование на вопросах, вызывающих наибольшую трудность, а также обеспечивает поддержку и помощь во время всего процесса обучения.

Учебный материал организован в виде ситуативно-тематических комплексов (СТК), вокруг которых организована работа по овладению лексическим материалом с учетом функциональных особенностей его употребления в речи носителей английского языка. Тематика определяется сферами общения и профессиональными задачами обучения.

Каждый СТК включает в себя следующие компоненты:

- темы и их предметное содержание;
- грамматический материал, подлежащий повторению;
- количество часов, отводимых на изучение данного СТК;
- активный словарь;
- задания по развитию и совершенствование навыков и умений устной и письменной речи;
 - перечень примерных экзаменационных вопросов;
 - задания для самоконтроля.

ТРЕБОВАНИЯ К ПРАКТИЧЕСКОМУ ВЛАДЕНИЮ ВИДАМИ РЕЧЕВОЙ ДЕЯТЕЛЬНОСТИ

АУДИРОВАНИЕ

Студенты должны адекватно воспринимать на слух аутентичную речь в жанрах массовой коммуникации (комментарий, репортаж) с последующей интерпретацией социокультурных реалий, используя информацию, полученную через спутниковое телевидение, радиопередачи.

Воспринимать и понимать официально-деловую, разговорную, в том числе просторечную, диалектную речь в формате теле- и радиопередач, кинофильмов. Понимать культурный подтекст, юмор, социальные импликации.

Понимать записи деловых переговоров, интервью. Воспринимать и понимать аутентичные тесты типа TOEFL, ACT.

Адекватно понимать живую аутентичную речь англичан и американцев, преподносимую в виде лекций, бесед, дискуссий с последующей коммуникативной деятельностью.

ГОВОРЕНИЕ

Студенты должны владеть в рамках проблематики, включаемой в содержание курса, умениями аргументированной продуктивной речи в форме монолога, диалога или полилога в следующих жанрах: лекция, доклад, беседа, «круглый стол», дискуссия, диспут, дебаты, интервью, соблюдая правила риторики и вербального этикета.

Владеть умениями профессионального (педагогического) речевого поведения, соотносимыми с аналогичной сферой жизнедеятельности англоязычных социумов.

ЧТЕНИЕ

Цель чтения – совершенствование умений углубленного филологического понимания художественного, публицистического и научного текстов, восприятия их подтекста и социальной значимости.

Студенты должны владеть умениями функционального чтения специальной учебно-методической и научно-гуманитарной литературы в ее национально-специфических формах.

ПИСЬМО

Студенты должны продолжить совершенствование умений творческого письма — писать аргументативное эссе с соблюдением законов жанра (объем 1500 — 2000 печатных знаков) на одну из программных тем.

Овладеть навыками написания доклада, жалобы, отзыва на фильм или художественное произведение.

Студенты должны овладеть навыком грамотного форматирования письменного текста: структурой абзаца, композиционными элементами эссе, оформлением научно-справочного и библиографического аппаратов по принятым стандартам.

ЛЕКСИЧЕСКИЙ МАТЕРИАЛ

К концу 4 курса студенты должны усвоить **не менее 4500** лексических единиц (включая лексические единицы, усвоенные на первом, втором и третьем курсах), отобранных в соответствии с изложенными ниже ситуативно-тематическими комплексами, включающими предметное содержание общения, ситуации социального контакта, речевые задачи и метаязыковые средства для адекватной реализации коммуникативных намерений в монологической и диалогической речи различных функциональных типов.

ПРЕДМЕТНО-ТЕМАТИЧЕСКОЕ СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

Сфера социально-познавательного общения

Проблема изучения иностранного языка. Как облегчить изучение иностранного языка.

Проблемы образования. Образовательная политика в Великобритании, США и Беларуси. Проблемы современной системы образования. Педагогические идеалы. Школа и её роль в формировании личности.

Сфера социально-культурного общения

Литература. Различные жанры художественных произведений. Роль автора в создании художественных образов, секреты создания настоящего художественного произведения. «Серьёзное» и «легкое» чтение.

Сфера социально-личностного общения.

Индивидуализм и независимость. Что нормально и ненормально. Уникальность и эксцентричность. Стиль жизни. Уникальные обычаи, традиции и стили жизни людей в разных странах.

Сфера социально-познавательного и социально-культурного общения

Проблемы воспитания детей. Детство и его отражение в жизни взрослого индивидуума. Проблема подготовки детей к жизни. Отношения детей и родителей. Проблемы и преимущества молодого поколения. Отношение к пожилым. Секреты долгой молодости.

Проблема войны и мира. Истоки войн. Современные войны и будущее человечества.

Телевидение и его роль в современном обществе. Телевидение как отражение нашей реальности. Насилие на телевидении и в других средствах массовой информации.

Жизнь богатых и знаменитых и её отличие от жизни бедных и простых. Прелести жизни знаменитостей. Трудности жизни знаменитых людей. Пресса и её роль в формировании образа знаменитости. Светская хроника.

Человеческий мозг. Потенциальные возможности человеческого мозга. Будущее развития человеческого мозга. Невероятные способности людей. Нарушение работы человеческого мозга и его последствия. Проблемы психически больных людей.

Религия и ее роль в социальной жизни. Религиозные направления и постулаты в системе ценностей. Религия и смысл жизни. Возможность существования жизни после жизни.

ФОРМЫ КОНТРОЛЯ

Программа предусматривает текущий контроль в форме письменных и устных тестов по всем видам речевой деятельности, *семестровый* и *курсовой экзамены в письменной и устной форме*.

Содержание экзамена

Экзамен включает письменную и устную формы тестирования, по результатам которого выставляется общая оценка по практике устной и письменной речи.

Письменное тестирование:

- 1. Написание аргументативного эссе объемом 1500 2000 печатных знаков по одной из обсужденных общественно-культурных тем.
 - 2. Написание теста по аудированию типа TOEFL.

Устный экзамен:

- 1. Неподготовленная беседа по одной из проблем тематики курса.
- 2. Критический анализ художественного произведения (короткого рассказа, не превышающего 6 машинописных страниц).

нормы оценки

Коммуникативные умения по иностранному языку в объеме, предусмотренном программой, предполагают соответствие критериям для каждого вида речевой деятельности:

СОЧИНЕНИЕ/ЭССЕ

Оценка	Содержание	Словарь и структура предложений
10	Точное соответствие коммуникативной задаче. Абсолютно полное, аргументированное повествование, описание предметов, событий или изложение точки зрения. Логичное и последовательное развитие идеи и сюжета. Полное соответствие жанру и стилю письменного произведения. Уместное и точное употребление разнообразных художественных средств выразительности.	Богатый идиоматический словарь, соответствующий нормам современного языка. Отсутствие орфографических ошибок. Абсолютно правильное и уместное употребление грамматических структур.
9	Соответствие коммуникативной задаче. Полное, аргументированное повествование, описание предметов, событий или изложение точки зрения. Логичное развитие идеи и сюжета. Соответствие жанру и стилю письменного произведения. Уместное употребление разнообразных художественных средств выразительности.	Насыщенный идиоматический словарь, достаточно соответствующий нормам современного языка. Менее одной лексической (в том числе орфографической) или грамматической ошибки на 100 словоформ. Незначительные отклонения в употреблении грамматических структур.
8	Достаточно точное соответствие коммуникативной задаче. В целом полное и убедительное повествование, описание предметов, событий или изложение точки зрения. Некоторые грамматические отклонения от логики и последовательности развития идеи и сюжета. Отдельные случаи несоответствия жанру и стилю.	Хороший словарный запас, в основном употребляемый уместно. Не более одной лексической (в том числе орфографической) или грамматической ошибки на 100 словоформ. Наблюдаются отклонения в употреблении грамматических структур.
7	Соответствие коммуника- тивной задаче. Наблюдаются отклонения от логики и после- довательности развития идеи и сюжета. Ограниченный выбор художественных средств выра- зительности. Отклонение от норм жанра и стиля.	В целом выбор словарных средств удовлетворительный. Однако словарь ограничен, наблюдаются ошибки в выборе слов. Не более двух лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ. Отдельные случаи употребления грамматических структур затрудняют точное понимание смысла.

	1	
6	Идея, представленная в коммуникативной задаче, в целом отражена, однако не полностью реализована из-за отсутствия убедительных аргументов и ясности изложения точки зрения. Наблюдаются отклонения от логики и последовательности изложения, смешение стилей и несоответствие жанру.	Словарный запас ограничен. На- блюдаются значительные ошибки в вы- боре слов и их употреблении. Не более трех лексических (в том числе орфогра- фических) или грамматических ошибок на 100 словоформ. Достаточно серьез- ные нарушения в употреблении грамма- тических структур.
5	Присутствует попытка реализации коммуникативного намерения, но основные идеи недостаточно полно раскрыты. Отклонения от логики и последовательности изложения затрудняют понимание содержания и точки зрения автора.	Словарный запас и выбор синтаксических структур сильно ограничены. Наблюдается большое количество ошибок в выборе словаря и употреблении грамматических структур, не более четырех лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
4	В работе намечены основные идеи, но они недостаточно полно раскрыты. Выраженные логические разрывы. Слабо прослеживаются содержание и точка зрения.	Скудный словарный запас. Много случаев неадекватного употребления слов и нарушений грамматических норм. Не более пяти лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
3	Представленные в работе идеи не полностью соответствуют коммуникативной задаче. Отсутствуют последовательность и логичность изложения.	Неадекватный и скудный словарь. Не более шести лексических (в том числе орфографических) или грамматических ошибок на 100 словоформ.
2	Несоответствие коммуника- тивной задаче. Объем работы сильно ограничен.	Более шести ошибок на 100 словоформ.
1	Коммуникативная задача не выполнена. Работа полностью или почти полностью списана с источника информации.	Обилие грамматических и орфографических ошибок.

Письменные тесты по **аудированию**, лексике и грамматике оцениваются по десятибалльной системе (от 1 до 10), согласно которой 10 баллов выставляется при условии правильного выполнения 95-100 % работы, а 1 балл соответствует менее 67 % (т.е. 2/3) правильно выполненных заданий.

ГОВОРЕНИЕ

- **10** Адекватная и полная реализация коммуникативного намерения в рамках широкого диапазона ситуаций. Беглая, хорошо композиционно организованная речь. Правильное и уместное употребление словаря и грамматических структур. Отсутствие выраженного акцента.
- 9 Полная реализация коммуникативного намерения. Беглая речь с незначительными композиционными отклонениями и хезитационными паузами. Богатый словарь. Правильное употребление разнообразных грамматических структур. Только незначительные и редкие оговорки и ошибки, не снижающие эффективность речи. Незначительный акцент.
- 8 Уверенная реализация коммуникативного намерения в ситуациях, предусмотренных учебной программой. Хорошая беглость речи с некоторыми композиционными отклонениями и хезитационными паузами, вызванными затруднением в формулировании содержания речи или в выборе средств его выражения. Наличие некоторого количества оговорок, ошибок словоупотребления или использования грамматических структур, в целом не мешающих достижению коммуникативной цели. Заметный акцент.
- 7 Достаточно адекватная реализация коммуникативного намерения в ситуациях, предусмотренных учебной программой. Удовлетворительная беглость речи. Некоторые нарушения композиционной структуры текста. Наличие хезитационных пауз. Заметные оговорки и ошибки в употреблении слов и грамматических структур. Нарушения норм произношения, в отдельных случаях затрудняющие понимание.
- 6 Недостаточно полная реализация коммуникативного намерения. Ограниченный объем высказывания. Довольно часты логические и композиционные разрывы повествования. Недостаточная беглость и наличие значительного числа хезитационных пауз. Часто встречающиеся оговорки и ошибки в употреблении словаря и грамматических структур. Нарушения норм произношения, иногда затрудняющие понимание
- 5 Реализация коммуникативного намерения осложнена значительными затруднениями в выборе языковых средств и формулировании содержания речи. Нарушения логики и композиционной организации речи.
- 4 Неполная реализация коммуникативного намерения. Ограниченный объем высказывания. Большое количество пауз. Много ошибок в употреблении словаря и грамматических структур. Значительные нарушения произносительных норм, затрудняющие понимание речи.

.....

3 Ограниченный словарный запас и недостаточное владение грамматическими структурами затрудняют реализацию коммуникативного намерения. Объем высказывания ограничен. Речь слабо структурно организована. Наличие лексических, грамматических и фонетических ошибок сильно затрудняет понимание речи.

2 Крайне ограниченный словарь и плохое владение грамматическими

- 2 Крайне ограниченный словарь и плохое владение грамматическими структурами препятствуют реализации коммуникативного намерения. Объем высказывания ограничивается набором кратких предложений. Нарушена связность речи. Речь осложнена длительными паузами, большим количеством лексических, грамматических и фонетических ошибок.
- 1 Полная неспособность реализовать коммуникативную задачу. Произнесение бессвязных фраз, обилие ошибок.

учебный план

VII семестр

Номер тематического комплекса	Тема занятия	Часы
1	What Makes a Good Language Learner	6
2	The Best Days of Your Life	26
3	Literature and Storytelling	
4	What Is Normal?	14
5	From the Cradle to the Grave	22
6	War and Peace	16
Итоговый контроль		

VIII семестр

Номер тематического комплекса	Тема занятия	Часы
1	Television	14
2	Them and Us	20
3 The Brain		14
4	The Meaning of Life	20
Итоговый контроль		

ПАМЯТКА ДЛЯ СТУДЕНТА

Учебно-методический комплекс предназначен для аудиторной и самостоятельной работы. Прежде чем приступить к работе, необходимо ознакомиться с целями и задачами курса, требованиями к практическому владению всеми видами речевой деятельности, предметно-тематическим содержанием, формами контроля, нормами оценки и учебным планом.

На изучение каждого ситуативно-тематического комплекса отводится определенное количество аудиторных часов, которые указаны в таблице в начале СТК. После каждого СТК проводится обобщающее занятие, включающее в себя письменную работу (тест или эссе) и/или устное собеседование по пройденному материалу.

Все задания составлены с учетом нарастания трудностей. Каждый СТК состоит из нескольких разделов, которые в свою очередь делятся на ACTIVE VOCABULARY, STARTER, READING AND DISCUSSING, TALKING POINTS, SELF-CHECK. Каждый тематический комплекс содержит задания, направленные на развитие и совершенствование навыков аудирования, чтения и письма.

Большое внимание уделяется специфическим трудностям английского языка — изучению фразовых глаголов, звукоподражательных слов, синонимов, антонимов, омонимов, идиом и т.п.

Лексические единицы, подлежащие обязательному усвоению, приведены не только в подразделе ACTIVE VOCABULARY, но также выделены жирным шрифтом в текстах и упражнениях комплекса.

В приложении Вы найдете рекомендации по написанию резюме, комментария, отзыва на прочитанную книгу или просмотренный фильм, а также список выражений «классного обихода», которые пригодятся в период прохождения педагогической практики в школе, а также в будущей профессиональной деятельности.

Каждый СТК завершается перечнем примерных экзаменационных вопросов.

В процессе работы обращайте внимание на условные обозначения:

- № задания с использованием аудиозаписи для аудиторной работы;
- работа с текстом;
- задания с использованием видеозаписи.

UNIT I. WHAT MAKES A GOOD LANGUAGE LEARNER?

- ▶ Topic: This unit is aimed as an introductory unit, in which you will examine your own strategy and aptitude for language learning, analyse and discuss the main problems that await you in language learning.
- **Frammar:** Since grammar is essential for language competence the unit also presupposes **grammar revision**, and namely, the revision of *tenses and verb forms*. Do exercises 1, 2 from Language Study section in Headway Advanced Student's Book (pp. 10 11)

Topic	Hours
A Are You a Good Language Learner?	2
B Language Learning Strategies. Why and How to Learn a Lan-	4
guage	
Onomatopoeic Words	

A. ARE YOU A GOOD LANGUAGE LEARNER?

ACTIVE VOCABULARY

Aptitude (n) (for sth/doing sth) $- \sim$ for languages; \sim for getting the best out of people; \sim test

Assess (v) – to \sim an impact, to \sim chances; to \sim taxes /income/ damage; **assessment** (n), \sim of the situation, continuous \sim , a tax \sim

Cope (v) (with sth) – to \sim with problems/difficulties/misfortunes

Efficient (adj) — an ~ secretary/teacher/administrator; ~ database software/heating equipment; ~ revision; **efficiently** (adv); **efficiency** (n); to improve/increase ~; **inefficient** (adj); **inefficiency** (n)

Extrovert (n) – **extrovert** (adj); ~ behaviour; **extroversion** (n)

Hinder (v) – to \sim sb/sth (from sth/doing sth), progress is hindered by...

Impose (v) – to \sim sth, to \sim a fine/sentence; to \sim sth on sb, to \sim restrictions/limitations/restraints; to \sim one's ideas on sb; to \sim oneself (on sb/sth); **imposition** (n)

Inquisitive (adj) (often derogative) – a very ~ child; **inquisitively** (adv); **inquisitiveness** (n)

Introspective (adj) – an ~ young man; ~ poetry; **introspectively** (adv)

Introvert (n) – **introverted** (adj); become more ~; **introversion** (n)

Learning (n) – language \sim , out-of-classroom \sim , in-classroom \sim , accept responsibility for \sim , \sim skills

Long (v) (for sth (for sb) / to do sth) - to \sim desperately / secretly; to \sim to get started

Master (v) – to ~ the tongue, the language; to ~ the art/technique of doing sth; to ~ one's feelings/temper; **mastery** (n) the ~ of a language; to achieve/attain ~ of several languages; to show ~ in sth; to gain ~ over an illness; ~ of one's emotions

Monitor (v) – to ~ one's performance/progress

Motivation (n) – instrumental ~, external ~, integrative ~, mixed ~; motivation for sth; to lack the ~ to do sth; **motivational** (adj), an important ~ factor; **motivator** (n), Ambition is a great motivator

Outgoing (adj) — an \sim personality; the \sim government/president; an \sim tide, \sim flights/passengers; \sim calls

Progress (v) $-\sim$ at a much faster speed; to \sim form ...to; **progress** (n), \sim in sth, to make \sim in sth

Reckon (v) – to be reckoned the best/cleverest, etc; to \sim the total volume of imports; to \sim on (doing) sth; to be reckoned at; **reckoning** (n), by my \sim

Rigid (adj) - a ~ chair; a ~ support; ~ ideas/attitudes/policy; to be ~ with sth; a man of ~ principles; ~ categories; to impose ~ control; to be too ~; to be ~ in one's ideas/opinions; ~ discipline/censorship; **rigidity** (n); **rigidly** (adv), a ~ maintained class system

Strategy (n) – to devise/work out/develop a ~; defence/military ~; economic/company/corporate strategy; language learning strategies; ~ to do sth; ~ for sth; **strategist** (n), military ~; **strategic** (adj), ~ planning/decisions; a ~ approach/argument; to take up a ~ position; to make a ~ move; ~ alliance/response/forces; to be of vital ~ importance; **strategically** (adv)

STARTER

- **1.** Answer the following questions:
 - 1) What foreign languages can you speak?
 - 2) How well do you know them?
 - 3) Would you like to know any other foreign languages? Why?
 - 4) Do you remember how you learned a foreign language?
 - 5) What do you think is important in language learning?
- **2.** Many foreign linguists suggest different stages of language development in foreign language learners. Among them the most popular are the following:
 - 1. The first stage is *preproduction*, in which learners have a silent period and their performance indicators are mostly kinesthetic in nature.
 - 2. The second stage is *early speech*, in which performance indicators are kinesthetic responses and one- or two-word utterances.
 - 3. The third stage is *speech emergence*, in which the performance indicators are one- and two-word utterances, plus phrases and simple sentences.
 - 4. The forth stage is *fluency emergence*, in which performance indicators are words, phrases, and complete sentences. Students are asked to justify, create, give opinions, debate, defend, analyze, and evaluate.
- **3.** Decide where you are in the process of language learning according to the abovementioned theory.

READING AND DISCUSSING

- **1.** You are going to do a quiz and see what kind of language learner you are. But before that do the following exercises on your active vocabulary taken from the quiz.
- **1.1** Read the following sentences containing the active vocabulary. Render these sentences into Russian and explain the meaning of the words in italics.
 - 1. The booklets aim to help parents *assess* recent educational changes.
 - 2. A trainee with normal *aptitude* can learn these techniques in a few months. All applicants are given *aptitude tests* before being invited for interview.
 - 3. She is very inexperienced, but I am sure she can *cope*. Young Sam *coped* very well *with* his father's sudden death.
 - 4. We tend to think of the skeleton as *rigid*, but this is not strictly true. Andrew was even more *rigid* in his attitude towards child rearing than his father, who was himself quite strict.
 - 5. Watt's job is to develop marketing objectives and *strategies*. The government will today announce its new *strategy* for economic recovery.
- **1.2** Find as many synonyms to the word 'aptitude' and study them. Be ready to give the differences in their meanings.
- **1.3** Study the following examples. Translate them. Train the following patterns giving as many examples of your own as you can.
- a) E.g.: The man in the darkness scared me stiff.

The opera **bored me stiff**.

The silence worried me stiff.

E.g.: It is quite easy to start learning a foreign language. Come on. Do not **be scared stiff!**

You look **bored stiff**. So you did not like the film, did you?

I felt **worried stiff**, since she did call me back neither the next morning nor the next evening.

It is so cold outside. I have been there for half an hour and I'm **frozen stiff.**

b) E.g.: Death holds no terror for me.

Staying alone in darkness **held no terror for** me as a child.

≥ 1.4 The following quiz is adapted from The Sunday Times Magazine. Test your aptitude for language learning. Do this quiz. Write your answers on a piece of paper, then add up your scores to find out how good a language learner you are. Pay attention to the words and word combinations in bold type.

1) Learn the following Samoan words (Samoa is in the South Pacific):

toailua husband taulealea youth

tamaloa man loomatua old woman

tamaitiiti child

Did you find this task

a) easy and fascinating? c) not easy; the words look the same?

b) very difficult?

d) so boring you didn't even try?

2) Exhausted after swimming the river, Fred decided to get some sleep, but the boolles made it impossible, and even the smoke from his camp fire didn't keep them away.

What is a boolle?

a) a wild animalb) a giant mosquitoc) a kind of noised) don't know

- 3) Someone asks you the way in very bad English. When he/she doesn't understand your reply, do you
- a) say it again but louder?

 d) find out if he/she speaks another
- b) get irritated and give up? language you know?
- c) draw him/her a map?
- 4) Here is a new language:

ek kum chuchu – the train is coming ek namas chuchu – the train is very big nek kum niva chuchu – the train isn't coming ek chuchu – it's a train

How would you say 'It's not a train'?

a) nek chuchu niva c) nek niva chuchu b) ek niva chuchu d) don't know

- 5) How many foreign languages can you greet someone in?
- 6) Your boss tells you that you have been chosen to go on a six-month course to learn a completely new language. Do you
- a) look for another job?

 c) worry a bit but reckon you'll cope?

son? d) long to get started?

- 7) You go to an evening class to learn a language. The class lasts two hours a week. List the sorts of practice you might do on your own at home.
- 8) How good are you at expressing yourself in your own language, both in speaking and in writing?
- a) I can always put into words exactly what I want to say.
- b) I don't know.

- c) It depends on the situation.
- d) People sometimes say I am not clear.
- 9) When did you last read a book for pleasure (in any language)?
- a) yesterday

c) last week

b) I can't remember.

d) last month

- 10) Have you got
- a) a bilingual dictionary (English into your language)?
- b) a monolingual dictionary (English-English)?
- c) both a bilingual and a monolingual dictionary?
- d) no dictionary at all?
- 11) Read through this list of words, then write down as many of them as you can without looking.

Pin, church, identify, luxury, accelerate, carefully, miscalculate, occasional, anxious, knot, daffodil, impertinent.

- 12) In one minute write a list of things you could do with a cabbage (apart from cooking or eating it).
- 13) In one minute write down as many reasons as you can why it might be useful to learn Eskimo.
- 14) Fill in the blank with one of the words below.

Shakucomespiteare isos wonone ovofef tehe wororolid's grematerest's wririterners. Hehe wasis......onin Staratarafoorrd-inon-Arayont.

a) borotone

c) shororit

b) born

d) don't know

- 15) What is your attitude to learning about British culture (arts, institutions, way of life)?
- a) I'm not interested in the slightest, I just need to learn the language.
- b) I'm interested a little bit, but only out of curiosity.
- c) I'm very interested to find out about the people behind the language.
- 16) What do the following words in Samoan mean?

Loomatua tamaitiiti tamaloa taulealea toalua

- 17) Are you male or female?
- **1.5** Answers Section. Check your score and improve your language learning ability:

In the quiz you have just done:

1. a: score 10 points, b: 4, c: 8, d: 0

Good language learners find words fairly easy, and aren't put off by the way they look.

2. a: 5, b: 10, c: 0, d: 0

Good language learners are able to make imaginative guesses about the meaning of words.

3. a: 0, b: 0, c: 10, d: 8

Good language learners make the most of their skills, and manage to communicate in all sorts of unlikely situations.

4. a: 2, b: 2, c: 10, d: 0

Good language learners **are quick at seeing patterns in a foreign language**. (Negative sentences in this language begin with 'nek'. The last word is always 'chuchu'.)

5. Two points for each language (maximum 10 points).

This question shows how interested you are in languages and communication.

6. a: 0, b: 3, c: 7, d: 10

Being scared stiff is obviously a bad sign.

7. Good language learners **practise a lot on their own**. Give yourself two points for each different activity you listed (e.g. listening to cassettes while driving, watching foreign language films on TV). Maximum 10 points.

8. a: 4, b: 0, c: 10, d: 7

Good language learners think a lot about how they use language.

9. a: 10, b: 0, c: 5, d: 2

Good language learners seem to read a lot. (It's a good way of increasing your vocabulary.)

10. a: 5, b: 8, c: 10, d: 0

Good language learners have **reference books** and consult them regularly.

- **11.** Less than 5, score 0. 6-8, score 5. More than 8, score 10. This test measures your short-term memory. Most people can remember 5 or 6 words out of the list.
- **12.** A point for each idea (maximum 10). People who are very **rigid** in the way they see things tend not to be very good at learning languages. This is probably because they don't like **being** in situations they can't control.
- 13. Two points for each idea (maximum 10).

An important factor in learning a language is **motivation**.

14. a: 10, b: 2, c: 7, d: 40

This question assesses how willing you are to take risks in a language you don't know well 15. a: 0, b: 5, c: 10

It is impossible to separate a language from its culture. Good language learners **are open to other cultures and individuals**, and this creates more opportunities for progress.

- 16. Two points for each word you got right. This question tests your memory again.
- 17. Females score ten. On the whole, women are better at languages.

1.6 *Interpret your score:*

- 0-30 You think you are useless at languages, and can't see the point in trying. Don't give up! Keep at it!
- 30-70 Learning a language is hard work for you, but you get there in the end. You probably had a bad experience at school. Just remember that most people in the world speak at least two languages, and lots speak four or five, so it can't be all that difficult, can it?
- 70-100 You're an average sort of learner, not brilliant, but you manage. You're always willing to have a go. Surprisingly, it usually works, too! Add some systematic study to this, and a bit of practice, and you'll be able to cope in most situations.
- 100-140 You can probably get by in one or two languages already, and learning a new language holds no terror for you. Don't give up when you feel you're not making progress. A bit more confidence, and some concentrated practice, and you could easily start feeling really at home in your foreign language.
- 140-170 You are an outstanding language learner. You enjoy using words, and language is a constant source of delight for you. You don't learn a language to go on holiday you enjoy going abroad because it gives you an excuse to learn another language!

Adapted from a quiz by Dr Paul Meara of Birkbeck College, London.

- **1.7** *Discuss the following:*
- 1) Do you agree with the interpretation? Is it a good description of *you* as a language learner?
- 2) The tone of the quiz is quite light-hearted, but the content is serious. Read through the Answers section of the quiz again. Do you agree that the things it suggests are what a 'good learner' does?

For example, is it important **to be able to guess the meaning of words**? Why/why not? Is it important **to be able to see patterns in a language**? Is it important to have a good memory?

- 3) The answer to question 3 says that good language learners **make the most of their skills**, and manage **to communicate in all sorts of unlikely situations**. Think of ways in which communication can take place *other than* with words.
- 4) The quiz contains some surprising ideas. For example, the answer to question 12 suggests that good language learners don't mind **being in situations that they can't control**, and the answer to question 14 that they are prepared to take risks. **To what extent** is this true in your own experience?
- 5) Research does suggest that women are generally better language learners than men. Can you think of reasons why this might be so?
- **1.8** Read the characteristics of a good language learner, which are highlighted in the quiz and explain each of them:

He or she should be:

- confident in his/her ability to learn;
- self-reliant:
- motivated and enthusiastic;
- aware of why he or she wants to learn;
- unafraid of making mistakes;
- unafraid of what he or she doesn't know;
- a good risk-taker;

- a good guesser;
- probably positive in his or her attitude to English language and culture:
- a good pattern perceiver;
- prepared to look for opportunities to come into contact with the language;
- willing to assume a certain responsibility for learning.

Say which of them you

- have;
- do not have, but would like to possess

Can you think of any other characteristics of a good language learner?

- **№ 2.** You will hear a lecture on "The Good Language Learner". Follow the instructions in the **Listening Guide**.
- **3.** The personality of the learner also affects the way he or she learns a language, but no-one quite knows how!

3.1 Can you think of any qualities that might help or **hinder** language learning? The following adjectives might help you:

confident	outgoing	sociable	patient
shy	extrovert	tolerant	inquisitive

3.2 *Study the following paragraph.*

According to the Swiss psychiatrist Carl Gustav Jung, every person's personality can be placed somewhere on a scale running from extreme extroversion (an outgoing personality) to extreme introversion (a withdrawn personality). The typical extrovert is particularly fond of people and people-oriented activities: he or she is sociable, likes parties, has many friends, needs to have people to talk to, and does not like reading or studying alone. The typical introvert, on the other hand, is a quiet, retiring sort of person, introspective, fond of books rather than people. Unlike the extrovert, who craves excitement, takes chances, and is generally impulsive, the introvert shuns excitement, takes matters of everyday life with proper seriousness, and likes a well-ordered way of life. Whereas the extrovert tends to be aggressive and loses his or her temper easily, the introvert tends to keep his or her feelings under control, seldom behaves in an aggressive manner, and does not lose his or her temper easily. The introvert is more reliable and less optimistic than the extrovert. The extrovert may often be subject to criminal or psychopathic behaviour, in contrast to the introvert, who may exhibit neurotic tendencies. A further difference between the two involves their ability to remember: studies have tended to show that the extrovert learns faster than the introvert but, in the end, remembers less.

3.3 Explain the following	<u>:</u>	
people-oriented	a retiring sort of per-	
activities	son	introspective
	crave/shan excite-	introversion
	ment	extroversion

- **3.4** Sum up all the information you have learnt so far about introverts and extroverts and say how a person's personality affects the process and results of learning?
- **3.5** What type of personality are you? And how does it affect the process of language learning?

TALKING POINTS

- **1.** Using the active vocabulary speak on the following:
 - 1. How do you assess your personality? Are you an extrovert or introvert?

- 2. What is it like being an introvert (extrovert)?
- 3. Have you been in a situation you could not cope with? How do you feel in the situations you cannot control?
- 4. What is inquisitiveness? Are you inquisitive? Is it good to be inquisitive?
- 5. What kind of person is a man of rigid principles? Are you a rigid or flexible person?
- 6. How do you assess your aptitude for language learning?
- 7. Have you ever thought over your language learning strategies? Why is it so important to know one's language learning strategies?
- 8. Do you feel at home in your native language?
- 9. How good are you at expressing yourself in your native language? Are you always clear? Can you easily put into words everything you want to say?
- 10. Why is it advisable to find out about people behind the language?
- 11. Are you quick at seeing patterns in a language? How does this ability contribute to successful language learning?
- 12. Are you ready to take risks in a language you do not know well?
- 13. What are the possible ways of enriching one's vocabulary?
- 14.Is it advisable to use dictionaries and reference books in language learning? Why? What reference books and dictionaries do you use?
- 15. Are you not put off by the way unfamiliar words in a foreign language look?
- 16. Why motivation is so important for language learning? What is motivation for you?
- 17. What is out-of-classroom learning? How does it differ from an inclassroom learning?
- **2.** *Describe the following:*
 - a) the learners
- who are useless at language learning;
- who are average language learners;
- who are good language learners;
- who are outstanding language learners.
 - b) yourself as a language learner.

SELF-CHECK

- **I.** Fill in the gaps with the words from your active vocabulary. Each dot represents one letter. The first letter of each word is provided as a clue:
 - 1. If you have an **a** for something you are able to learn it quickly and do it well.
 - 2. An **e**..... is a person who is active, lively and sociable.
 - 3. The cause to want to do sth or the reason for sb's actions is referred to as **m.....**

- 4. A plan designed for a particular purpose is called s
- 5. Someone or something that is **e**....... does a job successfully, without wasting time or energy.
- 6. If you are very friendly and like meeting people you are **o**
- 7. **R...** laws or systems cannot be changed or varied, and therefore considered to be rather severe.
- 8. An **i**..... person likes finding out about things, especially secret things.
- 9. When you **a....** a person, feeling or situation, you consider them and make a judgement about them.
- 10.If something **h** s you, it makes it more difficult for you to carry out a task or a plan.
- 11.If you i.... something on people, you force them to accept it.
- 12.To **p**..... means to improve or to become more advanced or higher in rank.
- 13.If you **m** something, you manage to learn it or to cope with it.
- 14.If you **r**.... that something is true, you think it is true

II. *Fill in the prepositions and adverbs where necessary:*

- 1. This exercise tests your aptitude ... learning mathematics.
- 2. Write your answers ... a sheet ... paper? Then add ... your scores to find ... how good a language learner you are.
- 3. They say if you put ... words exactly what you want to say, so you are good ... expressing yourself ... your own language.
- 4. Read ... this list of words and try to memorise.
- 5. I'm very interested to find the people ... the language.
- 6. Good language learners are not put unfamiliar words.
- 7. Good language learners can make the most ... their skills and are quick ... seeing patterns ... a foreign language.
- 8. Those who learn a foreign language should practise a lot ... their own.
- 9. Give two points ... each idea.
- 10. This question assesses how willing you are to take risks ... a language you don't know well.
- 11.A new language shouldn't hold terror ... you.
- 12. Come on. Keep ... it. You have nearly finished.
- 13.Learning new words should be a constant source ... delight ... you.
- 14.... what extent is this true ... your own experience?
- 15. What qualities might hinder ... language learning?
- 16. Some language learners find it quite difficult to cope ... grammar exercises.

III. Express the following in English:

- 1. стратегия овладения иностранным языком;
- 2. кратковременная память;
- 3. хорошо излагать свои мысли на родном языке;
- 4. способом обогащения словарного запаса является чтение книг в оригинале;
- 5. приложить максимум усилий;
- 6. узнавать многое о людях посредством их языка;
- 7. делать догадки / догадываться;

- 8. видеть / различать структуры / слова в языке;
- 9. много практиковать / заниматься самостоятельно;
- 10.идти на риск в изучении языка (которого ты хорошо не знаешь);
- 11. чувствовать себя уверенно в языке / хорошо знать иностранный язык;
- 12.быть открытым другим культурам / людям (хотеть узнать о культурах разных стран и об их людях).

B. LANGUAGE LEARNING STRATEGIES. WHY AND HOW TO LEARN A LANGUAGE?

ACTIVE VOCABULARY

Able (adj) – an ~ worker, the ablest/most able student, **ably** (adv) = in an able manner; **ability** (n), the ~ to cope with problems, musical ~, pupils of different/mixed abilities; to suit one's abilities; a person of great ~; to the best of one's abilities; to demonstrate/to display, exhibit show abilities

Ample (adj) – ~ time/resources/evidence/opportunity; an ~ salary; to have ~ practice in listening, etc. **amply** (adv), ~ confirmed \ demonstrated / rewarded **Habit** (n) – to practice/to develop/to form/to acquire a ~, habit-forming activi-

ties, get into the ~ of doing sth

Skill (n) – language ~; the ~ of listening with understanding, of reading with understanding, the active ~ of self expression through the spoken and written word, to learn/ to acquire/to practice/to master skills; technical/communication/management skills, to require/have a ~ at/in sth/doing sth, the ~ in marketing; **skilled** (adj), a ~ negotiator, ~ staff; **to be skilled at/in** sth or **doing** sth, Are you skilled at dealing with complaints? **skil(l)ful** (adj), a ~ painter/driver/performer, a ~ performance; ~ in doing sth; **skillfully** (adv)

Steep $(adj) - a \sim path/descent$

/hill/climb; a ~ increase/decline; pretty ~ fees/prices (*informal*); ~ demand; it seems a bit ~; a bit ~ story; his conduct is rather ~; **steep** (n); **steepen** (v); **steeply** (adv)

Buzz	Miaou(w)/Mew	Slimy	Snore
Gargle	Mumble	Slouch	Squeamish
Giggle	Munch	Sluggish	Squeeze
Grumble	Scrape	Smooth	Thump
Howl	Scratch	Sniff	Wobble

STARTER

1. Read the following and compare the situation with language learning in Belarus:

The Japanese are the most talented people for learning foreign languages. 92 per cent of the Japanese who are over twenty years of old know one foreign language, 53 per cent of the people can speak two languages, 34 per cent speak three languages and 15 per cent can speak four languages.

2. Here are the 10 most spoken languages of the world. Read, analyse the following information and discuss why people learn foreign languages and why they most of them learn English.

Language	Number of 'first language' speakers	Language	Number of 'first language' speakers
Chinese	800 million	Arabic	160 million
English	400 million	Portuguese	160 million
Spanish	290 million	Bengali	155 million
Russian	275 million	German	130 million
Hindustani	250 million	Japanese	120 million

3. Here are some amazing facts about English today:

One billion people speak English. That is **20** % of the world's population.

The number of Chinese people learning English today is bigger than the population of the USA.

400 million people speak English as their **first language**. For the other **600** million it is either a **second language** or a foreign language.

80 % of the information in the world's computers is in English.

English is just one of over **2,700** languages in the world today.

75 % of all international letters and telexes are in English.

80 % of all English vocabulary comes from other languages.

Nearly 50 % of all the companies in Europe communicate with each other in English.

4. Read the list of the countries in which English is spoken. Look the words up in the dictionary to check their pronunciation. Decide in which countries English is the **first language** and in which it is **the official second language**.

Australia, Bangladesh, Cameroon, the Bahamas, Eire, Ethiopia, Ghana, Israel, New Zealand, India, Kenya, Hong Kong, Guyana, The United Kingdom, Zimbabwe, the USA, Sudan.

5. Sum all you have learnt in this part and answer why we learn foreign languages?

READING AND DISCUSSING

1. It is quite essential to know your aptitude for language learning and its motives but there is one more thing you cannot do without and it is 'how you should learn'. 'Learning how to learn' tasks will help you to develop the attitudes, strategies and skills for effective language learning.

Opinion1

a) «Why is learning a foreign language so difficult? There are all the words to learn and English grammar is so complicated. Some of the rules are very strange, like making questions with "don't" and "doesn't". Then there are always irregular forms and exceptions. Why can't English grammar be as nice and simple as my own language? I didn't have any problems learning that.»

Discuss:

- 1) Why do we find learning our mother tongue easier than learning a foreign language?
- 2) How can we make learning a foreign language more like learning our own language?

Opinion2

b) «I like learning English and I know that one of the best ways to learn is to use the language as much as possible. But that's my problem. I always feel silly when I speak English. I don't like talking in front of the whole class, because I know I'm making mistakes. And I feel really silly when we have to speak English with our friends in pair or group work. I feel very self-conscious, because it just isn't natural. And I know I could never speak English to English speakers, because I'm sure they would all laugh at my mistakes and my funny accent.»

Do you feel the same way?

2. A Greek philosopher once said that there is no royal road in learning. The way to knowledge is difficult and **steep**. But the process of learning is simplified thanks to better methods of education and practical psychology. Your way to knowledge can be a wonderful journey if you take this advice.

How do you learn best? How to avoid the problems mentioned above?

- **2.1** Look at what some people say about how they learn best. Choose three statements that you agree with most.
- I can only learn things if I know the rule. Grammar is the most important thing to me.
- I find I can't learn anything until I write it down, so good writing exercises is the most important thing for me.

- Project work is a great way to learn. You make lots of mistakes but you really use the language.
- Role plays and things like that. They're my favourite, because it's like you're really using the language.
- I learn most with reading and listening comprehension. I need to see and hear as much language as possible.
- I like drills and grammar exercises best. A lot of people think they're boring, but you know what you're learning.
- I find learning how to learn the most useful because then you can help yourself.
- I like reading and listening, but I don't like comprehension exercises. They
 make it boring. I just like to read and listen and work it out for myself.
- **2.2** Complete your own learning profile. Make a note of things that helped you to learn the language most effectively.
- **3.** What language skills do you know and already have? Read the following text and be ready to discuss it. Pay attention to the underlined words and word combinations.
- **3.1** Read the following sentences containing the active vocabulary. Render these sentences into Russian and explain the meaning of the words in italics.
- 1. You will have *ample* opportunity to express your opinions during the debate. The men have been *amply* rewarded for their services. These documents provide *ample* evidence of their guilt.
- 2. The student's *command of a language* should be judged not by how much he knows, but how well he can perform in public. She had an excellent *command of* all the facts.
- 3. The carving shows remarkable technical *skill*. Candidates should have good typing *skills* and a good *command* of English. It is useful to think of mastering a language in terms of four related *skills*: two passive and two active.
- 4. She turned out to be rather *skilful* with her hands.
- 5. These are skills which are practised so that they are coordinated into the right *habits*.
- 6. You will thus *get into the habit of* building up your vocabulary stock with a well-laid and progressive plan.
- **3.2** Match the following words with their meanings. Make up sentences with these words in all their meanings and translate the sentences into Russian. Consult an English-English dictionary.
- 1. Steep

a) Mental competence, know-how

2. Ability

b) Skilful, capable

3. Skill
4. Able
5. Habit
6. Ample
7. Settled practice
8. Competence, art, experience, dexterity, technique
9. Sufficient, spacious, extensive, abundant
10. Sharp, abrupt, exaggerated, excessive, unreasonable, immoderate

3.3 *Now study the text.*

ON LANGUAGE SKILLS

When you are teaching somebody to swim or drive a car, learning does not start to be effective until the learner is in the water or the driving seat. It is a waste of time to give him lectures about swimming strokes or how the carburettor works. He needs a model to imitate and plenty of practice of the right kind. In fact we learn to do things, by doing them, and this applies no less to language learning than to swimming or driving.

It is useful to think of mastering a language in terms of four related skills: two passive and two active. These are the skill of listening with understanding, to tell language, that of reading it with understanding, and the active skills of self expression through the spoken and written word. Because of this it is necessary to have ample practice in listening to the language, in reading the language, and in practising. Learning a foreign language consists of forming the sounds of the language, of framing the structures correctly, of choosing the right word in the right place in a pattern, of using the right intonation with each structure and so on. These are skills in just the same way as a swimmer's, who practises the skills of using correct arm movements, correct leg movements and correct breathing; and these must be put together, so that the skills are coordinated into the right swimming habits. The swimmer needs to practise these habits until he does them without thinking. We know if we have learned the wrong habits, if we are allowed to use wrong arm movements in swimming, for example, it is later very difficult to correct them. Unless we start with the correct skills, and practise them, we are never likely to become a good swimmer.

Learning a language is not a matter of acquiring a set of rules and building up a large vocabulary. **The student's mastery of a language** is ultimately measured, by how well he can use it, not by how much he knows about it. A student who has learnt a lot of grammar but who cannot use a language, is in the position of a pianist who has learnt a lot about harmony but cannot play the piano. The student's **command of a language** will therefore be judged not by how much he knows, but how well he can perform in public.

3.4 Explain or define the words and word combinations in bold type.

3.	5	Answer	the	auestions	on t	he	text	and	give	its	summary.
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- 1. What four related skills are important in Language learning?
- 2. What concrete steps does language learning consist of?
- 3. What happens if a person has learned the wrong habits?
- 4. How is the student's mastery of a language measured?
- **4.** A good language learner should enrich their vocabulary learning as many words as they can. You are going to learn some onomatopoeic words. These are words that sound like their meaning.

E.g.: The bees *buzzed* around the honey-pot.

I could not get to sleep last night because my husband was snoring so much.

4.1 Here is the phonemic script of several such words. Look at the words in the columns, practise saying them, and decide how they are spelt. Then find the words in the dictionary to check the spelling and the meaning. Define their meaning and explain their usage.

[θʌmp]	['mʌmbl]	[gɪgl]
[mʌntʃ]	[skrætʃ]	[smu:ð]
[snɪf]	[skreɪp]	[skwi:z]
[ˈskwi:mɪʃ]	[mi:'av]	[slavtʃ]
['slaımı]	[haʊl]	[ˈslʌgɪʃ]
['grʌmbl]	['ga:gl]	['wɒbl]

4.2 Discuss which word	ls sound like something
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- pleasant/ unpleasant?	- short/long-lasting?	- high/low-pitched?
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4.3 Fill in the gaps or answer the questions with one of the above words in its correct form:

1)	'I refuse to resign!' said the Prime Minister, the table defiantly.
2)	'I have got a terrible cold. I've been and sneezing all day long.'
3)	It was quiet, only jackals among the ruins.
4)	It began to rain while we were having a walk. I had to the mud
	off my shoes when we got back.
5)	Many people think snakes are, but it is not true. Their skins are
	smooth and dry.
6)	This is what cats do with their claws!
7\	This is suffer assumed if any definition of a significant state of the additional to the state of the state o

- 7) This is what you are if you do not like the sight of blood! _____
- 8) He took my hand and _____ 'Don't worry'.
- 9) Paul spent the whole afternoon _____ a packet of biscuits.10) There were a few smothered _____ from the girls sitting by the pool.

	11) She had a sore throat and had to	with salt water.
	12) Do you always the too	
		bout his pension, but I can't understand
	what he is saying.	-
	14) A horse came slowly into the y head down and his shoulders slope	rard, its rider in the saddle: the
	-	movements so that they could
	not continue.	movements so that they could
	16) The jelly was difficult to eat be	eausa it so much
	17) The boulders were so	
	18) The fly's gets on my n	
		oming from his bed-room at night and
	could not sleep.	oming from his occ-room at hight and
	could not sieep.	
	Make up and practise a story or a rds as possible.	dialogue using as many onomatopoeic
	TALKING	G POINTS
3)	If we have learnt wrong habits it is learn the student's mastery of a language an use it, not by how much he knows	e is ultimately measured by how well he
	SELF-C	CHECK
I. <i>E</i>	Express the following in English:	
1.	хорошее владение языком;	12. умение читать и понимать текст
2.	родной язык;	на иностранном языке;
3.	привыкнуть что-либо делать;	13. умелый водитель;
4.	по мере сил и способностей;	14. овладеть навыком;
5.	высокоодаренный человек;	15. иметь большой опыт в чем-либо;
6.	проявлять разные способности;	16. крутой подъем;
7.	у него была полная возможность	17. резкий спад цен;
	это сделать;	18. непомерно высокие требования;
8.	хорошая зарплата;	19. довольно неправдоподобная ис-
9.	достаточно времени;	тория;
	языковые умения;	20. довольно наглое поведение.
11.	умение слушать и понимать ино- странную речь;	

II. Decide who or what does the following. Match the onomatopoeic words with objects or creatures that produce the actions or sounds, or have the quality:

1. Buzz a) a person while eating an apple

2. Miaou/miaow b) dogs meeting new and unfamiliar objects

3. Scratch c) catfish is like this

4. Sluggish d) somebody's heart does it

5. Squeamish e) thunder can do it

6. Gargle f) tall people often do this

7. Mumble g) child's skin may be like this

8. Scrape h) jelly does this

9. Smooth i) telephone can produce this sound

10. Squeeze j) something moving slowly

11.Giggle k) men while sleeping

12.Slimy
1) we do this to an itchy part of our body
13.Munch
m) strong winds can produce the sound

14.Sniff n) people rinsing their throats 15.Thump o) cats usually make the sound

16.Grumble p) people feeling sick in the stomach

17. Howl q) people breathing heavily when exhausted. 18. Slouch r) to extract some juice from a fruit we do this

19. Snore s) people speaking indistinctly

20. Wobble t) girls can produce it

u) people making a deep sad sound when in pain

v) if we clean something we do this

III. Render the following sentences into English. Use the onomatopoeic words.

- 1. Многие считают, что змеи скользкие на ощупь, но это неправда.
- 2. Глухим ударом он сбил преследователя девушки.
- 3. Войдя в комнату, он ощутил запах свежеиспеченного хлеба.
- 4. Кэрри никогда не путешествовала по морю, так как её постоянно тошнило от качки на воде.
- 5. Он боялся, что кто-нибудь услышит бурчание его желудка.
- 6. Не найдя ничего сказать в ответ, он промямлил что-то невнятное.
- 7. Я не выношу звук, который издаёт моя ручка, когда я пишу.
- 8. Хозяин приказал выскрести лавку, стоявшую в углу кухни.

IV. Put the verbs in brackets in the most appropriate tense and voice forms:

People always <u>1</u> (to speculate) upon how language <u>2</u> (to begin); consequently, we <u>3</u> (to have) with us today an extensive collection of theories and guesses, some rather ridiculous, others with more than a trace of credibility to them. In 1866 the French Societe de Linguistique <u>4</u> (to forbid) any discussion at its meetings of the origins of language, on the grounds that such speculation <u>5</u>

(to be) absolutely fruitless. Nevertheless, speculation <u>6</u> (to continue). We <u>7</u> (to be) still curious about how it all <u>8</u> (to begin).

Before the middle of the 18-th century, theories of the beginning of language generally <u>9 (to fall)</u> into the category of Divine Origin. According to these early theories, man <u>10 (to create)</u> almost instantaneously, and at the moment of his creation, speech <u>11 (to provide)</u> to him as a divine gift. So <u>12 (to go)</u> the biblical story of the Garden of Eden. God <u>13 (to create)</u> Adam and speech simultaneously, for (because) God <u>14 (to speak)</u> with Adam and Adam <u>15 (to answer)</u> him. The language they used <u>16 (to be)</u> Hebrew.

Speculations on the origin of language <u>17 (to move)</u> from the realm of fancy and <u>18 (to enter)</u> what is called the "organic phase" in the latter part of the 18-th century with the publication of Johann Gottfried von Herder's "On the Origin of Language" in 1772. This <u>19 (to be)</u> the period when Immanuel Kant and others <u>20 (to set)</u> the stage for the theory of evolution of man, so well stated a century later by Charles Darwin. Herder <u>21 (to argue)</u> that language <u>22 (to be)</u> too imperfect to have been a divine gift; it <u>23 (to come about)</u> through man's own groping efforts (дословно: на ощупь) towards reasoning. Language, he said, <u>24 (to be)</u> the result of an "instinctive impulse similar to that of an embryo pressing to be born".

Darwin <u>25</u> (to <u>argue</u>) against any distinctly "human" quality of language. He maintained that there <u>26</u> (to <u>be</u>) only a difference of degree between the language of man and the cries of animals. He reasoned that man's language, like man himself, <u>27</u> (to <u>come from</u>) a primitive form, probably expressions of emotion. For example, the feeling of contempt or disgust usually <u>28</u> (to <u>accompany</u>) by a tendency to puff out air through the nose or mouth, and this <u>29</u> (to <u>make</u>) such sounds as "Pooh!" or "Pish!". Another scientist Max Muller, a contemporary who <u>30</u> (to <u>disagree</u>) with Darwin on this point, <u>31</u> (to <u>nickname</u>) it scornfully the <u>Pooh-Pooh</u> theory.

SAMPLE EXAMINATION QUESTIONS

- 1. What makes a good language learner?
- 2. How do you rate your language learning abilities? Are you a good language learner?
- 3. What motivates you to learn English? What do you do to know English well?
- 4. Would you like to learn other foreign languages? If so, what languages then?

WRITING

Z Write an essay on one of the topics:

- 1. "Who does not know another language, does not know his own." (Goethe)
- 2. "To have another language is to possess a second soul." (Charlemagne)

UNIT II. THE BEST DAYS OF YOUR LIFE?

- ▶ *Topic:* The main topic that runs throughout this unit is the topic if **education**, its aims, problems and systems. Education is a subject that affects us all. That is why students are also asked to comment on their own previous learning, their school experience and to discuss what priorities of the ideal school should be and the role a teacher should play in it. The students are offered to watch a film on the topic.
- ▶ *Grammar:* Since grammar is essential for language competence the unit also presupposes **grammar revision**. Revise the grammar material using Grammar references from Headway Advanced Student's Book (p. 134).

Do the exercises from Headway Advanced Student's Book and Headway Advanced Workbook. *Noun phrases.* – Headway Advanced Student's Book ex. 1, pp. 20 – 21 and Headway Advanced Workbook ex. 1, 2, pp. 4 – 5. *Avoiding repetition.* – Headway Advanced Student's Book ex. 2, p. 21, Headway Advanced Workbook ex. 3, p. 4, 'a' or 'an'; 'the' – Headway Advanced Student's Book ex. 1, 2, p. 22.

Topic	Hours
A First Day at School.	2
Idioms.	
Links between parts of sentences.	
B System of Education.	2
Noun phrases. Avoiding repetition.	
C State and Private Sectors of Education. Coeducation and segrega-	4
tion.	
D Traditional and Progressive Types of School.	2
Multi-word verbs.	
E Problems of Education. Examination and grading systems. Punish-	6
ment in school.	
F What Makes a Good Teacher?	6
Revision: 'a' or 'an'; 'the'.	
G Computer Aided Instruction.	2
Revision	2

A. FIRST DAY AT SCHOOL

ACTIVE VOCABULARY

Bleak (adj) – ~ hills/mountains/moors/apartments; a ~ day; a ~ outlook/prospect; **bleakly** (adv); **bleakness** (n)

Blurt out (phr. v) – to \sim bad news

Formidable (adj) – a ~ place/task/woman; **formidably** (adv)

Gabble (v) – to \sim on/away; to \sim sth (out); to \sim one's words; to \sim on in some language; **gabble** (n), a \sim of conversation

Model(l) (v) (oneself/sth upon/on sb/sth) – a design ~ on classical Greek architecture; the school ~ itself upon Eton

Preparatory (adj) - a \sim school (prep school); \sim courses for students; \sim investigations / meetings / measures

Rigmarole (n) – (derogative) to go through a \sim of fitting out forms **Solace** (n) – to seek \sim in alcohol; to find \sim in music; to derive \sim from sth; to give \sim to sb; **solace** (v)

Truant (n) – to play ~ (idiom.); **truancy** (n); an increase in ~ rate

A chip off the old block (informal)

To give short shrift (usually passive)

To come up to scratch

To know/learn the ropes

To lick into shape

To pull strings

(To be) on tenterhooks

Over the moon (informal)

To upset the apple cart

(To go) back to the drawing board

STARTER

1. Read the following poem and pay attention to the onomatopoeic words. What is the poem about?

ANOTHER DAY

Boys shout,	Best of all.	Head on desk,
Girls giggle,	Boys fight,	Boy sleeps.
Pencils write,	Girls flee,	
Squiggle, squiggle.	Teacher's gone	Home time,
Get it wrong,	And spilt	Glory be,
Cross it out,	His tea.	Mums got,
Bell's gone,	Clatter bang!	Chips for tea.
All out!	Big din,	Warm fire,
	Whistle goes,	Full belly,
Balls bounce,	All in!	Sit down,
Hands clap,		Watch telly.
Skipping ropes,	All quiet, no sound,	
Slap, slap	Hear worms,	Bed time,
Hand-stands,	Underground.	Creep away,
By the wall,	Chalk squeaks, clock	Dream until,
Sara Williams,	creeps,	Another day.
		I ohn

John Cunliffe

(John and Liz Soars. Headway. Advanced. Workbook. Oxford University Press, 1995)

- **2.** *After reading answer the following questions:*
 - 1) How old do you think the poet is?
 - 2) Where does each verse take place?
 - 3) How would you describe the rhythm of the poem?
- **3.** Translate the poem, paying attention to the onomatopoeic words.
- **4.** Practise reading it aloud as fast as you can, with expression to suit the mood of each verse.

- **5.** This unit is titled 'The best days of your life?' Interpret the title and answer the following questions:
 - Where the school days the best days of *your* life? Why?
 - How old were you when you started your school?
 - What sort of school did you go?
 - Can you remember your first day there? What was it like?
 - What do you remember most fondly about being in primary / secondary school?
 - What subjects were you best / worst at?
 - Was your attitude and opinion of the school changing as you grew older? What do you think of it now as a student?

READING AND DISCUSSING

- **1.** You are going to read a text written by Winston Churchill (from his autobiography 'My Early Life'). He describes his first day at school, when he was seven. Before reading do the following vocabulary exercises.
- **1.1** Read the following sentences containing the active vocabulary. Render these sentences into Russian and explain the meaning of the words in italics.
 - 1) He *blurted out* the bad news before I could stop him.
 - 2) The future looked *bleak*.
 - 3) This system is closely *modeled upon* one used in French hospitals.
 - 4) It was difficult to overcome *formidable* political obstacles.
 - 5) 'Look here,' he *gabbled*, 'It's about the Harvest Festival.'
 - 6) He began to find *solace* in the Bible.
- **1.2** Odd word out: the one which does not fit into the group of synonyms.

•	Bleak	dismal	sombre	frightful
•	Formidable	desolate	dreadful	awesome
•	Comfort	support	solace	gravity
•	Chatter	gabble	babble	swallow
•	Exclaim	blurt out	utter suddenly	utter angrily

1.3 What do you know about Winston Churchill? Read the text.

WINSTON CHURCHILL'S PREP SCHOOL

The school my parents had selected for my education was one of the most fashionable and expensive in the country. It **modelled itself upon** Eton and aimed at being **preparatory** for that Public School above all others. It was supposed to be the very last thing in schools. Only ten boys in



a class; electric light (then a wonder); a swimming pond; spacious football and cricket grounds; two or three school treats, or 'expeditions' as they were called, every term; the masters all M.A.'s in **gowns** and **mortar-boards**; a chapel of its own; no hampers allowed; everything provided by the authorities. It was a dark November afternoon when we arrived at this establishment. We had tea with the Headmaster, with whom my mother **conversed in the most easy manner**. I **was preoccupied with the fear of** spilling my cup and so **making 'a bad start'**. I **was also miserable at the idea of** being left alone among all these strangers in this great, fierce, **formidable** place. After all I was only seven, and I had been so happy in my nursery with all my toys. I had such wonderful toys: a real steam engine, a magic lantern, and a collection of soldiers already nearly a thousand strong. Now it was to be all lessons. Seven or eight hours of lessons every day except half-holidays, and football or cricket in addition.

When the last sound of my mother's departing wheels had died away, the Headmaster invited me to hand over any money I had in my possession. I produced my three half-crowns, which were duly entered in a book, and I was told that from time to time there would be a 'shop' at the school with all sorts of things which one would like to have, and that I could choose what I liked up to the limit of the seven and sixpence. Then we quitted the Headmaster's parlour and the comfortable private side of the house, and entered the more **bleak** apartments reserved – the instruction and accommodation of the pupils. I was taken into a Form Room and told to sit at a desk. All the other boys were out of doors, and I was alone with the Form Master. He produced a thin greeny-brown covered book filled with words in different types of print.

'You have never done any Latin before, have you?' he said.

'No. sir.'

'This is a Latin grammar.' He opened it at a well-thumbed page. 'You must learn this,' he said, pointing to a number of words in a frame of lines. 'I will come in half an hour and see what you know.'

Behold me then on a gloomy evening, with an aching heart, seated in front of the First Declension.

Mensa a table

Mensa O table

Mensam a table

Mensae of a table

Mensae to or for a table

Mensa by, with or from a table

What on earth did it mean? Where was the sense in it? It seemed absolute rigmarole to me. However, there was one thing I could always do: I could learn by heart. And I thereupon proceeded, as far as my private sorrows would allow, to memorize the task which had been set me. In due course the Master returned.

'Have you learnt it?' he asked.

'I think I can say it, sir,' I replied; and I gabbled it off.

He seemed so satisfied with this that I was emboldened to ask a question.

'What does it mean, sir?'

'It means what it says. Mensa, a table. Mensa is a noun of the First Declension.

There are five declensions. You have learnt the singular of the First Declension.'

'But,' I repeated, 'what does it mean?'

'Mensa means a table,' he answered.

'Then why does mensa also mean O table,' I enquired, 'and what does O table mean?'

'Mensa, O table, is the vocative case,' he replied.

'But why O table?' I persisted in genuine curiosity.

'O table – you would use that in addressing a table, in invoking a table.' And then seeing he was not **carrying me with him**, 'You would use it in speaking to a table.'

'But I never do,' I **blurted out** in honest amazement.

'If you are **impertinent**, you will be punished, and punished, let me tell you, very severely,' was his conclusive rejoinder.

Such was my first introduction to the classics from which, I have been told, many of our cleverest men have derived so much **solace** and profit.

(John and Liz Soars. Headway Advanced Student's Book. Oxford University Press, 1995)

- **1.4** Find all the words and word combinations in bold type in the text and define their contextual meaning.
- **1.5** *Comprehension check. Answer the questions:*
 - 1) In the first paragraph, what is the contrast that the writer makes between his new school and how he felt on his first day there?
 - 2) What were some of his fears?
 - 3) What did he do with his 'three half-crowns'? Why?
 - 4) Why didn't Churchill understand the task that the Form Master set him? Do you think he knew what Latin was? Did he know what declensions are?
 - 5) Why did the Form Master threaten to punish Churchill?
- **1.6** Churchill obviously felt very miserable on his first day at school. Find the words in the text that describe his negative attitude to the day.

Examples: a dark November afternoon; the fear of spilling my cup

- **1.7** What do you think?
 - 1) Have you ever learnt Latin or Greek? How was it taught?
 - 2) Have you ever learnt a modern language in the way Churchill had to learn Latin? What did you think of learning in that way?

2. Dependent Prepositions. Read the paragraph putting the correct preposition into each gap. In this text the author mentioned the changes in education. What are they? What were the grandparents' schooldays?

Education

When my grandmother was at school, she had to learn everything (a)
heart, and even years later she could recite countless poems (b)
memory. She was discouraged (c) thinking (d) herself, and
concentrated simply (e) learning facts. The teachers were strict (f)
pupils in those days. My grandfather confided (g) me that he
was expelled (h) school (i) playing truant just once.
It is always worthwhile for governments to invest (j) education.
Nobody should be deprived (k) a good education, and everybody
should benefit (l) it. Nothing can compensate (m) a bad start in
life. Pupils (n) public schools still account (o) many of the stu-
dents at Oxford and Cambridge University. Until quite recently these universi-
ties seemed to be prejudiced (p) pupils from state schools. Many peo-
pupils abjected were strongly (a) this and at less things are abouting
ple objected very strongly (q) this and at last things are changing.
I had no intention (r) staying (s) university after I had
finished my first degree. I finally succumbed (t) parental pressure, but
only (u) protest, and carried out research (v) the life of
Baudelaire.
(John and Liz Soars. Headway Advanced Workbook. Oxford University Press, 1995)
3. Listening. You'll hear three people remembering their schooldays. Listen to them and do the tasks from the Listening Guide .
4. Write a 250-word composition on the memories you have from your schooldays or your first day at school describing the events and the atmosphere that reigned there?
5. Study the linking words and phrases in exercise 4 p. 5 in Headway Advanced Workbook and the idioms in exercise 6 pp.7 – 8 in Headway Advanced Workbook.
SELF-CHECK

I. Paraphrase the underlined parts of the sentences using the idioms given below:

A chip off the old block
To give short shrift
(To be) on tenterhooks
To come up to scratch
Over the moon
To know the ropes
To lick into shape
(To go) back to the drawing board

- 1. She has just joined the department it'll take her a week or two to learn how to deal with the job.
- 2. He was <u>very pleased</u> when he scored the winning goal.
- 3. He went to complain to the boss but <u>only got his brief and unwilling</u> attention.
- 4. My father <u>used his influence</u> to get me into the Civil Service.
- 5. Agatha Christie keeps the readers <u>in a state of anxious suspense</u> until the final pages of the story.
- 6. They have rejected our proposal, so we are starting everything anew.
- 7. We'll have to bring the house <u>up to a satisfactory standard</u> before we sell it.
- 8. "That daughter of yours has a great sense of humour." "Yes, she's just like her father."
- 9. Her refusal to help quite spoiled our plans.
- 10. We need a new manager to improve the business and make it efficient again.

II. *Fill in the gaps with the appropriate prepositions where necessary:*

- 1. Don't let this discourage you ... trying again.
- 2. He confided ... me that he had applied for another job.
- 3. Please account ... your disgraceful conduct.
- 4. It's wrong suddenly to deprive your body ... certain foods.
- 5. I feel that I have benefited ... this experience.
- 6. The allowance should be paid to compensate people ... loss of earnings.
- 7. They have failed to invest ... job creation in the cities.
- 8. She was able to recite the names of all the European capitals ... memory.
- 9. The driver later succumbed ... the idea of his injuries.
- 10. I've been so preoccupied ... my work to even think about taking a holiday.
- 11. We were miserable ... the idea ... getting there on foot.
- 12. Parents were strict ... their children in Victorian times.

III. Choose the appropriate linking word from the set given below each sentence to fill in the gaps:

- 1. Brooke was arrested and ... sentenced to five years' imprisonment.
- a) nevertheless b) consequently c) subsequently
- 2. My car broke and ... I arrived late.
- a) subsequently b) consequently c) meanwhile
- 3. His first response was to say "no". Later, ..., he changed his mind.
- a) moreover b) however c) consequently
- 4. I went to college ... all my friends were getting well-paid jobs.
- a) meanwhile b) moreover c) however
- 5. They know the painting is a forgery ... they know who painted it.
- a) however b) meanwhile c) moreover

- 6. They had a wonderful holiday ... the bad weather.
- a) nevertheless b) despite c) consequently
- 7. The people who... did the work were not mentioned.
- a) moreover b) presently c) actually
- 8. This defeat was widely predicted but it is disappointing ...
- a) nevertheless b) however c) moreover
- 9. He carried out orders without questioning them ... he was not bothered by hard work.
- a) despite b) nevertheless c) furthermore
- 10. I thought the work would be difficult. ..., it's quite easy.
- a) despite b) in fact c) moreover

IV. Express the following in English:

- 1. мрачное помещение;
- 2. поддаться родительскому давлению;
- 3. брать за образец;
- 4. вкладывать деньги в образование; 5. находить утешение в чем-либо;
- 6. терроризировать кого-либо за чтонибудь;
- 7. орать на кого- либо;
- 8. выпалить что-либо на чужом языке;
- 9. прогуливать уроки;
- 10. выпалить что-либо (не сдержаться).

B. SYSTEM OF EDUCATION

TOPICAL VOCABULARY

Curriculum (n) (pl. curricula) – to be on the \sim ; extra-curricular activities; \sim vitae (abbr. CV)

Posterity (n) – (formal) for the benefit of \sim , to have sth recorded / preserved / saved for \sim

Preliterate (adj) − ~ peoples

Syllabus (n) (pl. syllabuses or syllabi) – literature ~, to be rigidly laid down by a ~ **Voluntary** (adj) – a ~ statement, ~ donations / contributions; to do ~ work, ~ groups, to be run on ~ basis; **voluntarily** (adv)

To go after To close down To end up To sign up to To rule out To call for

STARTER

1. *Discuss the following:*

- 1) Have you ever thought what education means in our life, what is its value or aim?
- 2) When do you think the necessity for education appeared?

2. Divide into three groups. Each group read one of the following texts. After reading it present and comment on the ideas expressed in each text to the whole class. Pay attention to the words and word combinations in bold type in the texts. Be ready to render them into Russian.

FROM THE HISTORY OF EDUCATION

Nobody can name the exact date when and where the first school was founded and when a distinction was drawn between **the communication of useful skills** in primitive society and the origin of private schools. Education has travelled a long and difficult way full of changes before it transformed in what we have now. The world of science poses two basic approaches of **the descent of education**:

- *evolutionary-biological*. The representatives of this point of view brought all pedagogical activity of **preliterate** peoples together with the purpose of saving it for **posterity**.
- psychological. The evolution of education is explained as the manifestation of unconscious instincts which imitate grown-ups' behavior.

So scientists relate the conception of education to the period when humans of the contemporary physical type appeared (40-35 thousand years ago). In Europe the formation of the medieval system of education begins at the end of the 5^{th} century A.D. Since that time education was the prerogative of the church. Medieval education was made up of the Latin culture of "seven natural arts": grammar, rhetoric, dialectic, arithmetic, geometry, astronomy and music. Although the real content of these subjects was altered constantly, the 7-fold structure was permanent until the Renaissance. In the second half of the 7^{th} century elementary

schools near the rural churches and *cloisters* were opened in Europe. Some high schools were established by the residence of Charles I. In the 12th century new forms of studying were created: lectures and exams. In the 17th century the Renaissance began a public and educational movement, which struggled for popular schools. But practically only in the second half of the 20th century, **the common system of public education** – from preschool to higher professional levels – was formed.

(Первое сентября. Английский язык. 2006, № 6)

THE PURPOSE OF EDUCATION

If you ask yourself why children go to school, you'll probably say that they go to learn their own language and other languages, arithmetic, geography, geometry, history, science and all other subjects. That is quite true: but why do they learn these things? And are these things all that they learn at school.

We send our children to school to prepare them for the time when they will be big and will have to work for themselves. They learn their own languages so that they will be able to understand what others tell them. They learn foreign languages in order to be able to benefit from what people in other countries have written and said and in order to make people from other countries understand what they themselves mean. They learn arithmetic in order to be able to measure and count things in their daily life, geography in order to know something about the world around them, and history to know something about human beings they meet every day. Nearly everything they study at school has some practical use in their daily life, but is that the only reason why they go to school?

No, there is more in education than just learning facts. We go school above all **to learn how to learn**, so that, when we leave school, we can continue to learn. A man who really knows how to learn will always be successful, because whenever he has to do something new which be had never had to do before, he will rapidly teach himself how to do it in the best way. The uneducated person, on the other hand, is either unable to do something new, or does it badly. The purpose of school, therefore, is not just to teach languages, arithmetic, geography, etc., but to teach pupils the way to learn.

(Hill L.A. Comprehension and Précis Pieces for Overseas Students. London, 1965.)

THE VALUE OF EDUCATION

Education is not an end, but a means to an end. In other words, we don't educate children only for the purpose of educating them; our purpose is **to fit them for life**. As soon as we realize this fact, we will understand that it is very important to choose a system of education which will really prepare children for life. It is not enough just to choose the first system of education one finds; or to continue with one's old system of education without examining it to see whether it is in fact suitable or not.

In many modern countries it has for some time been fashionable to think that, by free education for all – whether rich or poor, clever or stupid – one can solve all the problems of society and build a perfect nation. But we can already see that free education for all is not enough; we find in such countries a far larger number of people with university degrees than there are jobs for them... Because of their degrees, they refuse to do what they think "low" work; and, in fact, **work with the hands** is thought to be dirty and shameful in such countries.

But we have only to think a moment to understand that the work of a completely uneducated farmer is far more important than that of a professor; we can live without education, but we die if we have not food. If no one cleaned our streets and took the rubbish away from

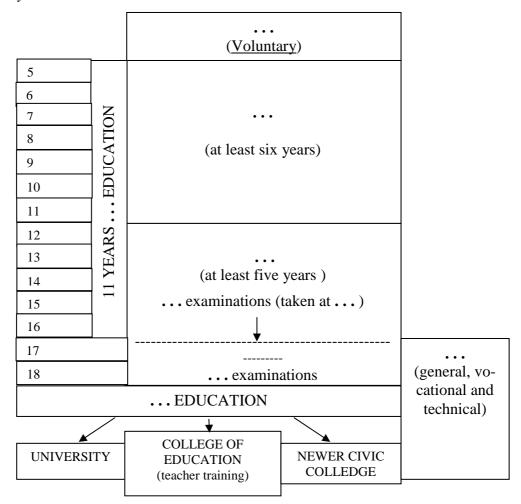
our houses, we should get terrible diseases in our towns. In countries where there are no servants because everyone is ashamed to do such work, the professors have to waste much of their time doing housework.

In fact, when we say that all of must us be educated to fit us for life, it means that we must be educated in such a way that, firstly, each of us can do whatever job is suited to his brain and ability, and, secondly, that we can realize that all jobs are necessary to society, and that it is very bad to be ashamed of one's work, or to scorn someone else's. Only such type of education can be called valuable to society.

(Hill L.A., Fielden R.D. Further Comprehension and Précis Pieces for Overseas Students .London, 1965)

READING AND DISCUSSING

- **1.** From your Country Study course recollect the systems of education in Great Britain and the USA. (If you have a problem with this, read the article on the systems of education in Great Britain and the USA in the section Supplementary Text of this unit)
- **1.1** Complete the following chart, which should explain how state education is organised in England. You should bear in mind that in each town or district, the system is decided by the local educational authority and so it can vary, but this is the usual system.



1.2. Now read the following information and be ready to discuss it.

The majority of pupils in Britain – over 90 % – go to publicly funded schools, usually known as state schools

Religious education in schools is not prescribed nationally as part of the curriculum, but is decided locally. Most schools provide religious education in accordance with locally agreed syllabuses. All parents have the right to withdraw their child wholly or partly from religious education and schools must agree to any such request.

All parents have the right to say which school they would like their child to attend, and the local authority has a duty to meet these requests. However, priority is normally given to children living within the school's catchment area.

All schools are required to write home-school contracts, drawn up in consultation with parents. These are likely to include expectations about standards of education, the ethos of the school, regular and punctual attendance, discipline, homework and the information schools and parents will give to one another. The aim is to help engage parents more fully in raising their children's achievements and in action to combat unacceptable behavior.

- **1.3** *Give extended answers to the questions:*
 - 1. How is the responsibility for education distributed in Great Britain?
 - 2. What types of school are there in Great Britain?
 - 3. What is the difference between public and private schools?
 - 4. Who determines the subjects taught in state schools?
 - 5. Is religious education obligatory in English schools?
 - 6. What exams do pupils have to take at school?
 - 7. How are classes designated in a school?
 - 8. What is a school year in Great Britain?
 - 9. How can pupils continue their education after 16?
- **1.4** Give the difference (if there is any) of the meanings of the following words and word combinations:
- 'grammar' schools / 'secondary modern' schools / 'comprehensive' schools
- 'preparatory' school- 'higher' education'vocational' school'further' education
- 'staff' common room 'student' common room
- 'curriculum' 'syllabus' 'lesson'

1.5 In Britain there are three first degrees (where you are called a Bachelor of ...), postgraduate degrees (where you are called a Master of ... or Doctor of Philosophy) and medical degrees. What do you think the following letters mean?

- a) BSc c) MSc e) BA g) Mphil b) Bed d) MD f) MA h) PhD
- **1.6** Listening. Listen to short descriptions of the education systems in Britain, the USA and Australia and do all the tasks from the Listening Guide.
- **1.7** Compare the systems of education in Great Britain and the USA.
- **1.8** Draw the chart of the System of education in Belarus. In what ways does the state education system in Belarus differ from that one in Britain?
- **2.** At present there are three types of state secondary schools in Great Britain: grammar schools, secondary modern schools and comprehensive schools. What do you know about them? Read the following text and say why this type of school ('comprehensives') appeared in Britain.

TRYING TO BE FAIR

Before the 1960s there were two main kinds of state secondary school in Britain: "grammar" schools and "secondary modern" schools. The grammar schools were for the most intelligent children and the secondary modern schools were for the less intelligent children. Many people felt that this system was unfair. During the 1960s and 1970s the government decided to join the grammar and secondary modern schools. The new, bigger schools were called "comprehensives". More than eighty per cent of the state secondary schools in Britain are now comprehensives.

Everyone hoped that comprehensive schools would be the answer to the nation's education problems. They hoped that children would do better if they chose from many different subjects. They believed that the not-so-clever would learn more when working with the clever. They thought that a more practical education would give the country better scientists and businessmen. But not everyone was pleased with the results. The new schools brought new problems. They were big and unfriendly. Some schools soon had a bad name.

By the beginning of the 1980s many comprehensive schools were doing better. Both students and teachers were used to the new system and were making it work. But the system is still not really fair. In some areas the comprehensive schools can be very good. But in other areas, especially in the city centres, there are still serious problems.

(Первое сентября. Английский язык. 2006, № 4)

- **3.** Here is a BBC NEWS article on the problem of grammar schools. Recollect what you know about this type of schools in Britain.
- \square 3.1 Read the article. Mind the words in bold type in the text.

BLAIR RULES OUT 'WAR' ON GRAMMARS

In an interview with the Guardian, Mr. Blair **ruled out** war on grammar schools saying that no other major party leader would start a "war" with supporters of the 164 remaining grammar schools. His comments come as backbenchers **call for** an end to selection in return for their support for the education bill. But the prime minister restated his belief in the bill's plans for all secondary schools to gain trust status.

Asked if he **had considered** a complete **ban on academic selection** for pupils at age 11, Mr. Blair said: "If you want to have the entire education debate dominated by a war, which is what it would be, over the 160 remaining grammar schools, well you can do that.

"I ask you, which party is saying that is a war they want?

"If you **go after** the existing grammar schools, where they've got parental support, you're just going **to end up** in limitless arguments about how you are trying **to close down** grammar schools, rather than about how you raise standards in the non-grammar school population."

The government's controversial education reforms – **set out** in the government's Education White Paper – **pave the way for** "trust schools", a new type of self-governing school authority, which can oversee individual schools or a mini-chain of schools. These may be run by successful schools or outside providers, such as universities, businesses, faith groups or community groups.

But over 90 Labour MPs have signed up to an alternative version of the White Paper, fearing it could lead to academic selection "by the back door".

Mr. Blair told the Guardian he always expected opposition and had to proceed with "what is right".

He likened the reforms to the **sell-off** of council houses by the Conservatives.

"It's a different time and a different issue, but remember council house sales?

"The Labour party had that idea, and we built up this huge housing stock. And, in the 1970s, Labour people put the idea on the table saying 'there's a new era of home ownership coming, let's **get on the crest of** it'.

"And everyone said 'you can't do that, it's a betrayal of everything we stood for'. The Tories came in and effectively just sold them all off, and got the benefits of it."

Story from BBC NEWS (Первое сентября. Английский язык. 2006, № 6)

- **3.2** Match the phrasal verbs and the idiomatic expressions in bold type with the corresponding meanings given below.
- 1. To get on the top of something
- 2. To stop or make stop operating
- 3. To sign or to make someone sign an agreement or some document to get something
- 4. To chase, to pursue somebody
- 5. To require, to demand or to need something
- 6. To select or to choose in an unfair and indirect way
- 7. To present ideas, facts, etc. in an organized way, in speech or writing
- 8. To offer for consideration or discussion

- 9. A sale of government shares or services to individuals or private companies
- 10. To create a situation in which somebody will be able to do something or something can happen
- 11. To reach or come to a certain place, state or action by a long route or process
- 12. To exclude somebody or something
- **3.3** *Explain what 'war' is described in the article.*
- **∠** 3.4 Make a summary of the article. For summary writing see the Appendix (page).

TALKING POINTS

Sum all you have learnt about education and speak on:

- 1. the main differences between the education system in your country and those in Britain and the USA;
- 2. improvements which you consider should be made into your education system.

SELF-CHECK

- **I.** Fill in the gaps with prepositions and postpositives:
 - 1. They all have to study French because it's (1)... the curriculum.
 - 2. The EU has considered a ban (2)... the import of seal skin.
 - 3. Your experience fits you perfectly (3)... the job.
 - 4. Meg is not going to finish the school this year. She is planning to stay (4) ... (5)... school (6)... some time.
 - 5. The aim of the home-school contract is to help engage parents (7)... raising their children's achievements and (8)... action to combat unacceptable behavior

7. If you go (10) the existing ord limitless arguments about it.	ler you are just going to end (11)
C	
II. Express the following in English:	
 учебный план; внеклассные мероприятия; сохранить для потомства (последующих поколений); передача полезных умений; всеобщая система народного образования; 	6. происхождение / появление образования;7. религиозное образование;8. народы, не имевшие письменности / грамоты.
III. Fill each gap in the following sentences. Sometimes you will need to add not	•
 5. A: I drove past your house last not popping in. B: You I wasn't doing of I couldn't get my car started this but nobody Isn't it awful. 7. A: I tried to phone you last night, B: I I stayed in all night. 8. I hope you get the job. It you earn! 9. A: I'm thinking of investing all my B: I It sounds very risky to 10. My children made their own break 	but I, so I quite enjoyed it. It the photography exhibition. It paid off all her debts yet? You know what she's like with money. Ight, about nine o'clock. I was thinking anything. morning. I asked lots of people to help, but you must have been out. , just think how much money you'll y money in a record shop.
They made a terrible mess.	

6. The factory doesn't work. It has been closed (9)....

IV. Combine the information in brackets into the base sentence:

1.	Write you name at the (page, top).
2.	Remember to buy some (food, cat) while you are at the shops.
3.	Where's the (bowl, cat)? It's time to feed her and I can't find it
	anywhere.
4.	(prices, house) have risen dramatically over the past year.
5.	The (living, cost) has also increased.
6.	Have you got an empty (box, match)? I want something small
	to keep some stamps in.
7.	The (gunpowder, invention) greatly changed the nature of war-
	fare.
8.	(announcement; last week) that the government intends to abol-
	ish taxation has left everyone stunned.
9.	Did you know that (landlady, Peter) has thirteen children?
10	.Have you seen the (exhibition, Spencer, watercolours) yet?

C. STATE AND PRIVATE SECTORS OF EDUCATION COEDUCATION AND SEGREGATION

ACTIVE VOCABULARY

Abolish (v) – to \sim a law/practice/institution; to \sim fagging; to be formally abolished; **abolition** (n)

Academic (adj) – the ~ year; ~ success in the exam; ~ achievement / education; ~ subjects; to carry out ~ teaching in the form room; **academically** (adv)

Assert (v) – to \sim one's authority / rights / independence / innocence; to \sim that ...; **assertion** (n.); **assertive** (adj)

Compel (v) – to \sim sb to do sth; to \sim sth (to \sim obedience/admiration); to feel compelled to do sth; to be compelled to study science; **compelling** (adj)

Courtesy (n) – to be treated with great \sim ; to be fussy about \sim ; to have the \sim to do sth; as a matter of \sim ; to be common \sim ; to do sb the \sim ; **courteous** (adj)

Disdainful (adj) (of sb/sth) $- \sim$ of industry; a \sim air; **disdainfully** (adv); **disdain** (n), (v)

Dispel (-ll-) (v) – ~ illusions / doubts / fears / worries / rumours

Divisive (adj) $-a \sim \text{influence} / \text{policy} / \text{effect}$; to be socially \sim ; **divisively** (adv); **divisiveness** (n)

Equip (-pp-) (v) – to \sim sb / oneself / sth (with sth) (for sth), to \sim future citizens with all they require; to be well equipped for sth

Foremost (adj.) – the ~ painter, the ~task; **foremost** (adv), to be concerned ~ about sth; first and ~

Foster (v) – to \sim an interest / attitude / impression; to \sim rivalry between sb; to \sim children

Handle (v) – to \sim small children, to \sim a car; to \sim a problem

Impose (v) – to \sim a fine / sentence, to \sim a ban / restriction/ limitations on sth; to \sim sth on sb, to \sim abnormal conditions on sb, to \sim one's ideas on sb; to \sim one-self on sb

Miniature (n) – a true version of society in \sim ; **miniature** (adj), a \sim society; a \sim dog

Rivalry (n) (with sb/sth) (between A and B) - a friendly / bitter / intense \sim , \sim between the sexes

STARTER

Discuss the following:

- 1) Apart from state sector of education in Britain there is a private sector too. Do you know anything about private education?
- 2) Is there any difference between private and state education?
- 3) Do we have private schools in this country?
- 4) Would you like to be taught in a private school?

READING AND DISCUSSING

1. Here is a text which presents some general information about private schools in Great Britain. Read and be ready to discuss it.

PUBLIC SCHOOLS – FOR WHOM?

As well as the state schools, there are about 500 private schools in Britain. Most of these are **boarding schools**, where the children actually live in the school. Private schools are very expensive (up to £9,000 a year). Some private schools give a very good **academic education**. Some do not. But nearly all private schools have good social status. The boys and girls who go to them learn to speak with upper-class pronunciation. They make friends with children from

families like their own, and they often find it easier to find a job. Many people feel that this is wrong, but the private schools are still growing.

About seven per cent of children are educated privately in what is rather confusingly called public schools. These are the schools for the privileged. Most of them single-sex. About half of them are for girls.

The schools, such as *Eton, Harrow, Rugby and Winchester*, are famous for their ability to lay the foundation of a successful future by giving their male pupils self-confidence, the right accent, a good **academic background** and, perhaps most important



Harrow School

of all, the right friends and contacts. People who went to one of the public schools never call themselves school-leavers. They talk about "the old school tie" and "the old boy network"! They are just old boys or old girls.

The fees are high and only very rich families can afford to pay so much. Public schools educate the ruling class of England. One such school is *Gordon*-



Eton College

stoun, which the Prince of Wales, the elder son of the Queen, left in 1968. Harrow School is famous as the place where Winston Churchill was educated, as well as six other Prime Ministers of England, the poet Lord Byron, the playwright Richard Brinsley Sheridan and many other prominent people.

Public schools are free from state control. They are independent.

Most of them are boarding schools. The education is of a high quality; the discipline is very strict.

The system of education is the same: the most able go ahead.

These schools accept pupils from preparatory schools at about 11 or 13 years of age usually on the basis of an examination, known as Common Entrance. There are three sittings of Common Entrance every year in February, June and November. Scholarships are rarely awarded on the results of Common Entrance. The fundamental requirements are very high. At 18 most public school-leavers gain entry to universities.

- **1.2** Do you know all the proper names in bold type? If not, consult a dictionary and discuss them in class.
- **1.3** Study the meanings and the Russian equivalents of the following word combinations from the text. Do we have the same things in Belarus?



- **the old school tie:** "галстук старой школы" выпускников привилегированных частных средних школ (символ принадлежности к правящему классу); дух товарищества, солидарность; снобизм; перен. приятель;
- **the old boy network:** круг бывших однокашников; неформальное объединение, основанное *на* принадлежности к одной и той же школе; поддержка друг друга в жизни, связи, кумовство.
- **1.4** Read the definitions below and fill in the blanks with one of the following words:

primary school	preparatory school	boarding school
Sixth-Form College	unisex school	single-sex school

1	. This is usually a private	e school	where	the	pupils	live	during	the	term	and	only
g	o home during holidays.										

2. This is the school a child attends from the age of 5 to the age of 11.

3. This is a school where	only boys or only g	zirls are taught.
e. Time is a sement where		51118 di 0 taa511tt

- 4. This is a school for pupils between the ages of 16 and 18, who are preparing to take their A-level examination.
- 5. This is a school where boys and girls are taught together in the same buildings and classrooms.
- 6. This is a private school for pupils up to the age of 13, where they are made ready to attend a school for older pupils, usually a public school. _____

- **1.5.** Choose the right words and underline them in the sentences below:
- 1. There are about 500 public schools in England and Wales, most of them unisex/single-sex.
- 2. Harrow/Eton is famous as the place where Winston Churchill taught / was educated, as well as six/three other Prime Ministers of England.
- 3. Public schools are free/not free from state control.
- 4. Few of them / Most of them are boarding schools.
- 5. These schools accept pupils from preparatory/primary schools on the basis of an examination known as GCSE / Common Entrance.
- 6.Scholarships are rarely/always awarded on the results of entrance examination.
- **№ 2.** Listen to the interview with Mr. Ian Beer, the Head Master of Harrow School and a radio programme on the subject of independent schools today and do the tasks from the **Listening Guide**.
- **3.** Most independent schools are still boarding schools, which gives rise to many debates on the subject and namely "which is better coeducation or segregation?".
- **3.1** *Discuss the following:*
 - 1) What school did you go to single-sex or unisex?
 - 2) In what ways do you think it helped or hindered your development?
- **3.2** You will read an article discussing the problem of coeducation and segregation. Before reading it do the vocabulary exercise 'Odd word out' (the one which does not fit into the group of synonyms).

1) Rivalry	burglary	opposition	conflict	competition
2) Dispel	drive away	banish	disapprove	disperse
3) Offer	equip	prepare	provide	supply
4) Foster	encourage	spread	stimulate	cultivate
5) Handle	create	cope with	deal with	control
6) Impose	force	thrust	control	inflict
7) Foremost	leading	prime	big	top
8) Miniature	small-scale	useless	diminished	mini

(a) 3.3 Now read the text paying attention to the words and word combinations in bold type.

ANY FORM OF EDUCATION OTHER THAN COEDUCATION IS SIMPLY UNTHINKABLE

Imagine being asked to spend twelve or so years of your life in a society which consisted only of members of your own sex. How would you react? Unless there was something definitely wrong with you, you wouldn't be too happy about it, to say the least. It is all the more surprising therefore that so many parents in the world choose **to impose** such



abnormal conditions **on** their children – conditions which they themselves wouldn't **put up with** for one minute!

Any discussion of this topic **is bound to** question the aims of education. **Stuffing children's heads full of** knowledge is far from being **foremost** among them. One of the chief aims of education is to **equip** future citizens **with** all they require to take their place in adult society. Now **adult society** is made up of men and women, so how can a **segregated school** possibly **offer the right sort of preparation for** it? Anyone entering adult society after years of segregation can only be in for a shock.

A coeducational school offers children nothing less than a true version of society in miniature. Boys and girls are given the opportunity to get to know each other, to learn to live together from their earliest years. They are put in a position where they can compare themselves with each other in terms of academic ability, athletic achievement and many of the extra-curricular activities which are part of school life. What a practical advantage it is (to give just a small example) to be able to put on a school play in which the male parts will be taken by boys and the female parts by girls! What nonsense coeducation makes of the argument that boys are cleverer than girls or vice-versa! When segregated, boys and girls are made to feel that they are a race apart. Rivalry between the sexes is fostered. In a coeducational school, everything falls into its proper place.

But perhaps the greatest contribution of coeducation is **the healthy attitude to life** it encourages. Boys don't grow up believing that women are mysterious creatures - airy goddesses, more like book-illustrations to a fairy-tale, than human beings. Girls don't grow up imagining that men are romantic heroes. Years of living together at school **dispel illusions** of this kind. There are no goddesses with freckles, pigtails, piercing voices and inky fingers. There are no romantic heroes with knobby knees, dirty fingernails and unkempt hair. The awkward stage of adolescence **brings into sharp focus** some of the physical and emotional problems involved in growing up. These can better be overcome in a coeducational environment. Segregated schools sometimes **provide the right conditions for sexual deviation**. This is hardly possible under a coeducational system. When the time comes for the pupils to leave school, they are fully prepared to enter society as **well-adjusted adults**. They have already had years of experience in **coping with** many of the problems that face men and women.

Alexander L.G. For and Against.

3.4 Paraphrase all the words and word combinations in bold type from the text.

≈ 3.5 Write out all the arguments for coeducation. Compare your list with the ones of your group mates. Work out a full list of the arguments for this type of school and discuss each item.

- **3.6** Think of the possible advantages of segregated schools (or counterarguments) and make a list of them.
- **3.7** Read the following statements and decide which of them you have already mentioned in your list of counter-arguments. Discuss each item from your list.
 - 1) School is not a miniature society.
 - 2) Many teachers claim better work done in segregated schools.
 - 3) Children from segregated schools have greater self-confidence when they leave.
 - 4) Adolescent problems better dealt with easier for teachers to handle.
 - 5) Sexual deviations, greatly exaggerated.
 - 6) No distractions coeducational schools often lead to **disastrous early mar-** riages.
 - 7) Segregated schools have successfully existed for centuries: a proof of their worth.
- **3.8** Recent reports have shown that in Britain some (but not all) private schools have better exam results than state schools, and girls sometimes do better academically at single-sex schools than at coeducational schools. For boys there is no difference.

Which square of the chart below would you choose for your child? Why?

	Private	State
Single-sex		
Coeducational		

TALKING POINTS

- Role play. Act out the following:
 - **a.** You are writing a report on British independent schools today. Ask your imaginary British student from one of such schools to help you. Act it out in a form of a dialogue and use as many active words as possible.
 - **b.** Act out a radio programme on the advantages and disadvantages of segregated / coeducational schools.

SELF-CHECK

- **I.** Fill in the gaps with the words from your active vocabulary. Each dot represents one letter. The first letter of each word is provided as a clue:
 - 1. C.... is polite, respectful and considerate behaviour.
 - 2. If you **a**.... a fact or belief, you state it firmly.

- 3. If you a a system or practice, you put an end to it.
- 4. If something **c**....s you to act or behave in a particular way, it forces you to do it.
- 5. Work which is done in schools, colleges and universities is called **a** work.
- 6. If you describe one thing as another thing in **m**..... you mean that it is much smaller than the other thing, but is otherwise exactly the same.
- 7. An active competition between people is called $\mathbf{r} \dots$
- 8. If you supply or provide somebody with what is needed for a particular purpose you **e**... this person.
- 9. If you want to **d** some doubts or fears you make them go away.
- 10. To help the development of something or to promote and encourage this means to $\mathbf{f} \dots$.

II. Fill in the gaps with the appropriate prepositions where necessary:

She became obsessed (1)... the idea that she was being watched.

Our teacher is very fussy (2)... punctuation.

He's disdainful (3)... anyone from America.

Some parents would go (4)... the edge (5)... ruin to provide their children with all the necessary things like healthy food, best clothes, expensive toys, good education, etc.

Her clear and elegant style sets her apart (6)... most other journalists.

This case has brought the problem of drug abuse (7)... sharp focus.

British public schools are known to be independent (8)... government control Academic success (9)... the exam has become the priority of the educational establishments nowadays.

Is it easy to handle (10)... small children.

III. Express the following in English:

- 1. успеваемость;
- 2. школа-интернат;
- 3. принуждать учиться;
- 4. не придавать значения /презрительно относиться к чему-либо;
- 5. воспитывать всесторонне развитого человека;

- б. упразднить наказание;
- 7. здоровое (нормальное) отношение к жизни;
- 8. ранние неудачные браки;
- 9. похоронить образ чего-либо;
- 10. две разные расы.

IV. How well do you remember the collocations from the texts which you have studied in the unit? Match the words from the two columns as they are used in the texts. If necessary, consult the textual material.

Ι.	Dispel
2.	Handle

3. Impose4. Foster5. Equip

6. Well-adjusted

7. Single-sex

8. A true version of society

a. adults

b. illusions

c. future citizens

d. in miniature

e. a situation

f. rivalry

g. abnormal conditions

h. schools

D. TRADITIONAL AND PROGRESSIVE TYPES OF SCHOOL

ACTIVE VOCABULARY

Approve (v) (of sb/sth) – to heartily / thoroughly ~sb; to be approved by sb; **approval** (n)

Docile (adj) – a ~ child/horse/personality; **docility** (n); **docilely** (adv)

Downtrodden (adj) – ~ children; a ~ minority

Dreary (adj) – a ~ winter day; ~ people; ~ desks; a ~ life (*informal*)

Educator (n) – the \sim who thinks he knows what is best

Egalitarian (adj) – ~ principles; ~ society

Fidgety (adj) – a ~ person; to get a bit ~

Neurotic (adj) – ~ fears/outbursts; a ~ person/scholar; **neurotically** (adv)

Optional (adj) – entirely / purely ~; ~ subjects at school; an ~ extra

Push (v) (sb (into sth / doing sth)); sb (for sth / to do sth)) – to \sim sb too hard; to \sim for an explanation / for payment / for an answer

Renounce (v) – to \sim a claim/title/legal right/privilege; to \sim one's ideas/ principles / convictions; to \sim all discipline; to \sim sb/sth (for sth); **renouncement** (n)

Scholar (n) – a Greek / History ~; a neurotic ~

Vehemently (adv) $- \sim$ deny sth; to \sim oppose sth

To splash out on sth

To fall out

To hold sth against sb

To get down
To get off with

To send sb down

To send sb up

To set sb up

To put sb up

To put sb down

To put sth down

To put up with

STARTER

Discuss the following:

- 1) What is progressive education?
- 2) In what ways do you think life at a progressive school can be different from life at a more traditional school?
- 3) Do you know any schools which could be called 'progressive'?

READING AND DISCUSSING

1. In the following text A.S. Neil describes his famous school, Sommerhill, which he founded in 1921.

□ **1.1** Read the first part of the text. Pay attention to the words and word combinations in bold type.

THE IDEA OF SUMMERHILL

This is a story of a modern school – Summerhill. Summerhill began as **an experimental school**. It is no longer such; it is now **a demonstration school**, for it demonstrates that freedom works.

When my first wife and I began the school, we had one main idea: to make the school fit the child – instead of making the child fit the school.

Obviously, a school that makes active children sit at desks studying mostly useless subjects is a bad school. It is a good school only for those who believe in *such* a school, for those uncreative citizens who want **docile**, uncreative children who will **fit into a civilization** whose standard of success is money.

I had taught in ordinary schools for many years. I knew the other way well. I knew it was all wrong. It was wrong because it was based on **an adult conception of** what a child should be and of how a child should learn.

Well, we set out to make a school in which we should **allow children freedom to be themselves**. In order to do this, we had **to renounce** all discipline, all direction, all suggestion, all moral training, all religious instruction. We have been called brave, but it did not require courage. All it required was what we had - a complete belief in the child as a good, not an evil, being.

My view is that a child **is innately wise and realistic**. If left to himself without adult suggestion of any kind, he will **develop as far as he is capable of developing**. Logically, Summerhill is a place in which people who have the innate ability and wish to be **scholars** will be scholars; while those who are only fit to sweep the streets will sweep the streets. But we have not produced a street cleaner so far. Nor do I write this snobbishly, for I would rather see a school produce a happy street cleaner than a **neurotic scholar**.

What is Summerhill like?

1.2 *Explain the following words and word combinations:*

a demonstration school allow children freedom to be themselves

an experimental school innately wise and realistic

fit into a civilization a neurotic scholar

- **1.3** *Do you agree with the following ideas from the extract?*
 - 1. '...a school that makes active children sit at desks studying mostly useless subjects is a bad school.'
 - 2. We should have 'a complete belief in the child as a good, not an evil, being'.
 - 3. '...a child is innately wise and realistic.'
 - 4. '...I would rather see a school produce a happy street cleaner than a neurotic scholar.'

1.4 Questions for prediction. The text goes on to describe Summerhill. Before you read, discuss what you think the answers are to these questions.

- 1. Can the children choose whether to go to lessons or not?
- 2. Is there a timetable for lessons?
- 3. Do children have classes according to their ages or according to their interests?
- 4. Does Summerhill have special teaching methods?
- 5. Are the children happy?
- 6. Is every single decision about everything made democratically by both teachers and children?
- 7. Does Neill find it easy to influence the children in Summerhill?

1.5 *Now read the second part of the text.*

... Well, for one thing, lessons are **optional**. Children can go to them or stay away from them – for years if they want to. There is a timetable – but only for teachers.

The children have classes usually according to their age, but sometimes according to their interests. We have no new methods of teaching, because we do not consider that teaching in itself matters very much. Whether a school has or has not a special method for teaching long division is of no significance, for long division is of no importance except to those who *want* to learn it. And the child who *wants* to learn long division *will* learn it no matter how it is taught.

Summerhill is possibly the happiest school in the world. We have no truants and seldom a case of homesickness. We very rarely have fights – quarrels, of course, but seldom have I seen a stand-up fight like the ones we used to have as boys. I seldom hear a child cry, because children when free have much less



hate to express than children who are downtrodden. Hate breeds hate, and love breeds love. Love means approving of children, and that is essential in any school. You can't be on the side of children if you punish them and storm at them. Summerhill is a school in which the child knows that he is approved of.

The function of the child is to live his own life – not the life that his anxious parents think he should live, nor a life according to the purpose of the **educator** who thinks he knows what is best. All this interference and guidance **on the part of** adults only produces a generation of robots.

In Summerhill, everyone has equal rights. No one is allowed to walk on my grand piano, and I am not allowed to borrow a boy's cycle without his permission. At a General School Meeting, the vote of a child of six counts for as much as my vote does.

But, says the knowing one, in practice of course the voices of the grownups count. Doesn't the child of six wait to see how you vote before he raises his hand? I wish he sometimes would, for too many of my proposals are beaten. Free children are not



easily influenced; the absence of fear accounts for this phenomenon. Indeed, the absence of fear is the finest thing that can happen to a child.

(John and Liz Soars. Headway Advanced Student's Book. Oxford University Press, 1995)

1.6 *Discuss the following:*

- 1. Were your answers to the 'Questions for prediction' right? Were you surprised by any of the answers?
- 2. In what ways does a child usually have *to fit a school*? To what extent do you think Summerhill *fits a child*!
- 3. What are the freedoms that children at Summerhill enjoy?
- 4. Neill **holds quite strong views on** education, the innate qualities of children, and the way adults interfere with learning. Which of these views do you agree with?
- 5. What do you understand by the last sentence of the extract? What were you afraid of when you were young?

1.7 Here are some more of A. S. Neill's ideas. What is your reaction to them?

'I hold that the aim of life is to find happiness, which means to find interest. Education should be a preparation for life.'

'Most of the school work that adolescents do is simply a waste of time, of energy, of patience. It robs youth of its right to play and play and play; it puts old heads on young shoulders.'

'[Traditional education produces children] for a society that needs obedient sitters at <u>dreary</u> desks, standers in shops, mechanical catchers of the 8.30 suburban train . . .'

⚠ 1.8 Group work. Work in groups of four. Look at the list below of the possible aims of education. In column **A**, put a number 0-5 according to the importance attached to these aims at Summerhill school.

0 =	not important at all 5 = vital		
	-	A B	\mathbf{C}
a)	Helping you to develop your personality and character		
b)	Helping you to do as well as possible in exams	П	
c)	Teaching you about right and wrong		
d)	Showing you how to get on with other people		
e)	Teaching you about what is going on in the world today		
f)	Keeping you occupied		
g)	Teaching you how to read and write well		
h)	Helping you to get as good a job as possible		
i)	Helping with things you will need to know when you leave		
	school (for example about running a home and managing mon-	ey)	
j)	Making school a pleasant place to be in		

- **1.9** Work alone. In column B, put a number 0-5 according to the importance attached to these aims at the school you went to.
- \bigcirc **1.10** Pair work. In column \bigcirc , put a number 0-5 according to what you think the ideal school's priorities should be. When you have finished, compare your conclusions as a class.
- **1.11** Listen to the interviews with a pupil at Summerhill (Beth Titchener) and a teacher (Michael Newman) there and do the tasks from the Listening Guide.
- **∠ 1.12** Writing. Write a 150-word paragraph on the following topic:

My School Compared to Summerhill

- **2.** Another example of progressive type of school is White Lion Free School, Islington.
- **2.1** Read the article and note down the differences between the school described and a traditional school.

LOOKING BACK ON 13 YEARS OF FREEDOM

KAREN McDAID, at 16 years old, has attended White Lion Free School, Islington, since she was three. One of the few survivors of the **free school movement**, White Lion **operates** a set of **egalitarian** and democratic principles. It believes that children should be encouraged, but never forced, to take part in learning activities. The education it provides should be free of charge, and all decisions should be taken at open meetings which parents, children, and workers (the school's term for teachers) can attend.

Looking back to her early years at the school, Karen says: "It was just like one big family – and it still is now. Because it's a small school with almost 50 students and nine workers, everyone knows everyone else and everything that's going on. It seems happy. I think other schools tend **to push** you in one direction. If a teacher votes Conservative, then they push you that way. If a teacher is sexist, then they'll want you to be sexist too. But here you get *both sides of the story*. They don't push you to just one side of it, and in the end you can come to your own decision."

For most of its first decade, White Lion **led a hand-to-mouth existence** relying on grants, *charitable donations*, and its own *fund-raising events*. "We used *to run jumble sales and fetes*," Karen recalls. "We came close to closing quite a lot of times, but managed to survive. I can remember opening the school's mail one day - which anyone is allowed to do - and finding a cheque for £200 in it. I went running to tell everyone about it. I was so excited that money was coming in to help us go on." A few years ago, a major decision had to be made on whether or not **to take funding from** the local authority, effectively bringing White Lion into the state school system. "People were worried we might become like state schools with headmasters and so on, but everyone agreed after discussion because we would have had to close down otherwise. The atmosphere hasn't really changed since then, although now there are stricter rules about getting VAT receipts when we buy anything. It's difficult if you want to buy something down the market."

Every Tuesday, the school meeting takes place. The under-fives don't usually go but can if they want to: "Sometimes the five-to-eight year olds get a bit **fidgety** as the meeting goes on," Karen says. "So we try to put the items most affecting them at the top of the *agenda*, to which anyone can add something. Washing-up comes up a lot because many of the children don't like doing it. If the meeting agrees, then some can now do cleaning instead."

She can remember one decision she **vehemently** opposed. "It was about a boy who got expelled from the school, which had never happened before, so it was a really big decision. The boy wanted to stay. He did **muck around** a bit, but it wasn't as if he'd done something very bad. I was about 13 at the time and went really mad about it. We talked and talked and talked, but he still **got thrown out**."

Karen feels luckier than those who attend ordinary schools. "All my friends say they hate their schools. I once went into a lesson at my Mend's comprehensive, Islington Green, and the teacher didn't even notice that I shouldn't have been in the class. I thought that if this was my school, they'd notice straight away. It seemed the teacher didn't notice anyone.

"The teacher didn't seem to know what he was doing. Everyone was talking – I'd expected it to be dead quiet. The students learned nothing in the lesson. As I was leaving the school, the head of year came up to me *bossily* and demanded to know why I wasn't in class. He was so rude. Even he failed to realise I didn't go to that school. I just ran out of it."

From the age of 12, Karen has been organising school trips. She has learned to read, write, and do sums, she has studied the saxophone and astronomy and been *potholing*, skiing, and modern dancing. And a *host* of other things. She has just taken GCSE English language and intends entering for maths, art, and social studies, although she is opposed to exams in principle.

"I don't agree with them because it's just about what you remember and what you're like on the day of the exam. It's not much good if you're not feeling well. But they do help you get a job, which is the main reason I'm taking them." Karen wants to become a fashion designer, and aims to go on to college.

She reckons she has grown to be a better person than if she had gone to a comprehensive. "I've learned to organise things, to be independent and to be responsible for myself. You can come to school and ask to learn about *fixing plugs* and *mending fuses* and you'll find out the answers there and then. It all helps you cope better.

"Assuming I have children of my own, I'd like to send them to both a free school and an ordinary school, so then they could choose for themselves. The problem with a free school is that you get so attached to it that you don't want to leave."

Graham Wade (Leo Jones. Progress to Proficiency. Student's book. Cambridge University Press, 1995)

2.2 Highlight these words in the text and match them to the words and phrases below.

egalitarian hand-to-mouth fidgety vehemently take funding muck around push get thrown out operate

- a) use
- b) almost broke
- c) devoted
- d) list of points to discuss
- e) force
- f) misbehave

- g) numerous
- h) restless
- i) get expelled from
- j) treating everyone as equal
- k) accept money
- 1) violently
- **2.3** *Explain the words in italics from the text.*
- **2.4** Decide whether these statements are true (T) or false (F), according to the text.
 - a) In White Lion Free School pupils are permitted to miss lessons.
 - b) White Lion is 'free' in both senses of the word.
 - c) There are about nine pupils to each teacher at White Lion.
 - d) White Lion is no longer a totally independent institution.
 - e) She remembers a boy being expelled from White Lion for gross misconduct.
 - f) When she visited a friend's comprehensive school she was ordered to leave.

- g) She disapproves of exams because they discourage less intelligent pupils from learning.
- h) She intends to encourage her children to attend a free school, like she did.
- **?? 2.5** *Work in groups and discuss your reactions to the article:*
 - a) What are your views on White Lion Free School compared with conventional schools?
 - b) In what ways is Summerhill School the same as White Lion Free School?
 - c) What features of the school described in the article ought to be a part of **mainstream schools**?
- **2.6** Multi-word Verbs. Study the multi-word verbs from the Active Vocabulary, define their meanings and render them into Russian. Do exercise 8 on pages 9-10 in Headway Advanced Woorkbook.

TALKING POINTS

- Role play. Act out the following:
 - a) You have got a child under 5 who will soon go to school. That is why you are very much preoccupied with choosing the right school for your child. Progressive education appeals to you more than traditional one. So you have arranged an appointment with an expert on progressive education and the one who supports free school movement. You would like to know the advantages this type of school provides (aims, academic achievements, curriculum, discipline, extra-curricular activities, general atmosphere, in what way it is different from ordinary schools).
 - **b)** You have got a child under 5 who will soon go to school. That is why you are very much preoccupied with choosing the right school for your child. Traditional education appeals to you more than progressive one. So you have arranged an appointment with an expert on education at private independent schools and the one who tries to preserve traditional school movement. You would like to know the advantages this type of school provides (aims, academic achievements, curriculum, discipline, extra-curricular activities, general atmosphere, in what way it is different from state and the so-called progressive schools).
 - c) Mother and Father are discussing which type of school (traditional / progressive) their child should go to. The parents have opposite views on education. Act out a dialogue and decide on a type of education which would suit the child best.

SELF-CHECK

I. Complete the following sentences inserting the right form of the appropriate multi-word verbs given below:

To splash out on sth	To get off with	To put sb up
To fall out	To send sb down	To put sb down
To hold sth against sb	To send sb up	To put sth down
To get down	To set sb up	To put up with

- 1. The Canine Defence League will not healthy animals.
- 2. He denied the charges, saying the police had ... him ...
- 3. She was at the Grand Hotel.
- 4. They ... with each other just before the wedding and never reconciled afterwards.
- 5. If a man is a girl, people notice it.
- 6. He is always ... his wife ... in public.
- 7. I don't know how she his drinking.
- 8. Last month we a new colour television.
- 9. He walked behind me so as to be able to ...me ... for the amusement of passers-by.
- 10. His refusal to cooperate will be him.
- 11. The loneliness really started to ... my mother ... after a few months.
- 12. A bank loan helped to ... him ... in business.
- II. Give synonyms to the following words. Use your active vocabulary:
 - 1. Submissive, obedient

- 5. Restless, uneasy, nervous
- 2. Oppressed, abused, tyrannized
- 6. Strong, passionate, vigorous7. Voluntary, non-compulsory
- 3. Dull, gloomy, uninteresting
- 4. Unbalanced, anxious, distraught
- **III.** Fill in the gaps with the appropriate prepositions where necessary:

That painter renounced (1)... classicism (2)... a more romantic style.

"Get out of here!" he stormed (3)... us.

It was an error (4)... my part.

Love means approving (5)... children.

Her parents pushed her (6)... accepting the job.

He is a doctor (7)... strong views (8)... how to prevent illness.

Schools should prepare children to fit (9)... civilization.

A few years ago, a major decision had to be made on whether or not to take funding (10)... the local authority

- **IV.** Express the following in English:
 - 1. врождённые способности;
 - 2. послушный ребёнок;
 - 3. соответствовать учебному заведению;
 - 4. упразднить дисциплину;
- 5. вести нищенское существование;
- 6. наследить / навредить;
- 7. прогрессивное / свободное школьное движение;
- 8. экспериментальная школа.

E. PROBLEMS OF EDUCATION. EXAMINATION AND GRADING SYSTEMS. PUNISHMENT IN SCHOOL

Part I. Marking and Examination Systems

ACTIVE VOCABULARY

Abandon (v) (sb/sth (to sb/sth)) – to ~ a habit; to ~ hope; to ~ the marking system; to ~ the army for politics; to ~ career in favour of sport; **abandoned** (adj), an ~ child / car / village; to be ~ to one's fate; **abandon** (n), to dance with unusual ~; **abandonment** (n), the fear of ~

Asinine (adj) – ~ practice; What an ~ thing to say!

Boost (v) – to \sim imports / share prices / the dollar; to \sim motivation

Cling (v) – to \sim to some authority; to \sim to a belief / an opinion / a theory / practice; to \sim to power / office; to \sim to a hope

Cram (v) – (sth into sth), to \sim one's food into mouth; to \sim papers into a drawer; (sth with sth), to be crammed with people; (for sth), to \sim for a test; to \sim pupils; **cramming** (n), to induce \sim

Cynical (adj) – (*often derogative*) a ~ remark / attitude / smile; to be ~ about sth; from cynic (n), cynically (adv); cynicism (n), the epitome of ~

Delude (v) (sb/oneself (with sth/into doing sth) – a deluded fool; to \sim sb with empty promises; **delusion** (n), a dangerous / foolish \sim ; to get / have / suffer from a \sim ; to be under a \sim ; a \sim about sth or of sth; \sim of grandeur; **delusive** (adj), a \sim belief / impression

Efficient (adj) – an ~ secretary / teacher / administrator; ~ database software / heating equipment; more ~ use of sth; **efficiency** (n) energy / mental / economic / organizational ~; to achieve / improve / increase ~; ~ in sth; **efficiently** (adv)

Eliminate (v) – to \sim mistakes from one's writing; to \sim human error; to \sim all the opponents; to be eliminated from the contest; to \sim any persuasive effect of extraneous factors; **elimination** (n)

Endemic (adj) $-\sim$ to the practice of grading; the violence \sim in the city; plants \sim to Madagascar

Estimate (v) – to \sim one's income at; to \sim the silver content of ore samples; to \sim how much one has to pay sth; **estimate** (n), a rough \sim of sth; the earlier / latest / most recent \sim ; to form an \sim of one's abilities; **estimation** (n), in my \sim

Evaluate (v) – to \sim the possibility / the effect / the significance / the strengths of sth; to \sim students' performance; a system for evaluating attainment of broad educational aims; **evaluative** (adj), an \sim comment; **evaluation** (n), preliminary / thorough / objective / critic \sim ; job \sim ; to carry out / make \sim ; to be under \sim

Facilitate (v) – to \sim the process of evaluation; to \sim communication and understanding; facilitation (n); facilitator (n)

Feedback (n) – an instant / immediate / negative / good / positive / favourable / direct ~; to get / receive / obtain / have ~; to give sb / provide sb with ~; a lot of ~ from sb; ~ about / on sth; to listen to student ~

Incalculable (adj) – to do ~ harm to sth (sb's reputation); a person of ~ moods **Inconspicuous** (adj) – a small ~ crack in the vase; to make oneself ~; an ~, colourless grade; **inconspicuously** (adv)

Incontrovertible (adj) – ~ evidence / proof; **incontrovertibly** (adv), ~ true **Indefensible** (adj) – ~ practices; ~ behaviour / rudeness; to be morally / politically ~ **Infinitesimal** (adj) – an ~ pause; **infinitesimally** (adv)

Inhibit (v) – to \sim and injure the educative process; to \sim economic growth; an inhibiting factor; to \sim sb from sth (doing sth);

Intrinsic (adj) – a person's \sim worth; an \sim part of the plan; to interest in \sim learning; to be \sim to sth; to be \sim to the process of formal education; **intrinsically** (adv), to be \sim bad

Knack (n) – to have / acquire / develop / get / lose the \sim of sth; to have a \sim for sth / doing sth; the \sim of working rapidly under extreme pressure

Marvel(-II-) (v) – to \sim at sth; to \sim at the progress made in every field of study; one can only \sim at ...; never cease to \sim at ...; **marvelous** (adj)

Minatory (adj) - ~ words; to hold ~ requirements over sb

Negligible (adj) $-a \sim \text{amount / error / effect / loss}$

Paraphernalia (n) – skiing ~; surrounded by all the ~ of family life

Perverted (adj) – ~ practice; a ~ desire; sexually ~ acts

Reprehensible (adj) – ~ conduct / attitude; ~ practices

Staggering (adj) $-a \sim$ achievement; $a \sim$ decision; the \sim amount of incontrovertible evidence **staggeringly** (adv), \sim beautiful

Stigmatize (v) – (formal) to \sim sb/sth as sth; to \sim ideas as unnatural; to \sim and punish the less able student

Unworkable (adj) – an ~ plan/proposal/scheme; unworkability (n), obvious ~

STARTER

Recollect your schooldays and discuss the following:

- 1) What were the difficulties you faced at school?
- 2) What were the difficulties most teachers faced at school?
- 3) Did you always behave yourself?
- 4) Were you always happy with the way you were assessed by your school teachers?

READING AND DISCUSSING

1. Among the numerous problems that educationists face at school there is the problem of objective assessment of students' performance. Before you start reading the article on the problem of grading, do the following vocabulary exercises.

1.1 *Explain the difference between the words:*

- Grade and mark
- To evaluate, to assess, to estimate, to mark and to grade?

1.2 *Match the adjectives with the corresponding meanings given below:*

a) Incalculable	f) Evaluative	k) Cynical
b) Unworkable	g) Perverted	1) Intrinsic
c) Inconspicuous	h) Infinitesimal	m) Endemic
d) Incontrovertible	i) Negligible	n) Numerical
e) Staggering	i) Reprehensible	o) Neophyte

- 1. Regular found in a particular country or area or country or among a particular group of people
- 2. Deserving blame or criticism
- 3. A beginner learning a new skill
- 4. Believing in the worst of people and things
- 5. Relating to numbers
- 6. Not worth considering or of little importance or size
- 7. Too great or large to be calculated
- 8. So obvious and certain that it cannot be disputed or denied

- 9. Extremely small
- 10. Belonging naturally to sb/sth
- 11. Not very noticeable or obvious
- 12. Very difficult to believe, astonishing
- 13. Being wrong, unnatural and harmful
- 14. Not practical or possible to carry out successfully
- 15. Considering all the features of some thing and deciding how valuable this thing is

1.3 Read the following quotations and comment on them.

I have long ago reached the conclusion that **the marking system** itself is damaging in its impact on the education of our children and youth, and that it should **go the way of the hickory stick and dunce caps**. It should be **abandoned** at all levels of education.

(Ernest O. Melby)

A sustained effort should be made to throw out false inducements to learning. In one way or another most of these refer to our obsession with **grades**. A few colleges that have ended **the grading system**, like those truly brave ones that have thrown out faculty ranks, have shown what can be done. It is possible to interest in **intrinsic** learning, once we rid of the ancient hobby of making book on each performance. Grades may be useful for checking the memory of items of facts or the solving of pat mathematical problems. As a system for **evaluating** attainment of broad educational aims, it remains a failure. Few teachers have any systematic idea of how **to grade** fairly. **Grading** is also the chief villain behind the scandal of college cheating.

(Louis T. Benezet)

THE FARCE CALLED 'GRADING'

Of all the common practices in our schools, doubtless the most tyrannical and indefensible is our insistence on attempting to **evaluate students' performance through** a system of grades or 'marks'. The harm done by this practice is **incalculable**, but we persistently **cling to** it in spite of its obvious **unworkability**. Every person who has ever gone to school can cite numerous instances of unfairness and injustice caused by grading systems and practices, but for some strange reason we seem to assume it to be necessary and **intrinsic** to the process of formal education.

Some years ago, when **numerical grading** on a percentage basis was more common than today, several experiments were conducted **in an attempt to** determine how precisely teachers could evaluate students' written work. In one well-known study, in order to 'prejudice the garden to roses' an *exact* subject was chosen – mathematics, of course, because in that field, as everybody knows, things are either right or wrong – and a panel of experienced mathematics teachers, recognized by their peers for their competence, was assembled to do the evaluating. Student papers in plane geometry were graded by these expert teachers, each using an identical copy so as **to eliminate any persuasive effect of extraneous factors** such as neatness. The result was, of course, that the **grades assigned to** exactly the same paper ranged all the way from the 90s to the 40s and 50s. And this is an exact subject where answers are 'either right or wrong'! Similar results were obtained in other comparable studies.

The shift to **letter-grading** with fewer distinctions (the familiar A, B, C, D, with either E or F to designate failure) has not really solved the problem; it has merely reduced the number of categories (whereupon, of course, we promptly proceed recidivistically to attach plus and minus signs – multiple ones if single ones will not suffice). And of course we *must* have an equivalency table to indicate that A includes the range 93 - 100 or 90 - 100, B 85 - 92 or 80 - 89, and so on down, refusing in our obstinacy to recognize the fatal inconsistency involved: is A 93 or 100 or something in between? How about 95? 98? 96.123456789?

During the hectic post World War II days I was pressed into service to teach Freshman Composition (Expository Writing) at a large university. There were more than a hundred sections of this course, each with a maximum of twenty-five students. We used a book of readings as a basis for class discussion and weekly themes. In addition to class sessions, each student had a short fortnightly conference with his instructor to go over his work and discuss ways of improving his written expression.

One of the 'full' professors in the English department was in charge of all the teaching in this course, and he regularly convened the instructors – some seventy or eighty of us – for purposes of **co-ordination and standardization of instruction**. Usually at these sessions we were given identical copies of an actual student theme which had been selected **at random** and duplicated exactly as originally submitted. We took thirty to forty minutes to read and evaluate this short theme, whereupon we wrote on it a grade and **an evaluative comment**. Having listed our names alphabetically on the blackboard, the professor in charge then called them one by one, and each instructor responded to his name by stating the grade he had assigned to that theme. This grade was inscribed after his name on the blackboard.

Invariably **the assigned grades** on the same theme ranged all the way from A (excellent) to E (failure). Those instructors who judged that theme to be in either of those extreme categories were then called upon to stand up and justify their grades. This they usually did with great earnestness and sincerity, albeit with increasing reluctance, for in the process their own personal biases, prejudices, and confusions were soon revealed for all to see. (It quickly became obvious to many **neophyte instructors** that C-minus was an **inconspicuous**, colourless grade which would not require them to expose themselves to the public justification-humiliation process.) Most of the assigned grades tended, of course, to cluster in the middle of the scale, but there were almost always some on the extremes. But not once did we stop to consider the *student* who must maintain a certain **minimum grade-average** to stay in school, and whose mark on that theme might be A or E depending on which instructor he has!

All of us are familiar with the classic examples of students' submitting the same paper to different instructors (or even to the same instructor at different times!) and getting widely varying grades, of handing in obscure works of famous authors and getting them back marked 'failure', and so on.

Grading tends to stigmatize and punish the less able student, who may be trying very hard but, through no fault of his own, simply did not inherit much in the way of native intelligence.

In spite of the **staggering** amount of **incontrovertible** evidence that grading not only does not accomplish its purpose but in reality **inhibits** and injures the educative process, we obstinately continue with this **perverted** practice

After all, what is a 'grade' supposed to be and do? Perhaps we could get general agreement on the statement that it is a symbol purporting to express a measurement of academic achievement - an evaluation of the quality and quantity of learning. Now, in order to measure anything, we need a standard such as a ruler or tape line for linear measurement, a scale for measuring weight, and so on. By using such standards I can determine that the desk at which I sit is thirty inches high, and that its surface measures twenty-eight inches by twenty inches. I put my portable typewriter on a scale and determine its weight to be nine

pounds. I look at the thermometer on the wall and discover that room temperature is sixty-eight degrees Fahrenheit. Other people using the same standards would arrive at the same results; any variations would be **infinitesimal** and certainly **negligible for** practical purposes.

If all this be so, then what sense does it make for us to speak of 'giving' a grade to a student, or of his 'earning' or 'deserving' it? Do I 'give' my desk a height of thirty inches? Does this room 'deserve' a temperature of sixty-eight degrees? **Arrant nonsense**, of course, but this ridiculous absurdity is exactly what we constantly do with our grading system.

Compounding our criminal practices, we use grades for reward and punishment. Recently a **coed** sued her university because she claimed that her failing grade in one course was 'unfair' and resulted from an attempt 'to discipline and punish her' for alleged wrongful conduct. She asserted that she had been found innocent by the university's disciplinary committee, but that the instructor and administrative superiors to whom she had appealed had refused to 'raise the grade' to the B which she said she had 'merited.' And this occurred in an institution of what we fancifully call 'higher learning'!

When students disobey instructions or otherwise transgress (often unintentionally) we say to them,' Because of this, I am lowering your grade five points (or one letter).' Such behaviour is surely **the epitome of cynicism**, and if our students display disquieting evidence of becoming increasingly **cynical**, we have ourselves and our indefensible practices largely to blame. With grades we *teach* them **cynicism**, to say nothing of lying, cheating, **competitive throat-cutting**, and other **reprehensible** practices.

'But,' objects somebody, 'after all, a grade is just a sort of *estimate*, and most teachers try to be fair and accurate in their estimates.' Yes; most teachers try to be fair and accurate, but all the time they know - at least, those who are honest with themselves - know that they are attempting the impossible. No self-respecting teacher ever rests peacefully the night after turning in a set of grades, for he knows that the 'system' has made a charlatan of him and he goes to bed hating himself for it. And as for the estimate, let us not disregard the fact that an *absolute* pass-or-fail system has no place for estimates. Is that 87 on your test paper an estimate? If it is, then mightn't it really be 88, or 86, or something else? Is that B-minus an estimate? No, indeed; when the reports come out, when the averages and grade-points are computed, when the failures are determined, when you are called in and told that you've flunked out of school, there is no room for estimates - this is a very *absolute* decision.

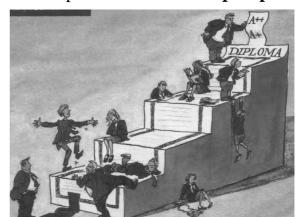
'But,' objects somebody else, 'if grades are **eliminated**, what can we substitute for them?' This inevitable question reminds me of the books that have

been written on the subject of how to stop smoking. Such a book can be written in one word: Quit!

We have had this **asinine** practice of grading in schools for so long that we unconsciously assume it to be necessary to the learning process, but this is a **manifestly false assumption**. Grades are one aspect of the artificial **parapher-**

nalia, which we have deliberately superimposed upon education – along with courses, academic credit, 'promotion', degrees, diplomas, certificates, commencement exercises, graduation, faculty rank, and so on *ad infinitum*, *ad nauseam*.

We hold these **minatory** requirements over the students because we assume that most of them are



naturally lazy, stupid dolts who must somehow be **coerced**, **cajoled**, persuaded, threatened, **strong-armed_into learning** what we have decided is 'good for them.' Much of this required material is dull, boring, meaningless, and will be forgotten almost immediately; and the way it is taught is even worse, but students realize that they must perforce jump through the hoops in order to emerge finally with that coveted degree, that beribboned diploma **upon** which our society **places such high value**. What we invariably seem to forget is that this superimposed academic apparatus is not at all **intrinsic** to learning – not at all a *sine qua non* of education, formal or informal. *It is there because we put it there*. Just because we're accustomed to it, let us not **delude** ourselves into assuming that it is essential, organic or integral; it isn't. But once it becomes an established system, students often shift their motivations and values and begin to "**work for grades**". 'And when we talk to them about 'earning' and 'deserving' marks, we are only compounding this felony.

There have been successful attempts to eliminate marks. The Danish Folk High Schools and other brave experimental schools have got along very well without them. In place of report cards or transcripts covered with cabalistic symbols, written reports and parent-teacher (or parent-teacher-student) conferences are sometimes used **to facilitate** communication and understanding. For example, employers of young people find **descriptive comments** about such traits as dependability, resourcefulness, intelligence, honesty, ability to get along with others, and so on, much more meaningful than the conventional academic transcripts of prospective employees. If you were such an employer, would you prefer, on the one hand, a thoughtful evaluation from adults who have observed the young people closely over a period of time, or on the other hand, an official piece of paper informing you about a C-minus in English history and a B-plus in college algebra?

Students themselves are so conditioned to grading that they soon become **willing dupes** of the system. They go to their instructors and ask, 'How am I doing in this course?' But in most cases they already know how they are doing - better than the instructor does - and the fact that they ask the question demonstrates the unreliability of the system.

Some years ago I found a small mid-western town in which the editor of the local weekly newspaper regularly printed on its front pages the complete names and marks of all the children in that town's schools each time report cards were issued. This editor was obviously a sick man who needed immediate confinement in an institution, but his problem **is illustrative of the pathology endemic to the practice of grading**. Its **elimination** is more than I dare hope for in my lifetime. But until the cancer is rooted out and destroyed we can hope for little real improvement in American education.

1.5 Find in the text all the word combinations with the words given below and render them into Russian:

Practice / evaluation / grade / achievement / evidence.

1.6 Unscramble the words in brackets. Mind the grammar forms. Translate the
sentences into Russian:
1. We have still got to carry out a(n) (ataevinolu) of the results to
know how valuable they are.
2. The oral exam constitutes 10 % of the final (regad).
3. The government does not propose to (nodnaba) the project alto-
gether. They consider it quite workable.
4. He still (lcgisn) stubbornly to his socialist ideas. No one can
make him give them up.
5. Try to (mteliaein) fatty food from your diet. It affects your
health.
6. Educationists claim that marks tend to (zatmsigiet) less able pu-
pils and thus humiliate them.
7. Alcohol significantly (ibinsith) the action of the medicine.
8. The use of computers has greatly (eclidtfatia) the firm's ability
to keep accurate records. It has also saved a lot of their time.
9. The girls gathered together their hockey sticks, satchels, and other
(alpieparhanar).
10.He had been playing truant and eventually was (klefdnu) out of
the college.

- **1.7** *On the bases of the text prove the following. Use the active vocabulary.*
- a) Grading system is subjective and unworkable (on the examples of the given experiments).

- b) Grading system stigmatizes less able students and is used either as a means of reward or punishment.
- c) Grading system inhibits and injures the educative process in such a way that it deprives students of motivation and makes them "work for the grades".
- d) Grading system does not reflects objectively the real abilities, qualities and competence of a student unlike the system accepted in the Danish Folk High Schools and other experimental schools.
- e) Grading system makes a charlatan of a teacher and creates an absolute pass-orfail system.
- ≥ 1.8 Put down all the disadvantages of the grading system, mentioned in the article.
- 1.9 Discuss the disadvantages with your group mates. Do you agree with all of them? Have you got anything to add? What is objective assessment for you and how can it be achieved? Try to be as realistic as possible.
- **2.** Can you suggest anything instead to do away with this 'perverted practice' called marking (grading) systems? Be sure to provide sound arguments for whatever you say.
- **2.1** Here is an article on the problem of effective assessment. Read it and answer the questions that follow the text.

IMPORTANCE OF ASSESSMENT

In all academic settings, assessment is viewed as closely related to instruction. Assessment is needed to help teachers and administrators make decisions about students' linguistic abilities, their placement in appropriate levels, and their achievement. The success of any assessment depends on the effective selection and use of appropriate tools and procedures as well as on the proper interpretation of students' performance. **Assessment tools and procedures**, in addition to being essential for evaluating students' progress and achievement, also help in evaluating the suitability and effectiveness of the curriculum, the teaching methodology, and the instructional materials.

The assessment of students' progress and achievement in classes should be carried out in a manner that does not cause anxiety in the students. It is true with young learners. "Young learners are notoriously poor test-takers.... The younger the child being evaluated, assessed, or tested, the more errors are made... and the greater the risk of assigning false labels to them".

The traditional **paper-and-pencil tests** no longer cover the variety of activities and tasks that take place in the elementary classroom. The **summative form of testing** that permeated the traditional curricula would not be fair to students whose studies are based on communicative activities. Traditional tests provide only a numerical description of students, the techniques of alternative assessment can document "a story for every student – and what is the ultimate goal of evaluation but to give us the knowledge to be able to reflect upon, discuss, and assist a students journey through the learning process".

Fortunately, the field of evaluation has witnessed a major shift from strictly summative testing tools and procedures to a more humanistic approach using informal assessment techniques that stress **formative evaluation**.

The testing tools and procedures discussed nowadays are characterized by a deliberate move from traditional formal assessment to a less formal, less quantitative framework. Alternative assessment is "any method of finding out what a student knows or can do that is intended to show growth and inform instruction and is not a standardized or traditional test". Specifically, alternative ways of assessing students take into account variation in students' needs, interests, and learning styles; and they attempt to integrate assessment and learning activities. Also, they indicate successful performance, highlight positive traits, and provide formative rather than summative evaluation.

Assessment becomes a diagnostic tool that provides **feedback** to the learner and the teacher about the suitability of the curriculum and instructional materials, the effectiveness of the teaching methods, and the strengths and weaknesses of the students. Furthermore, it helps demonstrate to young learners that they are making progress in their linguistic development, which can **boost** motivation. This encourages students to do more and the teacher to work on refining the process of learning rather than its product.

(The article is adapted from "Assessment of Younger Learners" by Kassim Shaaban published in Forum. English Teaching. October 2001)

- 1. Why do we need assessment?
- 2. What does the success of any assessment depend on?
- 3. How should assessment be carried out?
- 4. What is the essence of the traditional way of assessing learners' knowledge?
- 5. What should be the alternative means of assessment?
- 6. What is the difference between formative and summative types of assessment?

□ ∠ 2.2 Read the abridged article of a Russian educationist on the problem of 'Honest Assessment' and summarize it in 5-10 sentences. Mind the recommendations on summary writing in the Appendix.

SOME EDUCATIONAL IMPLICATIONS OF HONEST ASSESSMENT Introduction:

A Stand against Standardized Testing

The Coalition of Essential Schools (CES) announces its opposition to "high-stakes" testing; the practice of using **standardized test** results to prohibit students from graduating or advancing to the next grade. These test results offer only a **partial assessment of students' capabilities**, and force teachers and students to focus on **a more narrow and superficial curriculum**. It is recommended to use broader and deeper assessments such as **exhibitions and portfolios**, requiring students to use more skills **to demonstrate mastery of an entire curriculum**. Such assessments reflect significant intellectual achievement over time, rather than **information-cramming and "test prep"** for considerable parts of the year.

Procedures: Mechanistic Origins of Grade Schooling

About 20 years ago we established **the grade-schooling mechanism** resembling that of a corn mill. Trying (for two decades) to overcome the demerits of grade schooling we finally noticed they are caused by **the unnatural exams based on testing the pupil's memory of texts mistaken for "knowledge"**.

In fact all schools are able to teach some sorts of "literacy" – more or less smart dealing with texts of manuals, which help to solve home tasks. But exams test a student's memory, thus establishing a false "inner" purpose of the whole educational system.

About a century ago *John Dewey* proved it was impossible to directly transfer alien "knowledge" or any classroom procedure. But only a few teachers and parents follow his advice **to eliminate the grading exams on memorizing**. They send their children to "democratic" or **park-schools** where no exams exist. In this way we often deprive our students of very important (for some of them) external stimuli to continue their studies. It made us propose an amendment in the form of a legalized "**Open exam**" in which pupils are allowed to use any "external" formation they might need at the exam. But the educational community still regards such an amendment as an attempt to destroy the system of education itself.

Results: Finnish Experiment

In 2004 we had the chance to prove that it only strengthens educational systems. The last PISA (Project International on Student Assessment) report has confirmed that the Open exam was successfully introduced in Finland several years ago and proved to be very **beneficial to** the whole education system in that country. It is very important that for its last Report PISA has studied not the

"knowledge", but **the functional literacy of graduates**, which is what we also insisted on for many years. The Report contained the ratings of 36 national educational systems. Finland won the highest grade. In an article by a Finnish professor, published together with the PISA-report, among many standard (for liberal education) **innovations**, they have mentioned that "students can use any information materials in the exams, including **the Internet**. Teachers examine HOW the child CAN USE all the information". The fact that the Open exam was introduced long before all the other innovations (which are more picturesque, of course) can prove that it is the PRINCIPAL CAUSE of the success. It is quite possible that the high educational results in Finland have been achieved, because almost all of the students are stimulated by the Open exam, alone so widely used there. It needs to be proved in more detail, of course.

Discussion

It is evident that all **schooling misfortunes** may be neither caused by the "good" nor the "ill" will of some responsible people, but - by **the dysfunctional infrastructure of grade schooling**. The latter is caused by the incorrect assumption that schools are designed to TEACH (alien ready-made knowledge), while really they have to perform another function - that of **CARE and supervising personal development of their pupils**. As soon as the principal aim of schooling is corrected, e.g. by means of introducing more functional "Open exams", as they did in Finland, the contents of education will **switch to** developing all sorts of Functional Literacies in dealing with the notions of various school-subjects. Consequently, a lot of its **infrastructure** might become much more functional irrespective of the intentions of those responsible for education.

The ancient Confucian principle; "I listen and I forget, I see and I remember, I do and I learn" not only confirms that idea of certifying proficiency as an entrepreneurial opportunity. But the latter also becomes a natural means of re-establishing **finite goals** in education which now seem quite **infinite**. It still expands in time, due to the vicious circle formed by the evidently perverse aim of schooling. Twenty-five centuries ago people knew that it was impossible to transfer verbal knowledge which can at best be only "heard and forgotten". Grade schooling ideology is the main cause of rejecting this holistic approach of decentralized planning and productive activity. And this vicious circle of criticizing more sound ways (as unrealistic in highly urbanized and industrialized societies) now can be broken. It is easy to predict that "the traditional diploma-granting organizations, for example universities, are going to become obsolete". All of us feel it, and there seems to be only one decent way out which we might call "the Honest Confucian diploma". It will have a certain commercial opportunity, too. Some kind of Direct (coming directly to the teacher, but not to the officials) Voucher will do it quite safely from a social standpoint.

Conclusion

But the **certification** should be liberal enough; otherwise even the liberated school service might be wrongly based on memorizing. They will proceed in breaking the natural social life of children before age-segregated schooling consisted of groups with an even distribution of ages from eight to twenty-two. Not so long ago research carried out by some juvenile justice experts, developed the hypothesis that youth crime results from **an age-segregated youth culture**.

Liberal restriction of schooling is quite necessary. It can be successfully achieved by separating schooling and certification. "If one were to be able to gain credibility as a certifier of **proficiency** why would someone go to a college in order to 'certify that they know what they know?" There should be some other good reasons for not paying the money to go to college. You could just pay a certifier, which wouldn't cost as much as a college education.

(Miloslav Balaban, Moscow State University, Russia)

- **3.** Perhaps the most acute the problem of objective assessment of student's knowledge is felt at an exam. Recollect your exams and say what you think of them?
- **3.1** Now read the following text, paying attention to the underlined words and word combinations.

EXAMINATIONS EXERT A PERNICIOUS INFLUENCE ON EDUCATION

We might **marvel at** the progress made in every field of study, but the methods of testing a person's knowledge and ability remain as primitive as ever they were. It really is extraordinary that after all these years educationists have still failed to devise anything more **efficient** and reliable than examinations. For all the pious claim that examinations test what you know, it is common knowledge that they more often do the exact opposite. They may be a good means of testing memory, or the **knack of** working rapidly under extreme pressure, but they can tell you nothing about a person's true ability and aptitude.

As anxiety-makers, examinations **are second to none**. That is because so much depends on them. They are the mark of success or failure in our society. Your whole future may be decided in one fateful day. It doesn't matter that you weren't feeling very well, or that your mother died. Little things like that don't count: the exam goes on. No one can **give off his best** when he is in mortal terror, or after a sleepless night, yet this is precisely what the examination system expects him to do. The moment a child begins school, he enters **a world of vicious competition** where success and failure are clearly defined and measured. Can we wonder at the increasing number of 'drop-outs': young people who are

written off as utter failures before they have even embarked on a career? Can we be surprised at the suicide rate among students?

A good education should, among other things, train you to think for yourself. The examination system does anything but that. What has to be learnt is rigidly laid down by a syllabus, so the student is encouraged to memorize. Examinations do not motivate a student to read widely, but to "restrict his reading; they do not enable him to seek more and more knowledge, but induce_cramming. They lower the standards of teaching, for they deprive the teacher of all freedom. 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. The most successful candidates are not always the best educated; they are the best trained in the technique of working under duress.

The results on which so much depends are often nothing more than a subjective assessment by some anonymous examiner. Examiners are only human. They get tired and hungry; they make mistakes. Yet they have to mark stacks of hastily scrawled scripts in a limited amount of time. They work under the same sort of pressure as the candidates. And their word **carries weight**. After a judge's decision you have **the right of appeal**, but not after an examiner's. There must surely be many simpler and more effective ways of assessing a person's true abilities. Is it cynical to suggest that examinations are merely a profitable business for the institutions that run them? This is what it **boils down to** in the last analysis. The best comment on the system is this illiterate message recently scrawled on a wall: *'I were a teenage drop-out and now I are a teenage millionaire*.'

(Alexander L.G. For and Against)

- **3.2** Explain the meaning of all the words and word combinations in bold type in the text. Make sentences of your own with them.
- **3.3** *Interpret the following lines from the article:*
 - a) As anxiety-makers, examinations are second to none.
 - b) No one can give of his best when he is in mortal terror.
 - c) A good education should, among other things, train you to think for yourself.
 - d) And their [teachers'] word carries weight.
 - e) Is it cynical to suggest that examinations are merely a *profitable* business for the institutions that run them?
- ≈ 3.4 Write out all the arguments against examinations. Compare your list with the ones of your group mates. Work out a full list of the arguments against exams in school and discuss each item.

- **3.5** Think of the possible advantages of examination system and make a list of them.
- **3.6** Read the following statements and decide which of them you have already mentioned in your list of advantages. Discuss each item from your list.
 - a) Exams are a well-tried system: many advantages.
 - b) They offer the best *quick* way of assessing a candidate.
 - c) Not possible to do well relying merely on memory and exam techniques.
 - d) They are often not the only way of assessing a candidate: used in connection with teachers' assessments.
 - e) Exams are constantly being improved.
 - f) There are complex checking systems used by examiners to ensure fair results.
 - g) There is a lot of research into objective testing techniques to eliminate human error.
 - h) Computers are already widely used to mark specially devised tests.
 - i) Pernicious aspects of system (cramming, etc.) are not the fault of examinations, but of the teacher.
 - j) Teachers cram weak pupils to push them through; able pupils don't need cramming.
 - k) 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.
- **3.7** *Define the tone of the article and say what makes it like that.*

TALKING POINTS

1. *Role play.*

a) Interview Mr/Ms on the problem.

The mark or grading system has got a rather long tradition. It has successfully existed for centuries which is a proof of its worth. However, some educationists claim the opposite and can provide a lot of evidence against it. Ladies and gentlemen, today we are discussing the problem of the existing methods of testing a person's knowledge and competence with, a famous American educationist.

b) Act out a dialogue.

One of you is a zealous supporter of examination system and holds the view that it is intrinsic to the educational process as it is a foremost means of motivation. The other person, however, is very much opposed to it. Share your opinions on the problem. Be objective and try to make your interlocutor change his/her mind.

2. Recollect your last exam and speak on it (the way you prepared for it, what you felt before, at and after the exam, the teacher's role, etc.)

Part 2. Discipline and Punishment in School

ACTIVE VOCABULARY

Admonition (n) – (formal) a letter full of gravest ~; preliminary ~

Bully (v) – to be bullied at school; to ~ younger children; to ~ sb into doing sth; to ~ sb into submission; **bullying** (n), the victim of ~; **bully** (n), a class / playground / school ~; a big ~

Ban (v) – to attempt / to seek / to try to \sim sth; to be banned from doing sth; a decision / a move to \sim sth; **ban** (n), to put a \sim on sth

Cane (v) – to \sim sb for disobedience; to \sim or not to \sim ; canning; from cane (n), to teach through the \sim

Derive (v) – (formal) to \sim sth from sb/sth; to \sim great pleasure from art; to \sim from sth; the words \sim from Latin; to be derived from sth; **derivation** (n)

Detain (v) – to \sim prisoners; to be detained for sth; (formal) to \sim sb; to be detained by a terrorist group; **detention** (n), to be given two hours' \sim

Discipline (n) – school / team / military ~; effective / good / strong / rigid / strict / lax / poor ~; to maintain / keep ~ in class; to exercise / exert / impose ~; to lack ~; to tighten ~ in schools; to restore ~; to submit to ~; a breach of ~; a breakdown of ~; **disciplinarian** (n), a good / poor / strict ~

Emit (-tt-) (v) – to ~ a strong smell; to ~ a cry of pain; to ~ an uncovered cough **Expel** (-ll-) (v) – to ~ sb from sth; to ~ embassy staff from a country; to be expelled from school for sth

Flail (v) – to \sim one's hands until they swell to red

Frustrated (adj) – to get / look ~; to be ~at/with sth

Implacable (adj) – \sim hatred / opposition; an \sim enemy / person; **implacably** (adv), to be \sim opposed to sth

Lateness (n) – the \sim of the train; the \sim of the hour

Loutish (adj) – ~ behaviour; *from* **lout** (n)

Misbehaviour (n) - a serious \sim in class

Mischievous (adj) $-a \sim \text{child}$; $a \sim \text{look} / \text{smile} / \text{trick}$; it is in the nature of children to be \sim ; **mischievously** (adv), grin / whisper \sim

Naughtiness (n) – inherent ~ of children

Nurture (v) – (*formal*) to \sim delicate plans; children nurtured by loving parents; to \sim a friendship / a talent / a new project / inquisitiveness; to \sim an ambition / a hope; **nurture** (n)

Penalty (n) – death ~; penalties of fame; penalties for infractions

Prime $(adj) - \sim motives; \sim concern; a \sim suspect; a \sim example;$ **prime** $(n), in the <math>\sim of life$

Quell (v) – to \sim any ordinary disobedience; to \sim the rebellion / opposition / unrest; to \sim sb's fears / anxieties / doubts

Strap (n) – leather ~; to give the ~ to sb

Supervise (v) – to \sim some work; to \sim sb; to \sim the corridors and schoolyard during lunch-time

Tongue-lash (v) – to \sim sb with a virtuosity that throws sb into an ecstasy of silent delight; **tongue-lashing** (n)

Vandalism (n) – an act of cultural ~; to prevent ~

Vigour (n) – to work with renewed \sim ; feeling full of \sim ; **vigorous** (adj), \sim conduct; a \sim campaign; a \sim debate; **vigorously** (adv), to work / play \sim ; to shake hands \sim ; to argue \sim in support of sth

Woolly (adj) – woolly-headed; woolly-minded; woolliness (n)

STARTER

Another important problem educationists usually face at schools is the problem of discipline and punishment. Recollect your school days and say:

- 1) What were those regulations and restrictions in your school?
- 2) How were you encouraged to obey them?
- 3) What were the ways of punishment for those who violated the rules?

READING AND DISCUSSING

1. And now read the following texts and get acquainted with the regulations in British schools.

It sounds logical to say that the school's function is to train a pupil's mind and his character should be formed at home. Teachers would be pleased if the problem could be solved so easily. But children don't leave their characters at home when their minds go to school. Many of them have **personality problems** of one kind or another.

The pupils who violate various **school regulations** may be punished in the following ways: for **lateness**, **truancy** they may be **reported to the Headmaster** or **named in school assembly**. They may be **detained** in school after ordinary hours.

Corporal punishment has recently been banned in state schools. But in most public schools it is still allowed. **Caning** is the usual punishment for serious **misbehaviour** in class, damage and **vandalism**. Many teachers remark that standards of discipline have fallen since corporal punishment was **banned** by the government.

Students risk being **expelled for** violence and for using drags.

You may want to know whether there are any rewards and prizes for the best pupils. Of course, there are. Each school has its system of rewards: medals and prizes.

Dos and Don'ts

A school, like any other organized group or community, must have basic rules and procedures if it is to function effectively.

Here are some of the regulations functioning at Lawnswood School in Leeds.

Rules

- 1. Appropriate school dress must be worn on all school occasions.
- 2. Bicycles shall not be ridden in the school grounds.
- 3. Ball games may not be played in areas close to unprotected windows.
- 4. Radios and tape-recorders of any type must not be brought to school.
- 5. No pupil is allowed to smoke on the **school premises** or on school visits, or to bring cigarettes, matches or lighters onto school premises. Chewing-gum is not allowed in school.
- 6. Pupils must move about the corridors and staircases in an orderly manner; running in corridors and on staircases is forbidden.

Procedures

- 1. Punctuality. Pupils must be in form rooms by 8.45 a.m. and before 1.45 p.m.
- 2. *Lates*. Pupils arriving late for registration will obtain **a late form** from their Form Tutor. Pupils arriving after 9.00 a.m. must report immediately to the Office in their building.
- 3. *Notices*. Notices may be displayed on school notice boards only with the permission of a member of Staff.
- 4. *Classes left unsupervised*. If a member of Staff does not arrive to take a lesson, the class will wait no longer than five minutes and then report the non-arrival to the Staff room.
- 5. Safe keeping. Pupils should never bring valuable articles or large sums of money to school: money must be kept on one's person. In general, pupils are responsible for the safekeeping of their own property.
- 6. *Lost property*. All personal property should be labeled. A pupil discovering the loss of any article of value will report the fact immediately and those finding property should hand it to a member of Staff.
- 7. Absences. If pupils are absent, their parents should inform the school by letter, otherwise a card will be sent to their home after two days. On returning to school after any absence, pupils must give to their Form Tutor a note from their parents explaining their absence. **Leave of absence** can only be granted under certain circumstances (e.g. **careers interviews**, non-school examinations, family holiday) and should be requested in advance by letter from the parents to the Head of House.
- 8. *Breakages*. Any pupil responsible for damage to school property (furniture, windows, etc.) will inform the Deputy Head or Head of House immediately.

- **1.1** Are these rules and procedures very much like the rules of your school?
- **1.2** *Say the following in English:*
- 1) телесное наказание:
- 2) наказание плетью или розгами;
- 3) дополнительные занятия после уроков:
- 4) здание школы с прилегающей территорией;
- 5) офис, канцелярия;

- б) консультации по профессиональной ориентации;
- 7) старший воспитатель группы учащихся разных классов, на которые делятся все учащиеся дневной школы.
- **1.3** Here is another list of 'Dos' and 'Don'ts' of one British school. Tick those which are the same in our schools.

Do ...

wear full uniform at all times tie long hair back give money to your teacher for safekeeping be in the yard no earlier than 8.50 a.m. and no later than 9.00 a.m. walk, move around school quietly collect your dinner tickets before 9 a.m. hand your homework in on time

Don't ...

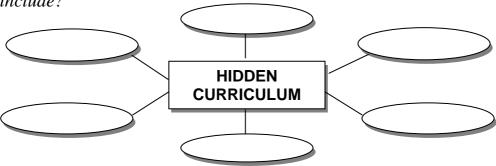
wear mousse, gel or hairspray on your hair bring jewellery to school leave money in coat pockets bring sweets or chewing gum to school be late leave your homework until the last minute

1.4 Have you ever heard anything about 'Hidden Curriculum'?' Read the following text and answer the question.

Teachers are responsible for discipline in British schools and they also follow special courses to help them work well with badly-behaved pupils. A pupil is sent to the Headteacher when he has committed a serious offence. The teachers take turns to **supervise the corridors and schoolyard during lunch-time**. Obedience to authority and cooperation with other pupils are important values which teachers communicate to pupils as part of the **'hidden curriculum'**. Most pupils also have a form tutor: this may be the teacher who is the head of the year group. The form tutor is available to help pupils with their personal problems, give them advice on careers, exams or school reports, and is responsible for discipline when the pupil breaks a school rule.

There are many things which pupils learn in school which are not part of the timetable of official lessons. The term 'hidden curriculum' is used in Britain to refer to those things pupils learn from the way their school is organized. The school organisation includes rules, such as punctuality. Pupils are usually expected to arrive at lessons, assemblies and registration on time. Some pupils would say that school rules are too strict. In the famous progressive boarding school Summerhill pupils decide what lessons they do and when to do them. In more traditional schools the pupils may be punished for not having a clean school uniform, for failing to wear the school tie or for wearing earrings.

1.5 Complete this diagram with words from the text. Hidden Curriculum: what does it include?



1.6 What is 'Bullying'? Give the Russian equivalent of this word.

Bullying

In recent years, teachers and parents have become more concerned about the problem of bullying. **Bullying** happens when one pupil (or *a* group) threatens and sometimes physically attacks a younger, weaker, quieter or more timid pupil. This type of behaviour is now considered a serious offence, and articles have been published in the national press about the terrible effects that bullying can have on young people. The victim of bullying can suffer psychologically and the school can suffer too. Persistent bullying of other pupils can lead to the bully being excluded. Expulsion is the worst possible punishment in a British school!

1.7 Here is the list of other possible punishments a pupil in a British can have for breaking the rules.

<u>Lines</u>: In England, when a teacher gives you 'lines', you write out the same sentence again and again, perhaps fifty or a hundred times. For example, 'I must do my homework,' or 'I must not be late.'

<u>Detention</u>: If you are 'in detention', you stay after school to do extra work – possibly lines for half an hour or so.

Report: If you ore 'on report', you have a card which you give to the teacher at the end of every lesson. Each teacher reports if you have behaved well or badly.

Exclusion: If you are excluded, you cannot come to school for a few days or weeks. Your parents see the headteacher. This is serious.

Expulsion: If you are expelled, you are sent away from your school. This is very serious. You have to go to another school where the teachers all know about your bad record

- **1.8** Look at the list of offences below. Decide if each example of bad behaviour is: very serious / serious / minor / harmless. Which punishment would you give in each of the situations.
 - a) Running in the corridor
 - b) Fighting on the floor in the classroom
 - c) Swearing at a teacher

- d) Smoking in the school toilets
- e) Cheating in an exam
- f) Forgetting to bring your homework to the lesson

1.9 *Discuss the following:*

- a) Who is responsible for discipline in British schools?
- b) Who do pupils talk to when they have problems with their homework?
- c) Why is a school bully considered to be dangerous?
- d) Compare the punishments in British schools with your school. Are they different? Do you think British schools are too strict?
- e) What type of bad behaviour would you describe serious? Does corporal punishment exist in school?
- **2.** But what is more disquieting is the problem of discipline in class.
- **2.1** Consider the following and expand on the items where possible.

Should Punishment Be Used in Class?

For:

- a) Punishment helps to do away with animal instincts such as greed, anger, idleness and discourtesy which lie in the depth of human nature.
- b) It is impossible to bring up citizens without any punishment, as it keeps them under control.
- c) The thing that distinguishes a man from a brute is not instinct but performance, and certain kinds of punishment help here a lot.
- d) Not all kinds of punishment are acceptable, but it is inevitable as a phenomenon to control discipline.
- e) The means of punishment is important, it should never be humiliating, never contemptuous. Children are not monsters, some of them simply go a little further than they intend.
- f) It is not punishment itself that is important, but the threat that it represents (it keeps children from breaking the rules).

Against:

- a) It is no good to discipline children through fear.
- b) Any punishment (corporal punishment in particular) humiliates a human being.
- c) Teachers who punish their pupils do not care for children, they care only that children conform to the rules.
- d) When one uses any kind of punishment he brings up (produces) cruel and heartless people.
- e) Punishment leads to lies, as children would tell any lie to prevent the unpleasant act.
- f) Punishment destroys a child's personality.
 - (В.Д. Аракин и др. Практический курс английского языка для III курса. М.: Высш. шк., 2001)

2.2 Role play. One of you insists that punishment should be abolished and never used in class, the other defends the opposite point of view. Be sure to provide sound arguments for whatever you say.

2.3 *Discuss the following:*

- Do you regard any of your experience as a pupil valuable? If so, what is it?
- Have you any exemplar, e.g. a teacher of your school-days who is a model to you in this respect?
- **2.4** Read the following text. Consider the penalties which are described in the extract. Do you think they will have a positive effect? Which of them would you use in class if any at all? Do you know any others? Do you think punishment in general should be used in class?

PENALTIES AGAINST THE FIXED RULES

There was no need to waste time in preliminary admonitions. Miss Dove's rules were as fixed as the signs of the zodiac. And they were known. The **penalties** for **infractions** of the rules were also known. If a child introduced a foreign object – a pencil, let us say, or a wad of paper, or a lock of hair – into his mouth, he was required to wash out his mouth with yellow laundry soap. If his posture was incorrect ha had to go and sit for a while upon a stool without a back-rest. If a page in his notebook was untidy, ha had to rewrite it. If he emitted an uncovered cough, he was expected to rise immediately and fling open a window, no matter how cold the weather, so that a blast of fresh air could protect his fellows from the contamination of his germs. Again if he felt obliged to disturb the class routine by leaving the room for a drink of water (Miss Dove loftily ignored any other necessity) he did so to an accompaniment of dead silence. Miss Dove would look at him – that was all – following his departure and greeting his return with her perfectly expressionless gaze and the whole class would sit idle and motionless, until he was back in the fold again. It was easier - even if one had eaten salt fish for breakfast - to remain and suffer.

(В.Д. Аракин и др. Практический курс английского языка для III курса. М.: Высш. шк., 2001)

- **2.5** Explain or paraphrase the words and word combinations in bold type.
- **2.6** Read the small conversation between two teachers and put the children's names into the correct columns.

TEACHER 1: How's your class getting on, Miss Keane?

TEACHER 2: Well, how can I put it? Samantha's a very slow learner, Tom's permanently disruptive, Jemma's illiterate, Sarah never pays attention, Jeffrey has numeracy problems, Sasha goes to the special needs teacher because she's

too brainy, Dula's mind keeps wandering, Stella is conscientious but seems to have learning difficulties, Bill's so absent minded he forgets his own name, Mary's dyslexic, and the Mishram sisters seem to have no concept of discipline at all. Otherwise the class is fine!

Behaviour problems	Learning problems	
•••	•••	

Explain in your own words what Miss Keane thinks the problem is with each pupil.

- **2.7** Describe a fellow pupil from your early school years who had behaviour problems. Make use of the active vocabulary.
- **3.** Corporal punishment is something that seems to have been abandoned long ago.
- **3.1** Read the following text, paying attention to the words and word combinations in bold type and make up Miss McGladdery's personal profile.

SCHOOLDAYS

At the first recess a large boy approached him, hit him hard in the face, and said, 'Come on, Chicken, let's see if you can fight.' They fought, and Francis was beaten disastrously.

After that he had to fight twice a day for three weeks, and he was beaten every time. Small boys are not skilled fighters, and though he was hurt and shaken, he suffered no serious damage. But after recess he sat at his desk, wretched and aching, and Miss McGladdery was angry with him because he was inattentive. Miss McGladdery was fifty-nine, and she was **soldiering through her teaching career** until, at sixty-five, she would be able to retire and, with God's help, never see any of her former pupils again.

A strong Scots background, and thirty years at Carlyle Rural, had made her **an expert disciplinarian**. A short, fat, **implacable** woman, she **ruled** her three groups – for Carlyle Rural had only two rooms and she took the most advanced classes - not **with a rod of iron**, but with the **leather strap** that was issued by the school board as the ultimate instrument of justice. She did not use it often; she had only to take it from a drawer and lay it across her desk **to quell any ordinary disobedience**. When she did use it, she displayed a strength that even the biggest, most **loutish** boy dreaded, for not only did she **flail** his hands until they swelled to red, aching paws, but she **tongue-lashed** him with a virtuosity that threw her classes into an ecstasy of silent delight.

'Gordon McNab, you're a true chip off the McNab block. (*Slash*!) I've **given the strap to** your father (*Slash*!), and both your uncles (*Slash*!), and I once gave it to your mother (*Slash*!), and I'm here to tell the world that you are the stupidest, most ignorant, no-account ruffian of **the whole caboodle**. (*Slash*!) And that's saving something. (*Slash*!) Now go to your seat, and if I hear a peep out of you except an answer to a question, you'll get it again and get it worse, because I've got it right here in my desk, all ready for you. Do you hear me?'

- **3.2** Explain the meaning of the words and word combinations in bold type. In reference to whom are these lexical units used in the text? Describe the characters using these units.
- **3.3** Discuss what sort of school is described in the text. What attitude and memories will probably the boy have of his schooldays?
- **4.** The following text presents an attempt to explore the problem of a child's naughtiness.
- **4.1** Read the text and give its message.

NAUGHTY – OR INQUISITIVE?

The inherent **naughtiness** of children! Heavens above, do teachers really believe such rubbish? Evidently so, for the phrase comes from a letter you print and Mr. Tomkins, a head, no less, writing a two-page article, says it is "*in the nature of children to be mischievous*." Do they really think that the child is already naughty or mischievous as it emerges from the womb? I doubt it. What they probably mean is the inherent inquisitiveness of children which provides **the fundamental drive to** learning. Part of this learning **is derived from** the **testing-out of** adults with whom the child comes into contact, and unfortunately the pressures of society often make adults impatient or selfish or even, occasionally, sadistic in their responses. Inquisitiveness becomes **frustrated** or distorted into naughtiness (in the eyes of adults, though not necessarily those of the child). The **prime** function of school should be **to nurture**, and where necessary, restore inquisitiveness to its fullest **vigour**; but how can we achieve that with **woolly** formulations about "naughtiness"?

Actually, I think that such **woolliness** is often the product of teachers' refusal to face up squarely to the basic question relevant to discipline in London schools: namely, "*to cane or not to cane*?" So long as the cane is available, even if only as **a last resort**, to extract obedience through fear, discussion of alternative policies must remain **hamstrung**. The learning of complex skills, leadership and the ability to use initiative is not **taught through the cane**. Caning has ceased even in the Navy's boy training establishments – they found that **corpo-**

ral punishment did not work. Yet some teachers – including correspondents to "Contact" – want it restored in London's junior schools. Maybe someone would explain to me why London teachers lag some years behind our military men in this matter, and 190 years behind the Poles, who abolished corporal punishment in schools in 1783.

(Charles Gibson (В.Д. Аракин и др. Практический курс английского языка для III курса. М.: Высш. шк., 2001)

- **4.2** *Answer the following questions:*
- 1. What is the author's argument against corporal punishment?
- 2. Judging by this letter, what are the arguments of some British educationists in favour of "caning"?
- 3. What is the approach of Russian educationists to the problem of corporal punishment in general? What are the reasons for it?
- ∠ **4.3** Write a 100-word paragraph to state your point of view on the problem of how to maintain discipline and order in class.

SELF-CHECK

- **I.** Fill in the gaps with the words from your active vocabulary. Each dot represents one letter. The first letter of each word is provided as a clue:
 - 1. A narrow piece of leather which was often used as a means of corporal punishment is known as **s**.....
 - 2. Regular or continuous arriving after the expected, appointed or usual time is termed **l**......

 - 4. The deliberate damaging of things esp. public property $\mathbf{v} \cdot \cdot \cdot \cdot \cdot \cdot$.
 - 5. You can refer to a large number of belongings or pieces of equipment as **p**......
 - 6. A warning to somebody about especially their future behavior is **a**.....
 - 7. A punishment for breaking a law, rule or contract is known as **p**......
 - 8. A skill at performing some special task; an ability is often referred to as $k ext{...}$.
 - 9. If you consider somebody or something as very bad and worthy of extreme disapproval you s....them.
 - 10. When you mislead somebody deliberately or deceive, you **d** them.
 - 11.If you remove something which is not wanted or needed, or when you try to get rid of that you **e**........
 - 12. When you learn a lot of facts in a short period of time, especially for an exam you **c**....
 - 13.If something makes an action or a process easier it **f**.....s it.

- 14. But if something restricts or prevents an action or a process it **i**.....s it.
- 15.A person who uses their strength or power to frighten or hurt weaker people is called a **b**.....

II. Fill in the gaps with the appropriate prepositions where necessary:

(1)... an attempt to ward off criticism, the government has made education a priority.

You do not seem to be giving (2)... your best, do you?

What it all seemed to boil (3)... was money.

The country is now firmly back (4)... the international fold.

They say that the existing grading system make a charlatan (5)... school teachers. As a result pupils are not interested in getting knowledge, but in working (6)... grades.

He places a high value (7)... marriage.

Sometimes it is not so bad to think a little (8)... yourself and decide what you want or dream about.

I hate this job! I always have to work (9)... duress.

Discipline is still enforced by the cane in some British schools. Nothing can be worse then when children are taught (10)... cane.

III. Fill in the gaps with the words from your topical vocabulary:

Wooly, incalculable, unworkable, feedback, asinine, efficient, staggering, indefensible, minatory, inconspicuous, intrinsically, loutish, incontrovertible, boost, endemic, quell

- 1. They had supplied ... evidence. No one could deny it.
- 2. We have already a perfectly ... system why change it?
- 3. The public response was ... since the matter was very urgent. The people could not expect such a turn.
- 4. The loss to the race as a whole is It can never be estimated.
- 5. I have asked the children to make themselves as ... as possible. I can hardly concentrate on the report.
- 6. It was really a(n) ... thing to say. You could have been more impersonal.
- 7. He denounced the judge's savage attack as totally It could not be justified.
- 8. Her ... words did not scare him at all. He knew very well she could not carry out her threat.
- 9. His proposals for reform of the Trade Unions are They are simply impossible to carry out.
- 10.Look at this aggressive young man over there. His behaviour is really

- 11. They cannot afford to be vague and ... with their messages. We need smart and quick thinking people.
- 12. Until the 1940's malaria was ... in many hot countries including Ceylon.
- 13. The new service helped ... pre-tax profits by 10 %.
- 14. The police had been called to ... a minor disturbance.
- 15. I have had a lot of very constructive ... from the students about this.

IV. Express the following in English:

- 1. скрытый учебный план;
- 2. учителя/инструкторы-неофиты, новички;
- 3. сущий вздор;
- 4. пытаться совершить что-то невозможное;

- 5. последний шанс, вариант и т.д.;
- 6. эксперт по поддержанию дисциплины;
- 7. профориентация учеников;
- 8. наугад.
- **V.** How well do you remember the collocations from the texts which you have studied in the unit? Match the words from the two columns as they are used in the texts. If necessary, consult the textual material.
- 1. Facilitate
- 2. Emit
- 3. Corporal
- 4. Abandon
- 5. Cling to
- 6. Marvel at
- 7. Supervise
- 8. Eliminate
- 9. Stigmatize
- 10. Inhibit
- 11. Nurture
- 12. Expel
- 13. Flail
- 14. Induce

- a. authority
- b. for violence
- c. educative process
- d. an uncovered cough
- e. the marking system
- f. communication and understanding
- g. the progress
- h. punishment
- i. the corridors and schoolyard
- i. human errors; grades
- k. the less able student
- 1. cramming; people
- m. inquisitiveness
- n. one's hands

F. WHAT MAKES A GOOD TEACHER?

ACTIVE VOCABULARY

Bounce (n) – to be full of \sim ; *from* **bounce** (v)

Contemplate (v) – to \sim a visit to America; to \sim retiring; to \sim the reality; contemplation (n), in silent \sim ; a life of prayer and \sim ; to be deep in \sim ; the \sim of beauty

Cooperate (v) – to \sim with sb in sth/doing sth; to \sim fully / closely on the project; **cooperation** (n), in \sim with sb; \sim between sb; need / require / ask for / demand / seek \sim

Dictatorial $(adj) - \sim government / powers; a \sim teacher / manner / tone; <math>\sim tendencies$; from **dictator** (n); **dictatorially** (adv)

Diffidence (n) – to overcome one's natural \sim ; a complete lack of \sim ; **diffident** (adj), an able but \sim young student; **diffidently** (adv)

Enliven (v) – to \sim a lesson / a dull evening; to \sim one's cooking

Essential (adj) – an \sim part / ingredient / component of sth; the skills \sim for success; \sim to sth/sb; to hold sth \sim for a teacher to be sth; **essentially** (adv)

Far-reaching (adj) – a ~ inquiring; ~ consequences / implications / claims

Frailty (n) – physical \sim ; the \sim of love; human \sim ; \sim and immaturity of human nature; *from* **frail** (adj)

Frigid (adj) – ~ personality; a ~ look/voice/politeness; ~ climate; **frigidity** (n)

Highlight (v) – to ~ problems / major points; **highlighter** (n)

Hint (v) – to ~ at sth; to be hinted at sth; to ~ to sb that ...; to ~ strongly / discreetly / darkly

Hypochondriacal (adj) – to be notoriously ~

Impart (v) – to \sim sth to sth; to \sim spin to a ball; to \sim sth to sb; to \sim knowledge to people

Improbable (adj) – to be most / highly ~; **improbability** (n)

Improvise (v) – an improvised speech; to be able / ready to \sim ; to \sim on the trumpet; a hastily improvised meal; **improvisation** (n), jazz \sim

Induce (v) – to \sim sb to do sth; drugs which \sim sleep; to \sim cramming; stress induced by overwork; **inducement** (n), \sim to local officials

Inveigle (v) – to \sim sb (into sth/doing sth); to \sim pupils into active interest

Over(-)bearing (adj) – (derogative) an ~ teacher / manner

Over-excitable (adj) – an ~ person

Pedantic (adj) – (derogative) a ~ insistence on the rules; ~ tendencies; **pedantically** (adv)

Provoke (v) – to be easily provoked; to ~ sb into doing sth/to do sth; to be provoked by sth/sb; to ~ laughter / riots / smile / violence / reaction / response; **provocation** (n); **provocative** (adj)

Quarrelsome $(adj) - a \sim person$

Resilient (adj) – (approving) to be physically / mentally \sim ; to be \sim to change; a tough, \sim fabric; **resilience** (-cy) (n), natural \sim

Reticence (n) – (formal) natural \sim , from **reticent** (adj), to be \sim about one's plans

Riveting (adj) – (approving) an absolutely ~ performance;

Stagnate (v) – profits have stagnated; to \sim in a job; to \sim intellectually; **stagnation** (n), to enter a period of economic / political \sim

Tally (v) – the figures do not \sim ; to \sim with sth; his story tallies with yours; to \sim up the student responses

Tiring $(adj) - a \sim day/walk; \sim work$

Transient $(adj) - \sim moods / problems$; a city with a large \sim population, **transience** (n), the \sim of human life

Uniform (adj) – ~ shape / length / size / colour; the responses were revealingly ~; **uniformity** (n); **uniformly** (adv), ~ hostile; to be ~ adopted

STARTER

Discuss the following:

- 1) What is the teacher's role in school?
- 2) What is your ideal of a teacher?
- 3) Can any person become a teacher?
- 4) Why did you decide to become a teacher?
- 5) How do you think the profession of affect a teacher's personality, life?

READING AND DISCUSSING

- 1. It goes without saying that the role of a teacher in school is great. He or she fulfills a lot of functions. A teacher apart from communicating useful knowledge tries to bring out the best in his pupils.
- **1.1** Read the text, paying attention to the words and word combinations in bold type.

THE PERSONAL QUALITIES OF A TEACHER

Here I want to try to give you an answer to the question: What personal qualities **are desirable in** a teacher? Probably no two people would draw up exactly similar lists, but I think the following would be generally accepted.

First, the teacher's personality should be attractive. This does not **rule out** people who are physically plain or even ugly, because many such have great personal charm. But it does rule out such types as **over-excitable**, melancholy, **frigid**, sarcastic, **cynical**, **frustrated**, and **over-bearing**: I would say too, that it

excludes all of **dull** or purely negative **personality**, I still stick to what I said in my earlier book: that school children probably "suffer more from bores than from brutes".

Secondly, it is not merely desirable but **essential for** a teacher to have a genuine capacity **to tune in to the minds and feelings of** other people, especially, since most teachers are school teachers, to the minds and feelings of children. Closely related with this is the capacity to be tolerant – not, indeed, of what is wrong, but of **frailty** and immaturity of human nature which **induce** people, and again especially children, to make mistakes.

Thirdly, I hold it essential for a teacher to be both intellectually and morally honest. This does not mean being a plaster saint. It means that he will be aware of his intellectual strengths and limitations, and will have thought about and decided upon the moral principles by which his life will be guided. There is no contradiction in my going on to say that a teacher should be a bit of an actor. That is part of the technique of teaching, which demands that every now and then a teacher should be able to put on an act – to enliven a lesson, correct a fault, or award praise. Children, especially young children, live in a world that is rather larger than life.

A teacher must remain **mentally alert**. He will not **get into the profession** if of low intelligence, but it is all too easy, even for people of **above-average intelligence**, **to stagnate** intellectually - and that means to deteriorate intellectually. A teacher must **be quick to adopt himself to any situation**, however **improbable** they happen, and able **to improvise**, if necessary at less than a moment's notice. (Here I should stress that I use "he" and "she" throughout the book simply as a matter of convention and convenience).

On the other hand, a teacher must be capable of **infinite patience**. This, I may say, is largely a matter of self-discipline and self-training; we are none of us born like that. He must be pretty **resilient**: teaching makes great demands on nervous energy.

Finally, I think a teacher should have the kind of mind which always wants to go on learning. Teaching is a job at which one will never be perfect: there is always something more to learn about. There are three principle objects of study: the subject, or subjects, which the teacher is teaching; the methods by which they can best be taught to the particular pupils in the classes he is teaching; and – by far the most important – the children, young people, or adults to whom they are to be taught. The two **cardinal principles** of British education today are that education is **education of the whole person**, and that it is best acquired through full and active **cooperation** between two persons, the teacher and the learner.

1.2 Study the word combinations in bold type. Explain their meaning and give Russian equivalents.

- **1.4** Analyse the structure of the following lexical units. Think of many others of the same structure and check them according to the dictionary.

Overbearing, over-excitable ...

- **1.5** *Interpret the following:*
 - a) ...I still stick to what I said in my earlier book: that school children probably "suffer more from bores than from brutes".
 - b) Secondly, it is not merely desirable but essential for a teacher to have a genuine capacity to tune in to the minds and feelings of other people, especially, since most teachers are school teachers, to the minds and feelings of children.
 - c) Children, especially young children, live in a world that is rather larger than life.
 - d) ...teaching makes great demands on nervous energy.
- ∠ 1.6 Write out all the qualities which the author of the article considers desirable in a teacher. Interpret them. Do you agree with all of them?
- **1.7** What two cardinal principles of British education does the author name? Can they be referred to education in general?
- **1.8** Recollect your school days and describe **a personality and professional profiles** of the teacher you liked or disliked most of all. Try to make your description as vivid as you can, using the words and word combinations from the text.
- **1.9** Think of the personal qualities (make use of the active vocabulary) and put the words below in the column according to their groups.

PERSONALITY	APPEARANCE	BEHAVIOUR
•••	•••	•••

Portray – using these words – the image of a teacher:

- you would like to be taught by;
- you would rather take as character model.
- **2.** In the article 'The Personal Qualities of a Teacher' you have read about one of the foremost qualities desirable in a teacher, that is **to be quick to adopt himself to any situation, however improbable they happen, and able to improvise, if necessary at less than a moment's notice. This skill is especially useful in many routing emergencies** during lessons that a teacher should be able to handle quickly and effectively.

2.1 Before reading the text, look at the title and say what it may mean. Then read the text, paying attention to the words and word combinations in bold type, and interpret the title again.

TO SIR, WITH LOVE

Each Friday morning the whole school spent the prerecess period in writing their Weekly Review. This was one of the old Man's pet schemes; and one about which he would **brook no interference**. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing **was sacred from** the Headmaster down, and the child, moreover, was safe from any form of reprisal.

'Look at it this way,' Mr Florian said, 'It is of advantage to both pupils and teacher If a child wants to write about something which matters to him, he will **take some pains to** set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review to follow and observe his progress in such things. As for teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them... You will discover that these children are reasonably fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly.'

On the first Friday of my association with the class I was anxious to discover what sort of **figure** I **cut in front of them**, and what kind of comment they would make about me. I read through some of the reviews at lunch time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they have a new 'blackie' teacher, very little attention was given to me...

It occurred to me that they probably imagined I would be as **transient** as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me. But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way **to get through to** them.

Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the sort of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying **to reach** the children **through a thick pane of glass,** so remote and uninterested they seemed.

Looking back, I realize that in fact I passed through three phases in my relationship with them The first was *the silent treatment*, and during that time, for my first few weeks, they would do any task I set them without questions or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor....

I took great pains with the planning of my lessons, using illustrations from the familiar things of their own background. I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at informality fell pitifully flat.

Gradually they moved on to the second and more annoying phase of their campaign, *the 'noisy' treatment*. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.

They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity... So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

One morning I was reading to them some simple poetry. Just when I thought I had **inveigled** them **into** active interest one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: 'The **bleeding** thing won't stay up.' It was all rather deliberate, the noisy interruption and the crude remark, and heralded the third stage of their conduct.

From then on the words 'bloody' or 'bleeding' were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the 'bleeding' this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands was so overcome by anger and disgust that I completely lost my temper? I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was coloured by an ugly viciousness, as if their minds were forever rooting after filth 'Why, oh why,' I asked myself, 'did they behave like that? What was wrong with them?'

- **2.2** Explain the meaning of the words and word combinations in bold type and render them in Russian.
- **2.3** Paraphrase the following. Reproduce the ideas from the text which are expressed with these word combinations.

brook no interference encourage participation

sacred from fall flat

take some pains to inveigle sb into active interest get through to play right into one's hands reach sb through a thick pane of glass a conspiracy of indifference cut a figure in front of sb

- **2.4** Find the words **bloody** and **bleeding**, explain their meaning. Be careful with using these words in this meaning, since they are **British taboo** words.
- **2.5** Comprehension check. Answer the following questions:
 - 1. What does the opening paragraph of the text introduce to the reader?
 - 2. What are the advantages of the approach practised in the school?
 - 3. What did Mr. Florian think of the pupils' comments?
 - 4. Why was the author so anxious about 'what sort of figure he might have cut in front of his pupils'?
 - 5. What were the pupils' comments on him and what was the teacher's reaction to them?
 - 6. How did he try to improve the situation?
 - 7. What are the three phases of the teacher's relationship with his pupils?
 - 8. How did he play right into the hands of the pupils?
- **2.6** Describe the personality profile of the teacher. Use the active vocabulary words and word combinations.
- **2.7** Can you answer the teacher's questions at the end of his article? Who do you think is to blame?
- **2.8** List the teacher's possible reactions to the out-of-the-ordinary situations in class. In which other ways could he have responded to it?

The teacher could have ... a) burst out crying

- b) reported to the principal
- c) committed a suicide
- d) left school immediately
- e) flogged everybody present
- f) ignored

2.9 Brainstorm as many routing emergencies during lessons that a teacher should be able to handle quickly and effectively. What personal qualities can help to solve problems in class?

A sense of humour seems to be indispensable for effective teaching. Do you think it can help teachers in many situations whenever they try to save face?

2.10 Every teacher was once a 'neophyte' teacher. What do you think are the problems inexperienced teachers have to face at school?

What would you advise the young teacher on the basis of his 'List'?

- a) Kids won't listen to me!
- *b)* Teens are not concerned!
- c) Colleagues never give help!
- d) The equipment is 'stone age'!
- e) As a teacher I am nothing!
- **2.11** Design a psychological portrait of yourself as viewed by the sympathetic pupils in your imaginary class. Then try to draw the other one, through the eyes of some 'young ruffians'.
- **2.12** Read the following interview with Diane Larsen-Freeman, a professor of Applied linguistics at a school in the USA.
- **I.:** What advice can you give to teachers just beginning their careers in English teaching?
- **D. L.-F.:** Because I'm so interested myself in learning, I would say the essence of good teaching is learning to watch your students, learning to read your students' interests, their attention, their engagement, knowing when to move on and when to stay. All of that comes from watching your students, monitoring what they are doing, trying as best you can to see the learning in their faces, in their behavior, and in their demeanor.
- **I.:** That would include the way a teacher begins the course and introduces students to the course as well as the daily teaching, right?
- **D. L.-F.:** You have to take your students' learning as primary, as basic, as fundamental. It affects all times and levels of your teaching. That is, after all, why you are there.
- **I.:** What do you enjoy most about teaching?
- **D. L.-F.:** I have to repeat: watching learning take place. I suspect a lot of teachers can relate to this. There are those moments, and they don't happen every day, when you can see **the penny drop**. You've been working on teaching a particular tense or a reading passage, and all of a sudden, there is that moment of awareness. When you can actually see people go, "Ahh! I see!"

Those are the moments I live for as a teacher. Those are the things that keep me going. It's the joy of watching others learn.

- **I.:** You used the idiom "the penny drop." Could we say "the light bulb goes on"?
- **D. L.-F.:** Yes, that is also an apt idiom. What I mean is that moment when all the previous learning has come into focus and all of a sudden people understand what it is you've been working on together. We could also say "**the curtain parts**." That's another idiom.

(Form "The Joy of Watching Others Learn: An Interview with Diane Larsen-Freeman published in Forum.

English Teaching. October, 2001)

- **2.13** *Answer the questions:*
- 1. What does the phrase "learning to watch your students" mean according to Diane?
- 2. What are the meanings of the idioms she uses in her speech?
- 3. To what extent do you agree with Diane Larsen-Freeman?
- **3.** Let's turn our attention to Language Teachers. Since you are going to be language teachers it might be useful to discuss it.
- **3.1** Before reading do the following vocabulary work. Explain the following word combinations and express them in Russian.

Caustic wit, amiable disposition, composite ideal teacher, impersonal methods, revealingly uniform, to take the tension out of, to be on one's wavelength.

② 3.2 Think of the possible differences between Language Teacher and Teacher in general and then read the text.

WHAT MAKES A GOOD LANGUAGE TEACHER?

Modern methods of language teaching, with the emphasis on the teacher as model and the constant interchange between teacher and student, require a more sympathetic relationship between student and teacher than did earlier, more **impersonal methods**...

It seemed to me appropriate to question the students themselves regarding that topic of such vital concern to all of us: What makes a good teacher of English as a foreign language? In **tallying up** the student responses, one salient and somewhat heartening factor became apparent. The student, speaking from sheer experience on the receiving end of the classroom situation, tended to put forth advice strikingly similar to that which most methodology and educational psychology textbooks and courses offer... The students had had a variety of teachers. They were not required to sign the questionnaire and they responded at length with a complete lack of **diffidence**. Despite the diversity of the students themselves, the responses were **revealingly uniform**.

First on the list – mentioned by an overwhelming 78 per cent of the students – was the teacher's thorough knowledge of his subject. As one student wrote: "It doesn't matter how nice a teacher is if he doesn't know what he's talking about."

Logically, the next most important concern was how the teacher goes about **imparting** that knowledge — in other words, methodology. What the students requested most often was variety within the lesson hour.

"If we just do drills forever, I fall asleep. Why do we have to do idioms for a whole hour?"

"It's nice when you have a little grammar, and then a dictation, and then some reading or a discussion."

The students also frequently mentioned the need for activity in the class-room. Many of them referred to language games as being useful and enjoyable. They also seemed to feel that they should be constant participants:

"The teacher shouldn't do all the talking."

"I like it when the students go up to the board."

"Discussions and debates are my favourite way of learning."

Students complained vehemently about teachers who use up precious class time telling personal anecdotes. On the other hand, the importance of a teacher's sense of humor and his ability **to take the tension out of** language learning was mentioned repeatedly:

"If he can laugh once in a while, you don't get so nervous about making mistakes."

"When the teacher is smiling at you, you want to try."

Also stressed was the teacher's preparation of the lesson and a conscientious attitude toward student papers:

"You can tell if he runs out of things to do before the bell rings."

"Why should I turn in my homework? He doesn't grade it for about a week, anyway."

Discipline, although mentioned specifically by only a few, was **hinted at** by many.

"There are some teachers who just let a class talk all the time. Then you never learn anything."

"He says your homework is due on a certain day and then he lets people turn it in later. Or he forgets."

"I don't think she cares if we're absent or not. I wish she did."

Getting away from actual teaching methods, over half of the students had something to say about the student-teacher relationship. Most often, they expressed a desire for a sympathetic teacher who "remembers what it was like to be a student." "He should," as one student with an obvious command of the colloquial idiom put it, "be on our wavelength." They felt that the teacher should "know each student as an individual," and there was a frequent demand for justice:

"She only talks to the best students. Doesn't she know I'm trying?"

A significant number of students expressed a fear of being embarrassed by a teacher's **caustic wit**.

"They ought to be polite to us. We're people, too."

"She only became a teacher so she could be powerful and hear her own voice."

Lastly, just short of half of the students had something to say about the character of the teacher himself. A majority of the responses praised a teacher who is confident and who obviously enjoys his profession and specialization:

"I liked him right away. He walked in, wrote his name on the board, and started right in. You could tell he wasn't new at it."

"If he doesn't know the answer, he's not afraid to say so. So you know you can trust him."

"I used to hate compositions, but my teacher likes writing and she just makes you like it. She has a lot of fun."

"He could probably have done a lot of things, but he wanted to be a teacher. It wasn't for money either."

The students also referred to teachers with endless patience and **amiable disposition** that could be **provoked** to anger only in extreme cases. The teacher's voice was mentioned, too:

"It shouldn't be monotonous."

"You have to hear him in the back row."

Finally, a surprising number were concerned about the appearance of their teachers:

"He's always neatly dressed. It makes things business-like."

"She's not really pretty, but I don't mind looking at her all hour. Anyway, she tries to look nice."

The **composite ideal teacher**, then, with infinite knowledge and energy, (impeccable) teaching techniques, a sense of humor and a talent for discipline, along with personal charm and eternal patience, may seem rather hard to live up to on some Monday mornings. But as one understanding student wrote:

"What makes a good teacher is someone who tries to do everything I have listed above. But I understand that teachers are only people like me."

(В.Д. Аракин и др. Практический курс английского языка для V курса. М.: Высш. шк., 2001)

3.3 *Answer the following questions:*

- 1. The author claims that "modern methods of language teaching... require a more sympathetic relationship between student and teacher." Do you think that the language classroom differs fundamentally in character from the science or maths classroom? If so, in what ways?
- 2. Teachers and learners are subject to social distance. The reasons for this are as follows: different ages and interests, different levels of knowledge of the subject, unequal status, unequal distribution of power. Do you think there is a

high or low level of social distance between teacher and student in this country? Does it not contradict the idea of "a more sympathetic relationship"?

- 3. Do you think that the responses of the students about a good foreign language teacher depend on the age of the students? Would the requirement "teacher's thorough knowledge of the subject" be the first on the list in all the age groups?
- 4. What do you think of the students' assessments of a teacher's efficiency? Can it be regarded as objective? Do you think that the students should be questioned regarding this topic? In what way?
- **3.4** *Comment on the last paragraph of the text.*
- **∠** 3.5 Make up your own list of qualities that make a good foreign language teacher and compare it with the one given in the article.
- **№ 24.** You will hear an interview with Christine Massey, who is a secondary school teacher. Do the tasks from the **Listening Guide**.
- **5.** Before reading the next text pay attention to the title. Interpret it. In what ways do you think the teacher's life is different from the life of a person of other professions?
- **5.1** *Now read the text.*

A TEACHER'S LOT IS CERTAINLY A DIFFERENT ONE

Say 'teacher' and a clear mage forms in people's minds, which is not surprising in view of the years we all spent **contemplating** the reality. More surprising is the variety of bizarre forms this image takes. People used to think that teachers, if female, were intense persistent creatures, and if male, were a little strange. They would refer to teachers they knew and proceed to generalizations, most frequently concerning their **quarrelsome**, emotional way of discussing things, their **dictatorial** or **pedantic** tendencies and, above all, their boring inability to talk about anything other than their jobs.

Teachers themselves **are prone to** a particularly self-conscious view of their role.

Outside their working millieu, they tend to feel isolated and to grow away from friends who work a standard office day, in much the same way as doctors and social workers do. Inside the life of a school, their anxiety can be seen in different ways. One of the more chilling is **staff-room paranoia** – the phenomenon whereby everyone sits stiffly around the room, working in silence, or gossiping about children, or chatting about other things, but never daring **to talk with candour** about their mistakes and experiments in class, or their *real feelings* about teaching.

Apparently unaffected by this **reticence** there are the teachers who talk tirelessly about their jobs in response to any encouragement. They, too, are reacting to the same stresses, but in a different way.

This **highlights** what seems to be **an under-emphasized side of** the teaching life, namely that the job imposes exceptional stresses and conflicts, and that these have the power to isolate teachers from everybody else, to alter their outlook and even their characters.

Monday morning is a good example of the differences between school and office. In many offices you can arrive a little late, whatever is not important can be put off, and with luck you can have an extended lunch-hour.

A teacher's Monday is more likely to begin on Sunday night, when the first uneasiness creeps up behind. There are preparations to be made for the morning, and even if they have been made it is difficult **to shake off a sense of guilt about** the quantity and quality of the preparations, or vague resentment over **the erosion of free time**. From the moment of arrival to school there is no place for lethargy, children are all around; full of questions and **bounce**.

The same worry can **spill over into** evenings and weekends. Young teachers who have had college lectures on 'discipline in the classroom situation' or 'the deprived child' are not properly warned of the emotional impact children can make on them. They sit and brood over the children's needs, and always feel that they could be doing more. Of course that's true, but the best teachers are the ones who can **switch off**, by doing whatever work is necessary, and then refusing to let it encroach further on then life

But the stress of responsibility remains, and it leads to a **proliferation of** minor **ailments**. In an ordinary job such complaints are trivial, and quickly dealt with by a day in bed, if they become irritating. In school they ruin things for everybody. Knowing the difficulties that absence creates in school, with class being split up and loaded on to colleagues or else being minded by supply staff, teachers are notoriously **hypochondriacal**, Yet they don't stay home when they should, and often totter back to school before they're fully recovered, propelled by anxiety. Thus the cycle continues, and under circumstances like these the most reasonable person can be petty and childish - answering back, trying to hurt.

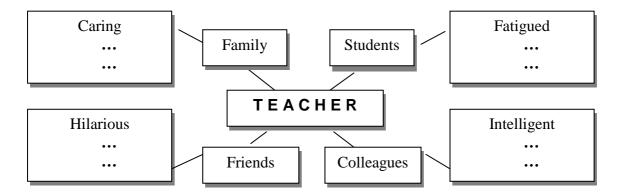
It is this kind of intensity that makes teaching so extraordinary. Extremes of behaviour are more common in the classroom than people would believe. Many teachers discover in themselves depths of bad temper, even rage, they never knew they had.

What a contrast it is to wake up without **a nervous jolt** to feel the number of your responsibilities to mankind diminished by approximately 33, and to be free to enjoy your mental and physical space. There is no going back, though: **the rewards of the job** are so special that teachers learn **to maintain high expectations**, and apply them generally. The experiences they have in school have a great influence on their attitudes to jobs and people. Most of the generalizations about them **are rooted** somewhere **in** truth – teachers are different – but few people bother to find out why.

- **5.2** Study the words and word combinations in bold type. Explain their meaning and give Russian equivalents.
- **5.3** *Match the following words taken from the text with their meanings.*
 - 1. Hypochondriacal
 - 2. Contemplating
 - 3. Quarrelsome
 - 4. Dictatorial
 - 5. Pedantic
 - 6. Reticence
 - 7. Bounce
 - 8. Candour
 - 9. Paranoia

- a. tyrannical, oppressive
- b. energy, vigour
- c. ready for a fight, hot-tempered
- d. obsessed with one's health
- e. suspicion, fear
- f. scrupulous, exact
- g. openness, honesty
- h. restraint, reserve
- i. reflecting over, thinking about
- **5.4** Find the following words and word combinations in the text and paraphrase them.
- 1. To be rooted in
- 2. A nervous jolt
- 3. To maintain high expectations
- 4. To switch off
- 5. To spill over into

- 6. Proliferation of minor ailments
- 7. To shake off a sense of guilt about
- 8. The erosion of free time
- 9. An under-emphasized side of
- 10. To be prone to
- **5.5** What are the aspects which differ teacher's life from the life of an ordinary person according to the author? Discuss each of them using the active vocabulary. Do you agree with everything stated in the article?
- **5.6** Fill in the words which fit most to show a teacher's behaviour in various circumstances.



≤ 5.7 The author of the article views teacher's lot in the negative. But are there any positive aspects of teacher's lot that differ teachers from ordinary people? Write a 100-word paragraph stressing the advantages and uniqueness of the profession of a teacher.

6. Watch the film "Ahead of the Class" and make its review. See the instructions in the Appendix.

SELF-CHECK

I. Fill in the gaps with the appropriate prepositions and postpositives where necessary:

One should love children very much in order to get (1)... the profession of a teacher.

They had been waiting for that moment for weeks and eventually he played right (2)... their hands.

I am not interested in the slightest what figure I have cut (3)... front (4)... them.

I cannot get (5)... him. I cannot make him understand that it is wrong.

Students should have a voice (6)... ... determining the way universities develop.

No one and nothing was sacred (7)... the Headmaster.

She seems very prone (8)... chest infections.

Many young teachers confess that it is quite difficult for them to communicate with their pupils. Each time they try to reach them (9)... a thick pane of glass.

Humor helps take the tension (10)... class.

Teachers like parents should be able to tune (11)... ... the minds and feelings of the children.

His problems are deeply rooted (12)... his childhood experience.

It had taken Franklin several hours to shake (13)... the police.

The same worry can spill (14)... evenings and weekends.

Can you switch (15)... after your whole day at school?

The problems are only hinted (16)... in the report.

II. Fill in the gaps with the words from your active vocabulary:

Frailty, alert, contemplate, transient, quarrelsome, uniformly, improbable, resilient, diffident, proliferation, pedantic

- 1. The new facts make the theory It was unlikely to be true.
- 2. Nothing is eternal in life even human ties are
- 3. The weather throughout the region was ... good.
- 4. I do not like people who are too concerned with unimportant details, as if it will help them become perfect. That ... middle aged clerk is one of them.
- 5. She is quite She can quickly recover from unpleasant situations.
- 6. He is known to be ... as he hardly can live without arguing with someone.
- 7. Dorothy is self-confident and outgoing. Unlike his wife Tom is rather ... and uncommunicative.

- 8. Despite increasing physical ... he continued to write stories.
- 9. We have to pause and ... what we are talking about.
- 10. We should not ignore the things going on around us. We have to be ... all the time and look for our opportunity.

III. Give the English equivalents to the following:

- 1. недооцененная сторона чего-либо (недостаточно внимания уделено чему-либо);
- 2. настроиться на чьи-либо мысли и чувства, быть в состоянии понимать чьи-либо мысли и чувства;
- 3. упасть навзничь, пойти прахом;
- 4. быть на одной и той же волне с кем-либо;

- 5. бесконечное терпение;
- 6. заговор безразличия;
- 7. добродушный характер;
- 8. чрезвычайно важные принципы;
- 9. (едкий, колкий) язвительный юмор;
- 10. комбинированный / собирательный идеал учителя.

IV. How well do you remember the collocations from the texts which you have studied in the unit? Match the words from the two columns as they are used in the texts. If necessary, consult the textual material.

- 1. Impart
- 2. Contemplate
- 3. Enliven
- 4. Quell
- 5. Highlight
- 6. Inveigle into
- 7. Tally
- 8. A nervous
- 9. Staff-room
- 10. The rewards of
- 11. The erosion of
- 12.To maintain

- a. a problem
- b. a lesson
- c. knowledge
- d. paranoia
- e. disobedience
- f. the reality
- g. active interest
- h. the student responses
- i. free time
- j. high expectations
- k. the job
- 1. jolt

G. COMPUTER AIDED INSTRUCTION

ACTIVE VOCABULARY

Aid (n) – legal \sim , with the \sim of (a computer); a hearing \sim , teaching / educational aids; **aid** (v), (*formal*) to \sim sb/sth, to \sim sb in sth, **aided** (adj), Computer-Aided Instruction

Branch (v) – to \sim out to (into sth)

Encompass (v) – (formal) to \sim sth/sb (younger age groups, a wide range of sth)

Novelty (n) – the \sim of sth, with a \sim , the \sim soon wore off

Pool (v) – to \sim ones' ideas, to \sim ones' savings; to \sim information

Programme (v) – to be programmed for sth/to do sth; to \sim video / a computer; **programmer** (n); **programming** (n), a \sim language

Quiz (v) – to be quizzed by sb about sth, to \sim sb on sth, to \sim students on the learned material

Simulations (n) – the \sim of genuine concern, the \sim of flight conditions, a computer \sim of a golf swing; **simulate** (v), to \sim a conversation

STARTER

Discuss the following:

- 1) How should computers be used in education?
- 2) Can they substitute teachers at school?
- 3) What are the advantages and disadvantages of using computers in the process of education?

READING AND DISCUSSING

- **1.** The problem of computer aided instruction has become increasingly popular nowadays. The debates about its future have led to the conclusion that the computer can be a substitute for a teacher in school.
- 1.1 In this text the author presents a personal view of what has happened in the first decades of computers in American education. Read the text for obtaining its information.

Throughout the 1960's far-reaching claims were made for the potential for computers to improve education. The efforts, particularly of computer companies, were concentrated on "Computer-Aided Instruction" or "CAI". While the phrase computer-aided instruction is broad enough to describe all current appli-

cations of computers to the process of education, in practice CAI has come to stand for only one possible use of the computer – namely, as a substitute teacher. Students sitting at computer terminals can receive instruction in a wide variety of subjects. A perennial favorite is language instruction. This can consist of vocabulary, grammar, and spelling drills, or of monitored language translation in a more sophisticated version. For example, the computer may provide words in English, for which the student is supposed to give synonyms in French.



In a more sophisticated application CAI will teach the student new subject matter and **quiz** him **on** it. **Textual material** is provided either directly on **a display terminal** or through supplementary notes.

A major claim made for CAI is that each student can **proceed at his own speed**. The student who is having difficulty with a given topic, as shown through the number of errors he commits, can **branch out to** another program and be provided with remedial instructional material. In this sense CAI is more individualized than the instruction the average teacher can provide to a class.

The computer also has certain attributes which in special situations makes it superior to the teacher. First, the computer has infinite patience. Second, through time sharing, it can simultaneously drill a large number of students, each one **proceeding at his or her own speed.** Third, the computer, if **correctly programmed**, does not make any mistakes. And finally, there are distinct advantages in the completely impersonal relation between the student and computer. The student can **make** all his **mistakes in private** without having to demonstrate his ignorance to the teacher and to the rest of the class.

All those advantages have to be acknowledged.

(From: Kemeny J.C. Man and the Computer. N.Y. 1972. Abridged)

1.2 Study the words and word combinations in bold type. Explain their meaning and render them in Russian. Paraphrase them in the text.

1.3 *Answer the following questions:*

- 1. How can computers be used in the area of language instruction?
- 2. Can a computer quiz the student besides teaching him new subject matter?
- 3. What are the main four advantages of a computer in education, as the author puts it?
- **2.** Here is a more modern view on the use of computers in teaching.

2.1 Read the first part of the article on computer assisted instruction and be ready to highlight the words and word combinations in bold type.

COMPUTER ASSISTED INSTRUCTION IN LANGUAGE TEACHING

Most teachers still rely on chalk and the blackboard. But over the years, more and more technical inventions have shaped the **educational aids** with which teachers surround themselves. The computer is one of them. The computer can be a partner for the learner to play educational games with, or it can be used to generate examples, to illustrate certain operations, or to stimulate conversation.

In computer labs, students tend to form groups of two or three around a single computer. One reason may be that students using computers do not feel that they are being watched or judged; perhaps as a result, they do not feel that the work they do on the computer is their own private property. They become relaxed about **pooling** information and seeking help from their friends. A computer can analyse the specific mistakes the student has made and can react in a different way from the usual teacher – this leads the student not only to self correction, but also to understanding the principles behind the correct solution. A computer gives individual attention to the learner and replies immediately to questions or commands. It acts as a tutor and guides the learner towards the correct answer while **adapting the material to his/her performance**. This flexibility is impossible to achieve with written handouts and worksheets.

There are three models for computer use in language learning:

1. as a language
2. as a stimulus for converteacher;
3. as an aid to **cognitive development**.

In order to think about uses of the computer in the classroom, it is useful to keep two terms in mind. **Computer Assisted Instruction** (CAI) is the term used to describe computer programs designed for teaching, whereas **Computer Assisted Language Learning** (CALL) is the term used for different forms of second language instruction accomplished with the use of computers.

In using a CAI program, students follow the instruction as the lesson unfolds on the terminal while interacting with the computer. Generally limited to developing reading and writing skills, lessons may include drills and practice exercises, reading comprehension passages, games or **simulations**, etc. Over time the hardware has improved, which results in better **graphic facilities**, including colours, the possibility of **animation**, **touch screen**, **audio output and video media**. Listening comprehension exercises have been developed using a sound blaster and/or a CD-ROM.

The following describes some of the advantages and limitations of using a computer in CAI or CALL.

- **2.2** *Prove or disprove the following according to the first part of the article:*
 - 1. The computer is far above all other educational aids the teachers have been using in their work so far.
 - 2. Unlike the computer the usual teacher reacts to the student's mistakes in such a way that it leads him not only to self correction, but also to understanding the principles behind the correct solution.
 - 3. The hardware has considerably improved over time; it encompasses a wide range of possibilities for language teaching.
- **2.3** Go on reading about the advantages and limitations of using computers in teaching.

ADVANTAGES

- Both CAI and CALL systems allow the normal and even unusual errors that people are apt to make.
- By creating friendly programs with both systems, any user can work independently at the console.
- The programs respect the individuality of the students by allowing them to make frequent choices with many options.
- The **feedback** to the users helps the students to analyse patterns in the language.
- CALL programs present the learner with a **novelty**. They teach the language in different and more interesting, attractive ways and **present language through** games and problem-solving **techniques**.
- Computers offer a valuable source of **self-access study** adaptable to the learner's level.
- Using a computer in teaching languages can offer unlimited types of activities with considerable potential for learning.
- Besides teaching a foreign language, CALL programs will provide the learner with some sort of **computer literacy**, which is becoming essential in modern society and could be of great help in future career prospects.
- Students are more relaxed; they are no longer afraid of being corrected, judged, or watched. In fact, they create their own environment around the computer, a sort of privacy where intruders are not welcome.
- The computer has no "days off." The computer is patient and will tirelessly go over and over again the same point for as long as necessary.
- The computer is "the best" teacher in the world as it can provide information requested in a very short time.

LIMITATIONS

• Learners who do not have prior experience in using a keyboard might waste quite a bit of valuable time identifying letters on the keyboard. However,

with practice this can be worked out if one is not afraid of learning new things.

- Working with computers normally means that the learners work in isolation. This obviously does not help in developing normal communication between learners, which is a crucial aim in any language lesson. In practice, learners tend to revert to their mother tongue in discussions.
- CALL and CAI programs deal mainly with reading and writing skills, and even though some listening programs have been developed recently, they are very limited.
- The programs which **develop communicative interaction** normally present predetermined uses of language based on the writer's imagination of what would take place rather than what people really say in real situations (so called "false conversations"). This sometimes creates confusion and frustration on the part of the learner.
- The time and effort required to develop such programs can be considerable.
- Computers cannot cope with the unexpected.
- It is more tiring to read from a screen than from a printed text.
- For teachers who develop their own material, the time spent on programming and typing in the lessons can be quite lengthy.
- **2.4** Think of any other advantages and disadvantages of using computers in teaching and namely in language teaching.
- **2.5** Read the final part of the article and answer what new dimension second language teaching with the help of the computer is gaining now.

USING THE COMPUTER

With the arrival of inexpensive computers, second language teaching is now gaining a new dimension.

The kind of exercise most appropriate for a computer is one in which there is only a small set of acceptable answers to each question and in which it is fairly easy to predict where the learner may go wrong. An example would be a drill aimed at a specific point of grammar and vocabulary.

The computer is only an instructional medium. It is not tied to any teaching method. Being helpful in **building or consolidating** the basis necessary for achieving a reasonable level of **communicative competence**, computers have the advantage of allowing teachers to split the class, thus enabling the teacher to create the kind of environment which simulation and other activities require.

Students enjoy programs which have many possible variations and combinations. The teaching points may be primarily morphological, syntactic, lexical, or stylistic; they may call upon **integrative skills**, or they may relate to

background knowledge. The exercises may involve any of a large number of operations – substitution or transformation drills, gap-filling exercises, copying, writing down a dictation, putting words in the correct order, or answering certain types of comprehension questions.

Some computer games can be helpful in enhancing reading, for example, in the English classroom. They can make reading interesting by providing an objective that has immediate results such as succeeding at a game. Instead of concentrating on the fact that they are reading English, students simply play a game. Another advantage of these games is that they are "**user friendly**." A person does not need to know a lot about computers to be able to compete in these games. The dialogues usually include realistic language and contain a dose of humour as well.

Computer assisted learning should be enjoyable so that the "ally" should from time to time turn into a playmate. A great deal can be achieved by exploiting the intrinsic appeal of riddles and puzzles. A potentially dull and boring exercise can often become very attractive simply by being turned into a guessing game. Many standard language games such as crossword puzzles, anagrams, word ladders, and charades **lend themselves readily to computerization**.

One can take advantage of real time by **setting time limits and organizing speed reading activities**. Animated graphics, which so far remain unexploited, promise to gain importance in the future. Graphics in general are likely to become more widespread as CALL spreads **to encompass** younger age groups. Even simple graphics can be very effective. Maps and diagrams can convey size, shape, position; family trees provide visual cues for exercises. With the addition of animation you can have events and processes.

Simulations can also encourage students to conduct role-plays with a view to gaining insight into an historical situation or **to establish empathy with** the central character. One of the great advantages of computer simulations is that they can often be used by groups of students as well as by individuals. Computer simulations can thus be of great assistance in simulating conversation, in confronting students with tasks to be carried out in the here and now.

In a typical application, the administrator uses the computer to test, to grade the test, to record the marks, to work out profiles, and uses the results to guide students through the material. The computer may keep an index on learning resources, help with registration, or do the time keeping. In the course of performing these duties, the computer stores, retrieves, and manipulates large amounts of data requiring the kind of memory which at present only a mainframe can provide.

The range of topics with which the computer can help is vast, from the evaluation of methods and materials through measuring the realism of teachers' expectations or the reliability of self assessment to conducting experiments on pacing, sequencing, interference, etc.

(Simona Mirescu. English Teaching. Forum. January, 1997, № 1, Volume 35)

- **2.6** Explain the following word combinations and render them in Russian.
 - 1. educational aids
 - 2. pooling information
 - 3. Computer Assisted Instruction
 - 4. Computer Assisted Language Learning
 - 5. graphic facilities
 - 6. self-access study

- 7. computer literacy
- 8. communicative interaction
- 9. communicative competence
- 10.integrative skills
- 11.user friendly
- 12.to establish empathy with
- 13.to store, retrieve data
- **3.** Read the following article and summarize it in English. Pay attention to the words and word combinations in bold type which may be useful for you.

COMPUTER GAMES 'MOTIVATE PUPILS'

The survey of 1,000 teachers in England and Wales suggests a quarter also personally use them in their free time. Over half of the 1000 teachers questioned by Nesta Futurelab said they would use them in future and believed they were a "good motivational tool". But two thirds expressed concerns they could lead to anti-social behaviour. Despite the popularity of computer games, some teachers also said they believed games reinforced stereotypes in their presentation of women and people of other nationalities. But a large majority of teachers believe there are educational benefits: 91 % thought they developed motor and cognitive skills, and 60 % believed they would develop thinking skills and acquire specific knowledge.

The next stage of the year-long project undertaken by Nesta Futurelab and game-maker Electronic Art – called Teaching with Games – will test the use of **commercial computer games** The Sims 2, RollerCoaster Tycoons and Knights of Honour, and help develop lesson plans to support the use of these and other games. They will also consider the impact of using **noncommercial games**, such as those available from the BBC's online content.

Professor of Education at the University of Bristol, Angela MacFarlane who is involved in the research, said it was important to learn more about the "complex learning" which games could facilitate. "Early research has shown some powerful outcomes in the classroom, but we need to understand how, when and when not to use games to support education."

And Glaus Due from Electronic Arts Europe, which distributes The Sims 2 and Knights of Honour, said the research supported industry belief that games have **the capacity to engage teachers and learners**. "In a short space of time, Teaching with Games has already **highlighted** the importance of collaboration between industry and the education sector to show how learning can **be enhanced through gaming**."

Computer games companies were among around 600 suppliers of educational technology exhibiting at the annual technology show Belt. Some teachers and educationalists believe that **computer software and games** offer the potential to "personalise" learning by allowing pupils **to learn at their own pace and have more control over how they learn**. Marius Frank, Head Teacher at Bedminster Down School in Bristol, who is taking part in the Teaching with Games project, said: "I am excited and intrigued by the prospect of **using gaming technology in the classroom**.

"Individualised learning, at rates hitherto thought impossible, may be the norm if we get it right."

Source: BBC (Первое сентября. Английский язык. 2006, № 4)

∠ **4.** Comment on the problem raised in the above article, showing your attitude towards it. For commentary writing, see the Appendix.

SELF-CHECK

I. Fill in the gaps with the appropriate prepositions where necessary:

While the phrase computer-aided instruction is broad enough to describe all current applications (1)... computers (2)... the process of education. In a more sophisticated application computer will teach the pupil new subject matter and quiz him (3)... it. The pupil who is having difficulty with a given topic can branch (4)... another program and be provided with remedial instructional material. And what is more, the pupil can make all his mistakes (5)... private without having to demonstrate his ignorance (6)... the teacher and (7)... the rest of the class.

Some teachers and educationalists believe that computer software and games allow pupils to learn (8)... their own pace and have more control (9)... how they learn. They believe that learning can be enhanced (10)... gaming.

This can be effectively used in language learning as well. CALL programs present the pupil with a novelty. They teach the language in different and more interesting ways and present language (11)... games and problem-solving techniques. The programs respect the individuality of the pupils by allowing them to make frequent choices (12)... many options. A programme acts as a tutor and guides the pupil towards the correct answer adapting the material (13)... his/her performance.

II. Express the following in English:

- 1. коммерческие компьютерные игры;
- 2. хорошее мотивационное средство;
- 3. накапливать, предъявлять по требованию и всяческим образом обрабатывать большой объем информации;

- 4. направлять и ориентировать студента по всему материалу;
- 5. компьютерная грамотность;
- 6. возможности компьютерной анимации, аудио- и видеосредств;
- 7. графические возможности;
- 8. текстовой материал;
- 9. компьютерное программное обеспечение и игры;
- 10. асоциальное поведение.

III. How well do you remember the collocations from the texts which you have studied in the unit? Match the words from the two columns as they are used in the texts. If necessary, consult the textual material.

- 1. Programme
- 2. Developed
- 3. Gaming
- 4. To establish
- 5. User
- 6. Integrative
- 7. Communicative
- 8. Self-access
- 9. Educational
- 10.Substitute
- 11.Computer
- 12.Perennial

- a. motor and cognitive skills
- b. empathy
- c. a computer
- d. friendly
- e. skills
- f. technology
- g. study
- h. competence
- i. favorite
- i. terminals
- k. aids
- 1. teacher

SAMPLE EXAMINATION QUESTIONS

- 1. School days are often referred to as the best days of our life. Did you enjoy your schooldays? What sort of school did you go to? What was your first day at school like?
- 2. What are your parents' (friends') memories of their schooldays?
- 3. Systems of education. What are the main differences of education systems in Belarus and Great Britain?
- 4. Private education and its advantages. British private education sector compared to those of other countries. British independent schools today.
- 5. Unisex- and single-sex schools, their advantages and disadvantages.
- 6. Free school movement and its advantages. Progressive education.
- 7. What are the most important problems of the current education system in Great Britain / America / Belarus?
- 8. The problem of marking (grading) system. Should marks be abolished and replaced by something more reliable and effective to test pupils' knowledge and performance?
- 9. What influence do examinations exert on education?

- 10. The problem of discipline and punishment in school. To what extent do school regulations and rules contribute to the development of the whole man?
- 11.To the minds of many psychologists the 'root' of children's bad behaviour lies in their insatiable inquisitiveness. To what extent is it true?
- 12. What is an ideal school for you?
- 13.Do you think teaching is an art, or merely a skilled occupation depending on experience? What makes a good teacher? What is your idea of a good language teacher?
- 14.Do you hold the view that a teacher's job "imposes exceptional stresses and conflicts" on them and "isolates them from everybody else"?
- 15. The computer is a very expensive substitute for a book and a very poor substitute for a teacher. What do you think of computer-aided education?
- 16. What is the role of education in our life?

QUOTATIONS FOR INTERPRETATION

Interpret the following:

- 1. "Teachers open the door, but you must enter by yourself."
- 2. "I am indebted to my father for living, but to my teacher to live well."
- 3. "I had a terrible education. I attended a school for emotionally disturbed teachers."
- 4. "More important than the curriculum is the question of the methods of teaching and the spirit in which the teaching is given."
- 5. "Teachers provide a social and intellectual environment in which students can learn."
- 6. "Live as if you were to die tomorrow, learn as if you were to live forever."
- 7. "The teacher-pupil relationship is a kind of tightrope to be walked".

WRITING

Write an essay on one of the topics:

- 1. Education should be a preparation for life.
- 2. "If we succeed in giving the love of learning, the learning itself is sure to follow." Sir John Lubbock, British financer and naturalist.
- 3. "Knowledge like the sky is never private property. No teacher has a right to withhold it from anyone who asks for it. Teaching is the art of sharing." Abraham Joshua Heschel.

SUPPLEMENTARY TEXTS

1. Use the following text the topic B. "System of Education".

SCHOOLS

Schools in Britain are of two types: state (or maintained) schools, which charge no fees, and independent (or private) schools, which are fee-paying. There are far more state schools that independent, but some independent schools, especially the older public schools, have retained considerable academic and social prestige.

The school year usually runs from early September to mid-July and is divided into three terms of about 12 weeks each.

The responsibility for education is distributed between central government, local educational authorities (LEA) and the governing bodies of the school.

State schools, which are funded by the government through the local education authority, are primary, for children aged 5 to 11, and secondary, for pupils aged 11 to 16 or 18, although in some areas there are first schools for children of 5 to 9, middle schools for ages 9 to 13, and secondary or upper schools. All children must receive a full-time education from the age of 5 until the age of 16. 1 Below primary schools are nursery schools, for children under 5. Schools in the state system: can be county schools, owned as well as funded by the LEA, or voluntary schools, founded by a voluntary body such as the Church of England or the Roman Catholic Church.

In secondary education most schools (over eight out of ten) are comprehensive schools, offering a general education to all children. There are also a small number of secondary modern schools, offering a more practical education, grammar schools, providing a more academic education, and technical schools, offering a combination of academic and technical teaching. Children who go to a secondary modern grammar or technical school do so as a result of an examination called the 11-plus or after some other selection procedure. There are also special schools for children with a physical or mental disability.

In the independent sector, the main division is into preparatory schools, for pupils aged 7 to 13, and public schools, for pupils aged 13 to 18. (The name 'public school' is historic, and refers to the fact that such schools were originally opened to 'the public', taking pupils from any area, not just locally.) Almost all independent schools are boarding schools, and unlike state schools are usually for one sex only. About half the public schools, especially the oldest and best known ones, such as Eton, Harrow and Winchester, are for boys only. However, many boys' public schools take girls in the senior classes, and some are now fully coeducational. The fees in independent schools are usually several thousand pounds per year. It is possible for a child to win an 'assisted place' so that parents who cannot afford the fees receive financial help from the government. State schools mostly have larger classes than independent schools, but all schools share the school-leaving examinations. The main exam is the General Certificate of Secondary location (GCSE), normally taken at the age of 16, in which pupils sit papers in different subjects (usually five or more) and are awarded a grade in each subject on a seven-point scale. A further examination, normally taken years after GCSE, is the A level ('A' meaning 'advanced'). This is usually done in two or three subjects only. There are also S and A/S-levels. S-level (S for 'Special' or 'Scholarship') provides additional, harder papers for A-level students. A/S level ('Advanced Supplementary') is an alternative to A level, with subjects studied on a broader, less specialized basis.

GCSE and A level exams are marked, by one of the regional examining boards. Alevel boards are mostly organized by a particular university, such as the Cambridge University or Local Examinations Syndicate or the University of Oxford Delegacy of Local Examinations. Schools are free to choose a board in any area.

Subjects taught in state schools are determined by the National Curriculum. The Curriculum prescribes a course of central ('core') subjects, namely English, mathematics and science, and includes seven basic ('foundation') subjects, which are history, geography, technology, music, art, physical education and (in secondary schools) a modern foreign language. There are attainment targets for what children should be capable of doing and knowing at the ages of 7, 11, 14 and 16. The National Curriculum was introduced by the Education Reform Act of 1988, and this same 9 Act enabled secondary schools and the larger primary schools to opt out of the control of the LEA and to manage their own budgets under a new 'local management of schools' (LMS) scheme.

All state schools are required to include religious education in their syllabus, and they must also hold a daily act of worship. Parents have the right, however, to withdraw their children from the latter. In practice most independent schools also include religious education in their timetable, and many public schools begin the day with a short religious service in the school chapel.

Preparatory schools (colloquially, 'prep schools') are so named because they prepare pupils for entrance to public school. The examination which admits them is the Common Entrance (so called because it is shared in common by most public schools). It is taken at the age of 13 by boys but usually rather younger by girls. The exam itself is set by the Common Entrance Examination Board but is marked by the public school that the pupil has applied to enter. Gifted preparatory school pupils can apply for a 'scholarship', or financial grant, from their chosen public school, in which case they usually sit that school's own special exam as well.

Classes in a school are often designated as 'year' (especially in state schools) or 'form' (more in independent schools). The fifth form is the one at which GCSE is taken, while the sixth form is normally the one preparing for A-level, and so the senior class. (It is often divided into lower sixth and upper sixth for the two years.)

Public schools are sometimes accused of being snobbish and 'elitist'. They are normally very well equipped, classes are smaller, teachers' salaries are higher, and many have a sustained record of academic excellence. Unlike state schools, they often attach considerable importance to prowess at sport as well as class work.

Scotland has its own educational system, distinct from England and Wales.

About 50 % of children continue their education after 16, some in colleges of further education and technical colleges. For entrance to a university pupils need at least two A-levels, but usually universities ask for three. About 5 % of children go to university. Courses usually last for three years, at the end of which students are awarded a degree (Bachelor of Arts, Bachelor of science). Postgraduate degrees are MA (Master of Arts), MSc (Master of science) and PhD (Doctor of Philosophy).

Polytechnics offer academic subjects and training for particular jobs, which result in either a degree, a certificate or a diploma.

* * *

In the USA, there are state schools, known as id 'public schools', which are free, and private schools, which charge fees. Most children (at least eight out of 10) attend public schools. The majority of private schools are sponsored by a religious organization such as a church, and are often known as "parochial schools'. One type of private school is the 'preparatory school' or 'prep school', so called as it prepares for university entrance. ('Preppy' is a colloquial term for the fashionable style of dress of students at these schools.)

The school year runs from early September to mid-June, with continuous weekly attendance of five hours a day five days a week apart from seasonal holidays. The main types of

school are elementary school, for children aged 6-12 or 6-14 and high school for students aged 14 or 15 to 18. There are also junior high schools for 12-15-year olds. There is no fixed school-leaving age, but all states require a child to attend school between prescribed ages, typically from 6 to 16. Classes are organized in 'grades', with grades 1 to 6 for elementary school pupils, 7 to 9 for junior high school students, and 10 to 12 for senior high school students. Pre-school education for children under 6 is in kindergarten classes (often designated as grade K) or nursery schools.

There is no national curriculum, but basic subjects in elementary schools are 'language arts' (reading, grammar, composition and literature), 'penmanship' (writing), science, social studies (incorporating history and geography), music, art, and physical education, while in high school they are English, science and mathematics, social studies and physical education. Religious instruction is part of the curriculum in private schools, but is not given in public schools.

There are no national examinations. As pupils progress upwards from grade to grade, they are assessed on the basis of performance in tests throughout the year, participation in class discussions, and completion of written and oral assignments. Some schools give their own end-of-year examinations, while a few states, such as New York, give state examinations which are set by the State Department of Education.

The criterion for a particular student's high school graduation (leaving school with a diploma to show satisfactory completion of all courses) is the number of "units' he has amassed. A high school unit equals about 120 hours (three hours a week) of classes in one subject; The average state requirement is 17.5 units, but students planning to go on to college (university) might take over 20 units. The normal pattern in high school is for a student to amass the required number of units in basic subjects called 'requirements', then move on for the last two years to specialist subjects, called 'electives', which vary from school to school. A typical choice of electives a might be European history for the first year and world politics for the second.

Students are given "report cards' at least twice a year indicating the grades they have been given in each subject. High schools keep a 'transcript' or summary of the courses taken at and grades obtained, and then submit this to the college to which the student has applied for admission.

2. Topic E. "Problems of Education. Examination and grading systems." In the following abridged article a noted author and educator Holt criticizes the traditional schooling system. He discusses his reasons for saying 'schools are bad places for kids'.

SCHOOLS ARE BAD PLACES FOR KIDS

(John Holt)

(1) Almost every child, on the first day he sets foot in a school building, is **smarter**, more curious, less afraid of what he doesn't know, better at finding and figuring things out, more confident, **resourceful**, persistent, and independent, than he will ever again be in his schooling or, unless he is very unusual and lucky, for the rest of his life. Already, by paying close attention to and interacting with the world and people around him, and without any school type formal instruction, he has done a task far more difficult, complicated, and abstract than anything he will be asked to do in school or than any of his teachers has done for years. He has solved the mystery of language. He has discovered it – babies don't even know that language exists – and he has found out how it works and learned to use it. He has done it, as I described in my book *How Children Learn*, by exploring, by experimenting, by developing

his own model of the grammar of language, by trying it out and seeing whether it works, by gradually changing it and refining it until it does work. And while he has been doing this, he has been learning a great many other things as well, including a great many of the "concepts" that the schools think only they can teach him, and many that are more complicated than the ones they do try to teach him.

- (2) In he comes, this curious, patient, determined, energetic, skillful learner. We sit him down at a desk, and what do we teach him? Many things. First, that learning is separate from living. "You come to school to learn," we say, as if the child hadn't been learning before, as if living were out there and learning were in here and there were no connections between the two. Secondly, that he cannot be trusted to learn and is no good at it. Everything we do about reading, a task far simpler than what the child has already mastered, says to him, "If we don't make you read, you won't, and if you don't do it exactly the way we tell you, you can't." In short, he comes to feel that learning is a passive process, something that someone else does to you, instead of something you do for yourself.
- (3) In a great many other ways he learns that he is worthless, **untrustworthy**, fit only to take other people's orders, a blank sheet for other people to write on. Oh, we make a lot of nice noises in school about respect for the child and individual differences and the like. But our acts, as opposed to our talk, say to the child, "Your experience, your concerns, your curiosities, your needs, what you know, what you want, what you wonder about, what you hope for, what you fear, what you like and dislike, what you are good at or not so good at – all this is of not the slightest importance, it counts for nothing. What counts here, and the only thing that counts, is what we know, what we think is important, what we want you to do, think, and be." The child soon learns not to ask questions: the teacher isn't there to satisfy his curiosity. Having learned to hide his curiosity, he later learns to be ashamed of it. Given no chance to find out who he is, and to develop that person, whoever it is, he soon comes to accept the adults' evaluation of him. Like some highly advantaged eighth graders I once talked with in a high-powered private school, he thinks of himself, "I am nothing, or if something, something bad; I have no interests or concerns except trivial ones, nothing that I like is any good, for me or anyone else; any choices or decisions I make will be stupid; my only hope of surviving in this world is to cling to some authority and do what he says."
- (4) He learns many other things. He learns that to be wrong, uncertain, confused, is a crime. Right answers are what the school wants, and he learns as I described in *How Children Fail*, countless strategies for **prying** these answers out of the teacher, for **conning** her into thinking he knows what he doesn't know. He learns **to dodge, bluff**, fake, cheat. He learns to be lazy. Before he came to school, he would work for hours on end, on his own, with no thought of reward, at the business of making sense to the world and gaining competence in it. In school, he learns, like even buck private or conscript laborer, to goldbrick, how not to work when the boss isn't looking, how to make him think you are working when you know he is looking. He learns that in real life you don't do anything unless you are bribed, bullied, or conned into it, that nothing **is worth doing for its own sake**, or that if it is, you can't do it in school. He learns to be bored to work with a small part of his mind, to escape from the reality-around him into daydreams and fantasies but not fantasies like those of his, preschool years in which he played a very active part.
- (5) There is much fine talk in schools about Teaching Democratic Values. What the children really learn is Practical Slavery, How to suck up to the boss. How to keep out of trouble, and get other people in. "Teacher, Billy is ..." Set into mean-spirited competition against other children, he learns that every man is the natural enemy of every other man. Life, as the strategists say, is a zero-sum game: what one wins, another must lose, for every winner there must be a loser. (Actually, our educators, above all our so-called and self-styled

prestige universities, have turned education into a game in which for every winner there are about twenty losers.) He may be allowed to work on "committees" with other children, but always for some trivial purpose. When important work is being done-important to the school – then to help anyone else, or get help is called "cheating."

- (6) He learns, not only to be hostile, but to be indifferent like the 38 people who, over a half-hour period, saw Kitty Genovese attacked and murdered without offering help or even calling for help. He comes to school curious about other people, particularly other children. The most interesting thing in the classroom often the only interesting thing in it is the other children. But he has to act as if these other children, all about him only a few feet away, were not really there. He cannot **interact with** them, talk with them, smile at them, often even look at them. In many schools, he can't talk to other children in the halls between classes; in more than a few, and some of these in stylish suburbs, he can't even talk to them at lunch. Splendid training for a world in which, when you're not studying the other person to figure out how to do him in, you pay no attention to him.
- (7) In fact, he learns how to live without paying attention to anything going on around him. You might say that school is a long lesson in How To Turn Yourself Off, which may be one reason why so many young people, seeking the awareness of the world and responsiveness to it they had when they were little, think they can only find it in drugs. Aside from being boring, the school is almost always ugly, cold, and inhuman, even the most stylish, glass-windowed, \$ 20-a-square-foot schools. I have by now been in a good many school buildings hundreds, many of them very new, but can count on the fingers on two hands those in which the halls were made more alive and human by art or decoration, of the children or anyone else pictures, murals, sculpture. Usually, the only thing that may be legitimately put up on the walls is a sign saying "Beat Jonesville" or "Go You Vampires" or the like.
- (8) Sit still! Be quiet! These are the great **watchwords** of school. If an enemy spy from outer space were planning to take over earth, and if his strategy were to prepare mankind for this takeover by making men's children as stupid as possible, he could find no better way to do it than to require them, for many hours a day, to be still and quiet. It is absolutely guaranteed to work. Children live all of a piece. Their bodies, their muscles, their voices, and their brains all are hooked together. Turn off a part of them, and you turn them off altogether.

UNIT III. LITERATURE

- ▶ *Topic:* The main topic that runs throughout this unit is literature and reading. You are also asked to comment on the kinds of books you prefer to read and your favourite authors. The importance of reading for pleasure is currently undergoing a reappraisal with some experts contending that it is a key factor in successfully mastering a language, that's why you are introduced to a selection of English literature. As reading is one of the easiest and most enjoyable ways of learning a language, extracts from classical and popular fiction might inspire you to read as much as possible.
- ▶ *Grammar:* The unit presupposes the revision of narrative tenses, irregular verbs, reflexive pronouns, time clauses in the past and future and punctuation. For this purpose see 'LANGUAGE STUDY' section (pp. 31 32; pp. 93 94) and 'GRAMMAR SECTION' (pp.135; 140 142) in *Headway Advanced*, Student's Book and do all the exercises in Workbook pp.12 17; 51 56.

Topic	Hours
A Kinds of books. Your favourite author/book.	2
Narrative tenses.	
B The pleasures of reading.	2
Multi-word verbs (1). Words to do with light.	
C Developing a taste for reading.	2
Reflexive pronouns. Irregular verbs.	
D To read or not to read?	4
Homonyms, homophones, homographs.	
Multi-word verbs (2).	
E What makes a good writer?	4
Onomatopoeic words.	
F Reading books by Roald Dahl	4
Time clauses in the past and future.	
Revision	2

A. KINDS OF BOOKS. YOUR FAVOURITE AUTHOR/BOOK

ACTIVE VOCABULARY

Accessible (adj) – facts that are ~ to all; a collection of paintings not ~ to the public; an ~ story/ poem/ film, etc.; **accessibly** (adv); **accessibility** (n)

Avid (adj; only before a noun) – an \sim reader/ collector of old jazz records; to show/ have an \sim interest in smth.; take \sim notes

Cliff-hanger (n) – the episode's \sim ending; **cliffhanging** (adj) – a \sim story

Engrossed (adj) – be ~ in conversation/ newspaper/ book; **engrossing** (adj) – an ~ story

Escapism (n) – a form of \sim from the real world; **escapist** (adj) – pure escapist entertainment

Fictitious (adj) – a fictitious address/island/town/basis, etc.; fictitious characters

Fluctuate (v) $- \sim$ around/ between; \sim wildly from year to year; **fluctuation** (n)

Forbidding (adj) – a forbidding place/land/landscape, etc. forbiddingly (adv)

Gripping (adj) – a \sim detective novel; a \sim plot

Hard-boiled (adj) – a hard-boiled marketing executive/ film/thriller/fiction, etc.

Intricate (adj) – a novel with an ~plot; an ~ piece of machinery; **intricately** (adv)

Overblown (adj) – an overblown language / description

Premise (n) – premise that; to start from the premise

Recount (v) – recount how/ what; a \sim ed text; **recount** (n) – \sim writing

Recur (v) – a problem which \sim s periodically; **recurrence** (n); **recurrent** (adj) – a \sim theme

Respite (n) – respite from work; without (a) respite

Restrain (v) – to \sim sb from doing sth.; to \sim a feeling of annoyance; **restraint** (n)

Streetwise (adj) – a streetwise person / detective/ language, etc.

Turmoil (n) – political/emotional/economic/religious etc. ~; the prospect of another week of political ~; to do sth. amid the ~ caused by sth

Unaccountable (adj, formal) – ~ shyness; for some ~ reason; ~ sounds, etc.

Unadorned (adj) – unadorned language / building / dress, etc.

Vicarious (adj) $- \sim$ pleasure/satisfaction/excitement, etc. **vicariously** (adv) - to share other people's feelings/ emotions \sim by reading books/ novels, etc.

STARTER

1. Look through the Word Focus sections from two dictionary entries "book" and "read" from Longman Dictionary of Contemporary English (2005) and tell your group-mates what kind of books you read and how you read them.

WORD FOCUS: book

<u>a book about imaginary events</u>: novel, thriller, mystery, horror story, love story, detective story, whodunit

<u>books about imaginary events in general</u>: fiction, science fiction, historical fiction, romantic fiction, crime fiction, chick lit / ChickLit (informal)

famous or important novels, poems etc: literature

books about real events: non-fiction

<u>a book that gives information</u>: reference book, encyclopedia, textbook

a book about someone's life: biography, autobiography, journal, diary

someone who writes books: writer, author, novelist

a book with a hard cover: hardback /hardcover American English

a book with a cover made of paper or card: paperback

WORD FOCUS: read

to read parts of something: dip into, flick/leaf through, browse through

to read something quickly: skim, scan

to read something carefully: pore over, scrutinize

to read something long and boring: plough/ plow through, wade through

<u>clear enough to read</u>: legible <u>not clear enough to read</u>: illegible <u>someone who is unable to read</u>: illiterate

- **2.** In these sentences THREE of the alternatives are correct and the rest are wrong. Choose the best alternatives to complete these sentences:
- 1. As I prefer fiction to non-fiction I often read.....best-sellers biographies memoirs thrillers whodunits
- 2. Before buying a book it's a good idea to read the.....bibliography blurb contents dustjacket sleeve
- 3. The opening page of a book often has a (n)...... appendix dedication foreword index preface
- 4. I've just read the reviews of a newly-published.....of poetry. album anthology book collection gathering
- 6. It was a very long book and it took me ages to.....through it.

 flip get struggle thumb was
- 8. The language she uses can be interpreted literally or descriptively figuratively illustratively metaphorically symbolically
- 9. Although the book has a serious, it is very accessible and witty. author message plot purpose satire side
- 10. The contents page of a book usually gives the titles of all the in it. chapters excerpts extracts passages sections units
- **№ 2.** Now you are going to listen to three people talking about the kinds of books they like reading and why they enjoy it and do all the tasks from the **Listening Guide**.

READING AND DISCUSSING

1. Story genres vary greatly from one another in vocabulary, literary style, and content. Here are some descriptions of popular genres with representative passages. Read the following text paying attention to the words and word combinations in bold type.

STORY GENRES

Autobiography:

Autobiographies are personal histories in which the writer tells of persons known and things done sharing one's own thoughts and emotions with the reader. The most basic genre of stones, autobiographies are usually informal in style.

One can ready oneself for death. I see death as more of a dynamic than a static event. The actual physical manifestation of the absence of life is simply the ultimate step of a process that leads inevitably to that stage. In the interim, before the absolute end, one can do much to make life as meaningful as possible.

What would have devastated me was to discover that I had infected my wife, Jeanne, and my daughter, Camera. I do not think it would make any difference, on this score, whether I had contracted AIDS "innocently" from a blood transfusion or in one of the ways that most of society disapproves of, such as homosexual contacts or drug addiction. The overwhelming sense of guilt and shame would be the same in either case, if I had infected another human being.

Arthur Ashe. Days of Grace

Humour:

Humorous stories induce smiles or **outright laughter**. They may be gentle, silly, or sarcastic. Writers of humor **draw upon real concerns and contemporary issues**, but through irony, exaggeration, and satire, they **make the serious funny**. Humor may be autobiographical in nature or a social commentary.

For a humorist, I think a lot about death. ... My main concern about my death was that I would not make the New York Times obituary page. I was sure it would be just my luck that Charles de Gaulle would die on the same day and all the space would be taken up with tributes to him.

The New York Times is the only institution which has the power to decide if you existed or not. You can spend eighty years on earth and if they don't say anything about it when you pass away, your life has been a waste.

Art Buchwald. Leaving Home

Romance:

Similar to fairy tales and legends, these stories **appeal to a reader's romantic fantasies**. In highly emotional, **overblown language**, romances tell of love and adventure. **Escapist** in nature, romances free readers from the concerns of everyday life **painting an idealized picture of human relationships.**

He would remember her joyous laughter for the rest of his life. Max could still see Cleo clearly in his mind, shimmering first with passion and then with delight. And he had been the one responsible for giving her both. . . .

Max savored the unfamiliar pleasure that coursed through him. . . . He was not accustomed to being viewed as a man who could make someone else happy. He certainly had never seen himself in such a light.

But last night he, Max Fortune, had made Cleo Robbins happy. She said she had waited all her life for the right man, for him, and she claimed she had not been disappointed. Last night, for the first time in his entire life, he, Max Fortune, had been someone's Mr. Right.

Jayne Ann Krentz. Grand Passion

Horror stories:

Melodramatic and containing mysterious and supernatural events, horror stories **aim at frightening their readers**. Set in a gloomy, **forbidding** location, suspense is heightened by **overblown descriptions**, **unaccountable** sounds, darkness, and premonitions of death. Horror stories of today present characters who fail to understand important clues and take on investigations that only get them into trouble – or worse.

The rat jumped down and trotted off toward the elbow-bend further up. Hank's hand was trembling now, and the flashlight beam slipped jerkily from place to place, now picking out a dusty barrel, now a decades-old bureau that had been loaded down here, now a stack of old newspapers, now –

He jerked the flashlight beam back toward the newspapers and sucked in breath as the light fell on something to the left side of them.

A shirt. . . was that a shirt? Bundled up like an old rag. Something behind it that might have been blue jeans. And something that looked like . . .

Something snapped behind him.

He panicked, threw the keys wildly on the table, and turned away shambling into a run. As he passed the box, he saw what made the noise.

Stephen King. Salem's Lot

Historical Fiction:

This story genre presents **fictitious characters interlinked with actual events** and figures of history. Historical characters are portrayed speaking in first person as though an actual record exists of the event. Whatever their chronology, **the characters of historical fiction speak in the idiom of the author**, not of their day.

Theodore Roosevelt welcomed Blaise heartily into his railroad car, a somewhat shabby affair for the governor of so great a state. . . "Delighted you could come!" For once Roosevelt did not make three or even two words of "delighted." He seemed uncharacteristically subdued, even nervous. With a sudden shake, the train started. Blaise and Roosevelt fell together against Senator Platt's chair. From the chair came a soft cry. Blaise looked down and saw two accusing eyes set in a livid face, glaring up at them.

"Senator. Forgive me – us. The train . . . " Roosevelt stuttered apologies.

Gore Vidal. Empire

Westerns:

Westerns feature the stories and mythology of the American frontier of the nineteenth century. Typical heroes are tough, self-reliant men with a love for the land. Native Americans are often an important presence in the story. Like the typical Western hero, the language of the Western is **unadorned**, with the dialogue often in dialect.

The old man filled the cups, then leaned back in the booth and looked at Mike... "Never told my story to anybody. Never felt no call to, an' didn't want to be called a liar. Folks always figured I'd struck me a pocket, an' I surely did." He chuckled. "Only it weren't raw gold but ree-fined gold. Pure! I found some all right an' there's aplenty where it came from if'n you aren't skeered of ha'nts and the like."

"That there desert now, them mountains around Navajo an' east of there?"

"That's wild country, boy! Wild! There's places yonder you see one time an' they never look the same again. There's canyons no man has seen the end of nor ever will, either ..."

Louis L'Amour. The Haunted Mesa

Science Fiction:

After World War II with developments in nuclear energy and space travel, science fiction became a popular form of literature as people realized its tales might actually happen. Though **set in the future**, the characters of science fiction act like people we know and they confront events that advances in science could make possible.

The last question was asked for the first time, half in jest, on May 21, 2061, at a time when humanity first stepped into the light. The question came about as a result of a. five-dollar bet over highballs, and it happened this way:

Alexander Adell and Bertram Lupov were two of the faithful attendants of Multivac. As well as any human beings could, they knew what lay behind the cold, clicking, flashing face – miles and miles of face – of that giant computer. They had at least a vague notion of the general plan of relays and circuits that had long since grown past the point where any single human could possibly have a firm grasp of the whole.

Isaac Azimov. The Last Question

Detective stories:

Detective stories present a puzzle in the form of a mystery that must be solved. A detective – and **vicariously** the reader – conduct a search for clues. With the "**hard-boiled**" **school of detective fiction,** detectives are presented as tough, honest individuals, ruthless but in pursuit of the social good. Like the detective himself, **the language of** "**hard-boiled**" **detective fiction is streetwise and direct.**

It was a warm day, almost the end of March, and I stood outside the barber shop looking up at the jutting neon sign of a second floor dine and dice emporium called Florian's. A man was looking up at the sign too. He was looking up at the dusty windows with a soft of ecstatic fixity of expression, like a hunky immigrant catching his first sight of the Statue of Liberty. He was a big man but not more than six feet five inches tall and not wider than a beer truck. He was about' 10 feet away from me. His arms hung loose at his sides and a forgotten cigar smoked behind his enormous fingers ... he looked about as inconspicuous as a tarantula on a slice of angel food.

Raymond Chandler. Farewell My Lovely

Spy thrillers:

Derived from the detective story, the spy hero is a modern fantasy figure. Rebellious against authority or guilt-ridden from his deceptions, the spy symbolizes the amorality of modern society. Though writers of spy thrillers go into great detail in their descriptions of procedures, events and tools of the trade, character development of the spy tends to be limited, perhaps appropriately so.

Ryan had been to the office of the director of Central Intelligence several times before to deliver briefings and occasional personal messages ... Greer waved Ryan over and passed him a folder.

The folder was made of red plastic and had a snap closure. Its edges were bordered with white tape and the cover had a simple white paper label bearing the legends EYES ONLY and WILLOW. Neither notation was unusual.

... Ryan opened the folder and looked first at the index sheet. Evidently there were only three copies of the WILLOW document, each initialed by its owner ... A CIA document with only three copies was unusual enough that Ryan, whose highest clearance was NEBULA, had never encountered one.

Tom Clancy, The Hunt for Red October

(From English Teaching Forum, January, 1995)

1.1 Make up sentences of your own with the words and word combination in bold type.

1.2 Work in pairs:

- 1. Choose one of the story genres you like reading most of all and expand on its typical features. Talk about the typical characters, setting, and plot for the kind of book you chose.
- 2. Why do you prefer to read this kind of books?
- 3 Try to persuade your partner to read books of your favourite genre.
- 4. What is the difference between spy stories and detective stories?
- **1.3** *Match the words in the box with their definitions below:*

Overblown, genre, forbidding, unaccountable, escapist, unadorned, streetwise, hard-boiled, fictitious, vicarious, premonition

- a strange feeling that something, especially something bad, is going to happen;
- made to seem greater or more impressive than something really is;
- able to deal with the dangerous situations and people that are common in some cities and towns;
- not true, or not real;
- if activities or entertainment help you forget about bad or boring things for a short time they are of this kind;
- experienced by watching or reading about someone else doing something, rather than by doing it yourself;
- having a frightening or unfriendly appearance;
- not showing your emotions and not influenced by your feelings;
- very surprising and difficult to explain;
- without unnecessary or special features or decorations;
- a particular type of art, writing, music etc, which has certain features that all examples of this type share
- **2.** Now read a paragraph about the similarities and differences between biography and autobiography and complete the table.

BIOGRAPHY AND AUTOBIOGRAPHY

Biography and autobiography provide factual information about a person's life. They are both examples of **recount writing**. **A recounted text** includes details of who, what, why, where, when and how. **In a recount**, key events are set in chronological order and the text is usually written in the simple past tense.

An autobiography is more likely to be selective as the author dips into memories which have **fluctuated** with time. The biographer is more likely **to adopt a detached tone** while the autobiographer, **intent on drawing the reader in**, uses a warm and direct voice. In biography, the narrative voice is the third person and in autobiography, the first person.

Both biography and autobiography start from the **premise** that the subject is worth writing about. In both cases, **the title usually offers clues about the content**. (For example, Chris Powling's excellent biography is simply called *Roald Dahl* while Dahl's own account of his childhood is *Boy*.) The illustrative material in both biography and autobiography consists of photographs, letters, maps and other reference material which relates directly to the subject. Setting is entirely at the mercy of what is being narrated. It can be omitted altogether, or expanded, depending on the point which is being made in regard to the central character. Characters have a definite function – **to throw light on the events** and behaviour of the central person – and can be introduced and dismissed at whim.

A biography aims to take an objective stance and to be accurate and truthful about its subject. It is based on knowledge of and, often, discussion with the person being written about. It takes a well-rounded approach and is more likely to be critical.

	Biography	Autobiography
Common features		
Differences		

2.1 *Answer the questions:*

- 1. What is recount writing?
- 2. Can you add some more differences to those enumerated in the text?
- 3. Which do you like reading more: a biography or an autobiography? Why?
- **3.** Read an extract from Charlie Chaplin's autobiography. Put one suitable word into each gap.

I remember standing in the win	gs when Mother's voice cracked and went
into a whisper. The audience began t	o laugh and sing falsetto and to make cat-
calls. It was all vague and I did not qu	ite understand what was going on. But the
noise increased until Mother was (a)	to walk off the stage. When
she came into the wings she was very	upset and argued with the stage manager
who, having seen me (b)	_ before Mother's friends, said something
about letting me go on in her (c)	·
And in the (d) I re	emember him leading me by the hand and,
after a few explanatory words to the	audience, leaving me on the stage alone.

And before a (e) of footlights and faces and smoke, I started to
sing, (f) by the orchestra, which fiddled about until it found my
(g) It was a well-known song called <i>Jack Jones</i> .
Half-way through, a shower of money (h) on to the stage.
Immediately I stopped and (i) that I would pick up the money first
and sing (j) This caused much laughter. The stage manager came
on with a handkerchief and helped me to (k) it up. I thought he was
going to keep it. This thought was conveyed to the audience and increased their
laughter especially when he walked off with it with me (1) following
him. Not until he handed it to Mother did I return and continue to sing. I was
quite at (m)I talked to the audience, danced and did several imita-
tions including one of Mother singing her Irish march song.
And in repeating the chorus, in all innocence I imitated Mother's voice
cracking and was surprised at the (n) it had on the audience. There
was laughter and cheers, then more money-throwing; and when Mother came on
the stage to carry me off, her presence evoked tremendous applause. That night
was my first (o) on the stage and Mother's last.
4. Read the text below and think of the word which best fits each space. Use only one word in each space. The first one is done for you.
CHEKHOV
Anton Chekhov was a Russian playwright and short story writer (0) <u>born</u> in Taganrog in 1860. In 1879, he became a medical student in Moscow, later qualifying (1) a doctor. With a needy family to support, Chekhov (2) to writing, contributing short humorous stories and sketches (3) popular newspapers. His major work (4) to come towards the end of his short life – Chekhov died of tuberculosis in 1904 – his reputation resting chiefly (5) four plays, <i>The Seagull, Uncle Vanya, The Three Sisters</i> and <i>The Cherry Orchard</i> , written in 1896, 1899, 1901 and 1904 (6) All four works, while gloomy and pessimistic (7) tone, blend a poetic atmosphere (8) a sympathetic treatment of characters (9), unable to break (10) of the vicious circle that they find (11) in, are trapped in unfulfilling lives which they feel (12) powerless and dispirited to change. They (13) be regarded as symbolic (14) the torpor and stagnation of late nineteenth century Czarist Russia. (15) realism is a product of Chekhov's scientific training and experience as a provincial doc-
tor. They remain masterpieces of Russian literature.
• • • • • • • • • • • • • • • • • • •

∠ 4.1 Write a similar paragraph about your favourite author.

5. Tense review: Narrative tenses

5.1	Compl	lete the	anecdotes	with an	appropriate	tense of	the verb	in	brackets.
~	Compi		<i>will colored</i>	TV CUIT CUIT	appropriate	icioc o	uic veio	viv	or were is.

One evening in the winter of 1902, the Irish writer, George Bernard Shaw (1) (talk) to the beautiful dancer, Isadora Duncan. Duncan, who (2) (know) for her strong belief in eugenics, suggested that she and Shaw (3) (have) a child together. "Think of it!" she said, "With your brains and my body what a wonder it (4) (be)." Shaw (5) (think) for a moment and replied, "Yes, but what if it (6) (have) my body and your brains?"

The famous film director, Alfred Hitchcock, telephoned the prolific Belgia crime novelist, Georges Simenon. At the time, Simenon (7) alread (complete) nearly 400 novels. Hitchcock knew that he (8) (write his books at incredible speed, sometimes in as little as ten days. Simenon's wift took the call. "I'm sorry," she said, "but Georges (9) (write) and I can't disturb him." "That's OK" replied Hitchcock. "Let him finish his book. I (10)
(hang on)."
An interesting thing happened to me when I was touring the USA recently I (11) just (read) a spy novel, where the hero (12) (hide) letter in a particular statue in Washington. Since I was in that city at the time, on whim I decided to see if the statue really (13) (contain) the small niche the author (14) (describe). To my great surprise it did – and a letter was inside After a moment's hesitation I pulled out the letter and opened it. As I (15) (read) it, I burst out laughing. An unidentified reader (16) (write), "Goodbook, wasn't it?"
5.2 Now read an extract from a spy story and put the verbs in brackets in the correct tense, then listen to the tape to check your answers.
Angus Pym (a) (wake) up on the dot of six o'clock, as he aways (b) (do), no matter where he (c) (be) or what he (d), (do) the previous day. His first thought was the realization that he (e) still (wear) shirt and trousers, and when his eye (f) (fell) on the reports piled up around him on the bed, the event of the previous evening (g) (come) back to him. He (h) (go) to his club for supper, (i) just (finish) his steak tartare and (j) (look) forward to a splendid zabaglione when his means (k) rudely (interrupt) by a call from M, his controller.

(n) (want) to make a good impro	ession. Glancing at himself in the mirror,
he (o) (notice) that he (p)	(put) on weight recently. He
(q) (have) to pay more attentio	n to his diet in the future.
An hour later, as he (r)	(drive) through the rush-hour traffic on
his way to meet M, Pym (s)	carefully (consider) the contents of the
files. So Zircon, the organization which	sought to control the free western world,
was back in business? Its founder	, Leon Biarrowitz, was dead. Pym
(t) (know) this, because	he(u) personally (arrange) his
death. But who (v) (c	ontrol) Zircon now? Doubtless M
(w)(tell) him.	

TALKING POINTS

1. Work in groups and discuss these questions:

- 1. How much reading do you do? How much time do you spend each week reading books, and how much time reading newspapers and magazines? How much do you read in English, rather than in your own language?
- 2. What kind of books do you enjoy reading? Do you choose different sorts of books for different occasions (journeys, holidays, reading in bed, etc.)?
- 3. Who are your favourite authors? Describe the kinds of books they write.
- 4. Describe one book you have particularly enjoyed reading recently. What did you like about it? What were its faults?
- 5. Are there any books you'd like to re-read one day (or have re-read)? What are the qualities of such books?

SELF-CHECK

1. Express the same in English.

- 1. вымышленные герои;
- 2. страстный коллекционер редких книг:
- 3. сосредоточенно читать часами;
- 4. постоянно повторяющиеся темы;
- 5. напыщенный / неприукрашенный язык;
- 6. совершать воображаемое путешествие;
- 7. черпать темы из реального положения дел и современных проблем;

- 8. быть в смятении;
- 9. захватывающий и запутанный сюжет;
- 10. книга, доступная пониманию;
- 11. переживать эмоции опосредованно:
- 12. книга в мягкой / твердой обложке;
- 13. по какой-то необъяснимой причине;
- 14. расширять взгляд на мир;
- 15. приобщение к творению автора;
- 16. выбирать беспристрастный тон.

- **2.** Fill in the appropriate word according to its definition. The first letter of each word is provided as a clue and each dot represents one letter.
- 1. A habit of running away from unpleasant realities in to a world of fancy is called $e ext{...}$.
- 2. A situation in a story, film, or a competition that makes you feel very excited or nervous because you do not know what will happen or have to wait a long time to see how it will end is a **c**....-......
- 3. An introduction at the beginning of a book or speech is a \mathbf{p}
- 4. A **d**..... is a paper cover of a book, which you can remove.
- 5. If a plot is elaborate and difficult to understand we say it is **i**.......
- 6. If an article/ a book/ a story, etc. makes people think seriously about a particular subject it is **t**......
- 7. If you have to read something long and boring you usually w... through it.
- 8. An **a**..... is a set of stories, poems, songs etc. by different people collected together in one book.
- 9. An informal word for a book, film etc. about a murder case, in which you do not find out who killed the person until the end is a **w**.......
- 10. C..... is usually written by a young woman about the lives of young women, in particular their relationships, and it is often written in a trendy, vernacular style.
- **3.** Complete the text with an appropriate tense of the verb in brackets.

Four Years' Jail for Theft of Rare Books

A few years ago, two copies of Isaac Newton's Principia and a work by
Galileo, worth more that £300,000 (1) (discover) to be missing from the
shelves of the Rare Books Department of Cambridge University. Police inter-
viewed staff but no clues (2) (find) nor arrests (3) (make). Three
years later, Jolyon Hudson, an antiquarian book dealer, (4) (examine) a rare
philosophy book in his office. There was a shadow on the front cover where once
a label might (5) (be), and the title page (6) (rip out). Hudson was
convinced that the book (7) (steal). His investigations revealed that the
book's last owner was a man called William Jacques, an accountant working for
Shell UK. Hudson telephoned Jacques and asked him if he (8) (stop by) the
office to resolve the issue. When they met, Jacques told him he (9) (ac-
quire) the book from Portobello Market and assured Hudson that he (10)
(co-operate) with any future police enquiries. However, shortly afterwards,
Jacques (11) (flee) to Cuba. From there he sent a letter to the police via his
solicitors, listing numerous safety deposit boxes in banks in England. Inside the
boxes were dozens of hugely valuable titles, including the three by Newton and
Galileo from Cambridge. Why Jacques then (12) (fly) back to Britain, no-
body knows. Three weeks later he (13) (find) guilty of theft and

(14) (now serve) four years in prison. The total value of the books he
(15) (steal) is around £1,1 million, and many (16) (still not re-
cover). Jacques (17) (not say) how he pulled off perhaps the most system-
atic plundering of Britain's great libraries ever carried out by an individual. Police
are worried that he may (18) (have) inside help. Over the past few months,
libraries in Britain (19) (improve) their security systems. In many there are
now closed-circuit TV cameras, and passes must (20) (show). The genteel
world of letters has had a reality check.

IV. *Fill in the gaps with:*

a) the appropriate prepositions:

- 1. They got married ... the end of the movie.
- 2. The Smiths were arguing about where to go in summer for hours. ... the end, they decided to spend the holiday at home.
- 3. I am paid ... the beginning of each month.
- 4. ... the beginning I found the course very difficult, but it turned out to be quite easy.
- 5. How should I go ... finding a job?
- 6. He is very punctual always arrives ... the dot.
- 7. He believes that the world is peopled ... idiots.
- 8. The action of the film, as it has been expected, is set ... some ideal location ... an imaginary town.
- 9. I never wanted to get emotionally involved ... him.

b) the words: at last, at first, eventually or finally

- 1. After a long delay the performance ... started.
- 2. ... the cheque arrived. They had been waiting for it for about a month or so.
- 3. If ... you do not succeed, try, try again. You should not give it up from the very beginning.
- 4. ..., to avoid an unpleasant scene, his wife agreed to leave the party.
- 5. There was a long delay before she ... agreed to see us.

B. THE PLEASURES OF READING

ACTIVE VOCABULARY

Agitating (adj) – an ~ story; **agitated** (adj); **agitation** (n); **agitate** (v) **Blockbuster** (n) – the latest Hollywood ~; a~ from the summer of '99; ~ products / films/ books, etc.; to produce a ~; **blockbusting** (adj) **Enlighten** (v) – to ~ on sth; to ~ sb as to/ about sth; **enlightened** (adj) – in these

~ days; an ~ attitude/ approach; an ~ guess; **enlightening** (adj) – ~ experience; **enlightenment** (n) – living in the age of ~; to work for the ~ of mankind

Gawky (adj) – a ~ teenager / person, etc.; gawk (n); gawkiness (n)

Inordinate (adj) $-\sim$ passions; the \sim demands of the tax collector; to an \sim degree; **inordinately** (adv)

Overrated (adj) – the most ~ film of the year; an ~ book/ writer, etc.; to be vastly ~; a worryingly ~ activity; overrate (v)

Plausible (adj) – a \sim explanation; to sound \sim ; plausibly (adv); plausibility (n)

Proposition (n) - a \sim so clear that it needs no explanation; a big \sim ; a tough \sim ; a (n) attractive/ interesting/ practical etc. \sim ; to accept the \sim that

Ravishing $(adj) - a \sim smile$; a story \sim in its effect; to look \sim ; **ravishingly** (adv)

Revere(v) – be revered as sb / sth; **revered** (adj)

Smarmy (adj) – a ~ car salesman; ~ comments / behaviour / ways, etc.

Smart (v) $- \sim$ under an injustice/ his father's rebukes; to feel the \sim of sth; make sb. \sim for sth; **smart** (n) - the \sim of his wound

Stump up (v) – to stump up eight quid; to stump up £ 50 for his son's debts

Symbol (n) – phonetic / mathematical ~s; a ~ of danger; **symbolic** (adj); **symbolically** (adv); **symbolism** (n); **symbolize** (v)

Trash (n) – to read \sim ; trashy (adj) – a \sim novel

Versed (adj) – to be well-~ in sth; un~ in mathematics/ the arts/ literature, etc.

STARTER

1. Read the opening lines of the preface to "New Numbers" by Christopher Logue.

If this book doesn't change you give it no house space; if having read it you are the same person you were before picking it up, then throw it away. Not enough for me that my poems shine in your eye; not enough for me that they look from your walls or lurk on your shelves; I want my poems to be in your mind so you can say them when you are in love so you can say them when the plane takes off and death comes near; I want my poems to come between the raised stick and the cowering back. I want my poems to become a weapon in your trembling hands, a sword whose blade both makes and mirrors change; but most of all I want my poems sung unthinkingly between your lips like air.

- **2.** Answer the following questions.
- 1. What does this introduction to the book tell you: a) about the writer as a) personality; b) the purpose of the book; c) the intended readers of the book?
- 2. Which phrases strike you as being 'poetic'? Highlight some examples of imagery or personification.
- 3. Try reading it aloud does it sound the same as it looks?
- 4. What if it were written in prose would it still have the same effect?
- 5. Do you always read the introduction to a book carefully? Why (not)?
- 6. A non-fiction book contains information in its contents, chapter headings and index what use can you make of these when opening a book for the first time?
- 7. How useful is the 'blurb' on the back cover?

READING AND DISCUSSING

1. You are going to read a short story by Brian Aldiss. Look at the title of the story and the list of key words. Try to make predictions about the characters and the plot of the story.

To be spellbound by fiction; to devour trash; to be reluctant to read; to be under one's parents' thumb; to yearn to be loved by someone; an eloquently imaginative story; to share this enlightening experience; to be transformed by the miraculous story; a decisive change in one's life

1.1 Now read the story, paying attention to the words in bold type, and be ready to discuss it.

MAKING MY FATHER READ REVERED WRITINGS

By Brian Aldiss

In the fictions of Pierre de Lille-Sully is much that is exceedingly strange and marvelous. He must have been an animist, although he professed the Christian faith; for him even words have life and spirit of their own.

Unfortunately, I have a poor grasp of the beautiful French language. But in the year 19 ___, I came across a second hand book which immediately became one of my treasured possessions; it was a translation into English of de Lille-Sully's short stories, under the title, *Conversations with Upper Crust Bandits*.

I was spellbound. One only knows such **love for fiction** when one is young. I **dwelt in the stories**. Many of them I **read over and over again**. But not the last one in the book. For reasons I cannot explain fully, I was **reluctant to read** "*The Prince of Such Things*". I knew little about literature, and **devoured** in the main what I regarded even then as **trash**; being **unversed in** finer things, I regarded the title of this last story as a bad one. It seemed to me dangerous, even a little deranged.

"The Prince of Such Things" ... It is the responsibility of authors to give their stories a title which invites one in, or at least promises to make matters clear. Here, de Lilly-Sully seemed to be neglecting his duty.

At this period, I was a retarded adolescent of fourteen, and very much under my parents' thumb. My two sisters were high-spirited and joyous by nature. I felt myself to be the very opposite. My father's first name was William. He had me christened William too. As soon as I was old enough to feel the smart of it, I smarted that I had been given the same name as my father. I was diminished by it; did they think I had no separate existence?

Once alert to this injustice (as I saw it), I felt that everything in my father's behaviour was calculated to deny me an individual existence. In the matter of clothes, for instance, he always selected what I should wear. The possibility never existed that he might consult me. And when I grew large and **gawky**, I was made to wear his cast-off jackets and trousers.

Evenings in our house were particularly oppressive. My sisters would not remain in the sitting-room. They went upstairs to their bedroom, giggling and whispering to themselves. I was constrained to remain below, to sit with my parents.

We lived then in a northern country. Now that I am settled in the South of France, I look back on those long evenings and nights with something like terror. So mentally imprisoned was I that it never occurred to me to go out, in case I should suffer a word of reprimand from my father.

The custom was that my parents sat on either side of a tall wood-burning stove. They had comfortable chairs of a **forbiddingly** antique design, inherited from my father's family. I sat at a table nearby, on a hard-backed chair. At that table I read books and magazines, or drew in a callow way.

I should explain that my father would not allow television in our house. And for some reason – it may have been a superstitious reason for all I know – the radio had to be switched off at six-thirty.

Prompted by my sisters, I once dared to ask my father why we could not have television. He replied, "Because I say so." And that was sufficient explanation in his eyes.

Always, I seemed I was in disgrace – "in his bad books", as the saying goes. All through my childhood years, I **yearned to be loved by him**. It made me mute. The whole evening could pass in silence until, at a gesture from my father, we would rise and go to our beds.

It was my mother's way to sit almost immobile while the hours passed. Women are able to sit more still than men. She wore headphones, listening to music on her Walkman. The thin tintinnabulation, like a man whistling surreptitiously through his teeth, penetrated the deepest concentration I could muster.

My father sat on the other side of the stove to her. I do not recall their ever conversing. At seven-thirty each evening, my mother would rise and poor him

his glass of *akavit*,* for which he thanked her. Father made a habit of reading his newspaper to an **inordinate** degree. The frosty crackle of broadsheet pages as he turned them punctuated the hours. I never understood **his method of reading**. It was clear that, having **stumped a few pence for** his copy, he was determined to get his money's worth. But the way in which my father searched back and forth among pages suggested a man who possessed some cunning secret method of interpreting life's events.

Such was the scene on the evening I decided at last to read de Lilly-Sully's story, "The Prince of Such Things". I set my elbows on the polished table-top, one each side of the volume. I blocked my ears with my hands, in order to defend myself from the crackle of paper and the whistle of music. I began to read.

Perhaps in everyone's young life **comes a decisive moment, from which there is no turning back.** A decision, I mean, not based on rational thought processes. I hope it is not so; for it is, then we have no defense against it, and must endure what follows as best as we can. The matter is a mystery to me, as are many features of existence. All I can say is that particular dreary evening I **came upon** one of those decisive moments.

The brilliance of "The Prince of Such Things" flooded into my mind. The words, the turns of phrase, the sentences, the paragraphs and their cumulation, unfolded an eloquently imaginative story. It was a study of ordinary life and yet also a fairy story. More than a fairy story, a legend of striking symbolism, exciting, agitating, and ravishing in its effect.

In a way, its **basic proposition** was ludicrous, for who could believe that ordinary people in a Parisian suburb had such powers. Yet **the persuasiveness of the piece overcame any hint of implausibility**. De Lilly-Sully gave expression to an idea new to me at the age of fourteen, that the manner in which one thing can stand for another quite different – a sunrise for hope, let's say – forms the basis of all **symbolic thought**, and hence of language.

I was swept along by his narrative, as branches are swept along by a river in flood. Never had I guessed that such process existed. Even the preceding stories in the book had left me unprepared for this magnificent outburst of de Lilly-Sully's imagination.

I reached the final sentence exhausted as if by some powerful mental orgasm. My mind was full of wonder and inspiration. **The sheer bravura of the story** gave me courage.

The longing to share this experience was so great that without further thought, I turned to my father.

Across the expanse of carpet separating us, I said, "Father, I have just read the most marvelous story anyone has ever written".

"Oh, yes". He spoke without raising his eyes from the newspaper.

"Read it yourself, and you'll see".

^{*} akavit (also aquavit) ['ækwəvɪt] – скандинавская тминная водка

I picked up my book and took it across to him. How did I feel at that moment? I suppose I felt that if could **share this enlightening experience** the relationship between us might become more human, humane ... That we might be more like father and son.

Transformed by the story, I felt only love for him as he condescended to put down his paper and accept the volume. He held it open just as he received it, asking what I wanted him to do.

"Read this story, father. *The Prince of Such Things*". I was conscious that I had not approached him to do anything for many years.

He sat upright in his chair, set his face grimly, and began to read. I stood beside him before retreating awkwardly to the table. There I made a pretence of picking up a pencil and drawing in an exercise book. All I did was scribble, while observing my parents.

My mother had momentarily shown some interest in my action; or perhaps it was surprise. After a moment's alertness, she retreated into her music, eyes focusing vaguely on a point above the stove. My father, meanwhile, **concentratedly read the miraculous story.** His eyes twitched from left to right and back, as if chasing the lines of print down the page. It was impossible to gather anything from his expression. No sign of enlightenment showed.

It took him, I would say, almost two hours to read de Lilly-Sully's story. I had not **lingered over** it for more than three-quarters of an hour. I could not tell if this meant he was **a slow reader**, or whether he was deliberately **keeping me in suspense**.

Finally, he had done. He closed the book. Without looking at me, he set the volume down on the right-hand side of his chair. He then picked up his newspaper, which he had dropped on the left-hand side of his chair, and resumed his scanning of its columns. He gave me no glance. He said not a word.

The **mortification** I experienced cannot be expressed. At the time I did nothing. Did not leave the room, did not retrieve the book, did not leave. I sat where I was.

Either he had regarded de Lilly-Sully's **miraculous tale** as beneath his contempt or – ah, but it took me many a year before the alternative came to me – he was unable to comprehend it.

As I have said, this evening **wrought a decisive change in my life**. Without volition, as I sat there looking away from my father, I found I had decided that I would become a writer.

1.2 *Answer the questions:*

- 1. What book became one of the narrator's treasured possessions?
- 2. Was the narrator a connoisseur of literature at that time?
- 3. What put the boy off reading the last short story in de Lille-Sully's book "Conversations with Upper Crust Bandits"?

- 4. Do you hold the same view on a book's/story's title?
- 5. Why do you think the narrator goes into detail depicting his family?
- 6. Was the boy's father an avid reader? Characterize his method of reading.
- 7. When and why did the boy decide to read "The Prince of Such Things"?
- 8. Was the boy disappointed when he started to read the story?
- 9. What expressive means and stylistic devices does the narrator use to depict the emotional experience he's got while reading the story?
- 10. What encouraged the boy to go to his father and ask him to read the story?
- 11. It took the narrator's father three-quarters of an hour to read the short story, didn't it?
- 12. Was the boy's father impressed by the miraculous story?
- 13. What reaction on his father's side was the boy waiting for?
- 14. Why do you think that dreary evening became the turning point in the narrator's life?
- 15. Pick out all the epithets and metaphors the author uses to characterize de Lilly-Sully's writing.
- 16. What language means help the author to depict the oppressive atmosphere at home?
- 17. What for does he use the barbarism *akavit*?

1.3 What do you think?

- 1. Would the narrator become a writer, if he had been on good terms with his father?
- 2. In what way do the author's digressions help to define the personality of the narrator and contribute to the message of the short story?
- 3. What effect does the absence of dialogical speech between the characters produce?

1.4 *Match the words with their definitions.*

1. to stump up	a) able to express your ideas and opinions well,
	especially in a way that influences people
2. ravishing	b) far more than you would reasonably or nor-
	mally expect; excessive
3. animist	c) to pay money, even if it is difficult or when you
	do not want to
4. wrought	d) very beautiful; stunning
5. transform	e) a person who believes that plants, objects and
	natural things such as the weather have a living
	soul
6. be (well-)versed in sth	f) caused sth to happen, especially a change

7. forbidding	g) to completely change the appearance, form, or
	character of something or someone, especially in
	a way that improves it
8. to smart	h) to know a lot about a subject, method etc.
9. inordinate	i) having a frightening or unfriendly appearance
10. eloquent	j) to be upset because someone has hurt your feel-
	ings or offended you
11. to come upon	k) to find or discover sth/sb by chance

1.5 Find synonyms to these words in the text.

1) awkward	clumsy
2) to long	to crave
3) amazing	incredible
4) exciting	stirring
5) unreasonable	unbelievable
6) to consume	to read quickly an eagerly
7) understanding	sophisticated
8) convincing	plausible
9) crucial	momentous
10) figurative	representative
11) humiliation	embarrassment

2. Adjectives to describe people

2.1 For each example c	hoose the TWO adj	ectives that can be used to complete
the sentences.		
1. Sam is always making	g remark	s at my expense.
a) witty	b) patronizing	c) encouraging
2. After the accident Bol	o was too	to make a statement to the police.
a) bewildered	b) prejudiced	c) distracted
3. She's a difficult woma	an to work for –	and unpredictable.
		c) overbearing
4. It was very o		_
a) courteous	b) supportive	c) considerate
5. My boss was really _	when I fi	rst started the job – always ready to
help out or give advice.		
a) supportive	b) loveable	c)considerate
6. Vicky has a very	view of workir	ig-class people as lazy and ignorant.
a) overbearing	b) snobbish	c) prejudiced
•		unfriendly. He's just a bit
•	b) reserved	•

2.2 These eight pairs of adjectives have similar meanings, but one adjectie each pair has positive associations, the other negative. Write them in the cocolumn.		
Assertive/ aggressive	Self-assured/ arrogant	
Shrewd/ cunning	Smarmy/ charming	
Stubborn/ resolute	Tactless/ frank	
Trusting/ naïve	Unprincipled/open-minded	

Positive	Negative

2.3 Read these sentences and decide if the speakers are describing people in a positive or negative way. Then complete the sentences using adjectives from exercise 2.2.

1. Dean gets very when he's drunk, always trying to pick fights with
people.
2. Jane has no sense of right and wrong. She's completely
3. Dave can be very sometimes, but he manages to give his true opinion
without being hurtful.
4. Sara was very to take Ben at his word. It's obvious that the man' a
born liar.
5. Kate is a very judge of character. She knew immediately that he
wasn't being honest.
6. He's so! He never changes his mind, even if he knows he's wrong!
7. Joe never believes for a moment that he might be wrong – he's unbearably
·
8. Everybody likes Colin when they first meet him - he's just so utterly

3. Conjunctions and connectors

3.1 Study these examples and highlight the expressions you want to remember:

Because/ and so explaining results and reasons

Because since as the reason why consequently

therefore as a result of this

But/although contrast, unexpected results

Nonetheless nevertheless all the same however though even though and yet still on the other hand

but not mentioning exceptions

apart from except with the exception of

and also making further points

moreover what is more yet besides furthermore not

only ... but also

especially emphasizing

in particular above all particularly chiefly pri-

marily

e.g. giving examples

for example such as for instance like

i.e. clarifying

in other words that is to say which means that

anyway reservations, qualifications

at least at any rate in any case

etc. not mentioning further examples

and so forth and so on as well as other similar things/

books

- **3.2** *Rewrite these sentences using expressions you highlighted above:*
- 0. He likes reading *but* he doesn't have much time for it.

He doesn't have much time for reading even though he enjoys it a lot.

- 1. Many **blockbusters**, *e.g.* James Mitchener's 'Alaska', are over 1,000 pages long.
- 2. She enjoys reading biographies *especially* ones about politicians.
- 3. Science fiction is **an acquired taste** *anyway* that's what **sci-fi fans** say.
- 4. She prefers reading non-fiction books, *i.e.* biographies, history books, etc.
- 5. The book contained a lot of explicit sex and violence *and so* it was a best-seller.
- 6. She reads thrillers *but* she doesn't read much else.
- 7. Reading is an inexpensive hobby *and* it is enjoyable.
- **3.3** Fill each gap with a suitable expression, but without using **and** or **but**:
- 1. All of E.M. Forster's novels, A Passage to India, are set in Europe.
- 2. Jane Austen's novels were popular in her days; they are still widely read.
- 3. Katherine Mansfield's short stories are **brilliant examples of the genre**; I'd recommend the ones she wrote later in her life.
- 4. I've never appreciated D.H. Lawrence's work he's supposed to be a great English writer I think he's rather overrated.
- 5. Charles Dickens's novels, *Oliver Twist*, were published monthly as serials, each new instalment was eagerly awaited by readers.
- 6. Mary Ann Evans was an independent, free-thinking woman; all her novels were written under a male pseudonym: George Eliot.
- 7. Kingsley Amis's *Lucky Jim* is his best work that's what I think.
- 8. Anne, Charlotte and Emily Brontë all wrote novels which are well worth reading Emily's *Wuthering Heights* and Charlotte's *Jane Eyre*.
- **4.** Now you are going to read an extract from S. Maugham's autobiography. Before reading look through the definitions of the following words:

Veracious (adj) – (formal) true, truthful.

Natural (adj) – having a particular quality or skill without needing to be taught or without needing to try hard

Apprentice (n) – learner of of a trade who has agreed to work for a number of years in return for being taught

Skip (v) – not to read, mention, or deal with sth that would normally come or happen next

Good copy (informal) – interesting news

4.1 Read the text and highlight the sentences that best sum up the main idea of each paragraph:

At eighteen I knew French, German and some Italian, but I was extremely uneducated and I was deeply conscious of my ignorance. I **read everything that came my way**. I suppose **it gained me a certain amount of general knowledge** which is useful for the novelist to have. One never knows when **an out of the way bit of information** will come in handy. I **made lists of what I read** and one of these lists by some accident I still have. It is my reading for two months and, though I made it only for myself, I could not believe that is was **veracious**. It shows that I read three of Shakespeare's plays, two volumes of Mommsen's.I also read history of Rome, a large of Lanson's *Literature Francaise*, two or three novels, some of the French classics, a couple of scientific works, and a play of Ibsen's.

I was indeed an industrious **apprentice**. During the time I was at St. Thomas's Hospital I **went systematically through English, French, Italian, and Latin literature.** I read a lot of history, a little philosophy, and a good deal of science. My curiosity was too great to allow me to give much time **to reflect upon what I read.** I **could hardly wait to finish one book, so eager was I to begin another**. This was always an adventure, and I would start upon a famous work as excitedly as to a dance. Now and then journalists **in search of good copy** ask me what the most thrilling moment of my life is. If I were not ashamed to, I might answer that it is the moment when I began to read Goethe's *Faust*. I have never quite lost this feeling, and even now **pages of a book sometimes send the blood racing through my veins**. To me reading is a rest as to other people conversation or a game of cards. It is more than that; it is a necessity, and if I am deprived of it for a little while I find myself as irritable as the addict deprived of his drug. I would sooner read a time-table or a catalogue than nothing at all.

And yet, though I have read so much, I find it difficult to leave a book, however bad and however much it bores me, unfinished. I could count on my fingers the number of books that I have not read from cover to cover. On the other hand there are few books that I have read twice. I know very well that there are many of which I cannot get the full value on a single reading, but in that they have given me all I was capable of getting at the time, and this, though I may forget their details, remains a permanent enrichment. I know people who read the same book over and over again. It can only be that they read with their eyes and not with their sensibility. They are just poor skippers. I consider such people to be bad readers. It is a mechanical exercise like the Tibetan's turning of a praying-sheet. It is doubtlessly a harmless occupation, but they are wrong if they think of it as an intelligent one.

If one wants to become a natural reader he should read books slowly, analyzing the content of the book and developing his own level of perception of what he reads.

(From *The Summing Up* by S. Maugham)

- **4.2** *Answer the questions:*
- 1. Was the author an avid reader?
- 2. Why did he read everything that came his way?
- 3. What happens to the author if he is deprived of reading?
- 4. What people does the author consider to be bad readers?
- 5. What should a person do in order to become a natural reader?
- 6. Are you a natural reader?
- 7. Do you agree with the author that rereading books is a quality of a bad reader?

5. Words to do with light

5.1 Study the Word Choice section from the Longman Dictionary of Contemporary English.

WORD CHOICE:

gleam, glint, glisten, glitter, glow

All these words mean "to shine" but are used in slightly different ways. *gleam* is used especially of smooth clean surfaces that shine

- She polished the car until it gleamed.
- gleaming white teeth

glint means to shine brightly with a small flash of light. It is used especially of shiny metals

- Her jewellery glinted in the sun. *glisten* is used of wet or oily surfaces that shine
- The wet streets glistened.
- glitter means to shine brightly with many small flashes of light
- the glittering frost *glow* means to shine with a warm soft steady light. It is often used of things that give off heat
- The coal in the fireplace was still glowing.

5.2	Look at the	list of words	below. All	these words	also do	with light.	Explain
the	difference in	their meanin	g. If necess	sary use your	dictiona	ry.	

shine flicker twinkle sparkle dazzle flare glow flash

- **5.3** In the following pairs of sentences the words from the previous exercise are used in their literal and metaphorical meanings. Choose one for each sentence pair and put the verb into an appropriate form when you fill the gaps:
- a) 1. That lamp ____ brightly in my eyes. Can you turn it away?
 - 2. The concert will give young jazz musicians a chance _____.

b)	1. As a speaker he w witty remarks.	ould listeners with his	s brilliant wordplay and		
	2. I didn't switch on t	he light in case it should	her.		
c)	 He told me the story, sitting in my room with the firelight on the ceiling rafters. She saw a of doubt in his eyes. 				
d)	-	rarely even in the worlds had put the match to the lap.			
e)	eye.	me, stop expecting me to ch in the little town below us.	ange in the of an		
f)	 Sophie felt a The golden 	of pride. of candlelight gives the room	a romantic atmosphere.		
g)	 When the sun came up, the snowas if it were studded with millions of diamonds. I prefer the and zest of a live performance 				
h)	 Why is that guy his headlights at me? Our vacation seemed to just by. 				
6. Mu	ulti-word verbs				
6.1 <i>C</i>	omplete the sentences	using the multi-verb words be	elow:		
to ow	n up to	to break sth up	to fall through		
to bac	ck out of sth	to let sb off	to get round sb		
to loc	ok down on	to take sth back	\mathcal{E}		
to bre	eak up	to take sb back to sth	to take to sb/sth		
1. Gr	eed is the thing we are	all frightened	<u>_</u> .		
		his childhood days.			
	_	d that she would try and	her father to lend		
	the car.				
		n't him, ever	n when I explain things		
	ords of one syllable		_		
		veek, so I today			
o. It	_	it now – with my own	ears i neard your last		
word	ð.				

7. He would have given anything to be a	small boy, who by saying "what
I said" could erase a whole conversation.	
8. After checking our identities, the custo	ms men with a warning.
9. He still wouldn't the fact	
10. The government is trying	
11. Charles was an odd character whom k	
12. Watch Frank – he'll cheat if he thinks	
13. The studio planned to make a movie of	
14. Mr Garcia anyone w	ho hasn't had a college education.
15. Many bands because of pers	onality clashes between the musicians.
16. It seems that the plane just	
SELF-C	HECK
1. Express the same in English:	
1. рассказ, вызывающий сомнение	9. перехваленная книга;
и восхищение;	10. вырабатывать свой собствен-
2. полет фантазии;	ный уровень понимания того, что
3. благоприобретенный вкус;	читаешь;
4.раскрывать фабулу;	11. преображенный рассказом;
5. отметать любой намек на не-	12. оставлять книгу недочитанной;
правдоподобие;	13. убедительность повествования;
6. прирожденный читатель;	14. признак озарения;
7. читать все, что попадается на глаза;	15. великолепие романа.
8. анализировать содержание книги;	
2. Paraphrase the underlined parts of the	ie sentences using your active vocabu-
lary:	
1 The analysis and the mass beautiful a	-4::
1. The smoke made her eyes <u>hurt with a</u>	
the art of diplomacy. 3. Scientists have be	i
amount of time on to research on anima	
took \$ 10,6 million in its first weekend. 5	
his countrymen. 6. How can you read that think correctly shout his successes and for	<u> </u>
think carefully about his successes and fa	2 •
his son's debts. 9. My son is a <u>clumsy</u> , l	long-legged teenager. 10. He tooled us

3. Choose the appropriate multi-word verb:

with his soft over-friendly ways.

- 1. Rescue teams finally (got over at/ got through to/ got in at) the survivors by digging a tunnel.
- 2. It seems that the Russians(have taken up/ have taken down/ have taken to) hamburgers in a big way.

- 3. The crowd began to (break on/ break up/ break over), leaving a few people staring at the wreckage
- 4. He was the only child in the class who could be rude to the teacher and (get on with/ get back with/ get away with) it.
- 5. Mike got (let off with/ let off in/ let on with) a warning because it was his first offence.
- 6. We are putting some illustrations in the book in order to (break up/ break through/ break off) the text.
- 7. I managed to (get down/ get round/ get back) him by saying he could borrow my car anytime he wanted.
- 8. Agreeing to speak at the conference was a mistake, but it was too late to (back of/ back out/ back at) now.
- 9. Unless the guilty person (owns up/ owns at/ owns in) the whole class will be punished.
- 10. She had no right to talk to you like that. You should go there and make her ... it all ... (take back/ take towards/ take after).
- 11. Where did he ... his character ... for his story (draw from/ draw in/ draw out)?
- 12. Hearing these songs ... me ... a bit (takes back/ takes away. takes up).

4. Fill in the gaps with human or humane:

body	measure
treatment of criminals	treatment
brain/mind	life
spirit	society
philosophy	error
behaviour/activity/relationship	a better, more world
experience	officer

5. Find and correct the seven mistakes in tense usage. There are five in the first paragraph and two in the second:

Harry came into the room and sat down, exhausted. He had a terrible day at the office and had only just arrived home. Mary had come round later and she almost certainly wanted to go out. Harry wasn't sure he could face that. At least he had his holiday to look forward to. By this time next week he'd sit on a sundrenched beach and sip cocktails ...

John expected to get a decent rise because he worked at the publishing company for many years. He knew he sold more books every year than any of his fellow sales representatives. He'd been selling books all his life and had known exactly what approach to adopt with every bookshop he visited.

6. Put each word in its correct space in the sentences bellow:

flicker twinkle flash glow shine dazzle sparkle flare

- 1. Stand back when I put petrol on the fire. It will make it ... up.
- 2. I saw the ... of a lighted cigarette in the darkness.
- 3. He was killed by a ... of lightning during a thunderstorm.
- 4. The stars do not give off a constant light. They seem to ...
- 5. Put on dark glasses or the sun will ... you and you won't be able to see.
- 6. The candle flame began to ... a little in the wind.
- 7. Look how the jewels in her crown ... as she moves.
- 8. I asked him to ... the headlight on the door.

C. DEVELOPING A TASTE FOR READING

ACTIVE VOCABULARY

Aloof (adj; adv) – an ~ person; remain/stay ~ (from sb); keep/hold yourself ~; remain/stand ~ (from sth); hold/keep (oneself) ~ from sth; **aloofness** (n) **Benevolent** (adj) – a ~ smile/attitude/uncle/guide etc.; **benevolence** (n) **Hilarious** (adj) – a ~ person/ hero; **hilarity** (n); **hilariously** (adv)

Impressionable (adj) – an ~ child/person; to be at an ~ age

Ingenuity (n) – the \sim of the book's content; **ingenious** (adj) – an \sim tool/ toy

Profile (n) – a job \sim ; a short \sim of the actor; a high public \sim ; to keep a low \sim ; to suffer the lowest \sim in literature

Self-effacing (adj) – a self-effacing man/person; **self-effacement** (n)

Stultifying (adj) $-a \sim \text{office environment}$; **stultify** (v) $-\text{to feel/be} \sim \text{ed}$

Usurp (v) – to \sim the throne; to \sim the authority/ function/role; to be \sim ed by sb/sth

STARTER

- **1.** Answer the following questions.
- 1. Did you read a lot when you were a child?
- 2. What kinds of books did you red in your childhood?
- 3. Reading tends to be something you enjoy more as you get older. Do you agree?
- 4. If you don't develop a taste for reading when you are young, you may never discover the pleasures of getting involved in a good book. Is it true?
- 5. If you could choose between reading a book or seeing the same story as a film, on video or on TV, which would you prefer? And why?

№ 2. Now you are going to listen to a broadcast about reading habits in America. Do all the tasks from the **Listening Guide**.

READING AND DISCUSSING

1. The following texts will help you realize the importance of children's literary culture. Read it paying attention to the words and word combinations in bold type.

CHILDREN'S LITERATURE

§ 1

Less than three years ago, **doom merchants** were predicting that the growth in video games and the rise of the Internet would **sound the death knell for** children's literature. But contrary to popular myth, children are reading more books than ever. A recent survey by Book Marketing found that children up to the age of 11 read on average for four hours a week, particularly girls.

§ 2

Moreover, the children's book market, which traditionally was seen as a poor cousin to the more lucrative and successful adult market, has come into its own. Publishing houses are now making considerable profits on the back of new children's books and children's authors can now command significant advances. "Children's books are going through an incredibly fertile period," says Wendy Cooling, a children's literature consultant. "There's a real buzz around them. Book clubs are happening, sales are good, and people are much more willing to listen to children's authors."

§ 3

The main growth area has been the market for eight to fourteen-year-olds, and there is little doubt that the boom has been fuelled by the bespectacled apprentice Harry Potter. So influential has J. K. Rowling's series of books been that they have helped **to make reading fashionable for pre-teens.** "Harry made it OK to be seen on a bus reading a book," says Cooling. "To a child, that is important." The buzz around the publication of the fourth Harry Potter beats anything in the world of adult literature.

§ 4

People still tell me, "Children don't read nowadays", says David Almond, the award-winning author of children's book such as *Skellig*. "The truth is that they are **skilled**, **creative readers**. When I do classroom visits, they ask me very sophisticated questions about use of language, story structure, chapters and dia-

logue." No one is denying that **books are competing with other forms of entertainment for children's attention** but it seems as though children **find a special kind of mental nourishment within the printed page.**

§ 5

"A few years ago, publishers lost confidence and wanted to make books more like television, the medium that frightened them most," says children's book critic Julia Eccleshare. "But books aren't TV, and you will find that children always say that the good thing about books is that you can **see them in your head**. Children are **demanding readers**," she says. "If they don't get it in two pages, they'll drop it."

§ 6

No more are children's authors considered mere sentimentalists or **failed adult writers**. "Some **fêted adult writers would kill for the sales**," says Almond, who sold 42,392 copies of *Skellig* in 1999 alone. And advances seem to be growing too: UK publishing outfit Orion recently negotiated a six-figure sum from US company Scholastic for *The Seeing Stone*, a children's novel by Kevin Crossley-Holland, the majority of which will go to the author.

§ 7

It helps that once smitten, **children are loyal and even fanatical consumers**. Author Jacqueline Wilson says that children **spread news of her books like a bushfire**. "My average reader is a girl of ten," she explains. "They're sociable and acquisitive. They collect. They have parties – where books are a good present. If they like something, they have to pass it on." After Rowling, Wilson is currently the best-selling children's writer, and her sales have boomed over the past three years. She has sold more than three million books, but remains virtually invisible to adults, although most ten-year-old girls know about her.

§ 8

Children's books are surprisingly relevant to contemporary life. Provided they are handled with care, few topics are considered off-limits for children. One senses that children's writers relish the chance to discuss the whole area of topics and language. But Anne Fine, author of many award-winning children's books is concerned that the British literati still ignore children's culture. "It's considered worthy but boring," she says.

"I think there's still a way to go," says Almond, who wishes that children's books were taken more seriously as literature. Nonetheless, he derives great satisfaction from his child readers. "They have a powerful literary culture," he says. "It feels as if you're able to step into the store of mythology and ancient stories that run through all societies and encounter the great themes: love and loss and death and redemption."

§ 10

At the moment, the race is on to find the next Harry Potter. The bidding for new books at Bologna this year – the children's equivalent of the Frankfurt Book Fair – was as fierce as anything anyone has ever seen. All of which bodes well for the long-term future of the market – and for children's authors, who have traditionally **suffered the lowest profile in literature**, despite the responsibility of their role.

- **1.1** Translate the words and word combinations in bold type. Make up sentences of your with these words and word combinations.
- **1.2** The writer refers to various individuals in the reading passage. Match the people (A E) in the box below with the statements made in questions 1 7. Some people are mentioned more than once.
- A) Wendy Cooling B) David Almond C) Julia Eccleshare
- D) Jacqueline Wilson E) Anne Fine
- 1. Children take pleasure in giving books to each other.
- 2. Reading in public is an activity that children have not always felt comfortable about doing.
- 3. Some well-known writers of adult literature regret that they earn less than popular children's writers.
- 4. Children are quick to decide whether they like or dislike a book.
- 5. Children will read many books by an author that they like.
- 6. The public do not realize how much children read today.
- 7. We are experiencing a rise in the popularity of children's literature.
- **1.3** Using no more than three words taken from the reading passage, answer the following questions:
- 1. For which age group have sales of books risen the most?
- 2. Which UK company has just invested heavily in an unpublished children's book?
- 3. Who is currently the best-selling children's writer?

- **1.4** This passage has ten paragraphs. Decide which paragraph (1-10) mentions the following:
- a) the fact that children are able to identify and discuss the important elements of fiction
- b) the undervaluing of children's society
- c) the impact of a particular fictional character on the sales of children's books
- d) an inaccurate forecast regarding the reading habits of children
- **1.5** Read these definitions and find the words and word combinations they correspond to in the text:
- 1) to want something so much that you will do almost anything to get it or do it;
- 2) fascinated; infatuated;
- 3) wanting to have and keep a lot of possessions;
- 4) a small group of people in a society who know a lot about literature;
- 5) the state of being freed from the power of evil, believed by Christians to be made possible by Jesus Christ;
- 6) to remain inconspicuous;
- 7) to achieve recognition;
- 8) honoured lavishly;
- 9) to sign that sth has ended for ever;
- 10) to show good signs for the future.

2. Summary writing: locating and paraphrasing relevant information

2.1 Read the two passages, then read the following summary questions and decide which four of the eight underlined parts should be included in the answer. One has been done for you.

Kenneth Grahame was a large, **self-effacing** Scotsman at 39, (the youngest ever Secretaty of the Bank of England) whose shyness and **aloofness** meant that he had few friends. (A) To his son Alistar, however, he gave his heart and the **wonderful literary gift** of *The Wind in the Willows*.

The creation of this timeless classic started in young Alistar's bedroom, as his father would tell him bedtime stories about the magical world of Toad, Mole, Badger and Otter. (B) The irresistible combination of fantasy and realism kept the boy spellbound night after night. (C) Soon, he would refuse to go to bed without his father furnishing him with another episode.

Underlying this wonderful story is a caring father's attempt to quietly instruct his son in the ways of the world. Wisdom, folly, firm action and tolerance are all discreetly displayed in such a way that a young child could understand and appreciate. (D) <u>The Wind in the Willows has all of the characteristics of didactic children's literature, in that it primarily aims to teach.</u> However, the ingenuity of its content means that it stands out from other didactic children's literature, making it a novel that can be read simply for the pleasure one finds in the hilarious exploits of toad and his friends; on a didactic level, it acts as a gentle, benevolent guide.

My husband and I write books for a living. Specially we write books for eight to twelve year-olds and teens. As **co-writer**, we've put together all sorts of stories featuring all sorts of heroes, from princesses and trolls to singing horse riders and animated green slime. (E) A few years ago we decided to try a new genre and added goblins and various other monsters to our **cast of characters**.

Both our children have had the occasional nightmare, but it is our younger one, Susan, who is the more sensitive and more prone to fears of monsters lurking under her bed. (F) When she was four and her brother Kevin was seven, my spouse and I were asked to write a scary book. As the level of the books was appropriate to my children's age, I thought I'd "test" the book on them. (G) I hadn't even finished reading them the first chapter when my daughter sat up and yelled "That's horrible! How could you write something like that?"

Needless to say, I didn't finish the story. (H) My seven-year-old hadn't said anything, but it was obvious from his expression that he wasn't exactly enjoying it. We've gone back to writing non-scary books now, as the experience made us aware that children are extremely **impressionable** when it comes to ghosts and other things that **go bump in the night.**

Relevant parts:	В	••••	••••	••••

- **2.2** Paraphrase the relevant parts so that you use as few of the words appearing in the passage as possible. The total wordcount for all four parts should not exceed 50 words. Item (B) has been done for you.
- (B) Alastair loved his father's bedtime stories, which were both realistic and imaginative.

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_	
• • • • • -	

- **2.3** In a paragraph of between 50 and 70 words, summarize how each child reacted to the storytelling.
- **2.4** Complete the sample summary below:

Alastair loved his father's stories, (1) After a while, he wouldn't (2) The experience of the writer of the second passage was very different. Her younger child (3) Although her (4)

2.5 Find synonyms to these words in the text:

1) modest	humble	
2) unapproachable	supercilious/ haughty	
3) skill	creativity	
4) sympathetic,	kind	
5) gullible	easily-led	
6) instructive	educational	
7) fascinating	enchanting	
8) formidable	ghastly	
9) amusing	funny	
10) absurdity	foolishness	

- **3.** You are going to read a text about the tendency which worries many parents and educationalists nowadays declining interest in reading. Before reading the text look at the sentences below and try to guess the meaning of the words in bold type:
- 1. He didn't know how **to decode** children for he had never seen the process in his own home.
- 2. If schools feel their own roles and responsibilities are being **usurped**, they will not cooperate.
- 3. The book will help you tell one bird from another and that will be the **spur** for further enquiry.
- **3.1** Now read the text and comment on the ideas expressed in it. Summarize it in a few sentences:

DRAMATIZED FICTION USURPS THE WRITTEN KIND?

The video wave has swept too far. It bears a large responsibility for **the declining interest in reading** among the young. If we don't do something to stem the tide, **the reading impulse** will soon be drowned.

The time-honoured way of improving reading is by reading fiction. Everyone, psychologists tell us, needs stories. Cavemen told them round their fires. Mythologies and folk stories have been passed between generations for centuries. Most of us are literate and in theory our fictional needs could be satisfied by reading.

But it's not so. Today's generation of average and below average school children rely on video, television and film. While many of these offerings may be harmless in themselves, they do nothing **to build up reading skills**. They are replacing the consolidatory work which **turns halting mechanical reading into the real thing**. If some of the hours children spend watching television were devoted to reading, the population would be better educated.

Watching a story is **a totally passive pastime**. Someone else has made all the decisions about casting, set, clothing, facial expressions, tone and so on. Reading a story **is an active partnership between writer and reader**. Ideas are sketched and the mind of the reader creates the rest.

Why is **dramatized fiction** usurping the written kind? It is because children whose reading is hesitant cannot **readily identify and enjoy the plot**. Watching something is easier. This is leading to a generation whose mental processes are too **stultified**. The problem is that many children read very slowly. I worry, for instance, about children who carry the same 100-word book about with them for a fortnight. I meet them daily. They conscientiously **decode** a page or two in a class and about the same again for homework. It is hardly surprising that such children then declare that **they find reading boring** and prefer

to watch television. Their difficulty is not reading the words – it is interpreting them. They need to be able to read fast enough **to feed the mind's hunger for a story**.

That means practice. Only by reading daily will a child become **a strong and independent reader**. Parents need to be convinced of the importance of preventing their children from wasting their hours on inert viewing. Without the television the child is likely **to turn to books for entertainment**.

I used to think that filmed versions of enjoyable books were **a spur to reading**. I have changed my mind. **Visual images drown the imagination**. A dramatization, seen once, can spoil your reading for ever. Dramatized fiction is the literary equivalent of empty calories. It replaces the appetite for real food. Children must have a nutritionally balanced reading diet.

3.2 *Comment on the following statements:*

- 1. If we don't do something to stem the tide of the video wave, the reading impulse will soon be drowned.
- 2. If some of the hours children spend watching television were devoted to reading, the population would be better educated.
- 3. Only by reading daily will a child become a strong and independent reader.
- 4. Dramatized fiction is the literary equivalent of empty calories.
- 5. Reading a story is an active partnership between writer and reader.

3.3 Paraphrase the underlined parts of the sentences using words from the text:

- 1. The <u>stimulus</u> for development in tests usually came from a pressing practical need. 2. One of the symptoms of vitamin C <u>shortage</u> is extreme tiredness. 3. Headquarters motivates managers to meet targets in <u>the style that has existed for a long time</u>: carrot and stick. 4. I felt our situation had been reversed: now I was the <u>hesitant</u> beginner, he was the fluent expert. 5. He gave copies of the report to all those present at the meeting, <u>strongly suggesting</u> that they read and digest its contents. 6. The atmosphere in the office is <u>so boring that you feel as though you are losing your ability to think</u>. 7. There were a couple of attempts <u>to wrongfully take the power of</u> the young king. 8. Deal with any problem when necessary, so preventing an increase of strain.
- **3.4** Comprehension check. Choose the alternative which you think fits best according to the text:
- 1. What is the writer's main objection to the 'video wave'?
 - a) It prevents children from learning how to read properly.
 - b) It fails to provide children with enough good stories.
 - c) It has replaced the reading of traditional stories.
 - d) It exposes children to stories that they shouldn't see.

- 2. According to the writer, dramatized fiction is different from written fiction because ...
 - a) it consists mainly of simpler stories.
 - b) it concentrates more on action than on character.
 - c) it does not contain as much detail.
 - d) it does not require use of the imagination.
- 3. What tends to put children off reading fiction, in the writer's opinion?
 - a) There are frequently words in it that they can't read.
 - b) They lose interest because of their reading deficiencies.
 - c) They are often required to do it for homework.
 - d) The stories they are given take too long to develop.
- 4. What has the writer changed her opinion about?
 - a) the importance for children of reading.
 - b) the influence of parents on children's reading.
 - c) the effect of filmed stories on children.
 - d) the power of children's imaginations.
- 5. What is the purpose of the article?
 - a) to analyse the differences between dramatized fiction and written fiction.
 - b) to criticize parents for failing to encourage their children to read.
 - c) to urge greater concentration on developing children's reading skills.
 - d) to encourage children to do more reading than watching television.
- **4.** Read the following article written by a novelist, who is reluctant to make his books into films. Then answer the multiple-choice questions that follow:

BOOK OR FILM?

I have noticed that after I publish a book people inevitably ask: "Is there going to be a film?" They ask this question in tones of great excitement, with a slight widening of the eyes. I am left with a suspicion that most **people think** that a film is far more wondrous than a novel; that a novel is, perhaps, just a hopeful step in the celluloid direction, and that if there is no film, then the author has partially failed. It is as if 'the film' confers a mysterious super-legitimacy upon the writer's work.

Objectively speaking, a film's relationship to a novel is as a charcoal sketch to an oil painting, and no writer I know would actually agree that 'the film' is the ultimate aspiration. Certainly, any literary novelist who deliberately tried to write something tailor-made to film-makers would fail to produce a good book, because the fact is that books are only filmic by accident.

It is, in any case, a long journey from page to screen, because the first stage involves 'selling the option', whereby, in return for a modest sum, and for

a limited time, the producer retains the right to be the first **to have a bash at** making the film, should he get round to it. It is theoretically possible to go for decades having the option renewed, with no film being made at any time at all. This is **money for jam**, of course, but the sums are not big enough to **be truly conducive to contentment**. My first novel had the option renewed several times, and then finally it was dropped. This is, alas, a common fate, and many a novelist remembers those little bursts of hope with a wry smile.

In the case of my second novel, however, the book eventually made it over the real hurdle, which is the 'exercising of the option'. This is the point where a more substantial fistful of cash changes hands, but regrettably even this is not enough to meet the expectations of loved ones and acquaintances, who strangely assume that you are imminently to be stinking rich for ever. More importantly, here begins **the battle that takes place in the author's psyche** thereafter. The hard fact is, that it is no longer your own book. Although, unusually, I was asked if I would like to do the script myself, no doubt both producer and director were mightily relieved when I declined.

Novelists, you see, rarely **make good scriptwriters**, and in any case I couldn't have taken the job on without being a hypocrite – I had even told off my best friend for wasting her literary energy by **turning her novels into scripts** when she should have been writing more novels. She has had the experience of doing numerous drafts, and then finding that her scripts are still not used. I wasn't going to put up with that, because I **have the natural arrogance of most literary writers**, which she unaccountably lacks.

As far as I am concerned, once I have written something, then that is the way it must be; it is perfect and no one is going to make me change it. **Scriptwriters have to be humble creatures** who will change things, and even knowingly make them worse, a thousand times and a thousand times again, promptly, and upon demand. I would rather be boiled in oil.

It is, as I say, no longer your own book. The director has the right to make any changes that he fancies, and so **your carefully crafted (non-autobiographical) novel about family life** in London can end up being set in Los Angeles, involving a car chase, a roof-top shoot-out and abduction by aliens. This, from the writer's point of view, is **the real horror of film.**

When my book was eventually filmed, I did get to visit the set, however. I cannot count the number of people I met there who **a propos** possible changes to the story, repeated to me in a serious tone that, "Of course, **film is a completely different medium**". This mantra is solemnly repeated so that filmmakers **are self-absolved from any irritation** that may be set up by altering the characters or the story. I think that it is a cliché that is really either untrue or too vague to be meaningful. There could not be anything simpler than **extracting the salient points of the main narrative**, and **making a faithful film**, which is what all readers and writers would actually prefer.

My theory is that **film-makers are hell-bent on a bit of territorial marking**, and each time one can only hope that they **have sufficient genius to do it with flair**. There are, after all, a few films that really are better than the book, and it would genuinely cause me no distress were people to say this of the one based on my own efforts.

- **4.1** Comprehension check. Choose the alternative which you think fits best according to the text:
- 1. What do people do when the writer publishes a new book?
 - a) They make wrong assumptions about his aims.
 - b) They draw wrong conclusions from his comments.
 - c) They make unfair criticisms of his writing.
 - d) They gain a false impression of his attitude.
- 2. The writer compares writing with the visual arts to support his view that ...
 - a) related art forms benefit from indirect comparisons.
 - b) ideas are easily translated from one medium to another.
 - c) an artist has no idea how an idea may develop.
 - d) each art form should be judged on its own merits.
- 3. Which phrase in paragraph 3 best reveals how the writer regards the attitude of film producers in the 'option' system?
 - a) 'have a bash'.
 - b) 'get round to it'.
 - c) 'money for jam'.
 - d) 'a common fate'.
- 4. What problem does the author of a literary work usually face once the film option has been 'exercised'?
 - a) financial disappointment.
 - b) pressure to produce a script.
 - c) loss of authorial control.
 - d) lack of support from film-makers.
- 5. According to the writer, a good scriptwriter needs, above all, to ...
 - a) adopt a flexible approach towards the work.
 - b) ignore the arrogance of literary writers.
 - c) resist the unreasonable demands for changes.
 - d) be sensitive to the literary merits of the original work.
- 6. Which word best describes the attitude of the people on the film set towards the author?
 - a) intolerant
 - b) defensive
 - c) indifferent
 - d) aggressive

- 7. In the final analysis, the writer accepts that the film version of his literary work may be:
 - a) a lucrative sideline to his writing.
 - b) an opportunity to learn new skills.
 - c) a chance to improve on the original.
 - d) a way of attracting new readers.
- 4.2 Find in the text statements with which you agree and support them by your own argument. Find statements with which you disagree and explain why you do.
- **∠ 4.3** Write a summary of the text.

5. Homonyms, homophones, and homographs

The word bow is both a homonym (same pronunciation, same spelling but different meanings) and a homograph (same spelling, but two pronunciations with different meanings)

Bow [av]

- how
- 2. The cast took their **bows** after 2. Robin Hood used a **bow** and the performance.
- greet each other.

Bow [au]

- 1. The front of a ship is called the 1. The ribbon made a beautiful bow in her hair.
 - arrow to fight.
- 3. The Japanese **bow** when they 3. You play the violin with a bow.

Read aloud all the sentences in the boxes. Which meaning is both a noun and a verb?

Choose sentences to illustrate bow as a homonym.

Choose sentences to demonstrate it as a homograph.

Bow [bav] is also a homophone. Bough [bav] has the same pronunciation, a different spelling and a different meaning. What is the meaning?

- **5.1** *Identify the homonyms in these sentences. Use your dictionary to check meanings and make sentences for the other meanings:*
- 1. Our company has branches in New York, Frankfurt, and Singapore.
- 2. It's time I replaced my battered old trunk with a new suitcase.
- 3. Don't pine for him, Clarissa. Cheer up! He isn't worth it!
- 4. We were given a stern warning about the dangers of drink-driving.
- 5. This deck of cards has both the jokers missing.
- 6. One swallow doesn't make a summer.
- 7. We spotted a really rare bird in the forest.
- 8. Don't go making any rash promises that you can't keep!
- 9. Lessons were interrupted for a fire drill.
- 10. I think we should scrap that idea. It's rubbish.
- 11. Stop rambling and get to the point!
- **5.2** Read the pairs of homophones in the box and write a definition to show each meaning. Then complete the sentences with the correct homophone.

Buoy	Loan	Horse	Vale	Coarse	Draft	Berry	Hall
boy	lone	hoarse	veil	course	draught	bury	haul
1. They ti	ied their b	oat to a sm	nall				
2. His	rema	rks upset al	ll those p	resent.			
3. Public speaking makes my voice go							
4. They s	ay it was	a	gunman	that shot the	e president		
5. The thieves got away with a large of old bank notes.							
6. Squirrels nuts in woods and gardens.							
7. She lifted her and smiled at her new husband.							
8. This is only a contract. You don't have to sign it.							

5.3 Read the words in the box aloud. Think of a homophone for each one and make up sentences that illustrate different meanings.

Wail whirled fort heir site hire caught soar

5.4 Listen and write the homograph you hear in each pair of sentences. What are the different pronunciations? The first one is done for you.

We're sitting at the back in *row* 102.

We've had another *row* about our finances.

- **5.5** Look at the multi-syllable homographs in the sentences below. How does the pronunciation of the two forms differ? Listen, check and repeat.
- 1. The *estimate* for the building work arrived today.

I *estimate* that the job will take about three weeks.

2. There were 300 *delegates* at the conference. No wonder he's stressed. He never *delegates* work.

3. They live together but lead very *separate* lives. If you work at home, you must *separate* work from family life.

4. She needs to *moderate* her language.

There was a *moderate* increase in prices last year.

5. Would you care to *elaborate* on that point? They made *elaborate* plans for his 40th birthday.

6. She often *compliments* him on his dress sense. Wonderful food! Give my *compliments* to the chef.

7. They shredded thousands of incriminating *documents* before the FBI officers arrived.

The film *documents* the rise and fall of communism in the former Soviet Union.

8. I only get the Sunday papers for the *supplements*. She *supplements* her income by doing part-time bar job.

5.6 Now look at these words ending in -ate. Practice saying the sentences with the correct pronunciation. Then listen, check, and repeat.

1. That's an *approximate* number. The total cost will *approximate* £ 1 ml.

2. It's a difficult sound to *articulate*. She is a very *articulate* speaker.

3. We must *deliberate* on this issue. The lie was *deliberate*.

4. What are you trying to *intimate*? It was an *intimate* moment.

5. She works on *alternate* days. Rain can *alternate* with sunshine very quickly here.

6. He's a business *associate*. I *associate* fast food with the USA.

7. What are the map *co-ordinates*? Who *co-ordinates* the famine relief?

8. He's an Oxford *graduate*. She's about to *graduate* from Yale.

6. Sounds and spelling

© 6.1 Read the poem and decide on the pronunciation of the words in italics. Use a dictionary if necessary. Then listen and check your pronunciation



Hints on English Pronunciation

I take it you already know
Of tough and bought and cough and dough
Others may stumble but not you,
On thorough, plough, enough and through
Well done! And now you wish perhaps
To learn of less familiar traps.

Beware of *heard*: a dreadful word
That looks like *beard* and sounds like *bird*.
And *dead*: it's said like *bed* not *bead*For goodness sake don't call it *deed*.
Watch out for *meat* and *great* and *threat*(They rhyme with *suite* and *straight* and *debt*).

And here is not a match for there,
Nor dear and fear, for bear and pear.
And then there's dose and rose and lose –
Just look them up – and goose and choose
And cork and work and card and ward
And font and front and word and sword
And do and go, then thwart and cart,
Come, come! I've hardly made a start.

A dreadful language? Why man alive! I'd mastered it when I was five. And yet to write, the more I tried, I hadn't learned at fifty-five.



6.2 Write the words from the poem beside their phonetic transcription in column A. Then listen to 10 sentences with words that sound like those in column A, but have a different spelling and meaning. Write them in column B. The first one is done for you.

	A	В
1. [θru:]	through	threw
2. [h3:d]		
3. [mi:t]		
4. [swi:t]		
5. [hɪə]		
6. [dɪə]		
7. [beə]		
8. [peə]		
9. [rəʊz]		
10. [t∫u:z]		

TALKING POINTS

1. Work in groups. Discuss the following the following questions.

- 1. What helps to make reading fashionable for children and young people?
- 2. What is the role of parents and teachers in developing a taste for reading?
- 3. Is reading an active partnership between writer and reader? Prove it.
- 4. What tends to put children off reading nowadays?
- 5. Do you agree that books are only filmic by accident? Give your reasons.
- 6. Why do novelists rarely make good scriptwriters?
- 7. Scriptwriters have to be humble creatures, don't they?
- 8. What qualities do they lack?
- 9. Is it possible to make a faithful film which both readers and writers would prefer?

SELF-CHECK

- **1.** Express the same in English.
- 1) неотразимое сочетание фантазии и реальности;
- 2) типы действующих лиц;
- 3) ниже / выше всего цениться в литературе;
- 4) требовательные читатели;
- 5) ненавязчиво поучать жизни;
- 6) поразительно соответствовать современной жизни;

- 7) писатель-неудачник;
- 8) находить особую пищу для ума на страницах текста;
- 9) изобретательность, остроумие;
- 10) книга, неподвластная времени.
- **2.** Paraphrase the underlined parts of the sentences using words from your active vocabulary list.
- 1. He was not especially charismatic, in fact more <u>humble</u> than naturally the center of attention.
- 2. The organization is controlled by <u>supercilious/ haughty</u> intellectuals who do not take an interest in the ordinary members.
- 3. What kind of impact will this movie have on naïve, easily-led kids?
- 4. As soon as he saw her, he was infatuated.
- 5. Our attempts at dancing were <u>very funny</u> we all kept tripping over each other.
- 6. Scientists are warning of a dangerous <u>increase</u> of chemical in the water.
- 7. He looks extremely real and solid, and clearly not illusory, but he talks in a stiff, hesitant manner.
- 8. Before commenting, let me now briefly sketch out by way of summary the <u>conspicuous</u> points of the monist argument.
- 9. Footpaths are, of course, forbidden to bikers.
- 10. Work that never varies <u>makes you feel very bored and unable to think of new ideas</u>.

3. Write the homophones beside their phonetic transcription in columns A and B.

	A	В
1. [po:]		
2. [bi:n]		
3. [wit∫]		
4. [weə]		
5. [wɔ:]		
6. [θrəυn]		
6. [θrəvn] 7. [kɔ:t]		
8. ['flavə]		
9. [pi:s]		

- **4.** Fill in the gaps with the corresponding reflexive pronouns where necessary. Add prepositions if necessary:
 - 1. Have a good time. Try to relax ... and enjoy ...
 - 2. Would you mind keeping your words to ...?
 - 3. She did not know where to hide ...

9. I want to insure 10.Did the children be 11.They are good frie 12.Why do not you w	this table her cold in the room is going to tell me the tudy at the same contains any losses where? Inds. They like want to concentrate everything to find the in awkward situation	n he felt hot. ne news. college but they seldom see s. very much? he way out. Pull together.
5 Look at each sentence	and at the three	versions of the verb below it. Choose
the version which comple		
 The girl wasfr a) withdraw Although she was a) sang Those coffee beans as 	om the show as show b) withdrawn by a large be b) sting	e was too young to participate. c) withdrew e, she didn't have to go to hospital.
that. a) grinded	h) ground	a) grounded
4. He the cour	. •	
a) fled		
		t have the right equipment to play in
the game.	_ because he didn	t have the right equipment to play in
a) araised	b) arised	c) arose
		would be bad but look, it's sunny.
a) forecast		
7. He was by a		
a) strack		_
		ethem and then put them on
the line.		
a) wrung	b) wringed	c) wranged
		throughout the whole of western
a) spread	b) spreaded	c) sprud
_	_	traditional way, using silk and gold
a) weaved	b) woven	c) woved

D. TO READ OR NOT TO READ?

ACTIVE VOCABULARY

Advent (n) – with the advent of the computer/ reality TV, etc.

Bulky (adj) – a ~ parcel/ book/man, etc.; **bulk** (n) – buy in ~; carry sth in ~; ~ buying; the ~ of one's property; **bulkiness** (n)

Dissect (v) – to \sim a dead animal; to \sim a book/theory/ argument; **dissection** (n)

Encapsulate (v) – to \sim sth into sth; be \sim d in a few sentences; **encapsulation** (n)

Incentive (n) – an added ~; economic/financial/tax etc. ~s; to create/ provide/ give sb an ~; ~ to do sth; the ~ to read declines.

Indicate (v) – to \sim a connection between; to \sim that; **indication** (n)

Perilous (adj) - a \sim journey across mountains; **peril** (n) - in \sim of one's life; do sth at one's \sim ; the \sim s of the ocean; **perilously** (adv)

Snappy (adj) – a ~ title/answer/phrase, etc.; to be ~ with sb; make it ~; look ~; snappish (adj); snappily (adv)

Sturdy (adj) – ~ comfortable shoes; a ~ young man; ~ legs; **sturdily** (adv); **sturdiness** (n)

Supplant (v) – to be ~ed by one's rival; **supplanter** (n)

STARTER

Answer these questions:

- 1. How would you characterize the generation grown up in the microchip era?
- 2. Have reading habits changed with the advent of digital and electronic sources of information?
- 3. Would you like to get someone else to do your reading for you?
- 4. The old habit of reading books continues to flourish despite all counter attractions, doesn't it?

READING AND DISCUSSING

1. Read the following text, paying attention to the words in bold type, and be ready to discuss it.

TOO BUSY TO READ BOOKS?

A realization set in when I was **flicking through** two **magazines** on a recent flight in America. In the first – the airline's giveaway publication – there was an advertisement. "Too Busy To Read Books?" it asked, perhaps a little **perilously**, given that the headline was only being seen by those with time to waste reading **inflight magazines**.

The sales line was that if you were a businessman too tied up with deals and meetings ever to open that status hardback weighing down your briefcase, then these nice people would **do the eye-work for you**. Every month, for a fee, they would fax you **snappy** A4 sheets, each **encapsulating** the main ideas in a **bulky** book connected with your profession. As well as **a checklist of the central arguments**, your **proxies** would provide a paragraph of comments for and against the author's thesis. The benefit of this second service was that you could **plausibly** discuss the book with any cultural dinosaurs you bumped into who were still relying on reading.

I then turned to the second magazine. This had just been given a redesign, a **face-lift**. One of the innovations was the addition of a preface to the arts reviews, which **boiled down diverse critical opinion to a thin stock of comment.** This was surely another example of the same phenomenon. Too harassed to read the 600 words in which the critic **dissects** a new travel book? Well, then just read the preface and you'll find out that it's "an excellent adventure by the great moaner of travel writing".

It was apparent to me that I was witnessing the birth in the media of what might be called a *summary culture*. In addition to all the time-saving devices available in the modern world, it was now possible to get someone else to do your reading for you. At the same (precious) time, the editors of the magazines you bought were tipping you the wink that they didn't really expect you to read it all.

In retrospect, this development was well **telegraphed**. Two years ago, a book called *Information Anxiety* was published in which the author argued that, with the coming of 24-hour television news and newspapers which added new sections like a field adds new rabbits, people with wide general interests would become so **battered by facts** that they were eventually **unable to assimilate** any of them.

I remember the book well because, one Wednesday afternoon, I was rung up by a television researcher and asked to discuss *Information Anxiety* on a programme the following day. When I replied – with an anxiety which would have delighted the creator of the thesis – that it would be impossible to read the book's 300 pages overnight, the researcher replied: "Oh, we don't expect you to read it. I've boiled it down to two A4 sheets". It can now be seen that in her answer was the solution to the crisis *Information Anxiety* described. Now, the magazine and the proxies I saw on the plane have followed the logic.

1.1 *Match the words with their definitions:*

- 1) giveaway
- 2) perilously

- a) in a way that is dangerous and likely to result in something bad soon
- b) short, clear, and often funny

- 3) snappy
- 4) encapsulate
- 5) checklist
- 6) bulky
- 7) to boil down to
- 8) plausible
- 9) to dissect
- 10) to assimilate
- 11) to batter
- 12) to tip sb. the wink
- 13) to telegraph
- 14) like a field adds new rabbits

- c) a list that helps you by reminding you of the things you need to do or get for a particular job or activity
- **d)** something that is given away free, especially something that a shop gives you when you buy a product
- e) big, cumbersome, large and heavy
- **f**) to express or show something in a short way, to sum up
- g) believable, convincing
- **h)** to amount to the most basic meaning of a statement
- i) to completely understand and begin to use new ideas, information, etc.
- **j**) to give sb. special information; to warn sb. secretly
- **k**) to examine something carefully in order to understand it
- **l**) to strike hard and often
- **m**) in a great amount and very quickly
- **n**) (informal) to let people know what you intend to do without saying anything

1.2 Comprehension check. Choose the best alternative according to the text:

- 1. The writer felt that the headline of the advertisement ...
 - a) suggested that reading books was a waste of time.
 - b) was inappropriate in the circumstances.
 - c) was likely to appeal to those reading it.
 - d) was phrased in a rather peculiar way.
- 2. The advertisement implied that ...
 - a) businessmen only read certain types of book.
 - b) businessmen talk about books they have not read.
 - c) it is old-fashioned for businessmen to read books.
 - d) books for businessmen are longer than necessary.
- 3. What did the advertisement and the second magazine have in common?
 - a) They were both aimed at business people leading busy lives.
 - b) They both suggested that people rapidly become bored.
 - c) They were both aimed at people who are too busy to read books.
 - d) They both enabled people to discuss books they had not read.

- 4. What was the main argument of *Information Anxiety?*
 - a) People were beginning to have a narrower range of interests.
 - b) The media was expanding to an extent that was too great.
 - c) People were unable to retain much of any information they were given.
 - d) The media was giving people facts that contradicted each other.
- 5. The writer discovered from his conversation with the television researcher that...
 - a) the service he later saw in the second magazine was available.
 - b) Information Anxiety described the services he later saw in the magazines.
 - c) Information Anxiety described a problem that was widely shared.
 - d) the service he later saw advertised in the first magazine was useful to him.
- 6. What is the writer's attitude to the *summary culture* he describes?
 - a) It is an inevitable development in the modern world.
 - b) It will have a culturally damaging effect.
 - c) It is unlikely to affect many people's reading habits.
 - d) It illustrates how lazy many people have become.
- **1.3** What do you think?
- 1. Does "the summary culture" fit in with developments in the modern world?
- 2. Does the author of the article suggest that there is something wrong with "the summary culture"?
- 3. Have people really become too lazy to read books?
- 4. Does this phenomenon (the summary culture) exist in Belarus?
- 5. Would you make use of such service, if it were available? Why?/ Why not?
- **2.** Read the text below and think of the word which best fits each space. Use only one word in each space.

A DYING ART

of portable walkman-like devices which (10) store and display the
onds? Even the act of reading (9) is being "revolutionized" by the advent
a screen the (8) information can be flashed before your eyes within sec-
revolution. (7) bother to turn a page when by tapping a button or touching
turies, they are (6) supplanted by the tools of the video and computer
the standard (5) of storing and transmitting all types of knowledge for cen-
a good read for pure pleasure of it. Even in schools, where books have been
and opening a book, let (4) curling up in a chair for the afternoon to enjoy
tives (3) reading for them to find a justification for actually sitting down
read declines. Young people nowadays are provided (2) too many alterna-
more and more frequently (1) not only the desire but also the incentive to
"Read a book? (0) <i>There</i> must be something better to do." This phrase is heard

texts (11)_____ innumerable books without the reader (12)_____ to turn a page. One wonders (13)_____ future generations will ever know the actual, physical pleasure of reading: the sturdy weight of the book itself, the rough (14)____ smooth texture of the paper, the soothing rustle of the pages, and the indescribable scent of old paper and ink which is much (15) _____ a perfume to the dedicated reader.

2.1 *Answer the following questions:*

- 1. What is one of the main functions of books according to the text?
- 2. What are the alternatives to reading in modern world?
- 3. What are the physical pleasures of reading a book?
- 4. Do you agree that nowadays not only the desire but also the incentive to read declines?
- 5. Is the impact of "the video and computer revolution" on reading positive or negative?
- 6. Which do you prefer: "to turn a page" or "to tap a button/ touch a screen"? Why?
- 7. Do you agree that reading is a dying art? Give your reasons.
- **3.** Read the following article and summarize it in English:

ЧТО ДУМАЛИ ВЕЛИКИЕ О ЧТЕНИИ?

Хотя писатель, который читает, выглядит, как повар, который ест, среди пишущей братии, разумеется, много настоящих библиофилов. «Кто сам пишет книги, в конце концов становится их любителем», - заметил Ян Парандовский. Хорхе Луис Борхес, например, весь мир представил в виде Вавилонской библиотеки. Но некоторые писатели чужих книг просто ... боялись. Анатоль Франс сетовал, что вместо того, чтобы писать, рука его сама тянется снять с полки очередной томик чужих творений ... Сомерсет Моэм объяснял это тем, что «для человека, привыкшего к чтению, оно становится наркотиком, а он сам – его рабом. Попробуйте отнять у него книги, и он станет мрачным, дерганым и беспокойным, а потом, подобно алкоголику, оставленному без спиртного, набрасывается на полки». Жена польского поэта Рейтана силой отбирала у мужа книги, чтобы он не отвлекался от творческой работы. Марина Цветаева тоже мрачна: «Каждая книга – кража у собственной жизни. Чем больше читаешь, тем меньше умеешь и хочешь жить сам». «Составлять много книг – конца не будет, и много читать – утомительно для тела», – рассуждал мудрый Екклесиаст, и ему вторил Сенека: «Чрезмерное обилие книг распыляет мысли». «Подумать только, учиться живым чувствам, живым мыслям у мертвой материи – у тряпья и типографской краски!» – иронизировал Джордж Бернард Шоу. «Когда читаешь книгу, разбирает охота побегать на четвереньках», – кокетничал философ Руссо.

Не правда ли, услышишь такое – и книгу в руки брать не захочется? Но стоит ли все эти иронизирования принимать всерьез? От пресыщения они ... Наверное, не приходилось авторам, как маленькому пастушку Ивану Шамякину, читать на ходу, прижимая к себе книжку, – величайшую драгоценность, а коровы тем временем разбредались по сторонам ... В рассказе Владимира Короткевича «Кніганошы» белорусские крестьяне, рискуя жизнью, носят через границу домой контрабанду – книги, напечатанные на их родном языке. И неграмотный старик-книгоноша гибнет, твердо веря, что за право человека на чтение стоит умереть. У Достоевского есть рассказ о том, как светский бездельник заключил пари на огромную сумму, что просидит безвыходно в комнате уговоренное количество лет. Чтобы развлечься, добровольный узник начал читать. Вначале – развлекательные тексты. Потом – классику. И вышел в мир иным человеком – мыслящим, тонко чувствующим, способным отказаться от выигранных денег, поскольку получил нечто гораздо более ценное ...

Впрочем, чтение – не купание в пресловутых котлах, преображающее Иванушку-дурачка в интеллектуального мужа Царь-девицы. Короче, каждый читает такого Бальзака, какого заслуживает. «Книжная ученость – украшение, а не фундамент», - предупреждал Монтень. А Паскаль заметил: «Во мне, а не в писаниях Монтеня, содержится то, что я в них вычитываю». Немецкий писатель-сатирик Георг Лихтенберг высказался еще более прозрачно: «Книга – это зеркало, и если в него смотрится обезьяна, то из него не может выглянуть лик апостола». Бернард Шоу ту же мысль облек в свое обычное остроумие: «Чтение сделало Дон Кихота рыцарем. А вера в прочитанное сделала его сумасшедшим». Впрочем, с читателями свои проблемы. Поэт Леонид Голубович так охарактеризовал нынешнюю ситуацию с чтением «высокой литературы»: «Як мала чытачоў, і тыя ўсе паэты». А ранее Оскар Уайлд сказал о своей эпохе: «В прежние времена книги писали писатели, а читали читатели. Теперь книги пишут читатели, и не читает никто». Однако Антон Чехов дал определение книжному рынку на все времена: «Нет такого урода, который не нашел бы себе пары, и нет той чепухи, которая не нашла бы себе подходящего читателя». Так что каждый имеет шанс сказать вслед за Максимом Богдановичем: «Я не самотны, я кнігу маю...»

(Людмила Рублевская, «СБ», 02.03.2006)

3.1 *Answer the following questions.*

- 1. Which of the outstanding people quoted in the article do you identify with most?
- 2. Are professional writers avid readers?
- 3. What stylistic devices does W.S. Maugham use depicting love of reading?

- 4. Comment on the ancient philosophers' quotations.
- 5. What is the message of the short story by F. Dostoevsky?
- 6. Can reading transform people? Give your reasons.
- 7. What is the implication of Bernard Shaw's words?
- 8. Translate Oscar Wilde's quotation and comment on it.
- 9. What is reading for you?
- **4.** Read the text below. Use the words given in capitals at the end of some of the lines to form a word that fits in the space on the same line.

Finding Information

Almost one in ten children have stopped using (1)	REFER
books and are relying on the electronic sources, chiefly the	
Internet, to get their information, according to a full study of	
reading habits. All age groups of the (2) were involved	POPULATE
in the survey from young children to the elderly. The report of-	
fers the first (3) evidence that a new generation of	STATISTIC
children growing up in the microchip era has (4)	MARK
different attitudes to the (5) of knowledge from those	ACQUIRE
of their parents. After the age of five, a small (6)	MINOR
about 15 % make use of electronic sources. However, this	
percentage increases (7) $___$ to more than half for $12 - 16$	DRAMA
year olds, where (8) sources of information are used	DIGIT
in favour of text-books. After this age, the (9) of people	PERCENT
using technology to acquire information falls sharply and	
books, (10) in earlier ages, are more widely used.	POPULAR
Evidence also reveals a (11) difference in the atti-	SUBSTANCE
tude of parents and their offspring to attaining knowledge. The	
180-page study indicates that the old habit of reading books	
continues to flourish despite all counter attractions, as by far	
the biggest cultural pastime in Britain.	

5. Read the following text paying attention to the words and word combinations in bold type:

BOOKS IN THE USA

Despite the fears that the so-called electronic media – especially radio, television and videos – might damage book publishing, the opposite seems to be true in the USA. Books sales since the introduction of television have increased considerably, well beyond the increase in population. In fact, the US **leads in the number of books per capita**. These books range from the most recent best-seller or biography to histories, gardening and cookbooks, or technical volumes and encyclopedias.

Several reasons have been offered to account for this fact. First, American schools have traditionally **stressed and tried to develop a 'love of reading'**, to make it a habit. This general educational emphasis has been successful. One notes how many people are reading books – not only newspapers or magazines – in city buses, airports, during lunch breaks, or on the beach. Secondly, public libraries have always been very active in communities throughout the country. Here, too, the general policy has been **to get books to people rather than to protect the books from people.** A favourite way of raising money for libraries is to have thousands of used books, donated by the community and then to have a book sale ("Any five for \$ 1!"). The money made in this fashion, goes to buy new books for the library. Such popular community fundraising activities also increase the feeling among people that the library is theirs.

The third and probably most important reason is that there are no laws which protect booksellers or fix prices. Any one can **sell new and used books at discount** and sale prices, and just about everyone does. Very early, books were sold everywhere, in drug stores and supermarkets, department stores, and 24-hour shops, through book clubs and by colleges as well as in regular bookstores. Many **university bookstores are student-owned and run**. They operate on a non-profit basis, that is, all profits go towards keeping the prices of books down, for paying the student employees, and often to support student scholarships and other financial aid. Then, there are the large "paperback supermarkets" located in most shopping centers, which sell mainly paperback books on a variety of subjects. These, too, have done a great deal **to keep the book trade healthy and growing**. Nationwide radio and television shows, new movies, and **filmed versions of books** have often helped **to create spectacular book sales**.

(From Effective Communication by Geraskina N.P., Danilina A.E., Nechaeva E.I., Moscow, 2000)

- **5.1** Comprehension check. Decide whether these statement are true (T) or false (F), according to the text:
- 1. With the advent of television books sales in the USA have decreased dramatically.
- 2. The efforts of American teachers at cultivating in children love of reading have failed.
- 3. American public libraries have always tried to do their best to get people interested in reading books.
- 4. New books for libraries are bought by the members of the community.
- 5. Strict laws protecting booksellers help to fix prices and contribute to the increase in book sales.
- 6. Student-owned bookstores work on a non-profit basis.
- 7. Books on different subjects can be bought at shopping centers.
- 8. Radio and television help to keep book sales on the increase.

5.2 *Answer the following question:*

- 1. Is the book trade in Belarus healthy and growing? Give your reasons.
- 2. Do Belarusian libraries follow the same policy: "to get books to people rather than to protect the books from people"?
- 3. What is the most well-known library in Belarus?
- 4. Have you ever been to this library? Share your impressions.
- 5. Do you often go to the university library?
- 6. What services are available at the university library?
- **6.** Now read another text about public libraries and promotion of books but this time in Great Britain:

BOOKS IN GREAT BRITAIN

In Britain the study of literature is included in the curricula of all schools, and most colleges and universities. There are **free public libraries** throughout the country, private libraries and many private library societies. **Books reviews are featured in the press and on television and radio** and there are numerous periodicals concerned with literature.

In the 1980s there has been an increase in the number of book clubs where books may be bought by mail order.

Leading organizations representing book production and distribution interests are the Publishers' Association and the Booksellers' Association. The British Council publicizes British books and periodicals through its libraries in over 60 countries, its programme of **book exhibitions** (about 260 exhibitions a year) and its publications including the monthly British Book News. The Book Development Council also **promotes British books overseas**. The National Book League, with a membership including authors, publishers, booksellers, librarians and readers, **encourages interest in books** and arranges exhibitions in Britain and overseas.

Societies to promote literature include the English Association and the Royal Society of Literature. The British Academy for the Promotion of Historical, Philosophical and Philological Studies (the British Academy) is the leading society for humanistic studies and receives a government grant.

Public library authorities have a duty to provide a free lending and reference library service in their areas. Britain's network of libraries, consisting of 5,500 service points, has a total stock of some 137 million books. About one-third of the total population are members of public libraries. Qualified and specialist staff are available for consultation in all but the smallest outlets. Some areas are served by **mobile libraries**, and **domicilliary services** cater for people unable to visit a library. Many libraries have collections of records, audio and

video cassettes, and musical scores for loan to the public. A number also lend from collections of works of art, which may be originals or reproductions. Nearly all provide children's departments, while reference and information sections and art, music, commercial and technical departments **meet the growing and more specific demands in** these fields. Most libraries hold documents on local history.

(From Effective Communication by Geraskina N.P., Danilina A.E., Nechaeva E.I., Moscow, 2000)

6.1 *Answer the following questions:*

- 1. Where can you find book reviews in Great Britain?
- 2. What are the leading organizations representing British book production?
- 3. Who promotes British books overseas?
- 4. How many people are members of public libraries?
- 5. What services are provided for those who can't visit a library?
- 6. What helps libraries to meet the growing and more specific demands in different fields?
- 7. What are the functions of public libraries?

come in on

look on with

11. The company apologized for _____ so badly.

13. He _____ his teaching job after only three months.

15. Don't believe a word he says. He's _____ you ___.

14. She'll _____ quite a lot of money when her father dies.

12. I nearly _____ when I saw all the blood.

lay off

pack up

7. Fill in the gap in each sentence with the right form of the appropriate multiword verb from the box.

pass out

leave out

sound out about

have on

come by

turn out

fall for	branch out into	count out	slip up	come into
1. Millions of p	eople have been	in t	he steel industr	ry.
2. You had the	chance to	_ the deal.		
3. Jobs werehan	rd to			
4. Mr Garcia	anyone w	ho hasn't ha	d a college edu	cation.
5. He is too sma	art to th	at trick.		
6. It was a diffic	cult time, but eve	ntually thing	gs all 1	right.
7. He	people and fe	ound the resp	ponses favoural	ble.
8. I'm sorry, yo	u'll have to	me	tonight.	
9. Profits were	falling until the b	ookstore	selling C	CDs.
10. She outlined	d the case to him,	being carefu	ul not to	_ anything
		-		· · · · ·

TALKING POINTS

Work in groups and discuss the following questions:

- 1. The old habit of reading books continues to flourish despite all counter attractions, doesn't it? Prove it.
- 2. What should be done to develop 'a love for reading'?
- 3. The role of libraries in your life.
- 4. Your attitude towards electronic/digital sources of information.
- 5. What innovation has been introduced to deal with information overload? Are you for or against such a time-saving novelty?

SELF-CHECK

- **1.** Express the same in English:
- 1) подчеркивать и стараться развивать любовь к чтению;
- 2) успокаивающий звук шуршания страниц;
- 3) мотивация читать падает;
- 4) пропагандировать свои книги за границей;
- 5) лидировать по количеству книг на душу населения;
- б) заказывать книги по электронной почте;
- 7) человек, одержимый чтением;
- 8) обслуживать при помощи передвижных библиотек;
- 9) с появлением электронных/цифровых источников информации;
- 10) классический способ хранения и передачи всех видов знаний;
- 11) расти в эпоху микрочипов;
- 12) обзоры книг широко представляются в прессе, на телевидении и радио;
- 13) предупреждать;
- 14) пролистывать журнал.
- **2.** Paraphrase the underlined parts of the sentences using your active vocabulary:
- 1. Low prices don't encourage farmers to work harder.
- 2. The book <u>carefully examines</u> historical data to show how Napoleon ran his army.
- 3. Simulation has also begun to replace individual creativity.
- 4. The person we are looking for must be able to absorb new ideas.
- 5. A slight movement of the hand <u>let them know</u> his intention to shoot.
- 6. The words of the song neatly express the mood of the country at that time.
- 7. Robert soon became famous as a rope-dancer. Nothing was too <u>dangerous</u> for him to attempt.
- 8. The boxes were bigger than the others and difficult to move.
- 9. Love <u>may be reduced to pheromones</u>, it says.

- 10. <u>To encourage people to buy</u> their new shampoo they are selling it at half price for a month.
- 11. He was short and stocky and when he was on a horse he seemed a part of it.
- 12. Research shows that over 81 % of teachers are dissatisfied with their salary.
- 13. We rely on new sources of energy to satisfy our needs.
- 14. Developments in day care and <u>home help</u> services were the currency of growth in these departments.
- 15. Remote areas are served by a number of weekly <u>clinics that are kept in</u> a vehicle and driven from place to place.
- **3.** Fill in the gap in each sentence with the right form of the appropriate multiword verb from the box:

lay off	come in on	come by	pass out	sound out about
pack up	look on with	turn out	leave out	have on
fall for	branch out into	count out	slip up	come into

- 1. Kids at school were always ... her ... about their chances of being moved to the top of the list.
- 2. You really won all that money on a horse? You are ... me ...!
- 3. So if demand falls, the company ... men ...
- 4. I started playing cricket when I was eleven and only five years ago.
- 5. He hadn't these things through his own labour.
- 6. The company began by specializing in radios but now it computers.
- 7. If you want to the scheme, you must decide now.
- 8. I his behaviour ... contempt.
- 9. If the day wet we may have to change our plans.
- 10. My head thumped solidly on a rock and I
- 11. The salesman said the car was in good condition, and I was foolish enough to it.
- 12. ... me ... of this quarrel, please I don't want to get involved.
- 13. The government badly in not releasing the documents sooner.
- 14. She a fortune when her uncle died.
- 15. If there are going to be drugs at the party, you can ... me ...
- **4.** In these sentences three alternatives are correct and two are wrong. Choose the best THREE alternatives for each:
- 1. The ... characters in the book is called Oliver.
 - a) central b) main
- c) principal
- d) principle
- e) top
- 2. I enjoy her books because her style is so very
 - a) dull b) entertaining c) readable
- d) tedious
- e) true-to-life
- 3. I found that the characters in the story were very
 - a) amusing b) believable
- c) informative d) likeable
- e) thrilling

4. There were so many twists in the plot that I didn't really think it was c) convincing d) realistic e) true-to-life a) accurate b) authentic 5. She doesn't read any fiction because she prefers reading a) biographies b) short stories c) textbooks d) non-fiction e) science fiction 6. I can't ... books like those – they just send me to sleep. a) bear b) carry c) enjoy d) stand e) suffer **5.** *Fill the gaps in these sentences with suitable words:* 1. You can borrow books from a _____ or buy them from a _____. 2. A writer can also be called an _____ 3. I can't afford to buy the book in hardback, so I'll wait till it comes in 4. I can't remember the of the book, but I know it had a yellow

E. WHAT MAKES A GOOD WRITER

5. A book that tells somebody's life story is called a ...

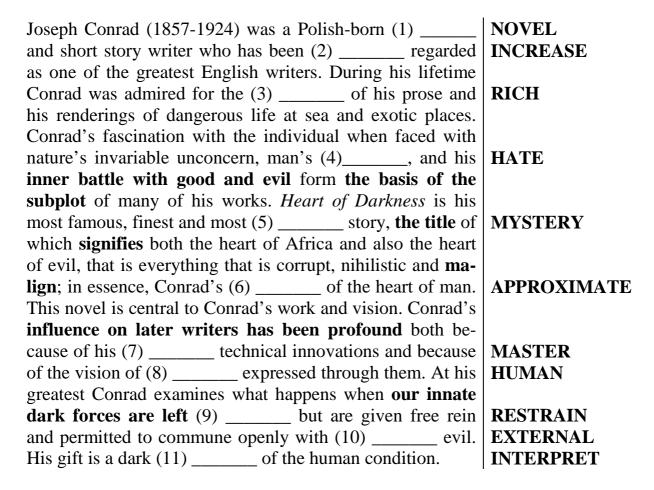
ACTIVE VOCABULARY

Affable (adj) – an \sim reply; to find sb affable; **affability** (n); **affably** (adv) **Brace** (v) – to \sim oneself (for sth); to \sim oneself to do sth; be \sim d for sth Composite (adj) – a \sim illustration; a \sim substance; a \sim figure/character; composite (n) Concede (v) – to \sim a point in an argument; to \sim sb the right to cross one's land **Embellish** (v) – to \sim a dress with lace and ribbons; to \sim a story; **embellishment** (n) Enthrall (v) – to be ~ed by one's beauty; a book to ~ readers of all ages; enthralling (adj) **Fugitive** (n) $-a \sim \text{from justice}$; **fugitive** (adj), $a \sim \text{offender}$; $\sim \text{thoughts/image}$ **Ghostwriter** (n) – a failed \sim ; to work as a \sim ; **ghostwrite** (v) – to be ghostwritten **Hefty** (adj) – a tall, \sim man; a \sim book; a \sim fine/ salary; a \sim blow, kick, etc.; ~ camera equipment **Hip** $(adj) - a \sim person/book, etc; to be/get <math>\sim$ to something **Ingenious** (adj) – an ~ device/gadget; an ~ plan/method/solution; **ingeniously** (adv) **Loquacious** (adj) – a ~ woman/ boy, etc.; **loquaciously** (adv); **loquaciousness** (n); loquacity (n) **Malign** (adj) – a \sim influence/beauty/relationship, etc.; \sim spirits/effects; **malign** (v) – a much maligned politician **Manky** (adj) $-a \sim old$ sweater **Patronizing** (adj) – a patronizing manner/attitude/smile/tone of voice **Plagiarise** (v) – to \sim sth (from sb/sth); to \sim books; **plagiarism** (n) **Pre-eminent** (adj) $-a \sim \text{scientist/position}$; to be $\sim \text{in sth}$; **pre-eminently** (adv); **pre-eminence** (n)

Presume (v) – to		o/sth to be sb/sth; t	to be ~ d innocent
/dead/responsible; pr	_	miode prolifically (od	l _v ,)
Prolific (adj) – a ~ at	-	_	
Prudish $(adj) - a \sim p$		<u>-</u>	
Pulp (n) $-\sim$ fiction;	_		otivo (odi): mumino
Ruminate (v) – to ~	over / about/ on i	ecent events; rumm	auve (adj); rumma-
tion (n)	o's same amount/ann	marval, gianification	(n), g ignificant (adi)
Signify (v) – to \sim on	• • • • • • • • • • • • • • • • • • • •	orovar, signification	(II); significant (auj)
- a ~ speech; to be ~		vaiona tumbulantly (a	du). tumbulanaa (n)
Turbulent (adj) – a ~	_		uv); turbulence (n)
	STA	RTER	
1. Choose the best al	•		
1. Oliver Twist is a c	_		
a) literature b)) non-fiction	c) letters	d) editions
2. The plot of the no	ovel was very ex	citing, but I didn't	find the very in-
teresting.			
a) persons b)) people	c) characters	d) figures
3. This book is a sp back.	ecial edition for f	Foreign readers, so the	nere's a(n) at the
) glossary	c) introduction d) t	able of contents
4. A novel is usually	•		
-		c) sections	d) passages
5. If you need to find			
			,
) blurb	c) catalogue	d) index
6. Cambridge Univer			
a) author b	•	c) printer	d) publisher
7. A great novel has a			., r
	ion b) meaning	c) message	d) significance
8. The book was mar	•	,	., . 8
a) stylistic	b) tedious	c) well-written	d) wonderful
9. Ernest Hemingway	*	<i>'</i>	a) Wolldellar
a) best	b) favourite		d) most popular
10. The thriller was s	<i>'</i>	,	a) most popular
a) let it down	b) look it up	c) pick it up	d) put it down
11. Even the chara			a) pat it down
a) less	b) minor	c) small	d) tiny
12. I'd like to that	<i>'</i>	,	u) uny
a) borrow	b) hire	c) lend	d) loan
a) bollow	o) inte	c) iciiu	u) ioan

2. Read the text below. Use the words given in capitals at the end of some of the lines to form a word that fits in the space on the same line.

An Adopted Englishman



№ 23. You will hear an interview with Graham Greene, one of the most well-known twentieth-century English novelists. Do all the tasks from the **Listening** Guide.

READING AND DISCUSSING

1. Read the text about one of the most famous English writers and the 'classic image of a writer' and get ready to answer the questions:

MURIEL SPARK

Many professions are associated with a particular stereotype. The classic image of a writer, for instance, is of a slightly demented-looking person, locked in an attic, scribbling away furiously for days on end. Naturally, he has his favourite pen and notepaper, or a beat-up old typewriter, without which he could not produce a readable word.

Nowadays, we know that such images bear little resemblance to reality. But are they completely false? In the case of at least one writer, it would seem not. Dame Muriel Spark, who is 80 this month, in many ways resembles this **stereotypical "writer"**. She is certainly not demented, and she doesn't work in an attic. But she is rather neurotic about the tools of her trade.

She insists on writing with a certain type of pen in a certain type of note-book, which she buys from a certain stationer in Edinburgh called James Thin. In fact, so superstitious is she that, if someone uses one of her pens by accident, she immediately throws it away.

As well as her "fetish" about writing materials, Muriel Spark shares one other characteristic with the stereotypical "writer" – her work is the most important thing in her life. It has stopped her from remarrying: cost her old friends and made her new ones; and driven her from London to New York, to Rome. Today, she lives in the Italian province of Tuscany with a friend.

Dame Muriel **discovered her gift for writing** at school in the Scottish capital, Edinburgh. "It was a very progressive school," she recalls. "There was complete racial [and] religious tolerance."

Last year, she acknowledged the part the school had played in shaping her career by giving it a donation of £ 10,000. The money was part of the David Cohen British literature Prize, one of Britain's most prestigious awards. Dame Muriel received the award for a lifetime's writing achievement, which really began with her most famous novel, *The Prime of Miss Jean Brodie*. It was the story of a teacher who encouraged her girls to believe they were the "crème de la crème". Miss Jean Brodie was based on a teacher who had helped Muriel Spark realize her talent.

Much of Dame Muriel's writing has been informed by her personal experiences. Catholicism, for instance, has always been **a recurring theme in her books** – she converted in 1954. Another novel, *Loitering with Intent* (1981), is set in London just after World War II, when she herself came to live in the capital.

How much her writing has been influenced by one part of her life is more difficult to assess. In 1937, at the age of 19, she traveled to Rhodesia (now Zimbabwe), where she married a teacher called Sydney Oswald Spark. The couple had a son, Robin, but the marriage didn't last. In 1944, after spending some time in South Africa, she returned to Britain, and got a job with the Foreign Office in London.

Her first novel *The Comforters* (1957) was written with the help of the writer, Graham Greene. He didn't help with the writing, but instead gave her £ 20 a month to support herself while she wrote it. His only conditions were that she shouldn't meet him or pray for him. Before *The Comforters* she had **concentrated on poems and short stories.** Once it was published, she **turned her attention to novels**, publishing one a year for the next six years. Real success came with *The Prime of Miss Jean Brodie*, which was published in 1961, and made into a film. By this time she was financially secure and world famous.

(From BBC English, February 1998)

Answer the following questions:

- 1. Is the 'classic image of a writer' completely false?
- 2. Do you agree that artistic people are often superstitious?
- 3. Who is given the title of 'Dame' in Britain?
- 4. What suggests that Dame Muriel Spark is rather neurotic about the tool of her trade?
- 5. What part did the school play in shaping her career?
- 6. How did Graham Green help the young writer?
- 7. What are the scanty biographical details given in the profile?
- 8. Do her personal experiences influence her work?
- **№ 2.** Now you are going to listen to an interview with another writer, Abdulrazak Gurnah. Do all the tasks from the **Listening Guide.**

3. Summary writing

3.1 Read the two passages about Iain Banks, a famous Scottish writer, and his works and answer the questions below:

Scottish writer Iain Banks was born in Dunfermline, Scotland, on February 16th, 1954. He has written over 30 novels, **the subject matter** of which varies from crime detective stories to traditional science fiction and **cyber-culture narratives**. His novels **focus on the story rather than the setting**, but Scottish places and people do **feature widely**.

Justice and morality, along with an on-going exploration of how people understand their place in the world, are some of his prevalent themes. In *The Bridge* (1986), Banks presents us with a brilliant novel of self-discovery, as the central character struggles to rebuild his memory after an accident, but does not like the lying, cunning person he discovers he was. In *Canal Dreams* (1990), the female protagonist confronts fears from the past, and finds herself morally obliged to defeat them and take charge of her life in a dramatic manner, saving the lives of others as she does so.

Nor is **the element of the fantastic** absent from Banks' work. In *The Player of Games* (1988), **the central character** is the champion in a world where there is no disease or disaster, only endless games. When he accepts a challenge from a distant, foreign empire, he discovers what "the Game" is all about.

Modern critics **rank** Iain Bank **as one of the greatest living writers in the world**, his books having been read by over 10 million people in 12 different languages. The University of Stirling awarded him an honorary doctorate in 1997.

In Iain Banks' latest novel, *Complicity*, Cameron Colley is a Scottish newspaper reporter, with a casual attitude toward life and a deep commitment to his profession, his motto being "let's cover the story". As the story begins, Colley gets a series of disturbing phone calls from an anonymous informant who can never stay on the phone long enough to tell him very much, but hints at world-wide conspiracies and other mysterious ploys.

Interleaved with the **sections that acquaint us** with Colley are **extracts that describe** premeditated assaults from the point of view of an unnamed perpetrator. These attacks turn out to be punishments that very cleverly fit "crimes" which have in the past been committed by the victim.

I'm reluctant **to reveal too much of this fine plot**, but I can say that **it thickens** as it becomes clear that Colley's informant knows a lot about the situation. He is wrongly arrested for the crimes, but begins to realize that the real culprit is someone very close to him. Colley tries to discover his identity by **delving deep into his own past**, and thus begins to question his own morality and values.

The mood of the story is hip, clever, cynical but bright, and both Banks and his character are very funny throughout; fans of both Hunter Thompson and Martin Amis are especially encouraged to try this one.

- 1. What do we learn about the subject matter of Iain Banks' novels?
- 2. What does the phrase "as she does so" refer to in text 1?
- 3. Why is the writer of the second text "reluctant to reveal much of this fine plot"?
- 4. What can we infer about novels by Hunter Thompson and Martin Amis?
- **3.2** Highlight sentences or parts of the sentences which contain the most relevant information for your summary. Then paraphrase the relevant parts so that you use as few words from the passage as possible.
- **∠** 3.3 Now in a paragraph of between 50 and 70 words, summarize the examples of Iain Banks' writing about morality found in the two passages.
- **4.** Read an extract from R.Dahl's autobiography and get ready to discuss it.

HOW I BECAME A WRITER

After Roald Dahl

A fiction writer is a person who invents stories. But how does one start on a job like this and become **a full-time professional writer**? Nowadays just about every single successful writer has started out in some other job - a school teacher, perhaps, or a doctor or a journalist or a lawyer. Let me tell you how I myself got through the back door and found myself in the world of fiction.

At the age of eight, in 1924, I was sent away to boarding school in a town called Weston-Super-Mare, on the southwest coast of England. Those were days of horror, of fierce discipline, of no talking in the dormitories, no running in the corridors, no this or that or the other, just rules, rules and more rules that had to be obeyed. My memories of school are mostly nightmarish.

My end-of-term reports contained only uncomplimentary words about my abilities in the subject called English Composition. Only some of the examples are "incapable of putting his words on paper", "vocabulary limited", "idle and illiterate", "no interesting ideas".

Little wonder that I never entered my head to become a writer in those days. When I left school at the age of 18, in 1934, I turned down my mother's offer (my father died when I was 3) to go to university. Unless one was going to become a doctor, a lawyer, a scientist, an engineer or some other kind of professional person, I saw little point in wasting three or four years at Oxford or Cambridge, and I still hold this view. Instead, I had a passionate wish to go abroad, to travel, to see distant lands. So I got a job at the Shell Oil Company, where they promised me that after two or three years' training in England, I would be sent off to a foreign country.

"Which one?" I asked.

"Who knows?" the man answered. "It depends where there is a vacancy. It could be Egypt or China or India or almost anywhere in the world."

That sounded like fun. It was fun. When my turn came to be sent abroad three years later, I was told it would be East Africa. That journey took two and a half weeks. We went through the Bay of Biscay and called in at Gibraltar. We headed down the Mediterranean by way of Malta, Naples and Port Said. We went through the Suez Canal and down the Red Sea. It was all tremendously exciting. For the first time, I saw great sandy deserts, and Arab soldiers on camels, and palm trees with dates growing on them, and flying fish and thousands of other marvelous things.

By the summer of 1939, it became obvious that there was going to be a war with Hitler's Germany. On the next day after Britain entered the war I got into my car and drove north to Nairobi, in Kenya, to join the RAF. For six months they trained us in small airplanes called Tiger Moths, and those days were glorious. There were twenty of us training to be pilots out there in Nairobi. Seventeen of those twenty were killed during the war.

I myself was shot down. My plane crashed in the Libyan desert and burst into flames, but I managed to get out and was finally rescued by our soldiers. In 1942 my injuries began to give me too much trouble and I had to stop flying. They gave me a month's leave and then sent me to Washington, D.C as assistant air attaché, at this point the United States was already in the war as well.

I was twenty-six years old when I arrived in Washington, and I still had no thoughts of becoming a writer. During the morning of my third day, I was sitting in my new office at the British Embassy when there was a knock on my door. "Come in."

A very small man with thick spectacles entered the room. "Forgive me for bothering you," he said. "My name is Forester. C.S. Forester." (C.S. Forester (1899-1966) – a British writer, best known for his stories about the Royal Navy in the days of sailing ships, especially those about the character Captain Horatio Hornblower)

I nearly fell out of my chair. "Are you joking?" I said. "No," he said, smiling. "That's me." And it was. It was the great writer himself.

"Look," he said. "A magazine called the Saturday Evening Post will publish any story I write. I have a contract with them. And I have come to you because I think you might have a good story to tell. I mean about flying. Come and have lunch with me," he said. "And while we're eating, you can tell me all about it. Tell me your most exciting adventure. I'll write it up for the Saturday Evening Post. The Americans should know more about this war and help us."

I was thrilled. I had never met a famous writer before. In the small French restaurant we took roast duck with vegetables and potatoes. The dish required so much attention that I found it difficult to talk. And apart from that, I have never been good at telling stories aloud.

"Look," I said. "If you like I'll try to write down on paper what happened and send it to you. Then you can rewrite it properly yourself in your own good time. Wouldn't that be easier? I could do it tonight."

That, though I didn't know it at the time, was the moment that changed my life. That night I sat down and wrote my story. For the first time in my life, I became totally absorbed in what I was doing. I floated back in time and once again I was in the hot desert of Libya. Everything came back to me. Writing it down on paper was not difficult. The story seemed to be telling itself. When it was finished, I gave it a title. I called it "A Piece of Cake." The next day I sent it off to Mr Forester. Then I forgot all about it.

Exactly two weeks later, I received a reply from the great man. It said:

Dear RD,

You were meant to give me notes, not a finished story. Your piece is marvelous. It is the work of a gifted writer. I didn't touch a word of it. You will be happy to hear that the "Post" accepted it immediately and have paid one thousand dollars. I enclose the check. It's all yours. The "Post" is asking if you will write more stories for them. I do hope you will. Did you know you were a writer?

With my best wishes and congratulations

C.S. Forester

4.1 *Explain why:*

- 1) R. Dahl speaks about getting into the world of fiction "through the back door";
- 2) his memories of school were "mostly nightmarish";
- 3) he never thought about writing when he was at school;
- 4) he didn't go to university;
- 5) he chose the Shell Oil Company as his first employer;
- 6) Roald found his long journey to Africa "tremendously exciting";
- 7) he joined the RAF;
- 8) he had to stop flying;
- 9) C.S. Forester wanted R. Dahl to tell him about his war experience;
- 10) R. Dahl didn't tell his story;
- 11) he found it easy to write the story down;
- 12) the Washington Post asked Dahl to write more stories for them.
- **5.** The next text is about a ghostwriter's lot. **A ghostwriter** is a person who writes a book, an article, etc. for another person, under whose name it is then published.
- □ 5.1 Read the text paying attention to the words and word combinations in bold type and get ready to discuss it:

The first 200 pages were an author's dream. P.J. Proby was **surging through** his disreputable early career like a river in full spate. His **ghost-writer** found him charming, **loquacious** and sober. "The words flowed easily, I couldn't get them down fast enough," says Rosemary Kingsland. Her two-year contract

to record the manic life of the ageing rock legend started to go wrong in the fourth month of interviews, and it is a lesson to those of us who deride ghost-writing as a matter of simultaneously turning on the flattery and the tape-recorder.

Proby decided his story was worth a £ 1 million advance; Kingsland tried **to inject a note of realism**. From then on, the sessions became **turbulent**. "I discovered he **is prone to** terrible mood swings," she says. It was not just that he expected his story to be as **hefty** as *Gone With The Wind*.

Kingsland boldly explained that she did not **write by the kilo**, and trusted that the original 400,000 words could, in time, be trimmed to the modest 120,000 demanded by the publishers without upsetting him. Even his unusual request for a £ 1 million advance did not **unduly** bother her: the agent could sort that one out (£ 15,000 was offered, to be split between them). It was when relations reached the shouting, table-thumping stage that the ghost realized she had better make herself invisible. "It is difficult to remember what these **tirades** were all about," she says. "We would start to talk and he would suddenly explode like a volcano. On one occasion, I thought he would **throttle** me. I ran away".

But not for long. Rosemary Kingsland decided **to stand her ground**. "At least if I kept quiet and **sat tight**, I'd get the book". Can it be worth the tension? She is **bracing herself** for another encounter, well aware that Proby thinks he could have done it all better himself, if only he'd had the time. "I only use a ghost-writer because I'm too lazy **to put pen to paper**," he announced. "I don't know that he'll *ever* approve of the **manuscript**," Rosemary Kingsland sighs. "I've spent a year on this book and it's been quite traumatic. I don't think I'll ever be a ghost again".

There were almost peaceful interludes. P.J. Proby would spend weeks at Kingsland's cottage in Wales, **ruminating** and listening to music in his bedroom when not required to talk about himself, and enjoying being waited on. "He wasn't a *bad* house guest," she **concedes**. "But he did rather behave like the master of the plantation. There would still be these unexpected outbursts when we worked or had dinner. He couldn't bear to sit at a dinner table with the family. When things got too much for me, I'd take him back to London".

Proby, 56, lives among a **profusion** of wooden statuary and potted plants in an Edwardian house in Barnet, on the leafy outskirts of London, where Kingsland's work as part-time mother-confessor, psychologist and interviewer has continued its bumpy course. He admits in a forthcoming TV programme that he is not easy-going. "Yes, I'm a difficult character. I love it," he drawls. "Only I don't call it difficult. I call it colourful". Their routine has been to meet on Mondays at his place, but when she arrives at the appointed time, she cannot be sure what mood he will be in, or even if he will be there at all.

5.2 Match the words	with their definitions:
1) to concede	a) to think carefully and deeply about something
2) to ruminate	b) to refuse to change your mind about something, even though people are opposing you
3) to brace	c) to treat sb/sth as ridiculous and not worth considering seriously
4) to stand one's	d) to admit that something is true or correct, although
ground	you wish it were not true
5) to deride	e) a book or piece of writing before it is printed
6) manuscript	f) a long angry speech criticizing someone or something
7) tirade	g) to mentally or physically prepare yourself or someone else for something unpleasant that is going to happen
8) unduly	h) to stay in the same situation, and not change your mind and do anything new
9) to sit tight	i) more than is normal or reasonable
1. The pilot told the his novel in alone, on the and decided, instead want for a 7. Leave it to the in concerned ab 10. Her memoirs w 12. I fear it can	passengers and crew for a rough landing. 2. I read 3. I that I had made a number of errors. 4. He sate injustice of the world. 5. Alexander listened to my l, to be an adult and ignore the whole thing. 6. You might few months and see what happens to the stock market ntellectuals to romance novels. 8. She doesn't seem out her exams. 9. You know when and when to give in the fields imagination. 13. Kids are all eat junk food Simpson had nothing to say.
5.4 Comprehension of	check. Choose the best alternative according to the text:
 a) some people I b) Rosemary King c) the life stories d) being a ghost 2. What has Roseman a) his unwilling 	article suggests in the first paragraph that have a low opinion of ghost-writers. hasland's experience of ghost-writing is untypical. of some people are not worth writingwriter is a fairly simple job. ry Kingsland found particularly difficult about P.J. Proby? ness to discuss certain subjects of financial expectations hable behaviour

d) his idea about the length of the book

- 3. Why has Rosemary Kingsland persisted with writing the book?
 - a) She thinks she is the best person to write it.
 - b) She wants to prove P.J. Proby wrong.
 - c) She thinks it will be a great book.
 - d) She wants something to show for her trouble.
- 4. What spoilt the 'peaceful interludes' with P.J. Proby?
 - a) He was only prepared to talk about himself.
 - b) Rosemary Kingsland couldn't stand him as a house guest for too long.
 - c) Rosemary Kingsland's family objected to P.J. Proby's presence.
 - d) He resented spending so much time on his own.
- 5. P.J. Proby describes himself as
 - a) interesting.
 - b) troubled.
 - c) misunderstood.
 - d) unique.

5.5 What do you think?

- 1. Are many autobiographies and memoirs ghostwritten?
- 2. Would a good writer turn to ghostwriting?
- 3. What qualities should a ghostwriter have?
- 4. Would you like to earn your living being a ghostwriter?
- **№ © 6.** You will hear an interview with Barbara Cartland, a highly prolific and successful writer of romantic fiction. Do all the tasks from the **Listening Guide.**
- **Q. 7.** *Read the following article and summarize it in English:*

КАРТОННАЯ ЛЮБОВЬ

Во всем мире женщины зарабатывают на жизнь по-разному. Одни стоят у станка, другие просиживают юбки в офисах, третьи торгуют фруктами на улице. А есть и такие, которые целыми днями фантазируют о роскошных мужчинах и неземной любви, получая за свои труды неплохие деньги. Конечно, я говорю о сочинительницах любовных романов.

Заменитель валиума

Когда в начале 90-х годов появились любовные романы, на них ополчились со страшной силой. Ах, дескать, как это все пошло и тошно. Теперь качество этих произведений уже не обсуждается. Просто любовные романы лежат в каждом киоске и магазине. Кто же их читает и зачем?

С этим риторическим вопросом я обратилась к одному из столичных продавцов книг, который и помог мне составить портрет потенциальных покупателей «женских» романов. Несмотря на всеобщее мнение, оказа-

лось, что половина человечества проводит досуг, «проглатывая» сказки о любви и верности. 15 % читателей – мужчины до 20 и после 60 лет.

За разговором мы не заметили, как к заснеженному столику «подкатила» дамочка бальзаковского возраста. Несколько минут она с интересом изучала ассортимент, пока ее взор не остановился на серии «Любовные романы». Выбрав из череды книг очередной шедевр Даниэлы Стил «Мечта», она с улыбкой ответила на мой вопрос: «Психотерапевтический эффект любовного романа таков, что в Америке эти книги продают прямо в аптеках — вместо успокоительного средства валиума. Мне они тоже пришлись по душе и помогли избежать многих домашних скандалов». Словно подтверждая ее слова, к нам подошел мужчина и, недолго думая, купил сразу несколько романов Джеки Коллинз. На вопрос: «Вам так нравятся эти книги?!», — он ответил: «Безумно! Пока моя супруга их читает, я и в картишки с друзьями перекинусь, и пивка после баньки попью, и футбол посмотрю, и на рыбалку съезжу — и в доме тишина».

На мой взгляд, любовным романам есть масса оправданий. Например, пламенные чувства, которые связывают мужчину и женщину, обязательно ведут к свадьбе, затем дети и так далее. Насилия и потоков крови в этих книгах нет. Но если вам доведется прочесть хотя бы один из романов польской писательницы Иоанны Хмелевской, где помимо истории любви есть и тонкий юмор, и захватывающий детективный сюжет, то, возможно, слащавые произведения американских сочинительниц покажутся вам примитивными и неестественными.

Королева книжной любви

В области любовной романистики больше всех прославилась Барбара Картленд. Эта самая плодовитая писательница «накатала» 723 романа. На пике творческой активности Барбара писала аж по 23 романа в год, за что попала в Книгу рекордов Гиннеса. Даже в 95 лет она продолжала сочинять по одной главе в день и за две недели сочиняла целый роман. В перерывах же между произведениями она успевала пожить в свое удовольствие – благо гонораров хватало на маленькие женские радости. Например, каждый год леди Картленд ездила на месячишко в Париж – походить по лучшим ресторанам и поесть в свое удовольствие. Будучи в родстве с покойной принцессой Дианой, Барбара Гамильтон Картленд была в курсе всех светских сплетен. В молодости она сама давала много поводов для разговоров. С годами немножко утихомирилась и начала пропагандировать здоровый образ жизни, но без самоистязания. «После сорока, – говорила Барбара, – женщина должна выбрать между лицом и фигурой. Мой вам совет – выбирайте лицо и успокойтесь по поводу своей фигуры».

Что касается творчества госпожи Картленд, то, как и полагается, Барбара писала о чистых и невинных героинях, в разных концах света влюбляющихся в высоких и стройных мужчин и обретающих с ними счастье в браке. Умерла она 21 мая 2000 г., не дожив двух месяцев до 99-летия.

Отдых домохозяйки

Кроме известных и маститых сочинительниц, как, например, Джеки Коллинз и Даниэла Стил, на свете существует множество малоизвестных работниц того же цеха. Как правило, все они счастливы в семейной жизни, имеют троих и более детей, а писать начали потому, что все домашние дела переделали.

Джудит Макнот (в первом браке родила троих детей, но потом развелась): «Я начала читать любовные романы, чтобы забыть о тревогах, о муже. Потом я начала писать...». Теперь Джудит – автор нескольких бестселлеров.

Толчком для начала творческой деятельности Норы Робертс была ... метель. Более 20 лет назад сильная метель, бушевавшая в Северном Мэриленде, сделала женщину и ее двоих детей заложниками собственного дома. Дабы не сойти с ума от вынужденного затворничества, Нора начала писать рассказы. Сейчас на ее счету 135 романов, переведенных на 25 языков мира.

В России уже появились свои писательницы любовных романов. Пока они менее известны, чем «криминалистки» Александра Маринина или Полина Дашкова. И российская действительность накладывает отпечаток – то есть в русском любовном романе нет-нет, да и пристрелят кого-нибудь. Но вообще все только начинается, и любая российская домохозяйка может попробовать себя в качестве романистки. Кстати, белорусская тоже. В нашей республике есть, конечно, прекрасные дамы, пишущие о любви. А по утверждению Зинаиды Дудюк – автора нескольких повествований о жизни современной женщины, – писать в стиле Джеки Коллинз несложно. Но для нее, например, это неинтересно. И очень грустно, философски заметила писательница, что именно такие низкопробные романы завоевали отечественный рынок...

(Ольга Григорьева, «СБ»)

7.1 *Answer the questions:*

- 1. What are typical characteristics of romances?
- 2. Who writes them?
- 3. What motivates women to write romances?
- 4. Why do people buy and read romances?
- 5. Do you like reading romances? Why? Why not?
- 6. What is the author's attitude to this genre of literature? Prove it.
- 7. What is the author's attitude to different representatives of romance writers?

7.2 *Fill in the gaps with one of the words in the box:*

Prolific 1	prudish	patronizing	cardboard	pulp	romantic fiction	n lucrative	

1. Nora Robert' novels are full of _____ characters.

2. The small band of women writers dominated the market for
 a number of years. 3. The really astonishing thing is why people read this fiction. 4. Writing romantic novels is a business. 5. Some people find Barbara Cartland's heroines 6. Many critics adopt a tone speaking about women writers. 7. As an artist Benton was: more than 1,900 drawings were found in his studio after his death.
7.3 Read an extract from the modern romantic novel "Fair Game" by Elizabeth Young and put the verbs in brackets into a suitable tense or verb form: I never (1)
7.4 What do you think happens next in the story?
7.5 Here is an extract from a Barbara Cartland novel, "The Goddess of Love", with fifteen gaps. Write one suitable word in each gap:
Corena came down the stairs, (a)a little tune to herself. It was a lovely day with the (b)sunshine lighting the daffodils under the trees. The first butterflies were (c)over the lilac bushes. She had no idea that she looked like a spring flower herself, she was wearing a gown which matched the

She was wis (d) a Greek Oc	n of the garden. hing that her father le which would illu	was with her. He value his appreciation	nslucent green of the would doubtless have on of the beauty she lowever, not surpris-
Priam had had an of Greek	(f) about G k antiquity had gai	reece. His outstand ned him a First. Si	ng up to Oxford, Sing and unusual (g) r Priam had a Greek his brain but in his
He had then which embellished (j) that his day Also that she would which both her fath Then, two yeafter her father, but over his (k) that that was whe wished to leave expery intelligent wo that filled Sir Priate him not long before cided him he could	I the beautiful Eliza ughter, when she w d grow up to look e der and mother found ears ago, Lady Me at she knew the only was to be in C are he was going. arlier. She was lor oman, kept her (1) am's Library, and to dere he left. It was to d stay away no lor off, looking, Cor	bethan house in whiteas born, should be wen more beautiful to dentrancing. Iville had died. Core y thing that would refreece. He had told She thought she was nely without him, but he inscriptions whichese inscriptions where the land	er (i)of Greece ich they dwelt. It was given a Greek name han the Greek statues ena had tried to look eally help him to get her after Christmas as lucky he had not but her Governess, aover the books ich had been sent to which had finally dethat enthralled him wears younger at the
7.6 Compare the tw	o extracts from the	previous exercises:	
1) Which of them belongs to romantic fiction and which to chick lit?2) What do they have in common?3) In what way do they differ?			
8. Onomatopoeic v	words		
8.1 Work in small <i>g</i> check the examples	-	o does the following	? Use dictionaries to
bangs () blares () chimes ()	creaks () crunches () gasps ()	plops () roars () shrieks ()	taps () thumps ()

squeaks ()

squelches ()

groans ()

howls ()

clicks ()

crackles ()

8.2 Now listen to each of these sounds (they are not in the same order as the words). Put the correct number next to the words in the list above. To you, do they really sound like what they mean?

8.3 The gaps in this passage can be filled by **one** or **two** (but not all three) of the words that follow in brackets. Decide which are possible:

She crept quietly down the stairs and along the hall. The floorboards (a)
(squeaked/crunched/creaked) and her heart (b) (tapped/thumped/groaned)
inside her chest. However, the television was (c) (roaring/blaring/shrieking) in
the living room, so they didn't hear her. She reached the front door. As usual, it
was locked. She turned the old iron key, and the lock (d)
(tapped/clicked/crunched) back. As she opened the door, a sudden gust of wind
blew it back against the wall with a (e) (gasp/plop/bang). She (f)
(gasped/ groaned/ shrieked) with fear, and waited to hear her father's angry
voice. Seconds passed, and still only the (g) (howls/shrieks/blares) of
laughter came from the Saturday night quiz show they were watching. She hur-
ried out into the stormy night. The mighty wind
(h)(crackled/roared/howled) through the trees, causing the branches to
(i) (groan/creak/tap). It had only just stopped raining, and her feet
(j)(squelched/crunched/plopped) in the mud as she ran across the lawn
and out of the gate at the back of the house. Now the heels of her shoes
(k)(clicked/thumped/tapped) even more quickly along the pavement. She
felt her sense of freedom growing. The church clock (1)(blared/ tapped/
chimed) eleven o'clock. In a few more minutes she would be in her lover's arms,
and they would journey into the future together!

8.4 Complete the sentences with the correct form of the verbs in the box. Use each verb once with its literal meaning and once with a metaphorical meaning:

buzz	creak	rattle	roar	
rumble	scratch	slam	squeak	

Literal meaning

1. He the door in range as he le	ft.
----------------------------------	-----

- 2. These new shoes make a _____ noise when I walk upstairs.
- 3. The lion stood up in its cage and _____.
- 4. I could hear the thunder _____ in the distance.
- 5. The old stairs _____ as I walked up them.
- 6. A: What's that noise?
 - B: It's just the cat _____ at the door.
- 7. The dog was held on a long chain that _____ when it moved.
- 8. The bees were _____ around the flowers.

Metaphorical meaning
9. Lorries along this road at an incredible speed. It's very dangerous.
10. I couldn't sleep because my head was
11. The play was by all the critics in the press, apart from one, who
thought the leading actor saved the show.
12. Without thinking, he off a long list of things we needed to buy.
13. There's been a huge increase in planning applications and the system is
under the strain.
14. I was very lucky to get a place on the course. Someone dropped out at the
last minute, so I just in.
15. The argument about the new pay structure on for many months be-
fore the unions finally decided to take action.
16. I've been my head trying to come up with a solution.
WRITING
≈ 8.5 Write a similar story that contains some onomatopoeic words. Remember they can be both nouns and verbs. If you like, you can make some mistakes with the sounds and choose an inappropriate word to test your colleagues!
TALKING POINTS
9. Comment on the quotations below.
1. "Every writer must always struggle. Ruthless cutting and changing; the agony of seeking always the shortest possible word, the one right word To the true writer every word, every comma matters. He must give his best to the smallest detail. This is the difference between good and bad writing" wrote Stephan Merric in his essay.
2. "I'm a slow writer. Now you can see how slow. It takes me four or five months to write one story I rewrite so much that fifty pages of typescript can mean five hundred of my written pages." (Roald Dahl)
3. "Plots are terribly hard to find. The important thing is to write a plot down the moment you think of it, or it's gone. Plots are really like dreams, out of your unconscious." (Roald Dahl)

4. "I love writing, I hate writing... The writer is the loneliest of men... Why do I write? For one thing because I want freedom. Be my own boss. I think a lot of nonsense is talked about the **'creative urge'**. I never say I'm a creative artist because this is death. I'd become too conscious of my audience and would start writing for people instead for myself... The greatest fear I have is of boring the reader. Everything I write is guided by this..." (Roald Dahl)

9.1 *Discuss the qualities of good and bad writing and complete the table.*

Good writing	Bad writing
1) expands the reader's picture of the world;	1) is full of overblown descriptions;
2) is thought-provoking; etc.	2) is not accessible; etc.

9.2 Think of a writer whose works you like and discuss with your partner what makes a good writer? Draw a composite figure of a good writer and swap information with other students.

SELF-CHECK

- **1.** Fill in the appropriate word according to its definition. The first letter of each word is provided as a clue and each dot represents one letter:
- 1. If people talk to you in a way that shows they think you are less intelligent or important than them they sound \mathbf{p}
- 2. A **t** situation or period of time is one in which there are a lot of sudden changes.
- 3. Porter escaped in 1995 and remains a **f**......
- 4. If you take words or ideas from another person's work and use them in your work, without stating that they are not yours it means that you \mathbf{p}
- 5. If something is dirty and unattractive it is **m**....
- 6. When the events in a story seem to be becoming more complicated we often say humorously that the plot t......
- 7. If a good idea springs into your mind you have a flash of i.........
- 8. Another verb for "to start something, especially something new, difficult, or exciting" is to **e**.......
- 9. Books, magazines, films etc. that are badly written and that contain lots of sex, violence are called \mathbf{p}
- 10. If you try to find more information about someone or something you d.

- **2.** Give antonyms to these words using your active vocabulary list:
- 1) inferior2) simple3) tight-lipped7) unproductive
- 3) stupid4) haughty5) unfashionable8) calm9) deny10) good
- **3.** Paraphrase the underlined parts of the sentences using your active vocabulary:
- 1. The children <u>were fascinated</u> by the story she was telling.
- 2. Some tribes use special facial markings to indicate status.
- 3. I hate old people who dress like teenagers and think they are <u>cool</u>.
- 4. The bookshelves groaned under the weight of <u>large thick</u> tomes.
- 5. Nancy prepared herself for the inevitable arguments.
- 6. From the way he talked, I assumed him to be your boss.
- 7. We Brits are <u>very easily shocked by things relating to sex</u> and you may be, as I was, a little uneasy at first.
- 8. He is hardly a sentimental sap, who is likely to suffer from vicarious patriotism.
- 9. He got kicked out of school because he <u>had copied someone's</u> term paper.
- 10. These ideas were explained in detail to mass audiences.

4. Fill in the gaps with the most suitable onomatopoeic word from the list below:

bang	click	crunch	plop	squeak
blare	crackle	gasp	roar	squelch
chime	creak	groan	shriek	tap

- 1. I heard a ... as he put his foot into the deep, wet mud.
- 2. The place and quiet was shattered when someone's radio began to ... out.
- 3. There was a small ... as he closed the car door.
- 4. I can hear a ... Something in your car needs oiling.
- 5. The small stone dropped into the water with a quiet ...
- 6. Some clocks ... every hour.
- 7. He gave a ... of surprise when he found the shower ice cold.
- 8. The door swung shut with a ...
- 9. He bit into the apple with a ...
- 10.He felt a ... on his shoulder.
- 11. They could hear the distant ... of machine-gun fire.
- 12. It was impossible to hear anything because of the ... of the traffic.
- 13. She heard a floorboard ... upstairs.
- 14. The child gave an ear-piercing ...
- 15. Steve was clutching his stomach and ... with pain.
- **5.** Express the same in English:
- 1. осознавать/понимать свое место в мире;
- 2. точно выражать свои мысли на письме;
- 3. оказывать глубокое влияние на последующих писателей;
- 4. несерьезное отношение к жизни;

- 5. сосредоточивать внимание на фабуле, а не на описании обстановки;
- 6. ждать пока придет вдохновение:
- 7. начинать писать новую книгу;
- 8. открыть талант к сочинительству;
- 9. внутренняя борьба добра со злом;
- 10. глубокая преданность профессии

6.	Fill	in	the	gaps	with	ingenious	or ingeni	ious.

an	mind	an	method
an	mechanic	an	face
an	smile	an	child
an	solution	an	toy

F. READING BOOKS BY ROALD DAHL

ACTIVE VOCABULARY

Catchy $(adj) - a \sim song/slogan/phrase/rhythms, etc.$

Compile (v) – to ~ a book/list/report/inventory; **compilation** (n); **compiler** (n)

Covet (v) – to ~ sth; one of the most ~ed things; coveted (adj), the coveted example of furniture; covetous (adj); covetously (adv); covetousness (n)

Crude (adj) $-a \sim \text{sketch/method/reproduction}$; $\sim \text{manners/jokes}$; **crudely** (adv); **crudeness** (n)

Disguise (v) – to \sim sb/sth (with sth); to \sim sb/sth as sb/sth; to be \sim d as sb

Disparate (adj) – a meeting covering many ~ subjects; ~ forms of information

Empathize (v) – to ~ with; empathy (n); empathetic (adj); empathic (adj)

Encompass (v) – to \sim the social, political, and economic aspects of the situation; to \sim short stories, novels and poetry

Filthy (adj) – to be/feel/look/smell ~; to make/leave sth ~; an exceedingly ~ living-room; absolutely/completely/pretty ~; a beggar dressed in ~ rags; ~ language; **filthy** (adv)

Formative (adj) – ~ years/period/stages, etc; ~ influence/effect, etc.

Incongruous (adj) – to look utterly ~; an ~ image; **incongruously** (adv)

Layman (n) – a book written for professionals and laymen alike; in \sim 's terms **Lucrative** (adj) – a lucrative business

Permeate (v) – to ~ through/among/into; water ~ing (through) the soil; new ideas that have \sim d (through/among) the people; to ~ our society; **permeation** (n) **Rambling** (adj) – a rambling building/street

Shift (v) – to ~ uneasily on one's legs; **shifty** (adj) – ~ eyes; a ~ look/character **Sinister** (adj) – a ~ person/figure; a ~ motive/conspiracy

Spot (v) – to be easily/quickly/suddenly/eventually/finally spotted; to be difficult/easy to spot; to spot sb in a crowd; to spot the difference between sth; to spot a problem/mistake/flaw

Uphold (v) – to ~ a person/one's conduct/ a practice; to ~ a decision/ verdict

STARTER

- **1.** Here are some opinions about studying literature in English classes. Which of the following students' comments do you agree with?
 - 1. Reading poetry aloud has helped me with my pronunciation, especially rhythm and stress. Reading prose aloud has helped to make my intonation more fluent and natural.
 - **3**. I don't read literature in my own language, so why should I read it in English?
 - **5**. After reading a poem there are usually lots of things to discuss. Even when you understand the literal meaning of all the words, you often have to "read between the lines" to understand the deeper message.
 - 7. Literature is full of old-fashioned and poetic words. I don't want to speak like a book. I want to learn upto-date, everyday modern English that I can use in real-life situations.

- **2.** Studying short stories and poems in English is great. It's good to find you can understand something that's written for native English speakers to read instead of something specially written for language students
- **4.** Studying novels and short stories in English gives you lots of cultural information about English-speaking countries which you can't find in most English language course-books.
- **6**. Plays, novels and short stories often use lots of colourful idioms and expressions. It's very interesting to look at different styles of writing.
- **8.** I think studying literary texts is a good way to learn or revise vocabulary. The language of a poem stays in my mind longer than the words from the page of a course-book.
- **2.** Compare your responses with the responses of other students. What do **you** think about studying literature in English language classes?

READING AND DISCUSSING

- **1.** Answer the following questions:
- 1. How much you remember of the traditional tale "Little Red Riding Hood and the Wolf"?
- 2. Look at the following list of adjectives. In the traditional tale, which would apply to Red Riding Hood and which to the wolf?

innocent	cunning	cruel	cold-blooded
sly	clever	evil	quick-thinking
naive	helpless	greedy	weak

3. What is the moral or message of the original?

2. Now read and listen at the same time to a modern version of this fairy tale with a 'sting-in-the-tail' written by R. Dahl. Pay particular attention to the manner in which the poem is read.

LITTLE RED RIDING HOOD AND THE WOLF

by Roald Dahl



As soon as Wolf began to feel That he would like a decent meal, He went and knocked on Grandma's door. When Grandma opened it, she saw The sharp white teeth, the horrid grin, And Wolfie said, 'May I come in?' Poor Grandmamma was terrified, 'He's going to eat me up!' she cried. And she was absolutely right. He ate her up in one big bite. But Grandmamma was small and tough, And Wolfie wailed, 'That's not enough! I haven't yet begun to feel That I have had a decent meal!' He ran around the kitchen yelping, I've got to have another helping!' Then added with a frightful leer, 'I'm therefore going to wait right here Till Little Miss Red Riding Hood Comes home from walking in the wood.' He quickly put on Grandma's clothes, (Of course he hadn't eaten those.) He dressed himself in coat and hat. He put on shoes and after that He even brushed and curled his hair, Then sat himself in Grandma's chair.

In came the little girl in red. She stopped. She started. And then she said, 'What great big ears you have, Grandma.' 'All the better to hear you with,' the Wolf replied.

'What great big eyes you have, Grandma'' said Little Red Riding Hood.

'All the better to see you with,' the Wolf replied.

He sat there watching her and smiled. He thought, 'I'm going to eat this child. Compared with her old Grandmamma She's going to taste like caviare.'

Then Little Red Riding Hood said, 'But Grandma, what a lovely great big furry coat you have on.'

'That's wrong!' cried Wolf. 'Have you forgot

To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway.'
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And bang bang bang, she shoots him dead.

A few weeks later, in the wood, I came across Miss Riding Hood. But what a change! No cloak of red, No silly hood upon her head. She said, 'Hello, and do please note My lovely furry WOLFSKIN COAT.'

- 3. a) Now have a look at the list of adjectives in the previous exercise and decide which of them in this version apply to Red Riding Hood, and which to the wolf?b) What does the poem suggest about modern girls?
- **4.** Work in pairs. Take it in turns to practise reading the poem or parts of the poem to each other.
- **5.** Now read one more modern version of the story "Three Little Pigs" by Roald Dahl. Try to read it with as much feeling and humour as possible.

THE THREE LITTLE PIGS

The animal I really dig
Above all others is the pig.
Pigs are noble. Pigs are clever,
Pigs are courteous. However,
Now and then, to break this rule,
One meets a pig who is a fool.
What, for example, would you say
If strolling through the woods one day,
Right there in front of you saw
A pig who'd built his house of STRAW?
The Wolf who saw it licked his lips,
And said, "That pig has had his chips."
"Little pig, little pig, let me come in!"
"No, no, by the hairs on my chinny-chinchin!"

"Then I'll huff and I'll puff and I'll blow your house in!"

The little pig began to pray, but Wolfie blew his house away.

He shouted, "Bacon, pork and ham!"
Oh, what a lucky Wolf I am!"
And thought he ate the pig quite fast,
He carefully kept the tail till last.
Wolf wandered on, a trifle bloated.
Surprise, surprise, for soon he noted

Another little house fro pigs, And this one had been built of TWIGS!

"Little pig, little pig, let me come in!"
"No. no. bi the hairs of my chinny-cl

"No, no, bi the hairs of my chinny-chi-chin!"

"Then I'll huff and I'll puff and I'll blow your house in!"

The wolf said, "Okay, here we go!" He then began to blow and blow. The little pig began to squeal.

He cried, "Oh, Wolf, you've had one meal! Why can't we talk and make a deal?" The Wolf replied, "Not on your nelly!" And soon the pig was in his belly. "Two juicy little pigs!" Wolf cried, "But still I am not satisfied! I know full well my Tummy's bulging. But oh, how I adore indulging." So creeping quietly as a mouse, The Wolf approached another house, A house which also had inside A little piggy trying to hide. But this one, Piggy Number Three, Was bright and brainy as could be. No straw for him, no twigs or sticks. This pig had built his house of BRICKS. "You'll not get me!" the Piggy cried.

"You'll not get *me*!" the Piggy cried.
"I'll blow you down!" the Wolf replied.
"You'll need," Pig said, "a lot of puff,
And I don't think you've got enough."
Wolf huffed and puffed and blew and blew.

The house stayed up as good as new.
"If I can't blow it *down*," Wolf said,
"I'll have to blow it *up* instead.
I'll come back in the dead of night
And blow it up with dynamite!"
Pig cried, "You brute! I might have known!"

Then, picking up the telephone,
He dialed as quickly as could
The number of Red Riding Hood.
"Hello," she said. "Who's TALKING
POINTS? Who?
Oh, hello Piggy, how d' you do?"

Oh help me, please! D'you think you could?"

"I'll try, of course," Miss Hood replied.

"What's on your mind" ... "A Wolf!" Pig cried.

"I know you've dealt with wolves before,
And now I've got one at my door!"

"My darling Pig," she said, "my sweet,
That's something really up my street.
I've just begun to wash my hair.
But when it's dry, I'll be right there."
A short while later, through the wood,

Pig cried, "I need your help, Miss Hood!

His teeth were sharp, his gums were raw,
And spit was dripping from his jaw.
Once more the maiden's eyelid flickers.
She draws the pistol from her knickers.
Once more, she hits the vita; spot,
And kills him with a single shot.
Pig, peeping through the window, stood
And yelled, "Well done, Miss Riding
Hood!"
Ah, Piglet, you must never trust
Young ladies from the upper crust.
For now, Miss Riding Hood, one notes,
Not only has two wolfskin coats,
But when she goes from place to place,
She has a PIGSKIN TRAVELLING CASE.

5.1 *Answer the following questions:*

Came striding brave Miss Riding Hood.

The Wolf stood there, his eyes ablaze

And yellowish, like mayonnaise.

- 1. Compare the messages of the traditional fairy tale and the modern sting-in-the-tail version.
- 2. Which do you like more? Why?
- 3. If you were Roald Dahl, how would you end the story?
- 4. Give a character sketch of each hero of the modern version of the fairy tale. Do they differ from those of the original?
- **≤ 5. 2** Write a more up-to-date version of a folk tale or fairy story with which you are familiar. Try to include a similar 'sting-in-the-tail.' It is not necessary to write in verse!
- **6.** Now you are going to read some information about the person who wrote these brilliant sting-in-the-tail versions of fairy tales from his author's profile. You can find out more about Roald Dahl by visiting the web site www.roalddahl.com.

ROALD DAHL

Roald Dahl is, without doubt, most children's favourite author. In numerous surveys into children's reading habits, **his titles top the polls** as the best-loved and most widely read stories. Dahl's rich and varied work **encompasses** picture books, storybooks, poetry and autobiography – and some of his books have also been adapted for the cinema and theatre.

His stories entertain, offering a freshness and excitement hard to match. They are **characterized by a fast narrative drive and a flair for language**. He **catches readers from the first sentence**, holding their attention to the very end. He **taps into children's imagination** and sees the world as children do – from a perspective which is self-contained, subjective and unambiguous in the delineation of right and wrong.

Dahl's stories are modern-day fairy tales. His universe is one of magical happenings, peopled by characters who are obviously good or obviously bad. This **polarization of characters is reinforced by detailed descriptions**, usually of their physical attributes. His characters do not **mature** or **experience a spiritual crisis through the development of the plot.** On the contrary, their actions and responses to each other trigger the events.

The **plots** in Dahl's stories **are straightforward and linear**, culminating in satisfying, unambiguous endings in which the 'baddies' get their comeuppance. They provide ample opportunities for exploring essential ingredients of narrative – from introduction to **buildup to conflict** and **conflict resolution**.

The viewpoint is crucial to **the way we interpret the text** – which means that **a story can be read in different ways**, depending on who is telling it. For example, *Danny the Champion of the World* is told by Danny in the first person narrative so that the reader **empathizes with** Danny and **sees things from his perspective**. A third person narrative usually **offers a neutral standpoint** – providing an overview of all the characters and events. However in Dahl's stories, his third person narratives are often more complex. He breaks them down with another, anonymous voice – whose function is **to disrupt the smooth unfolding of events** and make the reader **see things from a definite slant**. **Using asides and running commentary,** the anonymous narrator introduces beliefs, opinions, likes and dislikes which **colour our view of the story**.

In Dahl's stories, the main characters are often children from one-parent families or orphans. The child **symbolizes** innocence and **a force for good**, and is pitted against adults who embody negative forces – of evil, brutality, stupidity or simply incompetence.

Dahl's poetry is rich in rhyme, rhythm and humour. *Dirty Beasts* and *Revolting Rhymes* encourage children to seek out poetry. Sounds and word patterns are almost as important as the content of Dahl's poems. Enjoyment often comes from his fusion of incongruous, disparate and unexpected images.

Humour **permeates all of Dahl's work** and takes different forms. An unexpected turn of events, exaggeration, absurd behaviour, wordplay, nonsense words, the grotesque and dark humour are just some of the ways by which Dahl holds his young audience. He is **unpredictable in his writing**, his stories are both **psychological and detective mysteries at the same time.** The endings of his stories are always surprising. Roald Dahl is **the absolute master of "twist-in-the tale" or "sting-in-the-tale"**.

Dahl's **feel for language is exceptional.** He has **an extraordinary and inventive way with language.** In his hands **it sparkles with wit** and assumes a life of its own – **open to endless possibilities of meaning.** His poetry is humorously written from a child's perspective and is strongly rhythmic with sim-

ple rhyming patterns. They are **based on rhyming couplets**, that is a pattern of two successive end-words that rhyme. The end-words often consist of only one syllable: *feel/meal*, *hat/that*, *fell/well*. Rhyming couplets, **based** as they are **on word expectation**, add further humour to his light-hearted subjects. Both *Revolting Rhymes* and *Dirty Beasts* have **clear**, **energetic rhyming patterns** and strong, **catchy rhythms**.

Upholding the fairy tale tradition, evil is always punished. Punishment feeds into a child's sense of justice, of what is right and wrong, and from this perspective it is an essential ingredient. Revenge, too, is both sweet and necessary. **To fully appreciate the richness and complexity of Dahl's stories,** they should be placed firmly within the fairy tale tradition – of magic, good and evil, punishment and revenge.

Taken at face value, as descriptions of reality, Dahl's stories may appear outrageous, dark, cruel and amoral. Situated within the fairy tale tradition – of psychological happenings, eternal truths and the struggle of good over evil – they become powerful, optimistic, believable and moral. **Ingredients essential to the fairy tale genre** – magic, fantasy characters, wishfulfilment, punishment, revenge and a happy ending – are all to be found in Dahl's fiction.

In true fairy tale tradition, Dahl demands that his readers **suspend disbelief the very moment they enter his world.** Reality is topsy-turvy. Unusual and improbable events are presented as ordinary, every day happenings which could be experienced by anyone at any time.

There is a strong delineation of good and bad in Dahl's works, and his characters are strongly polarized. What interests him is the juxtaposition of opposing forces. Each good person is balanced by an evil character. In all of Dahl's books, the protagonist endures a series of ordeals but comes through unscathed. The just are rewarded: saved by their wits or by external circumstances. The happy ending demands the punishment of the bad and Dahl revels in descriptions of the punishments he hands out.

Dahl's account of his childhood is set out in his autobiography, *Boy*, in which he traces **the formative years** of his life, beginning with his parents and his primary and secondary school life and ending with the excitement of his first job and the beginnings of adulthood. In these pages we can find the incidents and preoccupations which Dahl later **reworked into his fiction**. His delight in the sweet shop and in chocolate bars, his fascination with flying, his interest in nature and his **brush with** bullying and corporal punishment are just some of the personal experiences which stayed with him and which he wove into his stories. His own strong, individualist personality is **an integral part of all of his main characters**. The autobiography **gives an intriguing insight into the ideas, experiences, people and themes** that came to dominate his stories and poems.

6.1 *Answer the following questions:*

- 1. What does Dahl's writing encompass?
- 2. What is peculiar about his stories?
- 3. What characters are his stories peopled with?
- 4. What sort of plots does he employ in his stories?
- 5. In what way does the method of narrative influence our perception of the whole work?
- 6. What is typical of Dahl's poetry?
- 7. What helps R. Dahl to hold his audience?
- 8. How would you characterize Dahl's feel for language?
- 9. What helps us to fully appreciate the richness and complexity of Roald Dahl's stories?
- 10. Is there a strong delineation of good and bad in Dahl's works?
- 11. Are his stories based on his personal experiences?

6.2 *Match the words with their definitions:*

1) brush with	a) to enjoy something very much;
2) formative	b) a punishment or sth bad which happens to you
	that you really deserve;
3) to revel in	c) to prepare for a particular moment or event;
4) comeuppance	d) to be able to understand someone else's feelings,
	problems etc, especially because you have had simi-
	lar experiences;
5) to disrupt	e) time when you only just avoid an unpleasant
	situation or argument;
6) to build up to	f) to penetrate;
7) juxtaposition	g) strange, unexpected, or unsuitable in a particular
	situation;
8) to permeate	h) to prevent something from continuing in its usual
	way by causing problems;
9) incongruous	i) to try to believe that sth is true, for example when
	you are watching a film or play;
10) to empathize with	j) putting things together, especially things that are
	not normally together, in order to compare them or
	to make something new;
11) to suspend disbelief	k) having an important influence on the way some-

one or something develops.

7. Now read an extract from Roald Dahl's biography and compare it with the information you gained from the text "How I became a writer":

Roald Dahl was born in Cardiff in 1916. His parents were Norwegian but were living in Britain because his father was a shipbroker. He had one brother and four sisters and when he was seven years old, he went to Llandaff Cathedral School. Two years later he became a boarder at St Peter's School in Westonsuper-Mare – and then at 13 he moved to Repton School, in Derbyshire.

Roald Dahl was not interested in going to university. He wanted to travel and so joined the Shell Oil Company with the ambition of becoming part of their foreign staff. In 1938 he got his wish to go abroad – the company sent him to Mombasa, in Kenya, where he sold oil to the owners of diamond mines and sisal plantations.

In 1939, when World War II broke out, he joined the RAF in Nairobi and learned to fly aircraft. He was sent to Cairo, then ordered to go into the Libyan desert, ready for action.

It was here that his plane crashed, leaving him with spinal injuries from which he was to suffer all his life. After convalescence in an Alexandria hospital, he rejoined his squadron and saw action in Greece, Crete, Palestine and the Lebanon. In 1942, after a short stay in England, he was posted to Washington as an assistant air attaché at the British Embassy.

There he met the author CS Forrester who was instrumental in getting Dahl's first short story published.

In 1952, Dahl met actress Patricia Neal. They were married in the following year and returned to England to live at Gipsy House in the village of Great Missenden, Buckinghamshire. He lived there for the rest of his life.

Dahl and his wife had five children – Olivia, Tessa, Theo, Ophelia and Lucy. But between 1960 – 1965 tragedy struck the Dahl family. Baby Theo was brain-damaged in a traffic accident, Olivia died from a complication of measles and then Patricia suffered a stroke. It was during these years that *James and the Giant Peach* (1961) and *Charlie and the Chocolate Factory* (1964) were published.

In the late 1970s Dahl met Quentin Blake, who was to illustrate his latest story, *The Enormous Crocodile*. This collaboration marked the beginning of a flourishing partnership.

In 1983 he won the Children's Book Award for *The BFG* and the Whitbread Award for *The Witches*. He won the Children's Book Award again in 1989 with *Matilda*. In 1983 Patricia Neal and Dahl divorced. Later that year, Dahl married Felicity D'Abreu, with whom he was to remain for the rest of his life.

Roald Dahl died in 1990 at the age of 74.

7.1 *Answer the following questions:*

- 1. What new information have you learnt from this text?
- 2. Is it useful to find out some background information about the author while reading his book?
- 3. Does recount writing help you to fully appreciate the author's works?
- **8.** Roald Dahl is not only a best-selling children's author: he is also a master of 'sting-in-the-tail' short stories for adults. You are going to read one of such stories called 'Parson's Pleasure'.
- **8.1** Pre-reading task. The following sentences are taken from such a short story Work in pairs or small groups. Discuss the sentences. What do you learn about the characters, the setting, and the plot of the story?
- 1. Apart from the fact that he was at this moment disguised as a clergyman, there was nothing very sinister about Cyril Boggis. By trade a dealer in antique furniture, with a shop in the King's Road, Chelsea ...
- 2. Boggis's little secret was a result of something that happened on a Sunday afternoon nearly nine years before, while he was driving in the country.
- 3. They bargained for half an hour, and in the end, of course, Boggis got the chairs for less than a twentieth of their value.
- 4. The scheme worked. In fact, it became a lucrative business.
- 5. And now it was another Sunday. Boggis parked some distance from the gates of his first house, the Queen Anne. He never liked his car to be seen until a deal was made. A dear old clergyman and a large station-wagon never seemed quite right together.
- 6. The farm owner was a stumpy man with small shifty eyes, whose name was Rummins.
- 7. And there it was! Boggis saw it at once and gasped ... not daring to believe what he saw before him. It *couldn't* be true!
- 8. Boggis walked casually past the commode "worth a few pounds, I dare say. A crude reproduction, I'm afraid."
- 9. "Listen, Parson," Rummins said, "how can you be so sure it's a fake? You haven't even seen it underneath all that paint."
- 10. "Make it fifty," Rummins said.
- "My dear man," Boggis said softly, "I only want the legs. The rest of it is firewood, that's all ... I'll make you one final offer. Twenty pounds."
- "I'll take it," Rummins snapped.
- **8.2** Compare your ideas. What do you think the 'sting-in-the-tail' might be?

PARSON'S PLEASURE

By Roald Dahl

Mr Boggis stopped the car just short of the summit, got out and looked around. It was perfect. He could see for miles.

Over on the right he spotted a medium farmhouse. Beyond it was a larger one. There was a house that might be a Queen Anne, and there were two likely farms over on the left. Five places in all. Then he drove to the other side of the hill, where he saw six more possibles – five farms and one big Georgian house. He ruled out the latter. It looked prosperous, and there was no point in calling on the prosperous.

Apart from the fact that he was at this moment disguised as a clergyman, there was nothing very sinister about Cyril Boggis. By trade a dealer in antique furniture, with a shop in the King's Road, Chelsea, Boggis had achieved a considerable reputation by producing unusual items with astonishing regularity. When asked where he got them, he would wink and murmur something about a little secret.

Boggis's little secret was a result of something that happened on a Sunday afternoon nearly nine years before, while he was driving in the country. The car had overheated and he had walked to a farmhouse to ask for a jug of water.

While he was waiting for it, he glanced through the door and spotted a large oak arm-chair. The back panel was decorated by an inlay of the most delicate floral design, and the head of a duck was carved on either arm. *Good God*, he thought. *This thing is late seventeenth century!*

He poked his head in further. There was another one on the other side of the fireplace! Two chairs like that must be worth at least a thousand pounds up in London.

When the woman of the house returned, Boggis asked if she would like to sell her chairs. They weren't for sale, she said, but just out of curiosity, how much would he give? They bargained for half an hour, and in the end, of course, Boggis got the chairs for less than a twentieth of their value.

Returning to London in his station-wagon, Boggis had an idea. If there was good stuff in one farmhouse, why not in others? On Sundays, why couldn't he comb the countryside? The isolated places, the farmhouses, the dilapidated country mansions, would be his target. But country folk are a suspicious lot. Perhaps it would be best if he didn't let them know he was a dealer. He could be the telephone man, the plumber, the gas inspector. He could even be a clergyman . . .

Boggis ordered a large quantity of superior cards on which the following legend was engraved:

The Reverend
Cyril Winnington Boggis
President of the Society
for the Preservation
of Rare Furniture
In association with
The Victoria and Albert Museum

From now on, every Sunday, he was going to be a nice old parson travelling around on a labour of love for the "Society," compiling an inventory of the treasures that lay hidden in country homes. The scheme worked. In fact, it became a lucrative business.

And now it was another Sunday. Boggis parked some distance from the gates of his first house, the Queen Anne. He never liked his car to be seen until a deal was made. A dear old clergyman and a large station-wagon never seemed quite right together. But there was nothing of value in the house.

At the next stop, no one was home. The third, a farmhouse, was back in the fields. It looked rambling and dirty. He didn't hold out much hope for it. Three men were standing in the yard. When they caught sight of the small, pot-bellied man in his black suit and parson's collar, they stopped talking and watched him suspiciously. The farm owner was a stumpy man with small shifty eyes, whose name was Rummins. The tall youth beside him was his son Bert. The short man with broad shoulders was Claud, a neighbour.

"And what exactly might you be wanting?" Rummins asked.

Boggis explained at some length the aims and ideals of the Society for the Preservation of Rare Furniture.

"We don't have any," said Rummins. "You're wasting your time."

"Now just a minute, sir," Boggis said, raising a finger. "The last man who said that to me was an old farmer down in Sussex, and when he finally let me into his house, d'you know what I found? A dirty-looking old chair in the kitchen that turned out to be worth four hundred pounds! I showed him how to sell it, and he bought himself a new tractor with the money."

Rummins shifted uneasily on his feet. "Well," he said, "there's no harm in you taking a look." He led the way into an exceedingly filthy living-room. And there it was! Boggis saw it at once and gasped. He stood staring for ten seconds at least, not daring to believe what he saw before him. It *couldn't* be true!

At that point, Boggis became aware of the three men watching him intently. They had seen him gasp and stare. In a flash, Boggis staggered to the nearest chair and collapsed into it, breathing heavily.

"What's the matter?" Claud asked.

"It's nothing," he gasped. "I'll be all right in a minute."

"I thought maybe you were looking at something," Rummins said.

"No, no," Boggis said. "It's just my heart. It happens every now and then. I'll be all right."

He must have time to think, he told himself. Take it gently, Boggis. Keep calm. These people may be ignorant but they are not stupid. And if it is really true...

To a layman, what he had seen might not have appeared particularly impressive, covered as it was with dirty white paint. But it was a dealer's dream. Boggis knew that among the most coveted examples of eighteenth century English furniture are three pieces known as "The Chippendale Commodes."

A trifle unsteadily, Boggis began to move around the room examining the other furniture, one piece at a time. Apart from the commode it was a very poor lot.

"Nice oak table," he said. "Not old enough to be of any interest. This chest of drawers" – Boggis walked casually past the commode – "worth a few pounds, I dare say. A crude reproduction, I'm afraid."

"That's a strong bit of furniture," Rummins said. "Some nice carving on it too."

"Machine-carved," Boggis replied, bending down to examine the exquisite craftsmanship. He began to saunter off, frowning as though in deep thought. "You know what?" he said, looking back at the commode. "I've wanted a set of legs something like that for a long time. I've got a table in my own home, and when I moved house, the movers damaged the legs. I'm very fond of that table. I keep my Bible and sermon notes on it."

He paused, stroking his chin. "These legs on your chest of drawers could be cut off and fixed on to my table."

"What you mean to say is you'd like to buy it," Rummins said.

"Well ... it might be a bit too much trouble. It's not worth it."

"How much were you thinking of offering?" Rummins asked.

"Not much, I'm afraid. You see, this is not a genuine antique."

"I'm not so sure," Rummins said. "It's been in here over 20 years. I bought it at the Manor House when the old Squire died. Bert, where's that old bill you once found at the back of one of the drawers?"

"You mean this?" Bert lifted out a piece of folded yellowing paper from one of the drawers and carried it over to his father.

"You can't tell me this writing ain't bloody old," Rummins said, holding the paper out to Boggis, whose arm was shaking as he took it. It was brittle and it crackled slightly between his fingers. The writing was in a long sloping copper- plate hand.

Edward Montagu, Esq

Debtor To Thos Chippendale:

A large mahogany Commode Table of exceeding fine wood, very rich carvd, set upon fluted legs, two very neat shapd long drawers in the middle part and two ditto on each side, with rich chasd Brass Handles and Ornaments, the whole completely finished in the most exquisite taste . . . £ 87

Boggis was fighting to suppress his excitement. With the invoice, the value had climbed even higher. What in heaven's name would it fetch now? Twelve thousand pounds? Fourteen? Maybe fifteen or even twenty?

He tossed the paper contemptuously on to the table and said quietly, "It's exactly what I thought, a Victorian reproduction. This is simply the invoice that the seller gave to his client."

"Listen, Parson," Rummins said, "how can you be so sure it's a fake? You haven't even seen it underneath all that paint."

"Has anyone got a knife?" asked Boggis.

Claud produced a pocket-knife. Working with apparent casualness, Boggis began chipping the paint off a small area on top of the commode. "Take a look."

It was beautiful - a warm little patch of mahogany glowing like a topaz, rich and dark with the true colour of its two hundred years.

"What's wrong with it?" Rummins asked.

"It's processed! Without the slightest doubt this wood has been processed with lime. That's what they use for mahogany, to give it that dark aged colour. Look closely. That touch of orange in among the dark red-brown is the sign of lime."

"How much would you give?" Rummins asked.

Boggis looked at the commode, frowned, and shrugged his shoulders. "I think ten pounds would be fair."

"Ten pounds!" Rummins cried. "Don't be ridiculous, Parson. Look at the bill! It tells you exactly what it cost! Eighty-seven pounds! Now it's antique, it's worth double!"

"If you'll pardon me, no, sir, it's not. It's a second-hand reproduction. But I'll tell you what, I'll go as high as fifteen pounds."

"Make it fifty," Rummins said.

"My dear man," Boggis said softly, "I only want the legs. The rest of it is firewood, that's all."

"Make it thirty-five," Rummins said.

"I couldn't sir, I couldn't! I'll make you one final offer. Twenty pounds."

"I'll take it," Rummins snapped.

"Oh, dear," Boggis said. "I shouldn't have started this."

"You can't back out now, Parson. A deal's a deal."

"Yes, yes, I know. Perhaps if I got my car, you gentlemen would be kind enough to help me load it?"

Boggis found it difficult not to break into a run. But clergymen never run; they walk slowly. Walk slowly, Boggis. Keep calm, Boggi., There's no hurry now. The commode is yours!

Back in the farmhouse, Rummins was saying, "Fancy him giving me twenty pound for a load of junk like this."

"You did very nicely, Mr Rummins," Claud told him. "You think he'll pay you?"

"We don't put it in the car till he do."

"And what if it won't go in the car?" Claud asked. "He'll just say to hell with it and drive off."

Rummins paused to consider this alarming prospect.

"I've got an idea," Claud went on. "He told us that it was only the legs he was wanting. So all we've got to do is cut 'em off, then it'll be sure to go in the car. All we're doing is saving him the trouble of cutting them off when he gets home."

"A bloody good idea," Rummins said, looking at the commode. Within a couple of minutes, Claud and Bert had carried the commode outside and Claud went to work with the saw. When all the legs were severed, Bert arranged them carefully in a row.

Claud stepped back to survey the results. "Just let me ask you one question, Mr Rummins," he said slowly. "Even now, could *you* put that enormous thing into a car?"

"Not unless it was a van."

"Correct!" Claud cried. "And parsons don't have vans. All they've got usually is piddling little Morris Eights or Austin Sevens."

"The legs is all he wants," Rummins said. "If the rest of it won't go in, then he can leave it. He can't complain. He's got the legs."

"Now you know better'n that, Mr Rummins," Claud said patiently. "You know damn well he's going to start knocking the price if he don't get every single bit of this into the car. So why don't we give him his firewood now and be done with it."

"Fair enough," Rummins said. "Bert, fetch the axe."

It was hard work, and it took several minutes before Claud had the whole thing more or less smashed to pieces. "I'll tell you one thing," he said straightening up, wiping his brow. "That was a bloody good carpenter put this job together and I don't care what the parson says."

"We're just in time!" Rummins called out. "Here he comes!"

8.4 Are the following statements true or false? Say why.

- 1. Boggis hit on the idea of how to obtain rare antique furniture purely by chance.
- 2. The woman of the house finally agreed to sell the chairs because she hadn't realized how valuable they were.
- 3. Boggis always parked some way from the houses he was going to visit in order to give himself time to consider the likelihood of finding valuable antiques in them.
- 4. He never visited prosperous-looking houses and farms.
- 5. Boggis was so excited when he saw the commode that he almost had a heart attack.

- 6. Boggis told Rummins that he wanted the commode for himself to keep his Bible and sermon notes on.
- 7. Rummins is easily convinced that the commode is only a Victorian reproduction.
- 8. Boggis's big mistake was not to tell them that he had a station-wagon.

8.5 What do you think?

- 1. What is the moral of the story?
- 2. Look again at the very end of the story. In pairs try to continue the conversation as Boggis joins the three men.
- 3. Do you think Boggis will continue his scheme and disguise after this incident?
- 4. How sympathetic do you feel to Boggis?

TALKING POINTS

- *Work in groups and discuss the following questions:*
- 1. What makes Roald Dahl such an ideal subject for an author study? Dwell on the following:
 - his range of writing;
 - fast narrative drive;
 - rich, inventive language;
 - larger-than-life characters;
 - straightforward plots.
- 2. Would you like to read more works by R. Dahl? Why? Why not?
- 3. They say, "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." Do you agree with this statement?
- 4. What is R. Dahl's ethical outlook?
- 5. Would you rate his writing as good or bad? Give your reasons.
- 6. What other writers would you suggest as subjects for an author study? Why?
- 7. Compile two lists of adjectives that modify the words "reader" and "writer" and complete the table:

reader writer
a skilled reader a gifted writer
a slow reader ... a best-selling writer ...

8. What sort of reader are you?

SELF-CHECK

- **1.** Express the same in English:
- 1) сопоставление противоборствующих сил;
- 2) использовать «ремарки в сторону» и беглый комментарий по ходу повествования;
- 3) внедряться в воображение детей;
- 4) сплав несовместимых, несоизмеримых и неожиданных образов;
- 5) возглавлять списки в опросах общественного мнения;
- 6) переживать духовный кризис в процессе развития сюжета;
- 7) усиливать поляризацию действующих лиц подробными описаниями;
- 8) увлекательная способность проникновения в сущность идей;
- 9) неотъемлемая часть всех его главных героев;
- 10) годы, когда складывается личность ребенка;
- 11) легко запоминающиеся рифмы;
- 12) юмор пронизывает все его произведения;
- 13) переносить одно за другим тяжкие испытания;
- 14) симпатизировать своим героям;
- 15) начало, не сулящее ничего хорошего.
- **2.** Paraphrase the underlined parts of the sentences using the active vocabulary:
- 1. He was dressed in a three-piece suit with a strange tie shaped like a fish.
- 2. When some people start watching a film or reading a book they usually <u>try to</u> believe that it is true.
- 3. The period which has an important influence on the way a genius develops is a perennially fascinating and tantalizing subject.
- 4. An emotional intensity is present in every one of O'Connor's songs.
- 5. Nowadays newspapers are full of easy to remember advertising slogans.
- 6. Larry couldn't <u>conceal</u> his satisfaction at seeing his competitor go out of business.
- 7. They want to support traditional family values.
- 8. The house was squalid, with clothes and newspapers strewn everywhere.
- 9. To a person who is not trained in this particular subject all these plants look pretty similar.
- 10. The plot gets muddied with who's-been-sleeping-with-who scenario and much <u>artful</u> eye gazing.
- 11. The <u>different</u> movements of protest were for a moment unites in massive resistance.
- 12. From the front door of the <u>irregular-shaped</u> palazzo which housed the pensione she turned left and walked along the Riviera.
- 15. The bad man always got his <u>punishment</u>, the hero got the girl.

- **3.** Write the correct conditional for the following sentences:
- 0. He couldn't afford a holiday. So he stayed at home. If he had been able to afford a holiday, he wouldn't have stayed at home.
- 1. He hasn't got a free weekend. He would have visited us, then.
- 2. He has made a lot of fiends. He isn't lonely now.
- 3. You are soaked. Why didn't you bring an umbrella with you?
- 4. He can't be in trouble. He would have called by now.
- 5. He has lost his security pass. He won't be allowed to enter the building.
- 6. They can't have caught the ferry. Otherwise they would be here by now.
- 7. He must eat meat. He asked for a steak.
- 8. She isn't reliable. She has let you down.
- 9. They didn't ban hunting. The tiger is endangered.
- 10. Aren't you sure? Why did you agree to it then?
- 11. He is a pessimist. He always looks on the black side
- 12. My father likes Shirley Bassey. He bought all her records.
- 13. He is an only child. His parents have spoiled him.
- 14. She must be out since she didn't answer the phone.
- 15. She must have lived in France because she has a perfect French accent.

4. Put the verbs in brackets in the correct tense form. Mind the use of narrative tenses:

The day already <u>1</u> (to begin) to fall as she <u>2</u> (to walk) back across the fields. She <u>3</u> (to choose) to walk. The morning sun <u>4</u> (to disappear) and the air <u>5</u> (to have) a cold clarity. She <u>6</u> (to see) men with guns and later, rising above a meadow, a cluster of plovers. She <u>7</u> (to stop) to watch the beauty of their wings against the sky. There <u>8</u> (to be) a strange stillness in the air. The summer sound <u>9</u> (to go)... On the last occasion when she <u>10</u> (to walk) here they <u>11</u> (to fill) her ears; and the songs of birds <u>12</u> (to be) still bright with the business of their summer life. Now every note <u>13</u> (to be) easier, a note of warning or of fright.

... She <u>14</u> (to come) upon the face of Cropworth revealed through the newly leafless trees. It <u>15</u> (to be) a square house, solidly built and plain. ... She <u>16</u> (to have) a deep affection for it. It <u>17</u> (to be) there for so many years. It <u>18</u> (to build) to be faithful. In it the rooms <u>19</u> (to keep) their memories whether you <u>20</u> (to change) the papers or not, ... the odour <u>21</u> (to remain), ... the view <u>22</u> (to remain).

(By Kathleen Coyle. 'Morning comes early')

SAMPLE EXAMINATION QUESTIONS

- 1. It is common knowledge that the present-day flow of information, the everincreasing bulk of reading matter is very great. Dwell on some ways to manage the situation.
- 2. Speak on the literary merit of your favourite book to arouse your friend's interest.
- 3. They say books and friends should be few but good. Speak about the kind of books you prefer to read in your spare time.
- 4. W.S. Maugham wrote: "No reading is worthwhile unless you enjoy it." Do you agree with the renowned author?
- 5. If you were asked to compile a list of the most widely-read books of the 21st century, what titles would you point out? Suggest up to 5 books and give your reasons.
- 6. Alexander Herzen called public libraries "a feast of ideas to which all are invited". Do you enjoy working in libraries? Why?/ Why not?
- 7. Is there a grain of truth in Mark Twain's jocular quotation: "A classic is something that everybody wants to have read and nobody wants to read"?
- 8. Why do you think unwillingness to tackle printed texts that offer a challenge through length and complexity has worked its way up through schools into universities?
- 9. Despite tough competition from television and computer games children still read a lot nowadays, don't they? Is it possible for television watching not only to discourage but actually to inspire reading?
- 10. Is it good for children to read fanciful stories? Should they be encouraged to read more serious stuff as "sound preparation for life"?
- 11. Some teachers say it is possible to discern among the young an insensitivity to nuances of language and inability to perceive more than just a story. Do you think it is a great loss?
- 12. 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 lesser distinctness in everything he writes. What makes a good writer?
- 13. People can be roughly divided into two groups: those who read books and those who don't. In its turn the former can be subdivided into natural and bad readers. In your opinion, is this classification complete? What makes a good reader?
- 14. Reading literary works requires special knowledge and high level of experience of those who do it. What do you think of it?
- 15. "Literature is thoughts, emotions, life in black and white...". Does it influence our life? If it does, in what way? Does it force changes in our lives or does life itself extort images in literature?
- 16. Though the habit of reading is justly called "the most delightful habit of the world", there are people who buy books with jackets to match their wallpaper or draperies. Do you think such people really own books? What kind of person do you think can be called a true owner of books?
- 17. Do you agree with Ralf Emerson who once said: "Never read a book that is not a year old"?

UNIT IV. WHAT IS NORMAL?

- ▶ *Topic*: The theme of what is normal and abnormal behaviour for different people in different groups runs throughout the unit.
- ▶ *Grammar*: The unit presupposes the revision of "as" versus "like"; verb patterns (infinitive and ing-forms), future forms. For this purpose see 'LANGUAGE STUDY' section (pp. 40 42) and 'GRAMMAR SECTION' (pp. 136 137) in *Headway Advanced*, Student's Book and do all the exercises in Workbook pp. 18 21.

Topic	Hours
A Eccentricity and eccentrics. Synonyms, idioms, collocation, dependent	6
prepositions. "As" versus "like".	
B Culture shock. Life-styles, customs and conditions in different countries.	6
Verb patterns (infinitive and -ing forms), future forms.	
Revision	2

A. ECCENTRICITY AND ECCENTRICS

ACTIVE VOCABULARY

Afflict (v) $- \sim \text{sb/sth}$ (with sth), to be $\sim \text{ed}$ with a disease; **affliction** (n), a terrible $\sim \text{Atrocious}$ (adj) $- \sim \text{crimes/acts}$ of brutality; **atrociously** (adv)

Bizzare (adj) - a \sim coincidence/incident/situation; a film with a \sim plot; **bizarrely** (adv), behave \sim ; \sim inappropriate

Conform (v) – to conform to/with sth; **conformist** (n), (adj), \sim ideals; **nonconformist** (n), (adj)

Conventional (adj) – ~clothes/behaviour; ~wisdom; a ~ design/method; ~ missiles/warfare; **conventionally** (adv), ~ dressed/ designed

Defy (v) $- \sim$ the government/ the law; \sim enemy attack; \sim attempts/solution **Deprecatory**/self-deprecatory (adj) $- \sim$ remarks/sense of humour/ view

Deviant (adj, n) (often derogative) – ~ behaviour; sexual ~; **deviance** (n)

Droll (adj) – a ~story/expression/sense of humour; **drolly** (adv); **drollery** (n)

Eccentric (adj) — habits/behaviour/person, an ~ old lady; eccentric (n); eccentricity (n), ~ of style/clothing/manners/ideas; a man with lots of eccentricities

Eerie (adj) – an ~ yellow light, a strange and ~ silence/sound/scream/place, an ~ experience/feeling; **eerily** (adv)

Elaborate (adj) – an ~ plan; ~ explanations/rituals/structures/ precautions; **elaborately** (adv), an ~ decorated room

Fantastic (adj) – ~ dreams/stories/fashions; ~ schemes/proposals; a ~ swimmer (*informal*); a ~ amount of money; **fantastically** (adv)

Freak (n) (*often informal and derogative*) – to feel a real ~; health/health-food/freaks, a jazz ~, a film ~; a ~ accident/storm/occurrence, a ~ chance, by ~ of fate; a ~ of nature; **freakish** (adj), a ~ goal, a ~ behaviour; **freakishly** (adv), ~ mild winter; **freaky** (adj) (*informal*), that ~ friend of yours

Grotesque (adj) – a ~ building; a ~ distortion of the truth; ~ masks

Idiosyncrasy (n) – one of someone's idiosyncrasies; **idiosyncratic** (adj) an ~ style/approach/behaviour/personality/film director

Ignominy (n) – to suffer ~; **ignominious** (adj), an ~ defeat/failure; **ignominiously** (adv)

Impenetrable (adj) – an ~jungle/fortress, ~ darkness; impenetrable to sb/sth, computer jargon is ~ to me; an ~ mystery; **impenetrability** (n); **impenetrably** (adv)

Infer (v) $- \sim sth$ (from sth), \sim a connection between sth; inference (n), make/draw \sim from sth

Middlebrow/middle-brow (adj) (often derogative) – a ~ audience, ~ people **Monstrous** (adj) – a ~ lie/accusation; ~ crimes; a ~ wave; **monstrosity** (n), an utter ~; **monstrously** (adv)

Neglected (adj) – abused and ~ children; ~ houses/corners of a park or forest **Oddball** (n) (*infml*) – My boss is a real oddball. **oddball** (adj) [attrib]: ~ designs/projects

Pry $(v) - \sim (into sth)$

Raconteur (n) – a brilliant ~

Spiky (adj) $- \sim \text{leaves/plants}$; $\sim \text{hair}$; to be very $\sim (informal)$; **spikiness** (n)

Uncanny (adj) – an ~ feeling/silence; an ~ ability/resemblance /coincidence; **uncannily** (adv), an ~ accurate prediction

Weird (adj) – ~ shrieks/feelings; ~ clothes/hairstyles/tastes/behaviour; ~ experience/person/fashion/appearance (*often informal and derogative*), a ~ dream / effect/place, one's poetry is a bit ~, a garden full of ~ and wonderful plants; **weirdly** (adv); **weirdness** (n); **weirdo** (n)

Wizard (n) – a financial/computer ~; wizardry (n), technical/mathematical ~

(To be/feel) like a fish out of water When in Rome do as the Romans do (saying)

Birds of a feather flock together (saying)

A law unto oneself/itself

To stick/stand out like a sore thumb

The black sheep of the family

To talk through one's hat

To ring a bell (informal)

In the pipeline

To sit on the fence

To have a bee in one's bonnet (about sth) (informal)

To bring to book for sth (to be brought to book for sth)

To give rise to sth (formal)

To poke fun at sb/sth (not) in the slightest
To take heart from sth
To put one's foot in sth

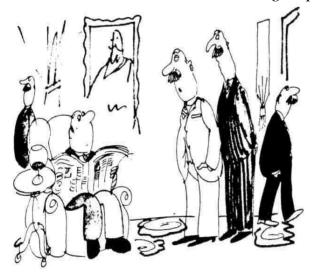
A gift of the gab (sometimes derogative)

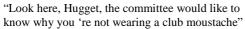
A close/narrow shave (informal)

(To put) In a nutshell

STARTER

1. Look at the pictures. What kind of club do you think these men belong to? What is normal behaviour in such a group?







- **2.** *Discuss what is normal behaviour for the following people.*
- a church congregation
- film stars
- a group of men in a pub
- the audience at a pop concert
- politicians

READING AND DISCUSSING

1. Read the text and write the correct preposition in each gap.

TO JOIN OR NOT TO JOIN?

At no point in my life have I been keen (1) ____ the idea of joining any kind of club or group. I **rebelled** (2) ____ **it** (3) ___ a very early age, when my mother tried to force me (4) ___ becoming a member of the Girl Guides. I went once, or at least, I got as far as looking in the door of the church hall, but I couldn't cope



- **1.1** Answer the following questions; try to make use of the prepositional phrases from the text:
- 1. What clubs or groups did the author try to join? Was she keen on the idea?
- 2. What does the author think of the idea of being a member of some club?
- 3. Do you share her point of view? Were you a member of some club or group in your childhood and school years?
- **2.** You are going to read an article about Englishmen's obsession with clubs and societies. Have you ever heard about any famous English clubs? What are they famous for? Who are they popular with?
- **2.1** Read the following article and summarize it in English:

ЛЮБОВЬ К КЛУБНОМУ ОБЩЕСТВУ

"Быть одним из" — вот что для англичанина действительно важно. Индивидуальность — это, конечно, очень хорошо, и в отдельных случаях она даже рекомендуется, но в целом все же предпочтительнее ощущать себя членом команды. Англичанин чувствует себя особенно счастливым и спокойным, если окружен группой лиц, с которыми у него много общего (возможно, впрочем, все члены группы просто притворяются, что это так). Взаимное молчаливое одобрение в таком обществе внушает англичанам уверенность в себе, заглушая ощущение незащищенности.

Именно по этой причине английская жизнь полна загадок, связанных с наличием в этой стране огромного количества самых разнообразных клубов и обществ. На первый взгляд, многие из них были созданы исключи-

тельно в научных или академических целях — Общество Джейн Остин, Институт Психических Исследований, общество "The Sealed Knot", занимающееся воссозданием знаменитых баталий гражданских войн 1642 — 1646 гг., Общество по предотвращению незапланированных полетов над Атлантикой. Существуют также общества различных коллекционеров и энтузиастов — Общество любителей эфемеров, Общество любителей художественного выпиливания, Британское общество коллекционеров пуговиц. Но сколь бы ни была достойной причина их создания, все-таки основу настоящего английского клуба составляет, прежде всего, конкретная общественная группировка, члены которой чувствуют себя комфортно, имея возможность общаться исключительно друг с другом и ощущая необычайное родство душ — хотя на самом деле ничего подобного ощущать вовсе не обязаны.

(Э. Майол, Д. Милстед. "Эти странные англичане")

2.2 *Answer the questions:*

- 1. Why is it so important for the English to be a member of some group?
- 2. Do they really enjoy their membership or do they only pretend to?
- 3. What English societies are mentioned in the text? What do you think of them?
- 4. Can you think of any popular clubs or societies in your country? Would you like to be a member of them? Why? Why not?
- **3.** Paraphrase the underlined parts of the sentences using idioms from your active vocabulary which refer to either being the same or different:
- 1. They were all so clever, discussing the latest scientific theory. I said nothing. I felt uncomfortable.
- 2. I always talk about the weather when I'm in England you know, <u>I think one should change one's habits to suit the customs of the place one is living in.</u>
- 3. That group of lads are always hanging about together getting into trouble. I suppose people of the same sort are found together.
- 4. He takes advice from nobody, he obeys no-one, he <u>behaves in a manner that</u> is not conventional or reliable.
- 5. In my patched jeans and torn shirt I <u>looked quite ugly</u> at that elegant cocktail party.
- 6. My sister was always strongly disapproved of in our family.

3.1 Discuss the following questions in groups:

- 1) Which of the above refer to being the same as everyone else?
- 2) Which refer to being different?
- 3) Do you have similar idioms in your language?
- **3.2** Make up your own situations with the idioms to describe some experiences from your life or people you know.

4. Words with similar meaning

4.1 *Look at the dictionary extracts. What idea do all the words express?*

deviant / di:viənt/ n, adj (often derog) (person who is) different in moral or social standards from what is considered normal: *a sexual deviant who assaults children* or deviant behavior.

eccentric /ɪk´sentrɪk/ adj 1 (of people, behaviour) unusual; peculiar; not conventional or normal: his eccentric habits o an eccentric old lady. 2 (a) (of circles) not having the same centre. Cf CONCENTRIC. (b) (of orbits) not circular. (c) (of planets, etc) moving in an eccentric orbit.

eerie (also eery) / ˈɪərɪ/ adj (-ier, -iest) causing a feeling of mystery and fear: an eerie scream ○ an eerie silence. ► eerily / ˈɪərəlɪ/ adv. Eeriness / ˈɪərɪnɪs/ n [U]

fantastic /fæn' tæstik/ adj 1 (a) wild and strange: fantastic dreams, stories. (b) impossible to carry out; not practical: fantastic schemes, proposals, etc. 2 (infml) marvellous; excellent: She's a fantastic swimmer. O You passed your test? Fantastic! 3 (infml) very large; extraordinary: Their wedding cost a fantastic amount of money.

fantastically /-kli/ adv: You did fantastically well in the exam.

freak /fri:k/n 1 (infml derog) person considered abnormal because of his behavior, appearance, ideas, etc: People think she's a freak just because she's religious. 2 (infml) person with a specified interest or obsession; fan: health/health-food freaks o a jazz freak o an acid freak, ie sb addicted to the drug LSD. 3 very unusual event or action: By some freak (of chance) I was overpaid this month. o [attrib] a freak accident, storm, etc. 4 (also freak of 'nature) person, animal or plant that is abnormal in form.

idiosyncrasy /ˌɪdɪə´sɪŋkrəsɪ/ n person's particular way of thinking, behaving, etc that is clearly different from that of others: *One of her little idiosyncrasies is always washing in cold water.* ▶ idiosyncratic /ˌɪdɪəsɪŋ´krætɪk/ adj.

monstrous / monstros/ adj 1 shocking, unjust or absurd; outrageous: a monstrous lie o monstrous crimes o It's absolutely monstrous to pay men more than women for the same job. 2 like a monster in appearance; ugly and frightening: the monstrous form of a fire-breathing dragon. 3 extremely large; gigantic.

uncanny /ʌnˈkænɪ/ adj (-ier, -iest) (a) unnatural: The silence was uncanny. ○ I had an uncanny feeling of being watched. (b) beyond what is normal or expected; extraordinary: an uncanny coincidence, resemblance, etc. ▶ uncannily /-ɪlɪ/ adv: an uncannily accurate prediction

weird /wiəd/ adj (-er, -est) 1 (frightening because it is) unnatural, uncanny or strange: Weird shrieks were heard in the darknes. 2 (infml often derog) unconventional, unusual or bizarre: weird clothes, hairstyles, taste o I found some of her poems a bit weird.

- **4.2** Although the words are similar in meaning, they are not exact synonyms. In the following sentences, the words in italics are used incorrectly. Correct them. Sometimes more than one variant is possible.
- a. Did you hear the wind and rain last night? Surely it was a *deviant* storm for the time of year.
- b. We sat round a table and held hands. She closed her eyes and then a really *idiosyncratic* voice came out of her mouth. I'm sure it was Uncle Harry!
- c. Listen to that owl hooting! It sounds really *monstrous* on such a dark, moonless night!
- d. His hair is green and **spiky** and he wears an ear-ring in his nose. You can imagine how *uncanny* his grandmother thinks he is.
- e. What a *freakish* design for a building, so big and so beautiful!
- f. My aunt can read people's minds. It's *eccentric* how she knows exactly what you are thinking.
- g. He's a millionaire but he wears shabby clothes; he owns three Rolls Royces but he never goes out; he keeps a leopard and a tiger as pets. He's altogether very *eerie*.
- **4.3** Fill in the gap in each sentence with one of the following words. Use each word only once.

Fre	eak, eccentric, idiosyncrasy, weird, uncanny, eerie, fantastic, monstrous, deviant
1.	The hero, Danny, bears a (n) resemblance to Kirk Douglas.
2.	I walked down the dark path.
3.	Of course, not all alcoholics and drug abusers produce offsprings.
4.	He is a (n) character who likes wearing a beret and dark glasses.
5.	Drugs can make you do all kinds of things.
6.	Peir broke his leg in a(n) accident playing golf.
7.	I just hope that people who committed this evil will be able to live with themselves.
8.	One of his was to wear thick orange gloves of the kitchen-sink variety.
9.	Unlikely and legends grew up around a great many figures, both real and fictious.

4.4 Which of the adjectives in box A can combine with a noun in box B? Sometimes several combinations are possible. Make up your own sentences using these word combinations.

A	В
weird	dream fashion
eerie	behavior effect
deviant	accident sound
fantastic	experience appearance
eccentric	style of painting clothes
freak	feeling place
idiosyncratic	person

- **4.5** Render the following sentences from Russian into English using your active vocabulary:
- 1. Девушка с сигаретой уже давно перестала считаться ненормальным явлением в нашем обществе.
- 2. Все друзья считали Петю слегка чудаковатым только потому, что он всегда ходил в костюме и галстуке.
- 3. Весь вечер меня не оставляло странное (необъяснимое) чувство, что за мной кто-то наблюдает.
- 4. Хоть это и могло показаться невероятным, но он действительно был влюблён в неё.
- 5. В конце концов, ей пришлось смириться с некоторыми странностями / причудами её мужа.
- 6. Всё, что он говорил ей, оказалось чудовищной ложью.
- 7. Ночью из леса доносились жуткие звуки.
- 8. На нём была странная одежда, и выглядел он довольно взволнованным.
- **4.6** *Make up a story of your own using the synonyms.*
- **5.** Read the text. Pay attention to the words and expressions in bold type.

FIRST IMPRESSIONS

When I first met Nina, I disliked her at once. She was wearing skintight pedal pushers, a flashy, floppy top, and sneakers with no socks – **bizarrely inappropriate** even at our very informal company. Soon, Nina was doggedly pumping me for information about the new department I was running, where she hoped to get a permanent job. *Not a chance*, I thought. *Not if I have anything to say about it*.

However, I didn't. Within a few days she was 'trying out' for me. I gave her a moderately difficult, uninteresting, and unimportant project that I didn't need for months. Although I couldn't have predicted *exactly* what Nina would do, in three minutes flat I had **assessed her as someone** who could not be relied upon to get a job done.

We all make snap judgments about strangers. Within seconds after we meet someone, we take in a host details and draw rather large conclusions from them. We may decide in an instant whether it is someone's nature to be warm or cold, friendly or hostile, anxious or calm, happy or troubled. Unconsciously, we often ask and quickly answer certain questions: Will I enjoy talking to him at this party? Will she make an interesting friend? Will he/she make a good boss/sales manager/ secretary/spouse/lover for me? If we get to know the person better, we may change our minds. But we may not have the chance.

From Nina's inappropriate dress and aggressive behaviour towards me, I'd decided she was pushy, insensitive, and had poor judgement. I also had a lot of vague impressions I couldn't explain. It was as if a warning bell went off in my head. Its message: this person was not to be trusted; her behaviour would be unpredictable; she was **motivated by an idiosyncratic agenda of her own** that I would never understand. I was using **a combination of observation, inference and intuition**.

Find synonyms to these words in the text.

1	instant	immediate	
2	assumption	conclusion	
3	strangely	oddly	
4	schedule	programme	
5	eccentric	peculiar	
6	multitude	horde	
7	to estimate	to judge	

5.2 *Answer the following questions:*

- 1. Are you also in the habit of making snap judgments about strangers?
- 2. What influences your first impression?
- 3. Can you recollect any cases when your first impression turned to be right/wrong?

5.3 *Make a short summary of the text.*

5.4 Look at the pictures below. What can you say about the people? Is there anything eccentric or weird about them? Would you like to get acquainted/work/study with them?





6. Read the text and make the outline. Observe the use of the topical vocabulary.

CALLING ALL ECCENTRICS

Do you live in a cave, sleep on the floor or live entirely on potatoes? If so, then an American doctor would like to hear from you.

According to psychologist Dr. David Weeks, many Americans believe that all British people are eccentric. So, two years ago, he began a study to find out more. He advertised in Britain for eccentric to contact him. So far, he has examined 130 of the 200 people who answered.

According to popular belief, eccentrics are wealthy people who can afford to **indulge their eccentricities on a grand scale**. But nowadays eccentrics are just as likely to work at ordinary jobs. One man, for example, works in a bank from 9 to 5, but in his spare time carries a bow and arrow and thinks of his home as a leafy corner of Sherwood Forest. He has officially changed his name to Robin Hood, the name of the legendary British outlaw who lived there in the 12th century. Another eccentric is a social worker but lives in a cave and does long charity walks wearing pyjamas. A third spends all his time in bed and a fourth lives only on potatoes.

Dr. Weeks has found that such **oddballs** often have certain features in common. They are often only or eldest children raised in strict homes. Many have strange eating or sleeping habits and, although frequently impatient with other people, are generally uncompetitive and hate sports. They are poor conversationalists, but are often highly educated and read far more than ordinary people. They are often creative and inventive, especially in the scientific field. Not surprisingly eccentrics tend to live alone; they are more likely to be men. They outnumber women by two to one.

If you're an eccentric, you can take heart from Dr. Week's study. Eccentrics are less likely to be mentally ill than more conventional people and, in his view, **provide some harmless, welcome relief from ordinary people**. But different societies treat their eccentrics differently, so Dr. Weeks has now started a new study into American eccentrics.

6.1 Translate the words and word combinations in bold type. Make up sentences of your own with these words and word combinations.

6.2 *Answer the following question:*

- 1. What kind of study did Dr. David Weeks start two years ago? Why?
- 2. Who is more likely to be an eccentric? What features do they have in common?
- 3. Can eccentrics find anything comforting in Dr. David Weeks study?
- **7.** Read the following article about English eccentricity:

ЭКСЦЕНТРИЧНОСТЬ

Весь мир считает англичан эксцентричными. Они же используют концепцию эксцентричности прежде всего для борьбы с антиобщественным поведением своих сограждан. Так что, в известной степени, англичане даже культивируют идею собственной эксцентричности как вполне им подходящую и даже желательную.

Феномен английской эксцентричности и сам по себе имеет право на существование, хотя наличие денег и высокого общественного положения безусловно помогают его развить. Чем вы богаче или известнее, тем скорее вас сочтут именно эксцентричным, а не странноватым, "с приветом", а то и вовсе спятившим. Все дело в том, на какой ступени социальной иерархии вы стоите. А потому безвредные фокусы такого, например, выжившего из ума старого дурака, как лорд Бернер (который любил раскрашивать своих голубей в разные цвета, чтобы стая, кружа в небесах, сверкала, как радуга), общество встречает ласковым потворством. В конце концов, он же всетаки лорд! Точно так же обитатели фешенебельных улиц в пригороде мирятся с тем, что старуха-коммивояжерка живет прямо в припаркованной у тротуара машине, поскольку знают, что эта дама некогда была известной пианисткой.

Эксцентрикам прощается нарушение многих условностей истинно английского поведения. Они — живое доказательство того, что любое правило может быть нарушено. И все же их терпят только в том случае, когда они сами не имеют ни малейшего понятия о своей эксцентричности.

(Э. Майол, Д. Милстед. "Эти странные англичане")

- **7.1** *Answer the questions:*
 - 1) Why do English people support the idea of eccentricity?
 - 2) What can help the English to indulge their eccentricities?
 - 3) Does the attitude towards eccentrics differ in your country?
- **7.2** Summarize the article in English.
- **8.** You will read an article from "The Independent" about a young man who lives in New York.
- **2.1** *8.1 Work in groups of four and discuss the following:*
- 1. What do you know about New York, its people, their life-styles?
- 2. Look at the title and the last paragraph of the article. What can you **infer** about the writer's opinion of Americans generally, and about his opinion of Mr Redman, the young man?

A happy landing for the Tarzan of Central Park

It all proves, I suppose, that America is still the land of opportunity in which dreams — even such seemingly impossible dreams — can become reality. And in the **tirelessly competitive atmosphere** of the United States, it is comforting every now and then just to remember that Mr Redman exists.

- 3. Mr Redman would be considered by many as an eccentric. What clues are given in the title as to how he might be eccentric?
- **8.2** Read the article and find out whose ideas were closest to the facts. What is the dream that became a reality? What aspects of the story do you think the writer finds comforting?

A HAPPY LANDING FOR THE TARZAN OF CENTRAL PARK "A young man who had been spotted lurking among the branches"

Anybody visiting New York for the first time should take a room high up in one of those over-priced, slightly tacky hotels at the southern end of Central Park merely for the extraordinary view it will afford. The park extends north wards until it is lost to sight, a sea of treetops flanked on each side by enormous, **impenetrable** cliffs of stone and cement.

During recent years legends have grown up among people who frequent or live near the park, legends of life among the treetops. One story went 15 that the park contained whole tribes of mysterious tree-dwellers playing *tom toms* by

night. Another was of a young and handsome man who had been spotted from time to time *lurking* among the branches.

That such rumours should arise is not altogether surprising. Central Park covers a huge area – some 850 acres – and accommodates a multitude of strange and sinister happenings. In this case one of the rumours turned out to be true. There was a young and handsome man and he had been living among the tree-tops for eight years until he was **brought to book** not long ago by the city authorities.

It is a *touching* tale. Bob Redman, now 22, had always been addicted to trees, which might normally be regarded as a misfortune for a boy brought up by his mother in a tiny apartment on Manhattan's Upper West Side. But when he was 14, Redman went into the park and built himself a tree house.

It was the first of 13 such houses he was eventually to build, each more **elaborate** and *lavish* then the last. "I like to be in trees," he explained to a reporter from the New York Times. "I like to be up, away from everything. I like the solitude. I love most of all to go up in the tree houses and look at the stars. The view at night, of the city lights and the stars, is beyond description."

Mr Redman built his tree houses as birds build nests, with pieces of scrap-wood that he managed *to scrounge*. He carried the pieces of wood little by little into the park and then *hoisted* them *up* secretly into the tree tops. A lean and muscular young man, he can *scale* tall, branchless tree trunks with remarkable agility. Entry to his houses is often 40ft above the ground, with several levels above that.

His final house was the grandest of them all. Constructed at the top of a towering beech tree from 1,0001b of timber, it was what an estate agent would describe as a five-room split-level home commanding spectacular views of the city skyline and of all of Central Park. It included ladders and rope bridges – one leading to an adjacent tree – as well as wooden benches and tables he had made. Who can imagine what the rent would be?

Mr Redman would go to great pains to conceal his tree houses, building them in **neglected** corners of the park and camouflaging them with branches and green paint. He would call them after his favourite stars, his last house bearing the name Epsilon Eridani. Friends would come to visit him in them, sometimes as many as 12 people at a time, bringing sandwiches and radios and books and torches. They were given a set of rules, which, among other things, prohibited branch-breaking, fires, litter and loud noise. His brother Bill sometimes brought a set of conga drums to the tree houses and played them very late at night, **giving rise to** the rumours of a tree-dwelling tribe.

Although the park authorities quickly became aware of his activities, the houses would often go undetected for year before the *sleuths* of the Parks Department would find them and tear them down, often with Mr Redman watching

mournfully from a distance. His final and most magnificent structure went unnoticed for four months. Then they got him.

He was awoken one morning by the voice of Frank Serpe, Director of Horticulture for-Central Park. "Come down! The party's over!" he yelled from the foot of the tree. And Mr Redman climbed down to meet not only Mr Serpe but 10 officers of the Parks Enforcement Patrol. It was victory for Mr Serpe, who had been hunting Mr Redman for years. But, after, his triumph, he paid a generous tribute. "We marvelled at the spectacular workmanship," he said. "The last house had floors strong enough to hold a truck, and not one nail was driven into the tree."

You will be glad to hear at this stage that the story has a happy ending. As the officers formed a huddle to decide his fate, Mr Redman offered to go up and help the workmen *dismantle* the tree house. "I told him I supposed that was all right," said one of the officers later. "Well, he walked up the tree. It was amazing."

Mr Serpe concluded that, rather than lock him up, perhaps they should offer him a job. And now, having made a solemn promise to build no more tree houses, Mr Redman is a professional pruner and tree-climber for the Central Park Conservancy. He says he still cannot believe that a job so perfect for him could possibly exist. His mother is happy, too. He finally has work and is back living at home.

It all proves, I suppose, that America is still the land of opportunity in which dreams – even such seemingly impossible dreams – can become reality. And in the tirelessly competitive atmosphere of the United States, it is comforting every now and then just to remember that Mr Redman exists.

(Independent, 8 October 1986)

8.3 *Try to work out the meaning of the following words from the context:*

(a) tom-toms (f) hoisted (them) up

(b) lurking (g) scale
(c) touching (h) sleuths
(d) elaborate and lavish (i) mournfully

(e) to scrounge (j) dismantle

- **8.4** Make up sentences of your own with the words and word combination in bold type.
- **8.5** Here are the answers to some questions about the article. What are the questions?
- 1) High up in a hotel overlooking Central Park.
- 2) Tribes of mysterious tree-dwellers.
- 3) Since he was fourteen.

- 4) Thirteen.
- 5) He likes to look at the stars.
- 6) With pieces of scrapwood.
- 7) He used branches and green paint.

8) Four months.

- 10) He (the writer) thinks he
- 9) The fact that he hadn't banged a single nail into the tree.
- (Mr Redman) is a lovable eccentric.

8.6 *Role-play:*

One of you is Mr Redman. The other is a journalist. Conduct an interview about Mr Redman's past and present life.

- **9**. You will hear an interview with Quentin Crisp, an English writer and raconteur. He talks about why he has always felt different from other people. Listen and do all the tasks from the **Listening Guide**.
- 10. Freaks have been loved, loathed and even worshipped since time began. Read about the world's most fantastic freaks.

They are loved, loathed, feared, despised and even worshipped; human beings whose appearances and natures often conspire **to defy** that very description. We call them **freaks**. We have exhibited them, exploited them, applauded them, laughed at them and, sometimes, **shut them far away from the world**.

But human beings they are. The short, the tall, the fat, the thin, the mighty, the feeble, the **grotesque** and the **downright outrageous**; people **thrust into a prying, probing limelight** because they are different.

Ugliest man

John Heidegger **earned himself a title** that would make the self-conscious collapse with embarrassment: the 'Ugliest Man in England". The 18th century entertainer, who died on 5 September 1749 after a career of pleasing the King with his grotesque looks, was so ugly that he won a contest organized by Lord Chesterfield, who pitted him against the most **revolting hag** he could find in London's seedy Soho district. The artist Hogarth actually made a face-mask of him. When Heidegger saw the mock image of himself, he was so shocked that he fainted!

Shepherd boy genius

The son of a shepherd, Vito Mangiamele astounded experts at the French Academy of Sciences with his mathematical **wizardry** when they examined him on 3 July 1839. Learned scholars were speechless when Sicilian-born Vito was able to calculate the cubic root of 3,796,416 in his head in the lightning time of just 30 seconds. He was 11 at the time.

Memory man

The world's most incredible 'Memory Man' is Mehmed Ali Halici of Ankara, Turkey who, on 14 October 1967, recited an astonishing 6,666 verses of the Koran by memory in six hours. Mehmed's perfect recall was monitored by half a dozen leading academics who **verified** his claim to a world record.

Giant emperor

Emperor Maximus of Rome was an amazing man mountain. He was a giant, reputedly towering well over eight feet, with huge overgrown features believed to have been caused by the rare disorder known as acromegaly, which can result in great physical strength. Indeed Maximus, a former shepherd, delighted in taking on heavyweight wrestlers two at a tune. His sense of fun was not shared by his own soldiers, who killed him as he slept on 17 June AD 238.

Yellow look

The great Emperor Napoleon was said on occasions to become so fierce that a single glance from him could wither a man to terrible discomfort. What perhaps is more likely to have startled the victims of his wrath, however, was the fact that the whites of his eyes were not white at all, but of a shining, strangely luminous yellow tint.

By a neck

It is well known that certain native tribes indulge in the practice of stretching their necks to giraffe-like proportions by using tightly-fitting copper coils to encourage unnatural growth. But it is quite astonishing to recount that the maximum extension recorded is one of 15³/4» inches, achieved by a member of the Karen or Padaung tribe of Burma.

Gazelle boy

The Gazelle Boy, a supposedly feral child, was caught, with incredible difficulty, in 1967 running with a herd of wild gazelle in the Arabian desert. According to a letter to *John Bull* magazine, those most graceful animals had brought him up, and he could match their incredible bursts of speed on his two legs.

Tailed duke

The first Duke of Wellington, who as the Iron Duke became one of Britain's foremost statesmen and military leaders, could only ride on horseback using a specially adapted saddle with a hole at the rear to accommodate a small, bony, vestigial tail which grew from the base of his spine.

Hiltons

Daisy and Violet Hilton, joined together at the spine, were among England's most celebrated Siamese twins. Heads turned and people stopped **to stare at the sight** of the twins returning to their homeland in January 1933 after an absence of 22 years in America. Their visit was marked by a celebration, for Miss Daisy had just announced her engagement.

Man gives birth

'Man Gives Birth' is a headline editors throughout the world would love to put in their newspapers. It has, in a manner of speaking, already happened. On a number of occasions, males have been born with the foetus of a twin in their own bodies. In one famous case in Mexico City a huge tumour on a baby boy's back was opened, to reveal a crying, perfectly healthy infant.

Tattoo you

Britain's most decorated man is Wilfred Hardy, of Huthwaite, Nottinghamshire, who has covered an **eye-catching** 96 per cent of his body with tattoos and has now started on his cheeks, tongue, gums and eyebrows. The most tattooed lady is Mrs Rusty Skuse of Aldershot whose husband, who always had designs on her, has covered 85 per cent of her in patterns.

Hunchback dwarf

How many scholars realize that the great essayist Alexander Pope **suffered the ignominy** - as, indeed, he is known to have thought it was - of being a **freak** twice over? He was, in fact, both dwarf and hunchback, standing barely four feet tall and with an **atrociously** bowed, stooping body. Of his appalling **afflictions**, however, he is never known to have complained.

Duck bill

Legendary Wild West lawman Wild Bill Hickock would hardly have **inspired such fear** as he did in bandits and gunslingers if his true nickname had ever leaked out. Close friends actually knew US Marshal James Butler Hickock as 'Duck Bill' because of his huge nose and **freakish**, protruding lower lip. After he was shot dead-ironically at Deadwood, South Dakota - on 2 August 1876, while holding a wild set of poker cards (aces and eights) the truth was finally revealed.

Rubber man

James Morris was the original India Rubber Man who starred in hundreds of Barnum and Bailey shows. The skin on his nose, chin, arms and legs was so elastic that he could pull it outwards an astonishing 18 inches from his body. When released, it simply twanged back into place like a rubber band. Morris could stretch the skin of his chin and neck so far that it covered his entire face!



These men created the stories and the dreams on which children for centuries to come will **thrive**. The endurance of their works is unquestionable. Yet the legendary Aesop, whose Fables are beloved the world over, was a dwarf. And Hans Christian Andersen, the Danish genius of fairy tales, was a human skeleton, so thin that he stuffed his shirt with paper before ever appearing in public. He was **dyslexic** too, and so dictated his stories to be inked by another, unknown, hand.

10.1 *Match the words with their definitions:*

1. affliction (n) a. to make sth impossible; to present difficulties that cannot

2. atrocious (adj) be overcome;

3. defy (v) **b.** a person who is much smaller than normal;

4. grotesque (adj) **c.** a difficulty with reading because of a slight disorder of

5. dwarf (n) one's brain;

6. dyslexic (adj) **d.** someone who has a large lump on their back because

7. hunchback (n) their spine is curved;

8. ignominy (n) **e.** something which causes physical or mental suffering;

9. pry (v) **f.** shame or public disgrace;

10. wizardry (n) **g.** extraordinary skill or power;

h. very wicked, cruel or shocking;

i. to inquire with too much curiosity into other people's private affairs;

j. ugly or absurd in an offensive way.

10.2 *Answer the questions*:

- 1. Who can be called a freak? Why?
- 2. How have freaks been treated in society? What accounts for such treatment?
- 3. Is the attitude towards freaks today the same as it used to be?
- 4. What do you think of them?

11. Idioms

- **11.1** In the following sentences, there is an idiom in bold. Decide what you think is the key word, then look in your dictionary to see if you are right. Rewrite the sentences in non-idiomatic English.
- a. Don't believe what he said about Trish. He was **talking through his hat**. He doesn't even know her.

- b. Come here! **I've got a bone to pick with you!** Why did you tell Anne about Ken and me splitting up? I told you not to tell anyone.
- c. I don't think correct spelling is terribly important, but my teacher has a **bee in his bonnet** about it. If we ever make a spelling mistake, he makes us write it out twenty times.
- d. A I met a man called Anthony Trollope.
 - **B** Mmm. The name **rings a bell**, but I can't put a face to it
- e. Ford Motors have a new saloon car **in the pipeline**, and it will be revealed for the first time at next year's Motor Show.
- f. A Come on, John! Who's write, me or Peter?
 - **B** Don't ask me to decide. I'm sitting on the fence.
- g. **A** Why did you tell that joke about how mean the Scots are? Didn't you realize that Jimmy is Scottish?
 - **B** No, I didn't. I put my foot in it, didn't I?
- h. You have to be careful with sales people. They have the **gift of the gab**. Suddenly you can find you've bought something that you really didn't want.
- i. A This morning when I was on the train, I had to stand because it was crowded.

Suddenly, the door flew open while we were moving.

B How did you save yourself?

A A man grabbed hold of me and pulled me in.

- B That was a close shave!
- j. The company has put forward many reasons why it can't offer a substantial pay rise. The reason, **in a nutshell**, is that the company is very nearly bankrupt.
- ≈ 11.2 Make up a story of your own using the idioms.

TALKING POINTS

- Work in groups and discuss the following questions:
- 1. What groups do you belong to? Consider your working life, your home life, your leisure time. What is normal and abnormal behavior in these groups?
- 2. Describe one of your friends or acquaintances whom you consider to be rather eccentric. Speak about her/his idiosyncrasies using your active vocabulary.
- 3. Speak about the ratio of normality and abnormality in your life. Are you a conventional person or is there anything eccentric about your life-style?

SELF-CHECK

I. Fill in the gap in each sentence with one of the words from the box. Use each word only once: once:

Fronk occontric idiosyncrasy woird uncanny perie

		F reak, есс	•	uosyncrasy, weira, unca tic, monstrous, deviant	nny, eerie,	
1.	His	new girlfriend	d bore a (n) resemblance to his	dead wife.	l
2.	A (r	n) calm pro	ceeded th	ne bombing raid.		
3.	Her	dad seems to	be a bit	of a control always	keeping a close	watch on
	wha	t anybody is o	doing.			
4.		-	. activitie	es have gradually become	e accepted forms	of be-
	havi					
				s dressed in clothing i		
				impressed by tales of	dragons and fair	y queens.
		included to	_	-		
		_		n for a hotel room!		
9.	We	saw a (n) g	green glo	w lit the sky.		
II.	Choc	ose the word f	from the s	set given below each sent	tence so that it sh	ould be
clo	sest i	in meaning to	the word	l in bold type:		
	1. T	he shrub has s	spiky gre	en leaves.		
	a) R	azor-edged		b) sharp	c) pointe	ed
	2. T	hey found the	e jungle v	irtually impenetrable .		
	a) U	Inpassable	b) inc	comprehensible	c) obscure	
	3. T	he building is	sorely n	eglected.		
		•		b) abandoned	c) ignore	ed
	4. V	Ve had no opt	ion but to	leave without them.		
		Choice		b) freedom	c) right	
			ad lived	there for ten years, she st	till felt an outsid	er in the
		illage.		1)	\	
	,	migrant	• 1	b) outcast	c) strang	er
				as a brilliant raconteur .		11
	,			b) fabricator	,	ote teller
			rogramm	nes targeted at the middle		
		Iedium		b) average	c) indiffe	
		My mother is vith my boyfri	•	ventional and finds it ha	rd to accept that	l live
	a) C	rdinary		b) conservative	c) prope	r
	9. \	We were frigh	tened by	the droll expression she	wore on her face	<u>.</u>

c) humorous

c) minute

b) funny

b) stylish

10. We were looking at the highly **elaborate** carvings.

a) Strange

a) Detailed

- 11. They tried to avoid looking at his grotesque face and his crippled body.
- a) Ugly

b) strange

- c) gloomy
- 12.If they were caught, she would be thrown out in disgrace, dismissed with ignominy.
- a) Reprimand
- b) shame

c) hilarity

III. Fill in the gaps with the appropriate prepositions where necessary:

- 1. His poetry was the object ... scorn.
- 2. All companies are required to conform ... these rules.
- 3. Fate has its own way ... changing the best of plans.
- 4. They were desperately keen ... information.
- 5. The world is only slowly emerging ... recession.
- 6. Tom was conspicuously lacking ... enthusiasm.
- 7. His eyes silently pleaded ... her.
- 8. Traces ... explosives found among the wreckage were the keys ... the puzzle.
- 9. If you feel different and apart ... the world, it would be quite difficult to join ... the human race.
- 10. You did not embarrass me ... the slightest.
- 11. He is allergic ... hard work!
- 12. She has been puzzling ... this enigmatic death for weeks.
- 13. She quickly adapted her life style the situation and very soon started to go out again.

IV. Paraphrase the underlined parts of the sentences using the idioms:

- 1. At first I was shocked that all the women were topless, but then I thought, what the hell, behave like all around you, and I took my top off too.
- 2. Important new laws are already on the way.
- 3. That, to say it briefly, is what we are trying to do here.
- 4. We live in a village where any stranger, especially a foreigner, would <u>differ</u> greatly from us.
- 5. Mansell believes he was wrongly disqualified and so <u>wants another angry</u> <u>talk with</u> the race judges.
- 6. Our teacher is obsessed with punctuation.
- 7. His name is familiar to me; perhaps we have met at a conference.
- 8. Fergus does a good job, but he <u>never needs anybody's help or advice</u> you'd better make sure, that he is prepared to cooperate with Michelle.
- 9. It is easy to get drugs if you use them <u>drag addicts and dealers are practically</u> the same sort of people and have similar interests.
- 10. We did not actually hit the other car, but it was a <u>narrow escape from the accident.</u>
- 11. Although Garry says he <u>is</u> often <u>uncomfortable and embarrassed</u> when he goes home, he is deeply attached to his country.
- 12. My brother is very much disapproved of in our family.

- 13. If you want to be a successful insurance agent you should <u>be able to talk</u> <u>eloquently and in a persuasive way to make people believe you.</u>
- 14. There is nothing surprising that he <u>has put it tactlessly.</u> He is rather uncouth.
- 15. I cannot make out what he is saying. He is simply talking nonsense.
- 16. Mr Crag didn't want to interfere with them and preferred to remain neutral.
- 17. For about two years they had been chasing him and eventually managed to catch and <u>made him pay for all he had done.</u>
- 18. His disappearance <u>caused</u> rumours.
- 19. He enjoyed <u>making fun of</u> others.

V. Complete the following sentences with either as or like:

- 1. They entered the building disguised ... cleaners.
- 2. You are behaving ... children.
- 3. They accepted her ... an equal.
- 4. Use the water jug ... a vase.
- 5. I am fond of modern playwright ... Pinter and Ayckbourn.
- 6. The redundancy notice came ... a real shock.
- 7. ... her private secretary he has access to all her correspondence.
- 8. She is wearing a hat ... mine.
- 9. ... a child she was sent to six different schools.
- 10. She ordered us around ... a teacher.
- 11. His eyes aren't quite as blue ... they look in the film.
- 12. Why didn't you take the bus ... I told you to?
- 13. Her face went ... white ... a sheet.
- 14. He is widely regarded ... one of our best young writers.

B. CULTURE SHOCK. LIFE-STYLES, CUSTOMS AND CONDITIONS IN DIFFERENT COUNTRIES

ACTIVE VOCABULARY

Alien (n) – to feel like a legal ~; ~s from outer space; **alien** (adj), an ~ land; an ~ environment; an ~ worker; ~ concepts/customs; ~ (to sb/sth) ~ to our religion/one's nature

Asylum (n) – an \sim seeker; to grant \sim to sb; to apply for \sim

Banter (n) – traditional congratulatory ~; **bantering** (adj), a ~ remark/tone of voice

Belligerent (adj) – a ~ person/manner/speech; **belligerence** (n)

Caustic (adj) - ~ remarks; a ~ wit; caustically (adv)

 $\pmb{Clipped} \; (adj) - one's \thicksim tones/voice/speech$

 $\textbf{Compatriot} \; (n)$

Deplore (v) $-\sim$ a foolish habit/practice; **deplorable** (adj), a \sim episode/incident; **deplorably** (adv)

Detest (v) $- \sim \text{dogs/having to get up early;$ **detestable** $(adj), a <math>\sim \text{habit/child}$

Dour (adj) $-a \sim \text{expression}$; the $\sim \text{Edinburgh sky}$; **dourly** (adv)

Etiquette (n) – a book of ~; medical/legal ~; international ~

Foster (v) – to \sim an interest/attitude/impressions; to \sim the growth of local industries; to \sim a slight wariness of strangers

Frugal (adj) $-a \sim \text{housekeeper}$; a very $\sim \text{existence}$; a $\sim \text{meal}$ of bread and cheese; frugality (n); frugally (adv), live \sim

Impervious (adj) – (to sth); ~ to criticism/argument/fear

Lavish (adj) – (in/with sth) be ~ with one's money; ~ in/with one's praise; a ~ display/meal/reception; **lavish** (v) (~ sth on/upon sb/sth) ~ attention/gifts on sb; **lavishly** (adv) ~ decorated/illustrated

Misfit (n) – a social \sim ; to feel a bit of a \sim

Ostentatious (adj) – (derog) dress in a very ~ manner; her ~ concern for the poor; ostentatiously (adv), flirting ~

Propriety (n) – have no sense of \sim ; behave with perfect \sim ; the proprieties [pl], to observe the \sim

Siesta (n) − to have/take a ~

Stereotype (n) – racial/sexual ~s; to conform to the usual ~ of; **stereotyped** (adj), ~ characters; **stereotypical** (adj), a ~ portrayal of a gay man; **stereotyping** (n), sexual ~

Quaver (v) – in a quavering voice/baritone; to \sim with emotion; **quaver** (n), a \sim in one's voice; **quavery** (n), to speak with a \sim voice

Shun (v) – to \sim publicity/other people

Weary/world-weary (adj) $-\sim$ in body and mind; to feel \sim after hard work; \sim of sth/doing sth, \sim of war/listening to complaints; a \sim journey/wait, the last \sim mile of the whole journey; a \sim smile/sigh; a world-weary note of the time

STARTER

1. You are going to listen to and read a song by a very famous English songwriter called Noel Coward. First read the biographical extract.

COWARD, Sir Noel (b. Dec. 16, 1899, Teddington, near London – d. March 30, 1973, St Mary, Jamaica). Playwright, actor, and composer whose highly polished comedies of manners continued the same English stage tradition developed by William Congreve and Oscar Wilde. He caught in his work the **clipped** speech and brittle life-style of the generation that emerged from World War I. His songs struck the **worldweary** note of his times. He sings in a **quavering** but superbly timed and articulate baritone. Coward was knighted in 1970 and late in life, for health and tax reasons, lived outside England, chiefly in the Caribbean and Switzerland.



The song is called 'Mad dogs and Englishmen'. It was written in the 1930s, a time when the British Empire was starting to decline.

In it Coward **pokes fun at** the Englishman's refusal **to adapt his life-stile to** local customs and conditions when living abroad.

1.1 Questions to discuss before you listen:

- 1 How do the British behave as visitors to your country? Is there a difference between those who come as tourists and those who perhaps come to live and work there?
- 2 How do you feel other countries view your **compatriots** when they visit?
- 3 Can you name any countries that were once part of the British Empire?
- 4 In the left-hand column are the names of some countries as they are known today. In the right-hand column are their names under colonial rule (not just British). Try to match them.

a. Zimbabwe	1. The Belgian Congo
b. Sri Lanka	2. Tanganyika
c. Tanzania	3. Abyssinia
d. Zaire	4. The Gold Cost
e. Belize	5. Ceylon
f. Ghana	6. British Honduras
g. Ethiopia	7. Rhodesia

1.2 Look at the first verse before you listen.



Try to fill the gaps with the best word from the column at the side. Consider the rhyme and the poetic flow of the lines to help you choose which is the most appropriate. Saying the lines aloud might help you do this. Work in pairs and use your dictionary if necessary.

Now listen to the first verse and check your words.

Repeat the procedure for the following verses.

MAD DOGS AND ENGLISHMEN

	14 /1 /
In tropical (1) there are certain times of day	sultry/hot
When all the (2) retire	citizens/people
To take their clothes off and (3)	houses/huts
It's one of those rules that the greatest fools (4)	nuts/crazy
Because the sun is far too (5)	follow/obey
And one must avoid its violent ray.	
The natives grieve when the whitemen leave their (6)	perspire/sweat
Because they're obviously, definitely (7)!	climes/countries
Mad dogs and Englishmen go out in the midday sun.	
The Japanese don't care to,	
The Chinese wouldn't dare to.	
Hindus and Argentines sleep (8) from twelve to one.	detest /hate
But Englishmen (9) a siesta.	shoes/hats
In the Philippines they have lovely (10)	screens/parasols
To protect you from the (11)	swoon/faint
In the Malay States there are (12) like plates	firmly/soundly
Which the Britishers won't wear.	
At twelve noon the natives (13)	glare/sun
And no further work is done.	
But mad dogs and Englishmen go out in the midday sun.	
It's such a surprise for the Eastern eyes to see,	
That though the English are (14),	
They're quite (15) to heat.	happiness/glee
When the whiteman rides every native hides in (16)	impale/stick
Because the simple creatures hope he	shame/pity
Will (17) his solar topee on a tree.	weak/effete
It seems such a (18) when the English claim the (19)	laughter/hilarity
That they give rise to such (20) and mirth.	world/earth
Mad dogs and Englishmen go out in the midday sun.	closed/impervious
The toughest Burmese (21)	whisky/Scotch
Can never understand it.	J
In Rangoon the heat of noon is just what the natives (22)	jungle/desert
They put their (23) or Rye down and lie down.	clothes/garb
In a (24) town where the sun (25) down	crumpled/creased
To the rage of men and beast,	foam/salivate
The English (26) of the English sahib	avoid/ shun
Merely gets a bit more (27)	shines/beats
In Bangkok at twelve o'clock	robber/bandit
They (28) at the mouth and run	inhabitant/inmate
But mad dogs and Englishmen go out in the midday sun.	minastany minate
Mad dogs and Englishmen go out in the midday sun.	
The smallest Malay (29)	bang/strike
Deplores the foolish habit.	oung/surke
In Hong Kong they (30) a gong	sleep/snooze
And fire off a noonday (31)	plays/romps
To reprimand each (32) who's in late.	gun/cannon
In the mangrove (33) where the python (34)	infrequently/seldom
There is peace from twelve to two.	initequentry/setdom
Even caribous lie around and (35),	chicken/rabbit
For there's nothing else to do.	CHICKEH/Tabbit
	ewamne/marchae
In Bengal to move at all is (36) if ever done.	swamps/marshes
But mad dogs and Englishmen go out in the midday sun.	

Glossary

solar topee – pith helmet, a type of sun-hat worn in the tropics, typical of colonial times
 mangrove – tropical tree or shrub
 caribou – a large deer
 sahib /sa:b/ – (Indian) form of address for a man

READING AND DISCUSSING

1. *Read the following article:*

КАКИМИ ОНИ ВИДЯТ СЕБЯ

Несмотря на то, что в тюрьмах Англии содержится самое большое для Западной Европы число заключенных, англичане настойчиво уверяют всех, что их нация одна из самых цивилизованных в мире — если не САМАЯ цивилизованная! Но допускают, правда, некоторую оговорку: речь идет не столько о культуре вообще, сколько о воспитанности и умении вести себя в обществе. Англичане считают себя законопослушными, вежливыми, великодушными, галантными, стойкими и справедливыми. Они также безумно гордятся свойственным им самоуничижительным юмором, считая его безусловным доказательством своего великодушия.

Сознавая собственное превосходство перед всеми прочими народами мира, англичане убеждены: эти народы тоже втайне понимают, что так оно и есть, и в некоем идеальном будущем постараются как можно больше брать с них пример. Подобным представлениям способствует и география Англии. Когда англичане смотрят в морскую даль – а море окружает их "маленький тесный остров" со всех сторон – никому из них и в голову не придет подвергнуть сомнению такое, например, газетное сообщение: "В связи с сильным туманом над Английским каналом (то есть проливом Ла-Манш) Континент от нас полностью отрезан".

Англичане убеждены, что все лучшее в нашей жизни своим происхождением обязано Англии или же, по крайней мере, в этой стране оно было существенно улучшено. Даже английская погода – хотя она, возможно, не так уж и приятна – куда ИНТЕРЕСНЕЕ, чем погода в любой другой части света, ибо всегда полна неожиданностей. "Мой остров царственный... Сей драгоценный камень оправлен серебром морей...". Мало кто из англичан в состоянии объяснить все шекспировские аллюзии, однако им совершенно точно известно, ЧТО означают эти его слова. Для истинных англичан Англия не просто страна, но состояние души, определяющее их отношение к жизни и Вселенной и все расставляющее по своим местам.

Как, по их мнению, к ним относятся другие

Вообще говоря, англичанам практически безразлично, как к ним относятся люди других наций. Они уверены – и не без оснований, – что никто их понастоящему не понимает. Но это их отнюдь не беспокоит, ибо они и не хотят, чтобы их понимали (полагая, что это было бы вторжением в их частную жизнь), и немало сил кладут на то, чтобы оставаться для всех непонятными.

Англичане привыкли к тому, что их воспринимают как ходячий набор неких стереотипов, и даже предпочитают сохранять подобное положение вещей. Все они также прекрасно сознают, что многие иностранцы считают их безнадежно повенчанными с прошлым. И уж совсем не возражают, когда Англию воспринимают как страну, населенную детективами-любителями, футбольными хулиганами, глупой и чванливой знатью и крестьянами с чрезвычайно удобными замашками рабов, полагая, что представители всех этих сословий и социальных групп запросто могут сойтись в каком-нибудь допотопном английском пабе и выпить по кружке теплого пива.

(Э. Майол, Д. Милстед. "Эти странные англичане")

- **1.1** *Answer the questions:*
- 1) What features of character are typical of the British?
- 2) Why do they consider themselves the most civilized nation in the world?
- 3) How do other nations view the British? Do they mind it?
- **1.2** Summarize the article in English.
- **2.** You are going to listen to a song called **An Englishman in New York**. Why might an Englishman feel 'alien' in New York?

This song was written by Sting in 1987. It is about Quentin Crisp, an eccentric English homosexual who lived in New York in his later years. Crisp was famous for writing *The Naked Civil Servant*, a novel about living as a homosexual in 1950s London.

2.1 Look at the words describing people who are different. What is the difference between them?

a stranger **an alien worker** a foreigner an illegal immigrant **an asylum seeker** an outsider **a misfit** a refugee

- **2.2** Listen to the song. Which of the words in **2.1** could be used to describe the person in the song? Match the summaries **a** to **e** to the five verses of the song.
- a) In a macho, aggressive society like that of New York, being gentle and polite makes you 'different'.
- b) Because I enjoy walking round the city, dressed **ostentatiously**, I'm very noticeable.
- c) It's important to be yourself and be polite, even if ignorant people are rude to you.
- d) I have different eating habits and speak differently from New Yorkers.
- e) Being a man means standing up for your principles and being yourself not being aggressive and violent.

2.3 What do you think is the overall message of the song?



An Englishman in New York

I don't drink coffee I take tea my dear I like my toast done on one side You can hear it in my accent when I talk I'm an Englishman in New York

See me walking down Fifth Avenue A walking cane here at my side I take it everywhere I walk I'm an Englishman in New York

Chorus

I'm an alien, I'm a legal alien I'm an Englishman in New York I'm an alien, I'm a legal alien I'm an Englishman in New York

If 'manners maketh man' as someone said He's the hero of the day It takes a man to suffer ignorance and smile Be yourself no matter what they say

Chorus

Modesty, **propriety** can lead to notoriety You could end up as the only one Gentleness, sobriety are rare in this society At night a candle's brighter than the sun

Takes more than combat gear to make a man Takes more than a license for a gun Confront your enemies, avoid them when you can A gentleman will walk but never run

Repeat verse 3 Chorus



2.4 Vocabulary and Pronunciation

a) Look at the lists of words below, and decide which word has a different vowel sound from the others.

1	walk	talk	work	York
2	bone	one	gun	done
3	day	say	they	key
4	side	laid	lied	dyed
5	hear	dear	gear	pear
6	smile	smile	I'11	style

b)	Mark	the	stress	in	the	nouns	from	the	song	and	check	their	meanings	in	a
dic	ctionar	y. <i>Tl</i>	hen wr	ite	the d	adjectiv	es an	d me	ark the	e stre	ess in th	hem.			

modesty mode	st sobriety	_
propriety	society	
notoriety		

- **2.5** Work in groups and discuss the following points:
- Have you ever **felt like a 'legal alien'** in another country?
- Think of a country you have visited or are visiting and think of five or six cultural differences between you and that country.

3. Describing nationalities

3.1 Complete the chart. Use a dictionary if necessary. Add two more countries of your choice.

Country	Adjective	Person	People	Language(s)
Britain	British	a Briton*	the British	English, Welsh, Gaelic
Scotland				
France				
Belgium				
The Nether- lands/Holland				
Denmark				
Sweden				
Poland				
Turkey				
Spain				
Switzerland				
Argentina				

Peru		
Iceland		
New Zealand		
Afghanistan		

^{*}Rather old-fashioned now. Used mainly to refer to ancient Britons.

- **3.2** Listen to six people of different nationality speaking English and try to identify where they come from. What do they say about their country and/or nationality?
- **3.3** Work in small groups. Choose a few nationalities that you know. First describe them in **stereotypical** fashion, then discuss how much your experience of them fits the **stereotype**.

The British have a reputation for being cold and reserved, and they're always talking about the weather because it's so awful.

Actually most of my English friends are very outgoing, they ...

English food is considered to be dreadful – completely tasteless.

Well, what I found when I was in England was... and the weather was...

USEFUL PHRASES

They are supposed to be/have... They come across as being ...
They have a reputation for ... They give the impression of being ...
I'd always thought of them as being... Actually, I have found that
It's just a myth because ... Judging from the (people) I've met, ...
If the (people) I've met are anything to go by, ...

3.4 What is your nationality stereotype? Are you like that?

4. Living abroad

- **2.1**. Listen to Zoltan (from Hungary) talking about different aspects of living and working in Britain.
- **a)** Which aspects has he found problematic?
- Being accepted as someone who does his job well.
- Rules and regulations.
- Being treated as a foreigner.
- Understanding the cultural background of Britain.
- **b)** *Match the phrases that Zoltan uses with the definitions.*

1 from the word go	a loyal to my origins		
2 the paperwork side of things	b reaching the same level quickly		
3 cater for	c the bureaucratic aspects of life		
4 faithful to my roots	d provide service for		
5 catching up fast	e from the very beginning		

- **4.2**. Listen to Rosemary talking about her experiences of living in America, Italy, and Britain. Are the sentences true or false? Correct the false ones.
- 1) Rosemary left America thirty-four years ago.
- 2) She met her husband in Italy.
- 3) She didn't find it easy when she arrived in Britain because she always says what she thinks.
- 4) She says she's learned to adapt to the situation and that she's much happier now.
- **2.3** Listen again. Which nationalities is she referring to when she uses the words or phrases below?

1) Write A for Amer	ican, B for British, and	dIfo	r Italian.
\square brawls	☐ slapstick humour		
□ belligerent	☐ speak their mind		
□ caustic humour	□ verbal about their emotions		
□ banter	□ vulgar humour		
\Box repressed	□ yob society		
2) Find a word, exp. 1 unfriendly and a 2 not showing good 3 friendly remarks 4 critical in a very 5 noisy and violen	aggressive od taste s and jokes sarcastic way	expr 6 7 8 9	ession in exercise 1 which means: based on simple, physical actions say exactly what they think rude, aggressive young man having unexpressed emotions

5. Read the article taken from a tourist guide and consider how foreigners view our Belarusian people.

THE NATIONAL PSYCHE

One of the first things foreigners notice in Belarus is the cleanliness of cities and towns. Even in Soviet times, Belarusians had a reputation of being exceptionally neat and tidy. Even tipsy teens assiduously use rubbish bins for their beer bottles. People are also loath to walk on park grass or cross streets where they're supposed to use an underpass. This undercurrent of respect for (or fear of) the law is felt in many aspects of society (as in the Soviet era, people are never quite sure who's working for whom), and this sometimes bleeds into a reluctance to do anything deemed out of the ordinary. It has also fostered a slight wariness of strangers, which may likely dissipate after a few beers.

You might also sense that the Belarusian people nonetheless are **a tad on the passive side** and like a firm leader. Less demonstrative and approachable than Russians, they are just as friendly, if not more so, once their reserve is melted away in the joy of companionship.

In further comparison to their Russian cousins, Belarusians tend to be harder workers and more polite. However in the service industries you are likely to encounter blunt, even rude service. When you do -and you will – consider another fact: in a survey measuring happiness levels in 50 countries, Belarus was third in the world for declaring themselves not very or not at all happy – 54 % saw themselves this way (Belarus was topped only by party-poopers Bulgaria and Moldova). In comparison, only 13% of their Polish neighbours saw themselves as unhappy.

Nonetheless, **the Slavic gene for** having fun often **overrides daily concerns** and you'll find Belarusians generous, genuinely helpful and giving of their time.

Belarusians are creative, innovative folk who know how to make their roubles stretch. Cafes, bars and pool halls are often full; people love to treat themselves by going out, but do so **frugally**. Even those without extra cash to frequent cafes gather in parks or in homes and expertly built a good time with few raw materials. Fancier restaurants and nightclubs are filled with people with lots of disposable income to spend **lavishly** and **conspicuously**.

5.1 *Match the words from the text on the left with their definitions on the right.*

1. assiduous (adj) a. easily seen, noticeable

2.conspicuous (adj) b. giving or doing sth generously or excessively

3. deem (v) c. to help the development of sth; to encourage or promote

4. dissipate (v) d. to consider; to regard

5. foster (v) e. to disappear or to cause sth to disappear

6. frugal (adj) f. working hard and showing careful attention to detail g. using as little as possible of sth, esp. money or food

5.2 *Answer the questions:*

- 1. What is the first thing foreigners notice in Belarus? How do they explain this?
- 2. Do you agree that Belarusians are "a tad on the passive side"? What accounts for it?
- 3. What other features of Belarusian character are mentioned in the article? Are they true?
- 4. How do Belarusians spend their free time? Do they have "the Slavic gene for having fun?"

6. Behaving abroad

- **6.1** You are going to read an article on the peculiarities of national etiquette. Before reading it do the following tasks:
- 1) Look at the title of the article. Do you think the article will be serious or light-hearted? Why?
- 2) First read the article quickly and try to remember what nationalities are mentioned.
- 3) Write down one thing about each nationality that you can remember. Share what you have written with other students in the class.

HOW NOT TO BEHAVE BADLY ABROAD

A World Guide to Good Manners

Traveling to all corners of the world gets easier and easier. We live in a **global village**, but how well do we know and understand each other? Here is a simple test. Imagine you have arranged a meeting at four o'clock. What time should you expect your foreign business colleagues to arrive? If they're German, they'll **be bang on** time. If they're American, they'll probably be 15 minutes early. If they're British, they'll be 15 minutes late, and you should allow up to an hour for the Italians.

When the European Community began to increase in size, several guide-books appeared giving advice on **international etiquette**. At first many people thought this was a joke, especially the British, who seemed to assume that the widespread understanding of their language meant a corresponding understanding of English customs.

Very soon they had to change their ideas, as they realized that they had a lot to learn about how to behave with their foreign business friends.

For example:

The British are happy to have a business lunch and discuss business matters with a drink during the meal; the Japanese prefer not to work while eating. Lunch is a time to relax and get to know one another, and they rarely drink at lunch time.

The Germans like to talk business before dinner: the French like to eat first and talk afterwards. They have to be well fed and watered before they discuss anything.

Taking off your jacket and rolling up your sleeves is a sign of getting down to work in Britain and Holland, but in Germany people regard it as taking it easy.

American executives sometimes **signal their feelings of ease and importance** in their offices by putting their feet on the desk whilst on the telephone. In Japan, people would be shocked. Showing the soles of your feet is **the height of bad manners**. It is **a social insult** only exceeded by **blowing your nose in public.**

The Japanese have perhaps the strictest rules of social and business behaviour. Seniority is very important, and a younger man should never be sent to complete a business deal with an older Japanese man. The Japanese business card almost needs a rule-book of its own. You must exchange business cards immediately on meeting because it is essential to establish everyone's status and position. When it is handed to a person in a superior position, it must be given and received with both hands, and you must take time to read it carefully, and not just put it in your pocket! Also the bow is a very important part of greeting someone. You should not expect the Japanese to shake hands. Bowing the head is a mark of respect and the first bow of the day should be lower than when you meet thereafter. The Americans sometimes find it difficult to accept the more formal Japanese manners. They prefer to be casual and more informal, as illustrated by the universal 'Have a nice day!' American waiters have a one-word imperative 'Enjoy!' The British, of course, are cool and reserved. The great topic of conversation between strangers in Britain is the weather – unemotional and impersonal. In America, the main topic between strangers is the search to find a geographical link. 'Oh, really? You live in Ohio? I had an uncle who once worked there.'

'When in Rome, do as the Romans do.'

Here are some final tips for travellers.

In France you shouldn't sit down in a cafe until you've shaken hands with everyone you know.

In Afghanistan you should spend at least five minutes saying hello.

In Pakistan you mustn't wink. It's offensive.

In the Middle East you must never use the left hand for greeting, eating, drinking, or smoking. Also, you should take care not to admire anything in your host's home. They will feel that they have to give it to you.

In Russia you must match your hosts drink for drink or they will think you are unfriendly.

In Thailand you should clasp your hands together and lower your head and your eyes when you greet someone.

In America you should eat your hamburger with both hands and as quickly as possible. You shouldn't try to have a conversation until it is eaten.

6.2 Read the article again and answer the questions. Discuss the questions in pairs:

- 1. Which nationalities are the most and the least punctual?
- 2. Why did the British think that everyone understood their customs?
- 3. Which nationalities do *not* like to eat and do business at the same time?
- 4. "They (the French) have to be well fed and watered." What or who do you normally have to feed and water?
- 5. An American friend of yours is going to work in Japan. Give some advice about how he/she should and shouldn't behave.
- 6. Imagine you are at a party in (a) England (b) America. How could you begin a conversation with a stranger? Continue the conversation with your partner.
- 7. Which nationalities have rules of behavior about hands? What are the rules?
- 8. Why is it *not* a good idea to...
 - ... say that you are absolutely love your Egyptian friend's vase.
 - ... go to Russia if you don't drink alcohol.
 - ... say "Hi! See you later!" when you're introduced to someone in Afghanistan.
 - ... discuss politics with your American friend in a McDonald's.

6.3 Work in groups.

- 1. Do you agree with the saying "When in Rome, do as the Romans do"? Do you have a similar saying in your language?
- 2. What are the "rules" about greeting people in your country? When do you shake hands? When do you kiss? What about when you say goodbye?
- 3. For example, in Britain it is considered impolite to ask people how much they earn. Can you think of one or two examples of bad manners?
- 4. What advice would you give somebody coming to live and work in your country?

TALKING POINTS

Work in groups and discuss the following questions:

- 1. Have you visited any country or countries that you felt were very different from your own?
- 2. What did you find that was very strange to you?
- 3. Which aspects of life in your country do you think might seem strange or unusual to a first-time foreign visitor?
- 4. Which nationalities do you think would find your country most different? Which would find it similar?

You can consider the following areas if you wish.

food
 clothes
 ceremonies
 celebrations
 religion
 natural features
 public holidays
 daily routine
 leisure activities
 modes of transport

- attitudes to work - climate

WRITING

✓ Write an essay about a time in your life when you found your surroundings and the customs going on around you strange or different. This could be:

- 1. The first time you went abroad on your own.
- 2. A holiday that you took away from your parents.
- 3. Staying with someone in your own country who organized their life in a way you found strange.

SELF-CHECK

I. Express the same in English:

1. человек, впервые посещающий б.воинственная нация; чужую страну; 7.скрытое уважение;

2. иметь заслуженную репутацию; 8.быть невосприимчивым к критике;

3. соответствовать стереотипу; 9.соблюдать приличия; 4. осторожность к незнакомцам; 10.верх неприличия.

5. чужие обычаи;

- **II.** Fill in the appropriate word according to its definition. The first letter of each word is provided as a clue and each dot represents one letter.
- 1. The state of being correct in one's social or moral behaviour is **p......**
- 2. A m.... is a person who is not well suited to her or his work or surroundings

- 3. A fixed idea, image etc. that many people have of a particular type of person
- 4. A person who was born in or is a citizen of, the same country as another is a
- 5. The formal standards or rules of correct and polite behaviour in society or among members of a profession are known as e........
- 6. A **f.....** person is using as little as possible of something.
- 7. C.... comments are deliberately unkind in a bitter unpleasant way.
- 8. If you are **l....** with your money you are spending it excessively.
- 9. A person who is not a citizen of the country in which he or she is living can be called an **a...**.
- 10.A rest or sleep taken in the early afternoon, especially in hot countries is known as a **s....**.
- **III.** Choose the word from the set given below each sentence so that it should be closest in meaning to the word in bold type:
- 1. He talked with a **clipped**, upper-class accent. a) Short b) fragmented c) pruned 2. Pauline's top notes quavered a little. a) Shivered b) jerked c) vibrated 3. The Australians claimed their **compatriots** worked harder than the British. a) Countrymen b) friends c) fellows 4. His house, which, however elaborate, is less **ostentatious** than the preserves of other Dallas tycoons. a) beautiful b) pretentious c) inconspicuous 5. The Chief Constable said that sexual harassment was **deplorable**.
- - b) praiseworthy a) outstanding
- c) shameful
- 6. He applied for **asylum** in 1987 after fleeing the police back home.

b) advice

- c) refuge
- 7. This extremist organization has **shunned** conventional politics.
 - a) avoided
- b) ignored c) detested

IV. Find ten mistakes in the verb patterns in the report and correct them.

AN EYEWITNESS ACCOUNT OF THE FALL OF THE BERLIN WALL

Ralf Schmidt, 17, reports from West Berlin on 9 November 1989

The day began like any other. I'd started to get ready for school when I turned on the radio. The announcer said that the Wall was down. I couldn't help to wonder if I was dreaming, it was so unbelievable. I thought I'd better hurry to school to see what was happening. In the school playground, everyone seemed to be very happy and excited. Then the head teacher came out. He said he wanted that we join in the celebrations and so would let us to have the whole day off school.

My friends and I decided to go immediately to Checkpoint Charlie, the main crossing point from East to West Berlin. We were keen welcoming the people arriving from the East. When we arrived, everything was in chaos. We saw young people, old people, friends, and strangers laughing and hugging each other. The first cars from East Berlin started arriving and people were clapping, cheering, and throwing flowers. At first the border guards attempted controlling the flow of cars but soon gave up trying because there were so many, and instead joined in dancing. After a while they didn't prevent people to climb the Wall either. Soon the people at the top were helping others to clamber up — me and my friends among them - and we all carried on to dance. Someone lent us a hammer and suggested us to knock chunks of concrete off the wall. I remember to wave to the East German guards in their watchtowers and they waved back. Only yesterday they would have been ordered shoot us! What a day. I shall never forget it.

V. Supply suitable future forms (will, going to, etc.). Alternatives are possible:

THE ADVENTURES OF ORLIK

The plane had been privately hired to transport Orlik the bull from one part of the country to the other.

'What we <u>1 (do)</u> with him, sir?' the co-pilot asked. 'We <u>2 (deliver)</u> him to a farm in Wales,' the captain said. 'I <u>3 (just check)</u> the wooden crate,' the co-pilot said. A few minutes later, he reported that it looked safe.

'I've just heard from Ground Control,' the pilot said. 'Our flight <u>4 (be)</u> due in ten minutes. We <u>5 (take off)</u> from Runway Number 7. 'Little did both men know how dramatic their flight <u>6 (be)</u>. They couldn't have imagined that when they were in the air, Orlik the bull <u>7 (break)</u> loose from his crate and smash his way into the flight cabin! 'I <u>8 (take over)</u>, sir!' the co-pilot cried as the captain grabbed Orlik's nose-ring and pulled him away. The co-pilot made an emergency landing in a field. Both men jumped to safety, while Orlik crashed about inside the tiny plane, smashing everything to pieces!

SAMPLE EXAMINATION QUESTIONS

- 1. Consider your working life, home life and your leisure time. Tell what you think of the ratio of normality and abnormality in your life.
- 2. Your friend is a very eccentric person with extremely weird tastes. Tell your group-mates about his/her idiosyncrasies.

- 3. Tell, what you mean saying "this person is not able to join the human race"? Does being original and individual provoke feeling of being abnormal on the part of the crowd?
- 4. What do you think of Normality and Abnormality? Are these two things relative to each other? Do you agree that if there were no abnormal people there wouldn't be conformists concurrently?
- 5. "The world's best was discovered and achieved by the virtue of eccentricity". Tell, what you think of it.
- 6. They say, when in Rome, do as the Romans do. Prove that it is idiosyncratic to live overseas and not to follow the regulations and norms of behaviour of the country you stay in.
- 7. People are different in the world. Accordingly, their ways of behaviour differ from country to country. Say, what you think of national differences which seem normal in one country and strange and unusual in others.

APPENDIX

I. GUIDE TO WRITING FILM AND BOOK REVIEWS

1. Quickly read the film review.

- What's the purpose of the review?
- Who is likely to read it?

• Is the language mostly formal or informal?

Road to Perdition

Road to Perdition is the latest film by Sam Mendes, director of the Oscar-winning film American Beauty. Adapted from a novel by Max Allan Collins and Richard Piers Rayner, Road to Perdition is extremely dark and atmospheric. Like a Greek tragedy, it follows the predestined fates of the main characters on their road to perdition (or hell). The film is set in a wintry 1930s Chicago and tells the story of a hitman called Mike Sullivan (Tom Hanks) and his mafia boss John Rooney (Paul Newman). Sullivan looks up to Rooney as a 'father figure'. However, when Sullivan's son witnesses a gangland killing, Rooney turns against him, and both father and son are forced to go on the run. Visually, the film is quite stunning. There are some impressive special effects, but what strikes you most are the dark images of rain and shadow. These create a heavy atmosphere of bleakness and fear. In many scenes brown and black are the dominant colours, which often make the film look like a wellcrafted oil painting. The acting too is first-rate, with both Hanks and Newman giving completely convincing performances. However, although it is wonderfully directed and acted, Road to Perdition is not a gripping film. The plot is quite slow and the ending is totally predictable. But what the film really lacks is human warmth - the characters ultimately fail to move us. To sum up, Road to Perdition is a beautifully-filmed gangster movie. It's well worth seeing, but it doesn't quite deliver the great film we expect.

2. Divide the review into paragraphs, then match the paragraphs to these headings.

a. Recommendation **b.** Positive **c.** Negative **d.** Subject of **e.** Summary the review of the plot

3. Read the review again and answer the questions.

- 1. What type of film is it?
- 2. What does the writer compare the story to?
- 3. What does the writer compare some scenes to?
- 4. Which words are used to describe ...
 - the visual imagery?
 - the acting?

- the atmosphere?
- the plot and the ending?
- 5. What tense does the writer use to describe the story?

4. Complete the sentences with a verb from the box in the correct form.

create strike adapt suspend reveal set tell see

- 1. The story ---- in Washington, DC, in 2054.
- 2.It ---- from a book by Philip K Dick.
- 3. The film ---- the story of a man accused of a future crime.
- 4. When the truth ---- he goes on the run.
- 5. The soundtrack and special effects help ----
 - an atmosphere of suspense.

- 6. The plot is sometimes unconvincing. You have to ---- your disbelief.
- 7. What ----- you most is Tom Cruise's impressive performance.
- 8.I highly recommend it. I'd say it's well worth ----.

5. Write a 250-word review of a film, play, or book. Follow this advice.

- Choose a film, play, or book that you know well.
- Brainstorm your opinions about the characters, the plot, the acting, and the special effects.
- Use intensifiers to reinforce your opinions.
- Summarize the story, but don't give too much away.
- Organize your review into logical paragraphs with logical linkers.
- End the review with a personal recommendation try to give a balanced opinion.

II. GUIDE TO SUMMARY AND COMMENTARY WRITING

Summary writing

Summary is a brief statement of the main points of something. It is the clear, concise and orderly concentration of a text. The contents are ordinarily reduced to one-third or one-fourth and contain only the essence of the original, its heart. The first important step in making a summary is reading the passage thoroughly. Thorough reading includes digging out all the important thoughts and discovering the relationship of principal and subordinate ideas of each paragraph and of the whole text. Summary writing requires skilful paraphrasing of its condensed content; it does not allow the intrusion of any new thoughts. In a summary you present a structure of bare facts and ideas. In a comment or essay, on the other hand, these facts and ideas are padded out with your opinions, critical appreciation, examples, etc. To write a summary you should use present tenses.

How to construct a summary

- Read your text thoroughly.
- Find out the topic sentences and main ideas.
- Mark those parts of your text which can be omitted.
- Condense your sentences if necessary.
- Make a draft:
- Don't copy sentences of the text, but paraphrase as much as possible;
- change direct speech into reported speech;
- change direct narration into indirect narration (first person singular into third person singular);
- retain the paragraph structure of the original unless the summary is very short;
- do not introduce any new material by way of opinion, interpretation or appreciation.
- Criticize and revise your summary.

Commentary Writing

Commentary is a type of argumentative writing and it is different from essay writing. In a personal comment (= a remark or criticism) you add your own views of a problem. You do not discuss all the pros and cons of a subject and develop your argumentation to a conclusive end within that piece of writing, but you simply state at the very beginning what *you* think and to which conclusion you have come. Therefore, you normally begin with phrases like *I believe that... or In my opinion....* You then argue in order to defend your opinion and gain the support of your reader.

III. LEARNING TO COMMUNICATE WITH PUPILS

Organizing pupils' learning activity

- Let's start working.
- To begin with we shall do some drills.
- Now you may do it with your books open.
- And now a brief look at this text.
- Let's move on sth different.
- For the last thing would you put down your homework?
- First I'll explain what and how we should do it
- Do you understand the way I do?
- Shall I explain it once again?
- Here's an appropriate example.
- Give out the books, please/ pass out the notebooks, please / pass these to the back, please?
- One book between two / one book to every three pupils.
- You'll have to share with your friend.
- Let's have a look at some of the difficult points.
- I'd like to point out some difficult constructions.
- Let's do some quick revision.
- Work in pairs, in threes, in groups of four.

- Work individually, on your own independently, by yourselves.
- Don't disturb your neighbour,
- Watch me doing this. / Do it like this.
- That's enough for now.
- You'll have to stop in a minute.
- You'll have to finish soon.
- Now, ten minutes for the test.
- Your time is up. Pens down, please. Close your books.
- Pass the sheets to the front on each row.
- Hand in your papers as you leave.
- Say it a bit louder.
- Speak up.
- I'm sorry, I can't hear you. Say it again, but this time louder.
- Not so quickly, I can't follow, I'm afraid.
- Once again but not so fluently, please.
- Try it again from the very beginning.
- Sorry? What did you say? / What was it? / I didn't quite catch what you said.
- I can't hear for the noise.

Attracting attention

- Could I have your attention, please?
- Look up for a moment.
- Try to concentrate now.
- I'm sorry for interrupting you, but...
- Face the front, please.

- Settle down all of you, please.
- Will you stop talking, please?
- Attention, please!
- I hope, you follow me?

Offering help

- Shall I turn the lights out/on?
- Shall I draw the curtains?
- Shall I help you with the task?
- Does anybody need any help?
- Who is finding this difficult?
- Having any trouble with the exercise?
- Is there anything you don't understand?

- What's the matter?
- Are you ready now? / Have you all finished?
- Have you all completed reading the text, made up a dialogue, corrected the mistakes, completed your essay?

Assessing pupils' work

- Good! Right! Fine! Yes! O.K.!
- Right you are!
- You've got the idea.
- Excellent! Very Good! Well done! Very fine! Very nice!
- Marvellous! Magnificent! Terrific! Fantastic!
- You've made a good job of that.
- That's perfectly correct.
- There's nothing wrong with your answer.
- You didn't make a single mistake.
- That's exactly the point.
- I couldn't give a better answer myself.
- Unfortunately not.

- I'm afraid that's not quite right.
- In a way, perhaps/ sort of, yes/ it depends.
- Try it again/ have another try.
- Not exactly.
- You are on the right track.
- Take it easy.
- You speak very fluently.
- Your pronunciation is very good.
- You have made a lot of progress.
- You need some more practice with these words.
- You are getting better at it all the time.
- You can do better than that.
- I hope you do it better next time

Learning to work with exercises

- Let's do /go through / this exercise.
- Let's go on to exercise number 5.
- If you get stuck, skip the question/call me, please.
- Let's go through the sentences on the board.
- I'll return / give your tests back and we can go through them together.
- Take/copy this down in your notebooks.
- Write it in the margin.
- Make sure I can read your handwriting.
- Do the exercise in writing / orally.

- Take out your books, open them at page... and find exercise 3.
- It's somewhere near the middle of the book/the front/the back of the book.
- Now turn to page 5, please.
- Turn back to the previous page.

- It's at the bottom of the page / in the middle of the page/near the top of the page.
- The third paragraph, the second line. A few lines further down / up, please.
- Let's take turns to read.
- One after the other, please.

Communicating with a pupil at the blackboard

- Come out to the blackboard, please.
- Will you go to the blackboard, please?
- Who hasn't been out to the blackboard yet?
- Take a piece of chalk. Write it up on the board.
- Keep your writing straight.
- Step aside so that the class can see what you have written.
- I've run out of chalk.

- Go and fetch some chalk, please.
- Everyone look at the board.
- Rub out the last line, letter,...
- Rub that off. Make use of the duster/sponge.
- Let us read the sentence from the board.
- Copy this down from the blackboard.
- Whose turn is it to clean the board?
- Who is the monitor?

Teaching pronunciation, grammar and vocabulary

- Listen again and say it after me.
- Be careful with the sound "r".
- Listen to the way my voice goes up/down.
- Watch my lips very carefully.
- Notice how my tongue touches my teeth.
- See how my mouth moves.
- You must let your voice fall at the end of the sentence.
- Is the word order right?
- Does anybody remember the rule for...?
- Which preposition comes after ...?
- Do we need the relative pronoun here?
- Try not to mix these two words up.
- They are spelt the same, but pronounced differently.
- Perhaps you had better say .../it might be better to say...
- What's the adjective that comes from "talk"?
- Could you find more opposites to this word?

- I don't think you have had this word before.
- Let's read through the vocabulary first.
- Can you say the same thing using different words?
- What's another way of saying ...
- How else can you say the same thing?
- Give me a phrase that means approximately the same.
- How would you translate this word in English?
- Say it in English.
- What do you call this thing in English?
- What is the Russian equivalent of the word
- Don't translate word for word.
- Use your own words to describe what happened.
- Can you give me the main idea in a nutshell?

Right or wrong

- Is that right?
- Think about it carefully.
- It's a trick question.
- There's a catch in it.
- Don't fall into the trap.
- You made a (small) mistake / little slip.
- You misunderstood the instructions.

- You missed/ forgot the preposition.
- You used the wrong tense.
- Did anyone notice the mistake?
- Anything wrong in this sentence?
- That's right, but is there another way?
- Try to put it in another way.
- Could you phrase it slightly differently?

Using media

- Is it too loud?
- Can you follow?
- Should I slow it down?

- Should I reproduce it once again?
- Should I show it once more?

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