

ПРАКТИЧЕСКИЙ КУРС



АНГЛИЙСКОГО ЯЗЫКА

3 курс

ГУМАНИТАРНЫЙ
ИЗДАТЕЛЬСКИЙ
ЦЕНТР

ВЛАДОС

ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА

3 курс

Под редакцией **В.Д.АРАКИНА**

Издание четвертое, переработанное и дополненное

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*Министерством общего и профессионального образования
Российской Федерации в качестве учебника для студентов
педагогических вузов по специальности «Иностранные языки»*

Москва



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Учебник является третьей частью серии комплексных учебников для I-V курсов педагогических вузов. Основная цель – развитие навыков устной и письменной речи.

4-е издание учебника значительно переработано, усилена его профессиональная и коммуникативная направленность.

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ПРЕДИСЛОВИЕ

Данный учебник является частью серии учебников Практический курс английского языка и предназначен для студентов третьего курса факультетов и отделений английского языка Педагогических университетов.

В четвертое издание учебника внесены значительные изменения и дополнения, диктуемые новыми условиями работы Педагогических университетов.

На третьем курсе завершается работа по овладению основами устной и письменной речи. В качестве основных учебных материалов используются оригинальные художественные и общественно-политические тексты. Углубляется работа над лексикой. При обучении разговорной речи преимущественное внимание уделяется условно-неподготовленной и неподготовленной речи. Наряду с передачей содержания прочитанного, участием в проблемной беседе и дискуссии от студента требуется умение аннотировать текст, давать необходимый комментарий, суммировать сведения из разных источников.

Учебник состоит из четырех частей: основного курса (авторы И.А.Новикова, О.В.Афанасьева, С.Н.Бронникова, Т.Г.Давиденко), раздела упражнений на звуки речи и интонацию (авторы М.А.Соколова, К.П.Гинтовт, Н.И.Крылова, И.С.Тихонова, Г.А.Шабадаш), раздела упражнений по грамматике (автор А.С.Саакян) и приложения.

Основной курс состоит из восьми уроков, каждый из которых содержит: речевые образцы и упражнения на их автоматизацию, текст, представляющий собой отрывок из оригинального художественного произведения английского или американского автора, краткие сведения об авторе, комментарий с пояснением реалий и трудных для понимания языковых явлений, словарь активной лексики, список словосочетаний, встречающихся в тексте и подлежащих активизации, и упражнения, обеспечивающие закрепление вводимого материала.

При отборе текстов для чтения и развития навыков устной речи авторы стремились, с одной стороны, дать образцы высокохудожественной литературы, в которых прослеживаются функционально-стилевые особенности современного английского языка, а, с другой стороны, максимально приблизить их к программной тематике третьего курса, чтобы подвести студентов к беседе на определенные темы: «Актуальные проблемы окружающей среды», «Школьное образование в Англии и в России», «Воспитание в семье и школе», «Кино», «Живопись» и др.

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

Параллельно с работой над содержанием текста изучается активный словарь, куда входит общеупотребительная лексика, отличающаяся высокой степенью сочетаемости и большими словообразовательными возможностями, а также стилистически маркированная лексика.

Значительное место отводится наблюдению над семантической структурой слова, развитием переносных значений, сужением и расширением значения слова.

Упражнения на предлоги преследуют цель систематизации употребления английских предлогов. Предлоги, встречающиеся в тексте урока, даются в упражнениях во всех их значениях, с тем чтобы в систему этих упражнений в целом вошли все основные случаи их употребления.

Система упражнений по обучению диалогической и монологической речи представлена в учебнике следующим образом: усвоение речевых образцов, усвоение материала основного текста урока, усвоение активного словаря и работа над тематикой последнего раздела, который пополнился такими активными формами речевой деятельности, как ролевая игра, диспут, дискуссия. Разговорные формулы, организованные по целевому признаку, должны послужить опорой студенту в построении творческого высказывания.

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

1. Тематический словарь для бесед и дискуссий на данную тему.
2. Текст информативно-тематического характера и упражнения на свертывание и развертывание информации.
3. Упражнения коммуникативного характера и клише, сгруппированные по функционально-семантическому признаку. Предлагаемые разговорные формулы, как правило, не содержат новой лексики. Их назначение — помочь студентам облечь свои мысли в естественную языковую форму.
4. Упражнения дискуссионного характера.
5. Упражнения для коллективного обсуждения, в которых студенты должны использовать речевые клише и тематическую лексику.

Раздел заканчивается перечнем тем для творческого высказывания и ситуацией для ролевой игры.

Раздел упражнений на звуки речи представлен в виде коррективного курса, охватывающего не все звуки речи, а лишь те, в которых делается наибольшее количество ошибок. Подробные задания дают возможность учащимся работать над устранением своих ошибок самостоятельно.

Раздел упражнений по интонации предназначен для завершающего этапа работы над английской интонацией на III курсе факультета английского языка Педагогических университетов и является продолжением аналогичных разделов учебников для I и II курсов тех же авторов. Его основная цель — расширение и углубление отработанного на первых двух курсах материала, а также введение таких интонационных структур, употребление которых характеризуется английскими фонетистами как факультативное.

Раздел состоит из серии обучающих, контролирующих и творческих упражнений для дальнейшей автоматизации воспроизведения и употребления основных интонационных структур в английской речи. Обучающие упражнения в основном предназначены для лабораторной работы, контролирующие и творческие — для работы в аудитории. Специальные задания на транскрибирование, интонирование и графическое изображение интонации могут быть даны при работе над любым упражнением.

Основная цель раздела упражнений по грамматике — закрепление нового грамматического материала, который изучается на III курсе (имена существительные, прилагательные, числительные и местоимения, а также разделы синтаксиса). Кроме того, большое внимание уделяется неличным формам глагола и повторению употребления наклонений, времен и артиклей. Упражнения построены в основном на материале уроков основного курса.

В приложение вынесены инструкции по написанию письменных работ, практикуемых на III курсе: сочинение-повествование, сочинение-описание, рекомендации по составлению краткого пересказа текста, списки речевых клише.

При подготовке 4-го издания, не изменяя в целом содержательную и структурную стороны учебника, авторы сочли необходимым внести определенные коррективы в тексты и задания к ним, т. к. во многих случаях предлагавшийся ранее материал оказался несоответствующим современной действительности. Это в первую очередь касается раздела, посвященного системе образования (Урок 3, часть 2), т. к. за последнее десятилетие образовательные системы России и Великобритании претерпели существенные изменения.

Полностью переработан грамматический раздел, который включает в себя коммуникативно-ориентированные упражнения по указанным выше разделам.

Внесены коррективы в лексико-грамматические задания с учетом последних достижений и требований методики преподавания иностранного языка в высшей школе.

Авторы

ESSENTIAL COURSE

Unit One

SPEECH PATTERNS

1. It is **more like** a stage village **than** one built of bricks and mortar.

It is more like an essay than a story.

This looks more like a pond than a lake.

This seems more like silk than wool.

2. We roamed about sweet Sonning **for an hour or so**.

They walked about the town (in the forest, there) for an hour or so (for two hours or so).

He lived in the village (in Kiev, there) for a year or so.

3. George said that **it would be a splendid opportunity to try** a good, slap-up supper.

Ann will be here any minute. It will be a wonderful opportunity to speak to her.

We still had plenty of time and John said it was an excellent opportunity to have a bite.

4. **I should never have thought** that peeling potatoes was such an undertaking.

I should never have thought that translating an article was so difficult.

I should never have thought that writing a composition was as difficult as that.

5. **The more we peeled, the more peel there seemed to be left on.**

The more sentences he translated, the more of them there seemed to be left.

The more I listened, the more interested I became.

The longer he stayed there, the more (the less) he liked the place. The more you do today, the less will be left for tomorrow.

6. **There was no potato left.
There was half a pork pie left.**

There is some paper (money) left.

There is no bread left.

We still have some money left.

7. **That won't do. You're wasting them.**

That won't do. You haven't tried hard enough.

That won't do. You're making a mess of the job.

EXERCISES

1. Complete the following sentences using Speech Patterns:

1. This is more like a word for word translation than
2. It is more like a fable than
3. The fabric looks more like cotton than
4. Ann looks more like a schoolgirl than
5. With this hair-do she looks more like a boy than
6. We walked round the village for
7. I stayed with my friends for
8. I lived in the town for
9. I am not through with the book yet, I've read only 50 pages or
10. Since everyone is present I think it
11. We are through with our work. Isn't it ...? .
12. We've been looking for her house for more than an hour. I should
13. There seems to be no end to dirty clothes. I should
14. The more we listened to him,

15. The more John looked at her, 16. The more I think about her decision, 17. The more indignant Andrew became, 18. The longer we waited, 19. Who'll go to the baker's? There is 20. I'm going to the stationer's. There is 21. Why go shopping? — We have 22. We needn't hurry. There is 23. Hurry up. We have 24. Why not put the table near the window? — There seems to be 25. Where will you put the bookcase? There seems to be no

2. Suggest a beginning matching up the end. Use Speech Patterns 4, 5 and 7:

1. ... that looking after a child was so tiresome. 2. ... might cost so much effort. 3. ... might turn out to be such a trying job. 4. ... the bigger wages he earned. 5. ... the less he knew what to do. 6. ... the more we liked the place. 7. ... You shouldn't be so careless. 8. ... You'll have to do everything all over again. 9. You treat the matter too lightly. 10. Your answer is wrong.

3. Respond to the following statements and questions using the Speech Patterns:

1. If only the weather were better! 2. In two days I'll finish my exams. 3. I shan't be through with my work before the weekend, I'm afraid. 4. How long will the job take? 5. We're going there on Friday. 6. She may come yet. Let's wait a bit. 7. He says it was your fault. 8. How long shall I stay there?

4. Make up two sentences of your own on each pattern.

5. Translate into English using the Speech Patterns:

А. Весной, на обратном пути в Москву, мы случайно проезжали мимо небольшого городка. Он был скорее похож на большую деревню, чем на город, все дома в нем утопали в цветах, и он показался нам таким красивым, что мы не смогли не остановиться там. Я никогда бы не подумала, что прогулка по маленькому провинциальному городку может доставить такое наслаждение. Мы ходили по городу около трех часов, и чем больше мы смотрели на этот сказочный уголок, тем больше восхищались им. Но у нас осталось мало времени, и нам пришлось спешить в Москву.

В. В прошлом году нам с женой пришлось пойти в отпуск зимой. Мы решили, что это удобный случай, чтобы собственными силами отремонтировать квартиру. После двух дней работы наша квартира больше походила на склад поломанной мебели, чем на квартиру.

«Это никуда не годится, — сказала жена. — Давай лучше пригласим маляров» (to have smth. done).

6. Make up and act out a dialogue using the Speech Patterns.

TEXT ONE

THREE MEN IN A BOAT

By Jerome K. Jerome

Jerome K. Jerome (1859—1927) is a well-known English writer, whose novels *Three Men in a Boat*, *The Idle Thoughts of an Idle Fellow*, *Novel Notes* and *Three Men on the Bummel* have enjoyed great popularity. Jerome K. Jerome is famous for his art of story-telling, his vivid style and his humour which is generally expressed in laughter-provoking situations often based on misunderstanding. With sparkling humour he criticized the weak sides of human nature.

Chapter XIV

We got out at Sonning,¹ and went for a walk round the village. It is the most fairy-like nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the "Bull", behind the church. It is a veritable picture of an old country inn, with a green, square courtyard in front, where, on seats beneath the trees, the old men group of an evening to drink their ale and gossip over village politics; with low quaint rooms and latticed windows² and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading,³ we decided to go back to one of the Shiplake islands, and put up there for the night. It was still early when we got settled and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew.⁴

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I had ever

been in. We began cheerfully, one might almost say skittishly but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left — at least none worth speaking of. George came and had a look at it — it was about the size of pea-nut. He said:

"Oh, that won't do! You're wasting them. You must scrape them."

So we scraped them and that was harder work than peeling. They are such an extraordinary shape, potatoes — all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping ourselves.

I never saw such a thing as potato-scraping for making a fellow in a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half-smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half a dozen or so more and put them in without peeling. We also put in a cabbage and about half a peck⁵ of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and we put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remember that towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a general desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the

other things, and that every little helped; but George stood up for precedent! He said he had never heard of water-rats in Irish stew, and he would rather be on the safe side, and not try experiments.

Harris said:

"If you never try a new thing how can you tell what it's like? It's men such as you that hamper the world's progress. Think of the man who first tried German sausage!"

It was a great success, that Irish stew. I don't think I ever enjoyed a meal more. There was something so fresh and piquant about it. One's palate gets so tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not matter much; and as for the gravy, it was a poem — a little too rich, perhaps, for a weak stomach, but nutritious.

EXPLANATORY NOTES

1. **Sonning** ['sɒnɪŋ]: a picturesque village on the bank of the Thames.

2. **latticed window**: a window with small panes set in.

3. **Reading** ['redɪŋ]: a town on the river Thames, Berkshire, South England. It is an important town for engineering, transport and scientific research. It is also important for its cattle and corn markets. It is proud of its university which specializes in agriculture.

4. **Irish stew**: a thick stew of mutton, onion and potatoes.

5. **peck**: a measure for dry goods equal to two gallons. Half a peck is equal approximately to four litres.

6. **German sausage**: a large kind of sausage with spiced, partly cooked meat.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **gossip** *n* 1) (*uncount.*) idle talk, often ill-natured, about persons or events, also what appears in newspapers about people well-known in society, as the gossip column, a gossip writer, *e. g.* Don't believe all the

gossip you hear. 2) (*count.*) a person who is fond of talking about other people's affairs, *as* the town gossips.

gossip *vi* (over smth.) to talk about the affairs of others, to spread rumours, *e. g.* Aren't you ashamed of gossiping over his affairs?

2. **wind** [*waind*] (**wound** [*waund*] *vt/i* 1) to turn round and round: to wind the handle; 2) to make into a ball or twisted round shape, *as* to wind wool; 3) to follow a direction in a twisting shape, *e. g.* The path winds through the wood. 4) to tighten the working parts by turning, *as* to wind a clock; 5) to bring or come to an end, *e. g.* It's time he could wind up (his speech). **to wind someone round one's little finger** to make someone do what one wants.

3. **peel** *vt/i* 1) to take off the skin, *as* to peel oranges (apples, potatoes, bananas, etc.); 2) to come off in thin layer or strips, *e. g.* The skin peels off the nose or face when a person gets sunburnt. The wallpaper is peeling (off).

peel *n* the outer skin of fruit or vegetables, *as* orange peel, potato peel; **candied peel** the peel of oranges, lemons, etc., preserved and coated with sugar.

4. **scrape** *vt/i* 1) to remove (material) from a surface by pulling or pushing an edge firmly across it repeatedly, *e. g.* I scraped the skin off the vegetables. 2) to clean or make (a surface) smooth in this way, *e. g.* She scraped the door (down) before painting it again. He scraped his boots clean before coming in the house. 3) to rub roughly (*esp.* on, against): a chair scraping on the floor, *e. g.* He scraped his chair against the wall. 4) to hurt or damage in this way, *e. g.* He scraped his knee when he fell. 5) to succeed in a class by doing work of the lowest acceptable quality, *e. g.* She just scraped through the examination. **to scrape a living** to get just enough food or money to stay alive; **to scrape up** also **to scrape together** to gather (a total, *esp.* of money) with difficulty by putting small amounts together.

5. **steady** *adj* 1) firmly fixed, not likely to fall; *as* a steady foundation, to make a chair or table steady, with a steady hand, *e. g.* The chair is steady enough. *syn.* **firm**, *as* firm ground, foundation, steps, muscles; 2) regular in life, work, etc.; industrious, *as* a steady person; 3) constant, *as* a steady wind (rain, growth, increase), steady progress.

steadily *adv* in a steady manner, *e. g.* It has been raining steadily since the morning.

steady *vt/i* to make or become steady, *e. g.* With an effort he steadied the boat. The boat soon steadied again.

6. **mess** *n* (rarely *pl.*) a state of confusion, dirt or disorder; **to be in a mess**, *e. g.* The room was in a mess. **to make a mess of smth.** to do it badly, *e. g.* You've made a mess of the job. **to get into a mess** to get into trouble or into a dirty state, *e. g.* You'll get into a mess if you are not more careful.

7. **crack** *vt/i* 1) to break or cause to break, in such a way, however, that the pieces remain together, e. g. A vase may crack if washed in boiling water. You've cracked the window. 2) to make or cause a thing to make a loud noise, *as* to crack a whip, e. g. His rifle cracked and the deer fell dead. **to crack a joke** (*sl.*) to make a somewhat rough joke, e. g. There is no one like him to crack jokes.

crack *n* an incomplete break; a sharp noise, *as* a wide (small, loud, sudden) crack, e. g. The walls are covered with cracks. I heard a crack as if of a branch.

8. **contribute** *vt/i* 1) to give money, supply help, etc. to a common cause, e. g. The development of friendly ties with other countries contributes to mutual understanding of their peoples. Good health contributes to a person's success in work. 2) to write articles or other material for newspapers, magazines, etc., *as* to contribute articles to a wall-newspaper, to contribute a poem to a magazine.

contribution *n* the act of contributing; that which, is contributed, e. g. Montmorency brought a dead water-rat as his contribution to the dinner.

9. **spirit** *n* 1) moral condition, tendency, *as* the spirit of the army, the spirit of the times (age), the spirit of the law, to take smth. in the right (wrong) spirit, to show a proper spirit, e. g. That's the right spirit! He found himself in conflict with the spirit of the time. 2) energy, courage, liveliness, e. g. Put a little more spirit into your work. He spoke with spirit. 3) *pl.* mood, *as* to be in high (low) spirits, e. g. His spirits rose (fell or sank). **to raise smb.'s spirits; out of spirits** depressed, unhappy, e. g. You seem to be out of spirits today.

10. **taste** *n* 1) flavour; quality of any substance as perceived by the taste organs, e. g. The doctor prescribed her some pills with a bitter taste. I don't care for this bread, it has a very bitter taste. I dislike the taste of olives. 2) liking, e. g. You may choose any flowers to your taste here. There is no accounting for tastes. Tastes differ. 3) ability to form judgments in questions of beauty and manners, e. g. The room was furnished in good taste. They say she dresses in poor taste. I was ashamed of you, your jokes were in very bad taste.

taste *vt/i* 1) to try by eating or drinking; to recognize after taking into the mouth, e. g. There we found some strange meals and made up our minds to taste them all. Can you distinguish types of apples by tasting them? I have a bad cold and cannot taste anything. 2) to have a particular flavour, e. g. This orange tastes bitter. 3) to experience, e. g. There she tasted the joys of privacy.

tasteful *adj* showing good taste, *as* a tasteful person, work of art.

tasteless *adj* 1) having no taste; 2) having or showing poor taste.

Usage: When tasteless is used of food it means "having no taste". When it is used of people, furniture, ornaments, etc., it means "having or showing bad taste", e. g. The potatoes were tasteless without salt.

Word Combinations and Phrases

in early June
to put up at some place
to roam the woods (through
the woods, about a place)
to get settled
odds and ends
to be the size of smth.
the rest of the evening

half a dozen, half a peck of peas,
half a pork pie, half a tin of
salmon
to stir smth. up
to add smth. to smth.
to empty smth. into a pot
to thicken the gravy
with an earnest and thoughtful air
to be on the safe side

READING COMPREHENSION EXERCISES

1. Listen to Text One and mark the stresses; enough time will be given for you to repeat the sentences.

2. Put fifteen questions to the text.

3. Note down the sentences from the text which contain the word combinations and phrases. Translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 14).

1. At the beginning of May the village is really fairy-like with all its houses smothered in roses. 2. I'd like to stay in this small inn for a week or so. 3. The whole day we wandered over the country-side and in the evening we had a nice rest. 4. It turned out to be quite late when at last we made ourselves comfortable. 5. I never saw such a thing as a stew for getting rid of all remnants of food. 6. Choose the books you need and take the others to the library, please. 7. This is a rare edition: the book is as small as a match-box, but the print is very clear. 8. We have half a tin of potted pork left, let's put it into the stew. 9. Put some more oatmeal in the porridge and mix it thoroughly with a spoon. 10. He may have forgotten about our arrangement, let's call him up to make sure.

5. Translate the following sentences into English using the word combinations and phrases:

1. Мне бы очень хотелось поехать на юг в начале июня, когда все утопает в цветах, и побродить по горам. 2. Мы решили, что в Санкт-Петербурге остановимся в гостинице и проведем там около недели.

3. Мы быстро устроились, и оказалось, что до вечера у нас еще много времени. 4. Когда мы наконец устроились, мы так устали, что никто из нас не захотел никуда идти. 5. Вряд ли эти обрезки бумаги на что-нибудь годятся. 6. Никогда бы не подумала, что из этих остатков материала можно сшить платье. 7. Моя комната такого же размера, что и ваша, но она почему-то выглядит меньше. 8. Я прочла только половину статьи, но мне кажется, что она имеет мало отношения к интересующему вас предмету. 9. Поезд придет только через полчаса, давайте побродим по городу. 10. Элен перемешала салат, попробовала его и решила добавить еще соленых огурцов. 11. Это хорошие мясные консервы. Положите полбанки в рагу. 12. Добавьте немного муки в соус, чтобы он стал погуще. 13. Он шутит с таким серьезным видом, что невозможно не рассмеяться. 14. На всякий случай нам лучше не касаться этого вопроса сегодня.

6. Make up and practise a short situation using the word combinations and phrases of Ex. 3.

7. Make up and act out a dialogue using the word combinations (p. 14).

8. Find in Text One equivalents for the following words and phrases and use them in sentences of your own:

to wander about a place; for about an hour; to stay somewhere for the night; to have a lot of time; an excellent chance; an attractive plan; to build up a fire; a difficult task; to prove to be; to be as small as smth.; without stopping; ridiculous; to examine thoroughly; to pull out; to make the gravy thicker; not to risk; trivial things; not to be important

9. Note down from the text equivalents for the following words and phrases. Make up sentences using the phrases:

сказочный уголок; утопать в розах; настоящая сельская гостиница; сельские новости; причудливые комнаты; решетчатые окна; шикарный ужин; по части стряпни; собирать хворост; беззаботность

10. Explain what is meant by the following phrases and sentences:

1. to gossip over village politics. 2. to try a good slap-up supper. 3. Our light-heartedness was gone. 4. Then we struck. 5. We should require the rest of the evening for scraping ourselves. 6. We overhauled both the hampers. 7. All the odds and ends and the remnants. 8. Every little helped. 9. George stood for precedent. 10. He would rather be on the safe side and not try experiments.

11. Answer the following questions and do the given tasks:

1. What do you know of Jerome K. Jerome and his place in English literature? 2. What does the passage under study present? (Is it a piece of narration, a description, a portrayal or an account of events?) 3. In what key is the first part written? (Is it lyrical, dramatic, humorous or unemotional?) 4. How does the author achieve the humorous effect in the second part? (Is it the humour of the situation or the humour of words?) 5. Find in the passage sentences containing irony, exaggeration and contrast and comment on them. 6. In what key is the second part written? 7. What can you say of J.K. Jerome's manner of writing? Summarize your observations.

12. Retell Text One: a) close to the text; b) in indirect speech; c) as if you were Harris or George.

13. Give a summary of Text One.

14. Make up and act out a dialogue between George and Harris cooking the stew.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

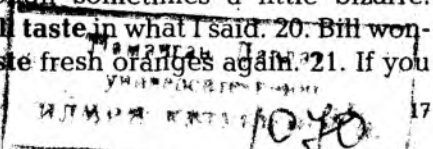
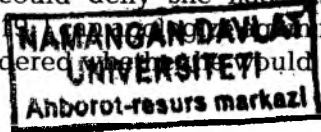
2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. Of an evening Barbara **would have a good gossip** with the neighbour over the garden fence. 2. **Gossiping** and lying go hand in hand. (*proverb*) 3. "I decided to have her up here, for a time at least, and **let the gossips do their worst,**" said Beatrice. 4. "Who's **talking gossip** now?" said cousin Rachel. 5. While playing under her mother's eye, she felt a **wind-up toy**. 6. It was becoming stuffy in the compartment of the train. I **wound** the window down and got my pipe out. 7. I braided her hair and **wound** it round her head. 8. If one only **could peel** her, as one **peels** an onion, of pretence and insincerity. 9) I saw him with great clarity, from the pleased smile to the **peel** of sunburn on the top of his bald head. 10. Carefully she broke all the twigs from the branch, so that it became an almost straight stick, and **as** she walked, she **peeled** the bark from the

wood until it was stripped clean. 11. **Scrape** your muddy shoes with this old knife. 12. "Hi!" cried Nick, **scraping** some snow from the sledge and flinging a snowball which hit George full in the ear. 13. All the trivial sounds of the room re-echoed maddeningly about him — the **scraping** of chairs, the coughing. 14. You've got to **scrape up** some courage, some daring. 15. The lane was so narrow that a donkey with panniers could hardly **have scraped its way through**. 16. It was so slippery that if he **had not steadied** me, I should have fallen. 17. The fog came **steadily** over us in waves and it was extremely difficult to see where one was on the road. 18. She looked at me again with that peculiar **steady** gaze. 19. She heard the **steady** beat of her heart: "Get up! Go out! Do something!" 20. These eyes, when he raised them, were extraordinarily **steady** and inquiring. 21. Tom was charming and unscrupulous. He made a **steady** income from his friends and he made friends easily.

B. 1. He felt that he was beginning to **clear up the mess** into which his life had fallen. 2. I've never seen so much **mess** and disorder anywhere. 3. It's true that I had a country walk on Thursday and came home **in a dreadful mess**. 4. "I saw my father today. I hoped he'd give me a last chance and haul me out of the **mess** for the time being," said Ben. 5. The driver **cracked** his whip, and the horses raced off. 6. She raised the window a **crack** and laid the cold towel on Dottie's forehead. 7. A draught through the **cracks** in the window-frame stirred the curtains. 8. They had laughed and **cracked jokes** with John. 9. Bert studied him for several minutes through the **crack** in the door and then went out into the yard. 10. The tree **cracked** loudly and fell. Everything was still again. 11. The excellent conditions provided for the experiment **contributed** greatly to its success. 12. Her honesty **contributed** to the general regard for her good sense. 13. His melancholy was comparable with Bracey's, no doubt **contributing** to their mutual understanding. 14. The bombing succeeded in neither suppressing the **fighting spirit** nor in deranging the economic life of the country. 15. Evidently his dreamy fancies had not interfered with either his **spirits** or his appetite. 16. The child was healthy and **high-spirited**, and it was impossible to keep her quiet. 17. He filled the glass with water and sipped at it cautiously: the **taste** was terrible. 18. Nobody could deny she had taste, though sometimes a little bizarre.

19. I am sorry for my ill **taste** in what I said. 20. Bill wondered how he could ever taste fresh oranges again. 21. If you



don't scrape the dust away, everything you eat **will taste** of it. 22. Some books are to be **tasted**, others to be swallowed, and some few to be chewed and digested. 23. Her fine figure and **tasteful** clothes always attracted attention. 24. She sipped at the tea, **tasteless**, unrefreshing.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. The Browns were glad to drop in of an evening for a cocktail and a chat. 2. He chuckled at the thought of how successfully they had deceived the people who were fond of spreading rumours in the small colony. 3. Ann made Tom do whatever she wished him to do. 4. It's time he ended his speech. 5. She hates taking the skin off potatoes. 6. Put the towel round your shoulders or you'll burn and your skin will come off. 7. The silly boy is always getting into trouble. 8. Clean the soles of your shoes thoroughly before you go into the cottage. 9. It took the boys much time and effort to collect the money they needed. 10. He is a young man who is regular in his life and work. He turned out to be an industrious worker. 12. He was not bad-looking and had a good regular job. 13. The table was shaky, as one of its legs was broken. 14. The rain is pouring constantly down all the time

B. 1. After he had finished packing, the room was in a state of disorder. 2. But for your carelessness you would not have got into trouble. 3. But even he must have known that he had done the job badly. 4. There is a slight break in the vase. 5. He's fond of making jokes. 6. Poor as they were the workers were ready to give money to their common cause. 7. He regularly writes poems for our newspaper. 8. He came to lunch in a particularly jolly mood. 9. He did the job with such energy that he accomplished a shining success. 10. After supper everyone was in a better mood. 11. When he is ill, he does not touch food for days. 12. The soup has a flavour of onions. 13. It is impossible to explain why different people like different things. 14. What do you know of his likings or dislikings? 15. After our quarrel even my favourite dish seemed unsavoury.

4. Explain or comment on the following sentences:

A. 1. Charles had planned to see Arthur Brown in Hall and on the side pick up such gossip as was going. 2. You meet other boats there and river gossip is exchanged. 3. He had mentioned that George was attracting some gossip. 4. He gave people pieces of

gossip in the same way that he gave them drinks. 5. Bess was an incurable gossip. 6. Bant marvelled how gossip travelled. 7. At last the town gossips left her alone. 8. Next day, while he was at his office winding up its last tattered affairs, I telephoned Mrs. Skelton. 9. Don't you see that she can wind anyone round her little finger? 10. Bits of the wall peeling, a banister leg was loose. 11. The wallpaper peeled off in long, broad ribbons. 12. Sitting down and peeling off her gloves, Jane took a mirror out of her bag and looked at herself. 13. It was quite an undertaking to scrape all the rust off. 14. The lazy boy was lucky to scrape through the exams. 15. John had scraped together enough money for his first year at college. 16. I ran the risk of getting into some scrapes. 17. "If you don't take care, your friend will get you into a serious scrape, some day," said Carrie. 18. My father and I scraped together the change in our pockets and found enough for breakfast at a diner. 19. Steady! There is a broken step here. 20. He was a steady visitor at their home. 21 He said unsteadily: "I understand, Mrs. Evans." 22. Caroline repeated the ejaculation not in so steady a tone. 23. The snow was falling steadily out of a tawny sky. 24. He clutched at her to steady himself. 25. He is a steady fighter for peace. 26. "No," said Mary steadily, "he never comes here." 27. He moved forward unsteadily in the darkness. 28. I'm a bit of a philanderer, my dear, you need a steadier chap. 29. He's got a character and steady employment, and he's no fool. 30. "I ain't going," was his steady answer to all her threats and requests. 31. He lost weight steadily.

B. 1. You've made a mess of the job. I wish you had refused to do it. 2. Why did you leave the table in such an awful mess? 3. Nothing to do, but sweep up the mess — and such nice eggs. 4. "Now we've got to clear up this mess," he said. "All I hope is that it doesn't take too long." 5. I thought of the mess he was bound to make of it. 6. This word is a crack-jaw for foreigners. 7. He is a hard nut to crack. 8. He is fond of cracking jokes, but they are not to my taste. 9. A cracked bell can never sound well. (*proverb*) 10. All is lost that is poured into a cracked dish. 11. His contributions to science are invaluable. 12. Mr. Winfield listened and soon understood that he was expected to contribute to the conversation. 13. M. Sholokhov contributed most generously and with great skill to world literature. 14. My own earliest boating recollection is of five of us contributing three-pence and taking a boat on the lake. 15. This is not the right spirit to begin some new work in. 16. We found him alone, spent and spiritless. 17. His spirits rose when the

door swung open and he saw Sandra on the threshold. 18. Despite all her troubles she too seemed caught up in the spirit of the occasion. 19. Can you taste any pepper in this soup? 20. I don't know that I ever tasted pumpkin pie as good as hers. 21. His tastes did not seem to have changed. 22. The house was handsome, he conceded, but it wasn't to his taste. 23. "Your taste in brandy, Doctor, is much better than your taste in music," said Chris. 24. After that, having acquired a taste for the water, I did a good deal of rafting.

5. Choose the right word:

peel — scrape

1. New potatoes are nice to the taste, but I hate ... them. 2. I've boiled potatoes in their jackets, will you ... them?

steady — firm

1. The chair was not ... because one of its legs was broken. 2. The oak-tree stood ... in the earth. 3. Mr. Convoy was a ... customer at the bookshop. 4. His decision was

crack — break

1. The cup ... , but the pieces still held together. 2. The ice ... and then ... under his feet. 3. Brittle things ... easily.

taste — flavour

1. The peach has a peculiarly fine 2. The fruit looked tempting, but it turned out to have an unpleasant 3. I like the lemon ... of the sweets.

6. Give English equivalents for the following phrases:

заниматься сплетнями; заводить часы; сматывать шерсть в клубок; задеть локтем за что-л.; работать без передышки; внести вклад во что-л.; дух времени; работать с огоньком; быть горьким на вкус; обвести кого-л. вокруг пальца; попасть в беду; быть замешанным в каком-л. деле; о вкусах не спорят; в хорошем вкусе

7. Translate the following sentences into English:

A. 1. На всякий случай не рассказывайте об этих делах. 2. «По-моему, в нашем доме мало сплетниц, нам повезло», — сказала Энн. 3. «Никогда бы не подумала, что Джейн будет распространять сплет-

ни», — сказала Кейт. — «А ты не слушай», — ответила Дотти. 4. Давайте поднимемся по этой винтовой лестнице на верх башни. 5. Что ты делаешь? Это никуда не годится. Разве так разматывают шерсть? 6. Никто не умел так обвести человека вокруг пальца, как маленькая Полли. 7. Положите все эти мелочи в пакет и обвяжите его несколько раз веревкой. 8. Не отдирайте кору с березы, вы повредите дерево. 9. Зря вы так долго лежите на солнце, у вас будет лупиться кожа, да и вообще это принесет вам больше вреда, чем пользы. 10. Зачем вы чистите картошку? Для салата картофель лучше варить нечищенным. 11. Кейт иногда удавалось найти временную работу, но на еду опять ничего не оставалось. 12. Что-то пристало у меня к подошве, никак не могу отскрести, должно быть, это деготь. 13. Осторожно! Не заденьте рукой за гвоздь. 14. Не скребите, пожалуйста, вилок по тарелке, я не выношу этого звука. 15. Он едва-едва сдал экзамены, но, по-моему, он понял, что нельзя терять столько времени попусту. 16. Это вполне приличный дом отдыха, но нам очень не повезло с погодой: с утра до вечера, не переставая, шел дождь. 17. В эту минуту я не могла не восхититься ее самообладанием. Твердой рукой она вдела нитку в иголку и продолжала шить, как будто ничего не произошло. 18. Он казался вполне уравновешенным молодым человеком. 19. Давайте подложим что-нибудь под ножку стола, чтобы он не качался.

В. 1. В комнате Джона был ужасный беспорядок, но когда сестра воспользовалась его отсутствием и прибрала там немного, он очень рассердился и сказал, что теперь он не может ничего там найти. 2. Вы опять испортили всю работу. Неужели вам не стыдно так безразлично ко всему относиться? 3. Она спутала все мои планы, заставив меня прождать ее четыре часа. 4. Мы услышали, как треснула ветка, кто-то подходил к нам. 5. Как ты небрежна! Треснула мамина любимая ваза, разве можно было мыть ее кипятком? 6. Сейчас уже небезопасно переходить реку: во льду образовались трещины. 7. Краска на подоконнике потрескалась, придется соскоблить ее, прежде чем красить его заново. 8. Регулярная тренировка способствовала его успеху на соревнованиях. 9. Он отказался дать стихи в нашу стенгазету, а теперь уже нет времени просить кого-нибудь другого сделать это. 10. Американский художник Рокуэлл Кент пополнил коллекцию картин музея имени А.С.Пушкина своими произведениями. 11. Он говорил с таким жаром, что никто не остался равнодушным. 12. Как только вы расскажете ему об этом, у него сразу же исправится настроение. 13. Вы правильно отнеслись к критике, другого я от вас и не ожидала. 14. Я помню, что где-то еще осталось полбутылки клубничного сока. По вкусу его ни с чем на свете не сравнить. 15. Этот незнакомый нам фрукт сначала показался всем неприятным на вкус, но потом мы привыкли утолять им жажду. 16. Мы все знали ее как женщину с тонким вкусом. 17. Я не люблю вкус моркови. Не кладите ее, пожалуйста, в салат. 18. В этом магазине такой выбор товаров, что вы, безусловно, найдете себе что-нибудь по вкусу. 19. Он любит по-

шутить, но многие его шутки дурного вкуса. 20. Какая досада! Огурцы горчат.

8. Review the Essential Vocabulary and answer the following questions using it:

1. What do you call ill-natured idle talk? 2. What do you call the outer skin of fruit and vegetables? 3. What do you call giving money to a common cause? 4. What do you call the sense peculiar to the tongue? 5. What do you call a person who is fond of talking about other people's affairs? 6. What do you call a person who is regular in life and industrious? 7. What would you say of a person who manages to make others do whatever he likes? 8. What would you say of a room which is in a state of disorder? 9. What would you do with a table which is shaky? 10. What do you do to make sure that there is enough salt in the soup? 11. What do you have to do with the saucepan if the porridge gets burnt? 12. What must one do before applying to an Institute for admission? 13. What is sure to happen if you wash a cut-glass vase in boiling water? 14. How do you feel if all is well? If things go from bad to worse?

9. Respond to the following statements and questions using the Essential Vocabulary:

1. Aren't you ashamed of discussing my affairs behind my back? 2. What's the matter with your face? 3. I don't think he did his share of the work. 4. It took you ages to do the room! 5. Why do you look so sullen? 6. Why did you give such a confused answer? 7. Look at the coat I've just brought from the cleaner's! 8. The paint is a bit thick. 9. I should never have thought that you would fall for her promises. 10. What's wrong with the orange? 11. Did he do well at his exams? 12. Which of the twins is Bob? 13. I hear he was not admitted to the Institute. 14. What's this sound?

10. Make up and practise a short situation using the following words and word combinations:

1. to gossip; spirit; to get mixed; to scrape through
2. like nothing else on earth; to wind; to roam; to gather wood; steadily; a crack; to get into scrapes
3. to peel; for an hour or so; I should never have thought, to be on the safe side; the more ... the more

11. Make up and act out a dialogue using the words and word combinations of Ex. 10:

1. Two inexperienced girls are cooking soup. (to peel potatoes, to be the size of, to waste, odds and ends, to mix, good stuff, to try experiments, to flavour, to turn out, to be more like ... , a mixture with a bad taste, to scrape out)

2. A young married couple is packing. (there is little time left, plenty of time, in a mess, there is no room to spare, odds and ends, the more ... the more ... , that won't do, to get cracked, to scrape, to make a mess of, to require help, the rest of the evening, I should never thought)

12. Find in Text One and copy out phrases in which the prepositions (or adverbs) 'in', 'off' and 'with' are used. Translate the phrases into Russian.

13. Fill in prepositions:

1. Stand ... front of me, you'll see better then, there will be nothing ... the way ... your view. 2. Frankly speaking, I don't see anything ... that idea. 3. She is always ... trouble ... her son. He can't resist bad influence. 4. I can never talk easily ... him, we seem to have nothing ... common. 5. A stitch ... time saves nine. (*proverb*) 6. A bird ... the hand is worth two ... the bush. (*proverb*) 7. There were not many people at the meeting, about 10 or 12 ... number, I should think. 8. Our preparation had to be made ... secret, which required caution. 9. We are ... sight ... land now and will soon be ... port. 10. The matter ... itself is not important, ... fact I was going to take no notice ... it, but he had acted ... such a way that I must take it into consideration. ... any case it can't affect you. 11. I shall take these plates away now and bring the pudding 12. Come to our village ... a month or so. You'll see then how beautiful it is ... early June, all the houses smothered ... roses and not a cloud ... the sky.

14. Translate the following sentences into English. Pay attention to the prepositions:

1. Такого учителя нелегко найти, таких на тысячу один. 2. Я был в самой середине толпы и не мог подойти к вам. 3. На вашем месте я бы подождал немного, это в ваших интересах. 4. «Кто вынимал сегодня почту? Не хватает одной газеты», — возмущенно сказал отец. 5. Кондуктор автобуса помог старой женщине войти. 6. Джим открыл дверь и впустил мокрую от дождя собаку. 7. Вы сегодня в плохом настроении, не так ли? — Да, что-то мне не по себе. Я, пожалуй, лучше оста-

нужь дома и почитаю. 8. Джон помог жене снять пальто и усадил ее в кресло у камина. 9. Разве вы не знаете, что контрольную работу не пишут карандашом? 10. Мы сошли с поезда и отправились на поиски гостиницы. 11. Говорите шепотом. Анна, кажется, заснула. 12. Джордж отрезал кусок хлеба, намазал его маслом и принялся за еду. 13. Этот студент уверен в своих знаниях и немного рисуется. 14. Краска не отходит от пальто, я не могу ее соскоблить. 15. Вы не знаете, как у него дела с книгой, которую он пишет? — Я его давно не видел, мы не ладим с ним. — Но почему? По-моему, вы придираетесь к нему. При всех своих недостатках он очень порядочный человек.

15. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Explain in English the meaning of each proverb. c) Make up a dialogue to illustrate one of the proverbs:

1. Gossiping and lying go hand in hand.
2. He who would eat the nut must first crack the shell.
3. Oil and water will never mix.
4. Who has never tasted bitter, knows not what is sweet.

16. Write a narrative essay on one of the topics:

1. A river trip that went wrong.
2. How Father did his best to cook dinner on the 8th of March.
3. The dream of a holiday-maker on a rainy night.
4. A trying experience of a holiday-maker during a river trip.

CONVERSATION AND DISCUSSION

CHANGING PATTERNS OF LEISURE

Topical Vocabulary

1. **Choosing a route. Packing:** hike, to go on a hike, to go hiking, hiker; picnic; walking tour, walker; to travel (to go) on foot; to wander; to roam; route, to choose a route; to discuss plans, to plan a trip; guide-book; light (hand) luggage, heavy luggage; rucksack; knapsack; hamper, basket; to pack clothes (supplies, cooking utensils, etc.) into a rucksack, to pack a rucksack; damp-proof; sleeping-bag, the spirit of the journey; to be open to all impressions; an inveterate anti-picnicker.

2. **Nature. Weather:** landscape, scenery; countryside, hilly or level countryside; picturesque; vegetation; grove; slope; steep hill;

meditative silence of the morning; to wind, winding; the weather forecast (to forecast the weather); constant (steady) rain (wind); dull, wet, damp, cloudy, foggy, windy weather (day); it is pouring; to drizzle, it is beginning to drizzle; fog, thick fog, mist; to be (to get) wet through; the things are damp, soaked; the wind rises, drives the clouds away, brings rain, drops; it's a hot, stuffy day; the heat is stifling, unbearable; there is hardly a breath of air; not a leaf is stirring; it's 30 (degrees) above (zero) in the shade; a day to tempt anyone out.

3. **Meals:** meals in the open air; cooking utensils; frying-pan; saucepan; pot; kettle, tea-pot, to get a kettle to boil; tin, tinned food, tin-opener; pocket knife; gas-burner; water-container; eggs and bacon, scrambled eggs; plain, nourishing breakfast; to peel, to scrape potatoes; to stir, to mix; to crack, to squash, to smash; to clean, to scrape out a frying-pan; to spill; odds and ends; flavour; good stuff; like nothing else on earth; to make a fire, to put out the fire; to light a gas-stove; to settle oneself for a meal; to squat down to supper; burnt and unappetising-looking mess; to give smb. a good appetite; to wash up.

4. **Sleep:** to camp out, to sleep out; a picnic site; to fix (to pitch) a tent, to strike a tent; sleeping-bag; to be fast asleep, not to sleep a wink; torch.

5. **Bathing and boating:** to look down at the river and shiver; to throw water over oneself, a tremendous splash; to dive; to swim, to have a swim; to run one's boat into a quiet nook; to hire a boat; to get upset; to row up (down) the river (stream); to steer; bow, stern; canoe, rowing-boat, motor-boat, yacht; to land, to get out; to scull, tow, to punt; raft, to raft; strong current; a refreshing bathe.

1. Read the following passage, comment on it and then answer the questions which follow it.

A Walking Tour

To be properly enjoyed, a walking tour should be gone upon alone. If you go in a company, or even in pairs, it is no longer a walking tour in anything but name; it is something else and more in the nature of a picnic. A walking tour should be gone upon alone because you should be able to stop and go on, and follow this way and that, as the whim takes you; and because you must have your own pace, and neither trot alongside a champion walker, nor

mince in time with a girl. And you must be open to all impressions and let your thoughts take colour from what you see. You should be as a pipe for any wind to play upon. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort of dazzle and sluggishness of the brain, and ends in a peace that passes comprehension.

During the first day or so of any tour there are moments of bitterness, when the traveller feels more than coldly towards his knapsack, when he is half in a mind to throw it bodily over the hedge. Yet it soon acquires a property of easiness. It becomes magnetic; the spirit of the journey enters into it again. And no sooner have you passed the straps over your shoulder again than the less of sleep are cleared from you, you pull yourself together with a shake and fall at once into your stride. And surely, of all possible moods, this, in which a man takes the road, is the best.

1. Comment on the writer's use of the expression "in anything but name". 2. What in the opinion of the writer are the main disadvantages of having company on a walking tour? 3. "You should be as a pipe for any wind to play on." What is the significance of this statement? 4. How, according to the writer, is man affected by prolonged walking in the open air? 5. What impression do we receive from the use of the word "bodily"? 6. The writer describes the knapsack as becoming magnetic. In what way is this an accurate description? 7. Taking the theme as a whole, what do you think is "the spirit of the journey" referred to?

2. Give a summary of the text.

3. Use the Topical Vocabulary in answering the questions:

1. What are the advantages and the disadvantages of a hiking tour? 2. What must you take with you if you are going on a week's walking tour? 3. What's your daily routine when on a hike? 4. How would you plan your day in hot stuffy weather? 5. What would you do in cold and rainy weather? 6. Do you take the weather forecast into account when going hiking? 7. What do you like for breakfast, dinner and supper when on a hike? 8. What must you do to make a fire, to cook scrambled eggs, to cook fish soup, to cook porridge? 9. Do you like sleeping out? 10. Which would you prefer: sleeping

out or being put up at the village? Give reasons for your choice. 11. Do you make a point of having a swim every day no matter what the weather is? 12. Which would you rather choose: a hiking trip or a river trip? Why? 13. Have you or your friends ever gone fishing? What is characteristic of an experienced angler? 14. What do you do of an evening during a hiking tour?

4. Read the poem, comment on it and answer the questions.

Leisure

What is this life if, full of care,

We have no time to stand and stare.

No time to stand beneath the boughs

And stare as long as sheep or cows.

No time to see when woods we pass,

Where squirrels hide their nuts in grass.

No time to see, in broad daylight,

Streams full of stars, like skies at night.

No time to turn at Beauty's glance,

And watch her feet, how they can dance.

No time to wait till her mouth can

Enrich that smile her eyes began.

A poor life this is if, full of care,

We have no time to stand and stare.

W.H.Davis (1871—1940)

1. What do you consider to be the author's message of the poem? 2. What is the author's attitude towards the life full of care? 3. Show how the reader is constantly reminded of the poor life he lives. 4. In view of the contents of the poem, what is hinted at in the title "Leisure"? 5. Observe whether irony enters into the author's treatment of the subject. 6. Choose two words or phrases which you find particularly vivid. Comment on each of them so as to convey the reasons why you find them effective. 7. The poet treats his subject in a very lovely and interesting manner. One way in which he sustains interest is by using expressions which suggest that there is something "human" about nature. Find in the poem what is

often used with reference to human beings. 8. What do the images of the poem suggest are the poet's feelings about nature? 9. Bring out the effectiveness of the repetition in the poem. 10. Would you recommend the poem to a friend? Give your brief reasons. 11. Suppose that you had some reasons to get up an hour before dawn. Describe the signs and stages by which the rest of the world "wakes up". 12. As a teacher you propose to introduce this poem to your pupils. Prepare your introductory talk.

5. Work in pairs or in small groups. Use the phrase list of the Topical Vocabulary:

1. You've been chatting to a friendly fellow-hiker on your way to the meeting place about your last year experience on a hiking tour.

2. You have been invited to join your friend's family on a hiking tour. You've never been before and you want to know much about the new experience.

3. A friend is saying good-bye to you as you are about to go off on a short hiking tour. You are not convinced you are going to enjoy yourself.

4. You have arranged with your friend, Mike, to go out for a picnic. But it is pouring with rain.

5. At your English Department you have planned an end-of-term walking tour. You speak to your teacher about the arrangements.

6. You and some friends are planning a hiking tour, but you want to do something unusual.

7. You are going on a hiking tour and have discovered that you have no rucksack. You remember your friend Jane has an old rucksack that she probably isn't using. You telephone her.

8. Your friend Bob has agreed to come with you and two other friends on a hiking tour. Suddenly he changes his mind and says he wants to go to the seaside. You try to persuade him to stay with you.

9. You and your sister are on a walking tour. Your sister has decided that you need to slim and has placed two raw eggs in a glass in front of you as your dinner.

10. Give two descriptions of hiking tours. In one of them describe the tour from the point of view of an ardent hiker, in the other describe the tour from the point of view of a tour-hater.

11. Imagine that you are a newly employed teacher and you are anxious to impress on your Headmistress the importance of hiking tours.

6. Telling a Story.

We often want to tell people stories in the form of long narratives. It may be the story of a film, or a book, or a true story of events that have happened to us — or even a joke or a funny story.

To keep the narrative going you need various "narrative techniques" to give variety and interest to the story.

So instead of saying: "He fell into the sea," you can say: "What happened to him was that he fell into the sea," and instead of saying: "He opened the letter," you can say: "What he did was open the letter," or even: "What happened was that he opened the letter."

Another narrative technique is to involve the listener in the story by asking him or her to guess what happened next, or how someone in the story felt:

You can guess how he felt.

What do you think he did?

And then do you know what he did?

Imagine my surprise when he ...

You'll never guess what happened next.

Narrative techniques like these will help make a story more dramatic.

7. Read the text and retell it. Use the narrative techniques of Ex. 6.

Picnic

My elderly cousin came to stay with us just before our youngest daughter's birthday. We were a little apprehensive whether we ought to arrange the usual picnic celebration because my cousin loathes meals in the open air. However she was determined not to spoil our plans and said she did not mind being left at home. On the day itself, seized by some sudden impulse, she elected to come with us, much to our surprise. It was certainly a day to tempt anyone out, even the most inveterate anti-picnicker: a clear blue sky, glorious sunshine and a gentle breeze.

We duly arrived at our favourite picnic site, a field beside a river, and everybody, except my cousin, had a lovely and most refreshing bathe before we settled ourselves for our meal under the willow trees. While we were eating, a herd of cows from the adjoining field began to amble through the open gateway, unnoticed by my cousin. We like cows but guessed that they would be as little to her fancy as picnics and so hoped that they would go quietly back, satisfied that we were harmless. But one by one they gradually advanced nearer and nearer. When my cousin chanced to look up, their eyes confronted hers. With one shriek of horror she leapt into the air and ran, not to the car, where she might have taken refuge, but towards a gap in the hedge, so small that she could not possibly have crawled through it. The cows, full of curiosity, gave chase. We were convulsed with laughter but my husband managed to pull himself together, rounded up the cows, drove them back through the gateway and shut the gate. We thought that disaster had been averted but our shaken guest, walking unsteadily back to us through a marshy bit of the field that the cows had trampled into mud, lost her balance and fell on her face. A hot cup of coffee did nothing to restore her composure, so we had no alternative but to pack up and go home. Never again, my cousin vowed bitterly, would she be so foolish as to go out on a picnic.

8. a) Tell the story of "Picnic" as the cousin might have told to her boy-friend. b) Work in pairs. You will tell each other the story in your own words. Keep interrupting with questions. c) Imagine that you are an elderly cousin. Describe in your own words what happened to you on the day after the picnic. d) Suppose you had been present at this event. Describe what you would have seen when the cows came into sight. Use your own words as far as possible and do not include anything that is not in the passage. e) Imagine that you are the cousin. Describe what you saw and did.

9. In a narrative you can choose whether to report exactly what was said or report the main points of what was said.

Here are some ways of reporting the main points of what was said:

He wanted to know ...

He wondered ...

He tried to find out ...

He mentioned something about ...

He hinted that ...

I found out that ...

10. Read the following dialogue. Report the main points of what was said. Use the opening phrases of Ex. 9.

Newsagent's shop. Sunday morning. A young married couple, Anne and Jim, meet Ronald Marcer, a middle-aged librarian, while buying the Sunday newspapers.

Ronald: "Sunday Telegraph", please. Thank you.

Jim: We would like all the Sunday papers. Why ... hullo, Mr. Marcer.

Ronald: Hullo.

Jim: You know my wife, Anne, don't you?

Ronald: Yes. We've met once or ... How are you?

Anne: Yes, of course. How are you, Mr. Marcer?

Ronald: Buying up the whole of the paper shop this morning?

Jim: Well ... We want to plan our summer holiday you see. And it's about this time of year especially that ... that all the holiday adverts appear in the ...

Anne: So we thought we'd have a good look at about everything that's going.

Ronald: I see ... Yes ... You have to book up early these days. Are you thinking of going somewhere?

Jim: Yes ... we are. The trouble is ... the money.

Ronald: Ah yes. Now there's the rub. Now why don't you try the same holiday as my wife and I had last year? Does a package holiday attract you?

Jim: Well that sounds OK. What do you think, Anne?

Anne: A package holiday ... But ... well you know these organized holidays ... you know what they are like. Everybody doing everything together, ... all at the same time. You sometimes need to lose the others for a bit.

Ronald: That does surprise me. You wanting to escape from the madding crowd. As I remember, you were always the life and soul of ...

Jim: If that's how you'd care to put it. But getting away from the others at times ... you know ... never harmed anyone.

Ronald: Look ... How about a walking tour?

Anne: But how do we go about arranging it?

Ronald: Let's walk, shall we? We're going the same way I think. Let's cross here, shall we?

Anne: Watch out. You will get run over.

Jim: Whew. Narrow escape. We nearly didn't have any holiday ...

11. Decide how you can make your narrative of the story "Picnic" as interesting as possible. Add detail and dialogue. Imagine what happened before the first scene and after the last scene.

12. Dramatize the story "Picnic". Bring necessary accessories.

13. Work in pairs. Put the story "Picnic" into a dialogue form.

14. Controlling a narrative.

You can signal the beginning of a spoken personal narrative like this:

Did I ever tell you about the time I ...

That reminds me of the time I ...

Funny you should mention this, because something similar happened to me once ...

A story often has changes of direction and digression. You can signal the end of digression like this:

Anyway ...

As I was saying ...

To get back to the story ...

And we can speed up the end of the story by cutting out irrelevant detail and saying:

To cut a long story short ...

Anyway, what happened in the end was ...

15. Read this simple story and try to memorize the main points. When you are ready tell your partner the story and be prepared for interruption. Tell the story from memory. Use narrative technique. When you have told this story, listen to your partner's story and keep interrupting with questions.

A Traveller's Tale

In the autumn of 1935, when I was a young man, I was travelling in the north-west of India. One evening, after hunting in the forest all day, I was returning alone to the place where I had put up my tent. It was getting dark, and I was walking along a narrow path. On my right was a wide river; on my left, a thick, dark forest. Suddenly I saw two green eyes looking at me from among the trees. A man-eating tiger was getting ready to jump on me.

What could I do? Should I jump into the river and hope to save my life by swimming? I looked to the right. In the river there was an immense crocodile waiting to welcome me with its mouth wide open.

I was so frightened that I shut my eyes. I heard branches moving as the tiger jumped. I opened my eyes. What do you think had happened? The tiger had jumped right over me and was now in the jaws of the crocodile. That's a true story, believe it or not.

1. Do you believe this story? 2. Try to describe a very improbable experience like the traveller in "A Traveller's Tale", making your account sound as truthful as possible. 3. Do you know of any stories (legends, popular beliefs) that might or might not be true? Give all the details you can and express your attitude to them.

16. Work in pairs or small groups. Help each other to remember your hiking tours:

1. An unforgettable evening.
2. An embarrassing situation.
3. A frightening experience.
4. An experience which made you laugh.

Listen to each other's narrative but don't interrupt except to find out more details.

17. Sit in a circle. Every alternative person is A and the person on his or her right is B. If you are A, tell the person on your right a story, an experience, a joke or a funny story about a walking tour. If you are B, listen to the story from the person on your left and tell it to the person on your right. And so on round the class until the story comes back to the person who told it first. Was the story you told recognizable on its return? Tell the others how it had changed. Then it's B's turn to tell a story to the person on his or her right. And so on round the circle.

18. Role-Playing.

Characters:

1. *Mrs. Alla Gordon* — a discussion leader. A writer, aged 40, has been a member of various hiking tours, knows their advantages and disadvantages.

2. *Mrs. Jane Wilson* — a scientific research worker. A lot of time in the library, laboratories. An experienced hiker. Hiking is her hobby.

3. *Mrs. Margaret Drew* — a teacher, rather advanced in years. Used to be a devoted hiker in her youth.

4. *Mrs. Pauline Jenkins* — a librarian, aged 25, a bit shy. Wishes to have a lot of friends. Is a bit tired of her everyday routine. Feels rather lonely.

5. *Miss Ann Thompson* — a very experienced psychologist. Theoretically believes that hiking can be of some help to her patients but thinks that it can hardly be regarded as an ideal way of spending a holiday.

6. *Miss Helen Green* — a romantic girl of 20. Loves nature. Tries and sees beauty everywhere. Writes poems about nature, sunsets, seasons of the year, birds, flowers, etc. Is not in good health. Thinks hiking can help.

7. *Mrs. Katherine Morrow* — a housewife. Has a large family. Is knee-deep in children having four of them. Very busy at home. A bit tired of cooking and the rest of housework.

8. *Miss Diana Hubble* — a student, goes on a hike every other weekend. Has been to various places. Is fond of independence and freedom of choice.

9. *Mrs. Morris Cardew* — a journalist, travels much by air, by train, by car, by sea. Always pressed for time. Very seldom has a possibility to walk. Doesn't think it necessary.

1. *Mrs. Alla Gordon* (opening)

When the people of the future will turn their attention to the twentieth century, they will surely choose the label "legless people" describing us, people of the 20th century. Don't you think hiking is certainly a way out of this dangerous situation and thus a splendid way to have a holiday. People of the 20th century are always in a hurry; they are short of time, travel at high speeds. Very often we are deprived of the use of our eyes. In our hurry we fail to see anything on our way. Hiking seems to be the ideal way to see everything with our own eyes, to touch everything. Certain inconveniences. Lack of great comfort. Dependence on weather and other things. But a lot of advantages. So, the pleasure one gets from hiking is worth the trouble taken.

2. *Mrs. Jane Wilson* Δ

1) 20th century people forget how to use their legs. Men, women, children move in cars, buses, etc. from a very early age. In houses — lifts, escalators to prevent people from walking. Hik-

ing — a superb thing in this respect. (Ask for Mrs. Margaret Drew's opinion.)

2) Inconveniences are not great, though they exist. Modern camping sites are well equipped with hot and cold running water, shops, even dance floors. Tents — comfortable. Portable furniture is light. Gas stoves — excellent coffee and tender steaks. (Ask for Pauline Jenkins's opinion.)

3. *Mrs. Margaret Drew*

1) Hiking — an ideal thing but only for the young. A lot of inconveniences, significant for those not already young. Mosquitoes, packing and re-erecting a tent, many heavy things to carry. No real comfort. Is it a kind of a holiday of relaxation to overcome lots of difficulties and inconveniences?

2) Agrees that hiking is cheap. But you get what you pay for. When hiking you don't pay much and you don't get much.

4. *Mrs. Pauline Jenkins*

1) Hotels provide more comfort, greater variety of food. But remote strained atmosphere of hotels, cold and unfriendly formal greetings between the residents. Hiking — enormous opportunity to meet different people, share your pleasures, make friends.

2) Hiking provides you with a real change from everyday living. You get up earlier, go to bed earlier, develop a hearty appetite. (Ask for Mrs. Katherine Morrow's opinion.)

5. *Miss Ann Thompson*

1) Ideal way of spending a holiday is getting relaxed and away from other people. Camping sites are crowded. Many people go on a hike. You must meet a lot of people, get acquainted with them. Making friends is not an easy task for everybody. Even if a place is beautiful, all the beauty is gone because of the number of people. (Ask Helen Green's opinion.)

2) A person on a hike is quite helpless. Something goes wrong, help is required. Where to go? What to do? (Ask Diana Hubble or the hostess of the discussion.)

6. *Miss Helen Green*

1) Nothing can spoil the beauty of nature. Walking is the best way to enjoy nature. Can explore beautiful distant places which cannot be done in a car, or sitting in front of the "one-eyed" monster — TV set.

2) Being in the open air is an advantage in itself. You improve your health, you train your body, you develop your senses.

7. Mrs. Katherine Morrow

1) Hiking is not a real holiday for the family. No real rest. Wife has to cook, to do washing up under primitive conditions. No change for her. You sit in front of TV, you see beautiful places, you read a book, you live wonderful lives and you have a real holiday. Hotels also provide rest and freedom for everyone in the family.

2) Much depends upon the weather. Rain, drizzle, dull weather, erecting a wet tent are not enjoyment in themselves.

8. Miss Diana Hubble

1) Hiking is an ideal way of spending a holiday. You are free to choose. You don't like the place or it is too crowded, you can simply get up and go or stay as long as you like. You're the boss, have tremendous mobility.

2) A person seldom goes on a hike alone, in isolation. Telephone booths, people eager to cooperate. Hiking has other advantages. The cheapest way of spending a holiday. Don't think much about the clothes. Any clothes will do.

9. Mrs. Morris Cardew

1) Hiking seems to be ideal, though hardly is. The 20th century is the time of great emotional stress. Trying to escape from crowds, from everyday routine people put themselves into the circumstances they are not used to. Strain in itself.

2) In the 20th century a lot of information is required. Even on a holiday you must see many things, must move fast, be able to get to many places. Hiking, walking can hardly be of any help.

Unit Two

SPEECH PATTERNS

1. **If I were asked to cite a single reason, for your pre-eminence, I would point to your creation of a special world.**

If you could have shot this in colour, would you have?
I would certainly give you the number of my room if I had one.
I wouldn't have gone, if I hadn't made up my mind.

2. When I was a child, I suffered from an almost complete **lack of words**.

The headmaster showed a considerable lack of cooperation with the governing body.

The plants died for lack of water.

His lack of wit was quite evident.

3. Was it only the accident of the puppet theatre that sent you **the way of theatre rather than of books?**

It was a foolish rather than a malicious remark.

He relied on his wit rather than his knowledge.

She is ignorant rather than stupid.

4. Do you direct it in your head? — **In a way.**

Did the play impress you? — In a way.

The work was well done in a way.

He is clever in a way.

5. **What I need is to come in contact with others.**

What the child needs is punishment.

What the fellow needs is self-respect.

What I need is advice.

6. My impulse **has nothing to do with** intellect or symbolism.

It has nothing to do with the original plan.

My decision has nothing to do with your explanation.

The answer has nothing to do with the question.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. It was ... a witty remark. 2. The officer is stubborn 3. The family suffered for 4. If I were invited to the concert 5. ... is courage. 6. The article ... art. 7. She is known for 8. ... to go and see for yourself. 9. She is an experienced secretary 10. Your remark ... with the problem under discussion. 11. She should be interested 12. He spoke ungraciously 13. She is poor and always feels 14. If Pete had many friends 15. ... is discretion. 16. ... with Adam's arrival. 17. I liked Maurice ... until I got to know him. 18. The children were noisy 19. ... I would say he was right.

2. Paraphrase the following sentences using the Speech Patterns:

1. He is not concerned with their accommodation. 2. I think the room was not so cold, it was very damp. 3. The girl said she liked hiking, though she disliked certain things. 4. I can't accept her explanation, but at least I can understand it. 5. I wish you hadn't made an appointment with the lady, but I am not in your place. 6. The girl wasn't plain. She was clumsy. 7. I have no dealings with the papers. 8. He showed that he was unable to find words with which to express his thanks. 9. I think the group requires some extra help. 10. He is a boring person. I don't find him amusing. 11. She has no relationship with the Browns. 12. Everybody knows that she has little wisdom. 13. She requires a good rest. 14. The good-natured March girls managed to lead interesting lives despite the family's reduced circumstances. 15. "Tell me all about it, Jo. I must know everything."

3. Translate the following sentences into English:

1. Он скорее мудрый человек, нежели хитрый. 2. Безусловно, ваши предложения по-своему значимы, но они не затрагивают глубины процесса. 3. Его речь характеризуется недостатком такта. 4. Если не будет душающей жары, мы отправимся в путешествие уже завтра утром. 5. Отсутствие сплетен — вот, что вам необходимо. 6. Ко мне это не имеет никакого отношения. 7. Мы согласны, что это скорее допустимое решение проблемы, а не разумный выход из положения. 8. Этот художник по-своему талантлив, но мне его картины не нравятся. 9. Недостаток времени не позволил молодому ученому завершить эксперимент. 10. Ваши замечания не затрагивают существа ее работы. 11. Спокойный, надежный человек для руководства

отделом — вот, что им нужно. 12. Если бы ты не положила столько соли в воду, огурцы бы не горчили. 13. Я бы охарактеризовала его скорее как опытного педагога, а не как талантливого учителя. 14. Затруднительное материальное положение в семье не помешало ей получить высшее образование.

4. Make up two sentences of your own on each pattern.

5. Make up a dialogue using the Speech Patterns and act it out.

TEXT TWO

ENCOUNTERING DIRECTORS

By Ch.Samuels

Interviewing Ingmar Bergman

(Extract)

Ingmar Bergman — a famous Swedish film director, writer and theatre producer was born in 1918. His psychological films are well known all over the world. *Crisis* (1945), *Smiles of Summer Night* (1956), *Seventh Seal* (1957), *Wild Strawberries* (1958), *The Silence* (1963), *Autumn Sonata* (1978) are only a few films made by him. I. Bergman himself wrote the scripts for most of his films and won awards for many of them. In the focus of his attention people's fates are put. The people usually have a lot of problems. Bergman focuses attention on the fate of individuals, on their problems and their search for life's meaning. Many of his characters are isolated people who suffer from the harsh realities of the cruel world in which they live. It is difficult to understand the majority of Bergman's films since the distinction between reality and the world of the imagination is blurred.

Samuels: Mr. Bergman, I'd like to start with a rather general question: If I were asked to cite a single reason for your pre-eminence among film directors, I would point to your creation of a special world. You are, in fact, very much like a writer. Why didn't you become one?

Bergman: When I was a child, I suffered from an almost complete lack of words. My education was very rigid; my father was a priest. As a result, I lived in a private world of my own dreams. I played with my puppet theatre.

S.: And —

B.: Excuse me. I had very few contacts with reality or channels to it. I was afraid of my father, my mother, my elder brother — everything. Playing with this puppet theatre and a projection device

I had was my only form of self-expression. I had great difficulty with fiction and reality; as a small child I mixed them up so much that my family always said I was a liar.

S.: I want to interrupt you for just a moment. This description of your childhood resembles one classic description of the genesis of a writer. Was it only the accident of the puppet theatre that sent you the way of theatre rather than of books?

B.: No. When I began writing I liked it very much. But I never felt that writing was my cup of tea. And I always lacked words; it has always been very difficult for me to find the word I want. I have always felt suspicious both of what I say and what others say to me. I always feel something has been left out. When I read a book, I read very slowly. It takes me a lot of time to read a play.

S.: Do you direct it in your head?

B.: In a way. I have to translate the words into speeches, flesh and blood. I have an enormous need for contact with an audience, with other people. For me, words are not satisfying.

S.: With a book, the reader is elsewhere.

B.: When you read, words have to pass through your conscious mind to reach your emotions and your soul. In film and theatre, things go directly to the emotions. What I need is to come in contact with others.

S.: I see that, but it raises a problem I'm sure you've often discussed. Your films have emotional impact, but since they are also the most intellectually difficult of contemporary films, isn't there sometimes a contradiction between the two effects? How do you react when I say that while I watched "The Rite", my feelings were interfered with by my baffled effort at comprehension?

B.: Your approach is wrong. I never asked you to understand, I ask only that you feel.

S.: And the film asks me to understand. The film continuously makes us wonder what the spectacle means.

B.: But that's you.

S.: It's not the film?

B.: No. "The Rite" merely expresses my resentment against the critics, audience, and government, with which I was in constant battle while I ran the theatre. A year after my resignation from the post, I sat down and wrote the script in five days. The picture is just a game.

S.: To puzzle the audience?

B.: Exactly. I liked writing it very much and even more making it. We had a lot of fun while we were shooting. My purpose was just to amuse myself and the audience. Do you understand what I mean?

S.: I understand, but certain members of the audience can't resist pointing out that Bergman is sending messages, he thinks, but what are they and why?

B.: You must realize — this is very important! — I never ask people to understand what I have made. Stravinsky once said, "I have never understood a piece of music in my life. I always only feel."

S.: But Stravinsky was a composer. By its nature, music is non-discursive; we don't have to understand it. Films, plays, poems, novels all make propositions or observations, embody ideas or beliefs, and we go to these forms —

B.: But you must understand that your view is distorted. You belong to a small minority that tries to understand. I never try to understand. Music, films, plays always work directly on the emotions.

S.: I must disagree. I'm afraid I didn't make myself clear —

B.: I must tell you before we go on to more complicated things: I make my pictures for use! They are made to put me in contact with other human beings. My impulse has nothing to do with intellect or symbolism: it has only to do with dreams and longing, with hope and desire, with passion.

S.: Does it bother you when critics interpret you through these items?

B.: Not at all. And let me tell you, I learn more from critics who honestly criticize my pictures than from those who are devout. And they influence me. They help me change things. You know that actors often change a film, for better or worse.

S.: May I ask you how "The Touch" differs from the one you intended?

B.: I intended to paint a portrait of an ordinary woman, for whom everything around was a reflection. Bibi Anderson is a close friend of mine — a lovely and extremely talented actress. She is totally oriented towards reality, always needing motives for what she does. I admire her and love her. But she changed the film. What Bibi Anderson did made the film more comprehensible for ordinary people and more immediately powerful. I agreed with all her changes.

S.: You use music less and less in your films. Why?

B.: Because I think that film itself is music, and I can't put music in music.

S.: If you could have shot all your films in colour, would you have?

B.: No. Because it is more fascinating to shoot in black and white and force people to imagine the colours.

S.: Do you work in colour now — to any degree — because you feel that the audience demands it?

B.: No. I like it. At the beginning, it was painful, but now I like it.

S.: Why do you use so much dialogue in your films?

B.: Because human communication occurs through words. I tried once to eliminate language, in "The Silence", and I feel that picture is excessive.

S.: It's too abstract.

B.: Yes.

S.: Some people have criticized your films for being too theatrical — particularly — the early ones. How do you answer this charge?

B.: I am a director —

S.: But aren't the two forms different?

B.: Completely. In my earlier pictures, it was very difficult for me to go from directing in the theatre to directing films. I had always felt technically crippled — insecure with the crew, the cameras, the sound equipment — everything. Sometimes a film succeeded, but I never got what I wanted to get. But in "Summer Interlude", I suddenly felt that I knew my profession.

S.: Do you have any idea why?

B.: I don't know, but for heaven's sake a day must always come along when finally one succeeds in understanding his profession! I'm so impressed by young directors now who know how to make a film from the first moment.

S.: But they have nothing to say. (*Bergman laughs.*)

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **point** *n* 1) the sharp end., tip, *as* the point of a pin (needle, knife, stick, pen, pencil, weapon, tool, etc.); 2) a small dot or a full stop, *as* 4.6 (four point six); 3) the essential thing, part, the most important thing in a

speech, story, action, etc., *e. g.* The point is that it is no ordinary case. I don't see your point. You've missed the whole point. **to the point** relevant to the subject, *as* to come (to stick, to be) to the point, *e. g.* I wish he would come to the point. **to speak (to stick, to keep, to be) to the point**, *e. g.* Your answer is not to the point. *ant.* **to be off the point**, *e. g.* Your answer is off the point. **to make a point of doing smth.** to regard smth. as essential, *e. g.* He made a point of reading English every day. 4) a single item; **to agree (or disagree) on some points**, *e. g.* We disagreed on several points. 5) special quality, *as* one's weak (strong) point, *e. g.* Singing is not his strong point. 6) purpose, use, *e. g.* What's your point in coming? There is no (not much) point in doing that. His remarks lack point. 7) a precise or particular moment, *as* a turning point in one's life, *e. g.* At this point in his reflections he paused. When it came to the point (when the moment for action came), he refused to help. **to be on the point of doing smth.** to be about to do smth., *e. g.* He was on the point of leaving. 8) a stage or degree, *as* the boiling (freezing, melting) point; 9) a unit measuring gain or loss, *e. g.* He scored 23 points. 10) a position from which something is viewed, *as* a point of view, *e. g.* My point of view is different.

point vt/i 1) to call attention to, *e. g.* He pointed to a large building. 2) **to point out**. to show, *e. g.* The teacher pointed out several mistakes in the composition (to the student).

pointless adj without aim or purpose, meaningless, *as* pointless questions, remarks.

2. **dream n** 1) thoughts or images passing through the mind during sleep, *as* to have bad dreams, to awake from a dream, *e. g.* I had a funny dream last night. 2) something imagined, *e. g.* She had dreams of being an actress.

dream vi 1) to imagine, fancy, *e. g.* Don't waste time dreaming. I never dreamt of suspecting him. 2) to have dreams, see in a dream, *e. g.* He often dreams. Stop dreaming and get on with your work.

dreamy adj given to reverie, fanciful, vague, *as* dreamy eyes, *e. g.* John lay listening to the dreamy music.

dreamer n one who dreams; one who has impractical or romantic ideas or plans.

3. **mix vt/i** 1) to make or prepare by putting together, *e. g.* Mix the eggs with milk before you fry them. Oil and water will not mix. 2) **to mix up** to confuse, *e. g.* Don't mix up these two words. She mixes up these two sounds. 3) **to be mixed up in smth.** to be involved in smth., *e. g.* I won't be mixed up in this affair.

mixer n 1) a kitchen utensil or an electric appliance having one or more beaters and used in mixing, beating, blending, etc. foodstuffs. 2) one who associates with others in society, *e. g.* He is a good mixer.

mixed adj 1) consisting of different things of the same general kind, *as* a mixed school, mixed feelings, *e. g.* We were a mixed company.

2) confused, *as* to get mixed, *e. g.* Everything has got mixed in my head. You are getting mixed.

4. **suspicion** *n* a feeling of doubt or distrust, *as* to arouse suspicion, *e. g.* His manner aroused suspicion. **above suspicion**, *e. g.* He is above suspicion. **on suspicion**, *e. g.* He was arrested on suspicion of murder. **under suspicion**, *e. g.* He is under suspicion.

suspicious *adj* 1) causing suspicion, *e. g.* A suspicious-looking man was seen in the street. 2) feeling or showing suspicion, **to be (to get, to feel) suspicious of smb. about smth.** *e. g.* The people were at first suspicious of the newcomer.

suspect *vt* 1) to believe in the possible or probable guilt of *smb.*; to suspect *smb.* of *smth.*, *e. g.* He was suspected of theft. 2) to think likely, to suppose, *e. g.* I suspected that she was insincere.

5. **conscious** *adj* 1) feeling, realizing, *as* to be conscious of one's mistakes, guilt, faults, danger, *smb.*'s presence, a pain, etc.; *syn.* **aware**; *ant.* **unconscious, unaware**; 2) having the power to know that one can think and feel, *e. g.* Man is a conscious being. He spoke with conscious superiority. 3) (*predic.*) having possession of one's senses, *e. g.* The old man was conscious to the last. *ant.* **unconscious**, *e. g.* She lay unconscious until the doctor gave her an injection. **self-conscious** too keenly aware of one's own manners and appearance, *e. g.* She is too self-conscious to feel at ease among strangers.

consciousness *n* the state of being conscious; **to lose consciousness** to faint, *e. g.* The blow caused him to lose consciousness. **to recover (regain) consciousness** to come to, *e. g.* He did not recover (regain) consciousness until two hours after the accident.

6. **interfere** *vi* 1) to meddle, *as* to interfere in a matter (in an argument, in one's affairs); 2) to hinder, to bother, *as* to interfere with one's independence, *e. g.* Don't interfere with me. Something always interferes. I hope I'm not interfering?

interfering *adj* meddling, trying to get involved in other people's affairs or to give them advice, *as* interfering people.

interference *n* interfering, *e. g.* He hated interference.

7. **constant** *adj* 1) going on all the time; frequently recurring, *as* constant complaints, *e. g.* He suffered from constant sleeplessness. 2) firm, faithful, unchanging, *as* a constant friend, *e. g.* He has been constant in his devotion to scientific studies. *syn.* **permanent**; *ant.* **temporary**.

constantly *adv* continuously, frequently, *e. g.* His name is constantly mentioned in the gossip column.

8. **resist** *vt* 1) to oppose, to use force against in order to prevent the advance (of), *as* to resist the enemy (attack, authority, police), *e. g.* The man was killed resisting arrest. 2) to try not to yield to, to keep oneself

back from, *as* resist temptation, *e. g.* He could resist no longer. She can't resist chocolates (**to resist** is often used in the negative). He couldn't resist her suggestion (will, charm, fascination). **one cannot resist doing smth.** one cannot keep from doing smth., *e. g.* She couldn't resist making jokes about his boldness.

resistance *n* 1) power of resisting, *as* to break down the enemy's resistance, to make (offer) no (little) resistance; 2) opposing force, *as* wrinkle-resistance fabric, *e. g.* An aircraft has to overcome the resistance of the air. She baked the pie in a heat-resistant dish. **the line of least resistance** direction in which a force meets least opposition, *e. g.* At the beginning of his career Andrew Manson never followed the line of least resistance.

irresistible *adj* too strong, convincing, delightful, etc. to be resisted, *as* irresistible desires (temptation, fascination), *e. g.* On this hot day the sea was irresistible.

9. **reflect** *vt/i* 1) to throw back (light, heat or sound); to give back an image, *e. g.* The mirror reflected her face. 2) to cause, to be ascribed to, *e. g.* His behavior reflects his upbringing. His success reflects credit on his trainer. 3) to think back, to ponder, to meditate, to consider fully, *e. g.* The old man reflected on his past. I must reflect upon what answer to make.

reflection *n* 1) the act of reflecting, *as* the reflection of light; 2) profound thinking or consideration, *e. g.* He was lost in reflection. **on reflection** after consideration, *e. g.* On reflection he agreed with our plan. 3) an opinion arrived at after consideration, *e. g.* We are waiting to hear his reflections on the book's merits.

10. **admire** *vt* to look at with pleasure (satisfaction, respect or wonder), *as* to admire smb.'s presence of mind (smb. for his courage); to admire a picture (a statue, etc.).

admirable ['ædmərəbl] *adj* very good indeed, *e. g.* I think it would be an admirable opportunity.

admiration *n* wonder excited by beauty or excellence, *as* to have (to feel) admiration for smb., to win (to arouse) smb.'s admiration.

Word Combinations and Phrases

to suffer from

as a result

to have great difficulty with

to resemble smb./smth.

to be smb.'s cup of tea

to come in contact with smb.

to raise a problem

to have impact on smb.

to make oneself clear

to react to smth.

to influence smb., to have an influence on smb.

to (in) some degree

to succeed in smth.

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Two and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Note down from Text Two the sentences containing the word combinations and phrases given on p. 45 and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 45):

1. She gave the impression that she was deciding to change her course of action and to get in touch with Miss Tant. 2. Nobody could consider Ogden Street very attractive but her words always had a powerful effect upon me. 3. Jo opened her lips to say something rude, but checked herself to a certain extent. 4. At last he attained a desired end. 5. Her only reply to this absurd protest was a little peal of laughter. 6. He vigorously uttered his point of view: "My dear young lady, I don't believe you can read a map." 7. He has constant headaches. 8. Major Dunker doesn't think that poetry interests or suits him. 9. His reaction to Walter's remark was very amusing. 10. Professor Dulwick's lectures always produce a great impression upon his audience. 11. The object has a resemblance to a lopsided vase. 12. Mrs. Oakroyd says she has some trouble with her children. 13. Louisa always acted as Nelly wanted, the latter had great power over her. 14. Hard workers always have success. 15. The effect of his speech on the audience was quite unexpected. 16. Perhaps curiosity might have conquered resentment to a certain extent. 17. He replied simply but with great dignity and his answer left no doubt about his decision. 18. A committee is to be set up to investigate the effect of television on children. 19. The group accomplished their purpose.

5. Translate the following sentences into English using the word combinations and phrases (p. 45):

1. Эта студентка чрезвычайно застенчива. Ей, возможно, будет трудно наладить контакт с группой. 2. В некотором отношении ее объяснениям можно верить. 3. Он преуспел в жизни. 4. Джо всегда оказывал на нее большое влияние. 5. Ковры пострадали от сырости. 6. Ваш рассказ напоминает сюжет фильма, который я не так давно видел. 7. Большое скопление ядерного оружия в современном мире поднимает чрезвычайно важную проблему его скорейшего уничто-

жения. 8. Переход средней школы к одиннадцатилетнему обязательному образованию ставит разнообразные задачи перед учителями. 9. В результате их обсуждения мистер Мэйсон получит всю необходимую информацию. 10. У режиссера были серьезные трудности с новой труппой. 11. Как ты относишься к классической музыке? — Она не в моем вкусе. Я больше люблю джаз. 12. Ученые надеются, что в XXI веке жители Земли смогут вступить в контакт с иными цивилизациями. 13. Обилие рек и озер имеет большое влияние на образование микроклимата местности. 14. Мистер Мэнсвес с достоинством отреагировал на замечание своего брата. 15. Он высказался достаточно ясно. 16. Его группа занимается изучением воздействия этого вещества на жизнь микроорганизмов. 17. Эти овощи по форме напоминают груши. Что это?

6. Make up and practise a short situation using the word combinations and phrases (p. 45).

7. Make up and act out a dialogue using the word combinations and phrases (p. 45).

8. Find in Text Two the English equivalents for:

привести хотя бы одну причину; исключительное положение среди режиссеров; соприкосновение с действительностью; кинопроектор; рождение писателя; мне всегда не хватало слов; огромная потребность иметь контакт с аудиторией; обида на критиков; руководить театром; музыка не исходит из веления разума; вы все воспринимаете в искаженном свете; в фильме слишком много изображения; ощущать техническую несостоятельность.

9. Explain what is meant by:

1. I had very few contacts with reality or channels to it. 2. I never felt that writing was my cup of tea. 3. Always I feel something has been left out. 4. My feelings were interfered with my baffled effort at comprehension. 5. I ran the theatre. 6. Bergman is sending messages, he thinks, but what are they and why? 7. Music is nondiscursive. 8. She is totally oriented towards reality. 9. I feel that picture is excessive. 10. Some people have criticized your films for being too theatrical. 11. I had always felt technically crippled 12. I suddenly felt that I knew my profession.

10. Answer the following questions and do the given tasks:

1. What do you know about I. Bergman? Have you seen any of his films? Would you agree with Ch. Samuels that I. Bergman has

created a special world in them? Are they different from the films the general public is used to? 2. What, in Bergman's opinion, prevented him from becoming a writer? Do you think film directors' and writers' activities have something in common? If your answer is "yes" — what is it? If "no" — explain why. 3. How does the director explain the fact that "words for him are not satisfying"? Can you accept such an explanation? Give your reasons. 4. Would you agree with I. Bergman that films and books have quite different impacts upon the audience? Justify your point of view. 5. Do you think every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Would you agree with the director that the audience should "only feel" without understanding what is happening on the screen? 6. Comment upon Stravinsky's words: "I never understood a piece of music in my life, I always only feel." Do you think the impact of films and music on the audience is comparable? 7. Would you agree with I. Bergman that Ch. Samuels's comprehension of films is distorted and that music, films, plays always work directly on the emotions? 8. I. Bergman's films are considered the most intellectually difficult contemporary films. Can you explain why? 9. During the interview Bergman says that what he needs is to come in contact with others. Do you think the director has achieved this contact in his films? 10. What do you think of the director's aim to create films "just to amuse himself" and the audience? Do you think such films should be made? Why? 11. What is I. Bergman's reaction to criticism? Can critics influence cinema production? directors? 12. I. Bergman thinks that actors can change a film for better or worse. Can you explain in what way? 13. Why does the director use less and less music in his films? Does his explanation sound convincing? What is the place of music in cinema production as you see it? 14. Would you agree with the director's opinion that shooting in black and white is preferable. Do you think that colour films produce a more powerful effect upon the audience? Justify your point of view. 15. What, in your opinion, is the role of dialogue in a film? Should camera-work or dialogues predominate in films? Does it depend upon the genre? 16. Why do you think I. Bergman felt technically insecure when he began his job as a film director? 17. Do you think that experience and skill are of great importance in the field of acting? directing? other professions? Do you think it natural for a person to have doubts as to his own proficiency, skill or do you think people usually know what to do and how to do it from the

first moment? 18. Do you really think that a day comes to each person when he suddenly feels that he knows his profession? Explain what usually helps people to achieve this.

11. Retell Text Two a) in indirect speech; b) as if you were I.Bergman or Ch.Samuels.

12. Give a summary of Text Two.

13. Make up and act out conversations between:

1. Two cinema critics about I.Bergman's films.
2. Two cinema-goers about I.Bergman's film which they didn't understand.
3. I.Bergman and one of his colleagues discussing the interview.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. They had no sooner sat down to table, that he **went straight to the point**. 2. Myra watched us both tensely, but I knew that however hard she listened, she was bound to **miss the point**. 3. **I have made a point of** travelling with a large sack filled to the brim with books to suit every possible occasion and every mood. 4. "**There is no point in** carrying your troubles home with you. You're supposed to leave them in the office," said Tom. 5. What one would do theoretically is not always what one will do when **it comes to the point**. 6. I woke up to find the hands of my clock **pointing to** eight o'clock. 7. There are some **dreams**, known to most people, in which every action slows down, and each movement takes place as though the **dreamer's** feet were stuck in treacle. 8. The ship was to be built at last. **The dream** was to be realized. 9. Strickland lived **in a dream** and reality meant nothing to him. 10. Dressed in white, with her golden hair streaming over her shoulders she looked a perfect dream. 11. A **dreamy** look came into the mother's eyes. 12. Last night I **dreamed** I went to Manderley again. 13. I am not sure however that the news inspires me with **feelings of unmixed delight**. 14. I realized **with mixed feelings** that an important part of

her happiness consisted in looking after me. 15. He **must have got mixed up in** something in Chicago. 16. Through a **mixture** of good luck and good management I had done well in the Bar examinations. 17. Did you **get appointments mixed** or something? 18. She never seemed **to mix with** other children. 19. There was a smell of petrol from the Bayswater Road, **mixed with** the smell of spring. 20. The day he first drifted into their crowded busy rooms, they all **suspected him of being a spy**. 21. I am now pretty sure that **my first suspicion is justified**. 22. The door was unlocked from inside and the face of George appeared, peering out **suspiciously**. 23. I **suspected** at once that his unfortunate brother had been causing trouble again. 24. In that remote village people **were suspicious of** strangers. 25. Dick in an **unconscious** gesture, ran his hand over his hair and adjusted the scarf. 26. Both she and Jane **were rather conscious of their ages and conscious of having put their first youth behind them**. 27. For the first time she was **conscious** of a second self, whose existence she **had not suspected**. 28. She was never at a loss for something to say, never **conscious** of groping around for a topic. 29. There was no noise, no effort, no **consciousness** in anything he did; but in everything an indescribable lightness, which was so graceful.

B. 1. You ought to know me well enough by now to know that I would never let sentiment **interfere** with business. 2. Evidently his little adventure **had not interfered** with either his spirits or his appetite. 3. Old Thomas **had never interfered** to the smallest degree in the affairs of others. 4. Don't you realize that any **interference** at this stage can be extremely dangerous? 5. The **constant** chatter of the children prevented him from working. 6. His health was seriously affected and he suffered from **constant** sleeplessness. 7. The crops are high, they need **constant** care and the work is hard. 8. For centuries the atom **resisted** all attempts to discover the secret of its structure. 9. My heart still **resisted** what my head was telling me. 10. They caught him by the wrist and led him; he went without **resistance**. 11. It was years since any woman had spoken to him in that way; Mr. Honey was **irresistibly** reminded of his dead wife. 12. This is only a short story but the author's outlook **is reflected** in it. 13. Alan's lamplit figure **was reflected** clearly in the window beside his desk. 14. Sea voyages promote **reflection**. 15. **At this point in his reflections** he arrived at Riskin Street. 16. He had gone to Switzerland **to admire** the landscape. 17. As he sat at tea with the family all **his admiration** for the charm and prettiness of

the girl filled him afresh. 18. "Cecily lives at my place in the country under the charge of her **admirable** governess," said Jack. 19. I **admired** tremendously the way he defended us. 20. His self-control aroused my helpless **admiration**. 21. I think you've caught the tune **admirably**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. I don't quite understand what you mean. 2. I've made it a rule to get up early every day, and I'm none the worse for it. 3. There seems no reason for prolonging this interview. 4. He's just about to go, you'd better speak to him right now. 5. He called our attention to the statue on which lay patches of snow. 6. He couldn't live without his work, it would make life meaningless. 7. Don't waste time imagining impossible things. 8. She wouldn't even think of doing such a thing. 9. He is quite an impractical person and lives in a world of fantasy. 10. What ideas did you have during sleep last night? 11. Don't get involved in the affair. 12. We can sometimes combine business with pleasure. 13. He does not get on well with other people. 14. Of course, I've confused the two songs. 15. It was odd, what a variety of motives I had. 16. As for him I have no doubt of his innocence. 17. Every eye was turned upon Bosinney; all waited with a strange distrustful look for his answer. 18. Still a feeling of doubt and distrust was in the air, and there was much talk. 19. I know I've done wrong. 20. The blow caused him to faint. 21. He is too keenly aware of his drawback. 22. Emil was aware of a new emptiness in his life.

B. 1. Don't busy yourself with this, Frank, this is my affair entirely. 2. There's something hindering the telephone connection. 3. Maxim always tries to take an active but unwelcome part in my activity. 4. Her unceasing nagging irritated Robert. 5. He is my faithful friend. 6. I didn't yield to an impulse to move back. 7. The movement against occupying forces was getting stronger. 8. After thinking about it carefully, I found it necessary to warn her. 9. The pavements were damp and they threw back the yellow light. 10. He roused himself unwillingly from his thoughts upon the past experiences and rose to his feet. 11. Rudolf yielded to the temptation without feeling mean about it afterwards. 12. She is a woman long accustomed to respect and flattery. 13. "Doesn't she look glorious?" said a young man at the ball-room door, with deep wonder excited by the girl's beauty.

4. Explain or comment on the following sentences:

A. 1. That's hardly the point at the moment. 2. You're tired out or you'd see the point at once. 3. You've missed the whole point of the story. 4. His comments are always to the point. 5. Does he make a point of always pretending not to notice me? 6. Try and see it from her point of view. 7. But with all her education, learning was never Kate's strong point, she got on perfectly well without it. 8. There wasn't any point in arguing, so I gave in. 9. We saw that Robert had reached the breaking-point. 10. When it came to the point, he proved to be unreliable. 11. I'll point out a turn when one is required. 12. It's pointless to worry about it now. 13. Goring stared after him, tempted to catch him. 14. I myself might have painted the portrait. The forlorn dark eyes gazed steadily back at me, sharing, or at least understanding, as it seemed, my foolish boyish dreams. 15. It all happened dreamily as though it were happening to someone else. 16. Even Paul, she thought, only existed now as someone she had dreamed about. 17. Space travel used to be just a dream. 18. Her feelings were a mixture of joy and anxiety. 19. At the unexpected question everything got mixed up in my head. 20. If anything happens, mind that he isn't mixed up in that. 21. I still had mixed feelings about seeing her. 22. He was a good mixer and soon made friends with everybody. 23. I have a strong suspicion that when I'm not with you, you don't give me much thought. 24. It was only then that I suspected him of teasing me. 25. As the door closed behind him, he looked round him with fierce, startled eyes, like one who suspects a trap at every turn. 26. She went on talking quite unconscious that she had said the wrong thing. 27. He's well aware of what is going on at the office. 28. She's aware of her shortcomings and that makes her self-conscious.

B. 1. I know Bella well enough to know that she wouldn't put up with any interference with her liberty of action. 2. If people interfere with you it's because you like it. 3. Our well-meant interference was really rather a pity. 4. He was tired of his wife's constant complaints. 5. I am indignant with her for her constant absence. 6. He was too tired to resist the pain. 7. As soon as Finn suggested this idea it seemed to all of us an irresistible one. 8. A good advertisement should not arouse resistance in the public. 9. She felt an irresistible urge to go and order a new dress. 10. On reflection she felt sure that you have done the right thing. 11. But

then, I reflected, he may have been perfectly sincere. 12. The sun was setting red behind the pine trees, the evening sky reflected itself in the pools. 13. I must reflect upon what answer to give. 14. A moment's reflection made him realize that she was right. 15. "That's fine," he mumbled in admiration. 16. And I dare say I'll make him an admirable wife as wives go. 17. I admire your ease in answering such a question.

5. Give English equivalents for the following phrases:

упустить самое главное; говорить по существу; быть склонным принять предложение; фантазер; страшный сон; видеть во сне; мечтать стать художником; быть замешанным в каком-л. деле; общительный человек; спутать адреса; смешать муку с сахаром; по подозрению; подозревать в воровстве; вне подозрения; подозрительный человек; прийти в сознание; вмешиваться в чужие дела; мешать работе; постоянная работа; постоянный успех; постоянные головные боли; линия наименьшего сопротивления; не поддаваться искушению; неотразимое очарование; отразить нападение; поразмыслив; восхижительная няня; восхищаться мудрым доктором; чувствовать восхищение перед актерами

6. Translate the following sentences into English:

A. 1. Извините меня, но я не могу уделить вам много времени. Переходите, пожалуйста, сразу к сути дела. 2. Том вздохнул с облегчением. «Никак не думал, что мы придем к соглашению по всем пунктам», — сказал он. 3. Боюсь, что мало смысла чинить эти старые туфли, они от этого лучше не станут. 4. Когда дошло до дела, Руфь и пальцем не пошевелила, чтобы помочь нам. 5. Мне бы хотелось указать вам на некоторые слабые места в вашей статье. 6. Сон был таким необычным, что я проснулся. 7. Мне снилось, что я снова в деревне. 8. Я вчера опять видел вас во сне. 9. Мне бы никогда и в голову не пришло задавать такие вопросы при посторонних. 10. Она весь день ходила как во сне. 11. Я слушала его рассказ об экспедиции со смешанным чувством страха и восхищения. 12. Почему вы всегда путаете их фамилии? Они же совсем непохожи. 13. Возьмите масло, яйца, муку и цукаты и хорошенько перемешайте все это. 14. Сначала нужно развести крахмал в холодной воде, а потом уже добавлять кипятка. 15. По-моему, преимущества школ совместного обучения мальчиков и девочек совершенно очевидны. 16. У них хорошая квартира, но первое, что бросается в глаза, это смешение двух совершенно различных вкусов. 17. Разве у тебя есть какие-либо основания подозревать меня во лжи? 18. Когда Клайда арестовали по подозрению в убийстве, он все еще надеялся, что сумеет скрыть свое страшное преступление. 19. Вахтер уверял, что он не видел никаких подозре-

тельных субъектов. 20. Грей знал, что пройдут месяцы, прежде чем возникнут какие-либо подозрения. 21. Может быть, он и хороший специалист, но, право же, его манера говорить с сознанием собственного превосходства крайне неприятна. 22. Не чувствуя нависшей над ними опасности, геологи продолжали свой трудный путь. 23. Мальчик немного заикается; из-за этого он очень застенчив и не решается произнести ни слова в присутствии посторонних. 24. Доктор наклонился над лежащим без сознания больным. Через некоторое время больной пришел в себя, открыл глаза и спросил: «Где я?» 25. Врач сказал, что у нее нет ничего серьезного, должно быть, она потеряла сознание из-за духоты.

В. 1. Мы не должны допускать, чтобы развлечения мешали работе. 2. У меня было сильное желание сказать ей, чтобы она не вмешивалась в мои дела. 3. К сожалению, твоя старшая сестра всегда вмешивается в наши споры. 4. Я поеду в деревню завтра, если мне ничто не помешает. 5. Это нарушает мои планы. 6. Я полагаю, что ты покушаешься на мою независимость. 7. Непрерывная болтовня детей раздражала старушку. 8. Как я устала от твоих постоянных жалоб. 9. Человеку очень важно, чтобы рядом был верный друг. 10. Отряд отразил атаку, но еще не добился превосходства над противником. 11. Враг уже не мог оказывать сопротивление. 12. Современные самолеты легко преодолевают сопротивление воздуха. 13. Боль была такой сильной, что больному не мог удержаться, чтобы не закричать. 14. Я бы очень посоветовала вам сделать над собой усилие и не поддаваться ее влиянию. 15. Эндрю почувствовал очень сильное желание расхохотаться. 16. Кто бы мог устоять против такого искушения! 17. Должна признаться, что в пении этой женщины есть какое-то неотразимое очарование. 18. Яркие огни реклам отражались в темной воде реки. 19. Размышляя о приключении прошлой ночи, Фредди восхищался своим другом, который проявил такое присутствие духа. 20. Всем стало неловко, когда мальчик вмешался в разговор. 21. Он считает, что это помешает его карьере. 22. К сожалению, я не мог дать вам ее постоянный адрес. 23. Туристы стояли перед старинным собором, восхищаясь красотой его куполов. 24. Нельзя не восхищаться людьми, которые добиваются своей цели, несмотря на трудности. 25. Я не сомневаюсь, что из Марии выйдет превосходная жена и любящая мать.

7. Review the Essential Vocabulary and use it in answering the following questions:

1. What do we say if soldiers can repel an attack? 2. What do we say of a person who can't keep himself from watching television from noon to night? 3. What should you do if you have blue and yellow paints but need a green one? 4. What do we call a person who has impractical or romantic ideas or plans? 5. How can we re-

fer to a school attended by girls and boys? 6. How would you characterize a person's behaviour if he is always getting involved in things which are no concern of his? 7. What do we call a person who feels at ease in any company and associates with others in society? 8. What do people usually feel if the beauty of a picture made them gaze at it? 9. What would you say if a girl can't keep herself from eating chocolates? 10. What is another way of saying "to be involved in an unpleasant affair"? 11. What do we say if a person confuses two songs? 12. If everybody yields to a lady's charm what would you say about her? 13. What do you call a person who is prepared to worship you? 14. What should you do with the ingredients to prepare a salad? 15. What do we say of a person who regularly visits the library? 16. What do we expect of a person before he gives us his answer? 17. What would you say of a person if you believe in his possible guilt? 18. What is another way of saying "to call attention to"? 19. How would you characterize a person who is keenly aware of his own manners and appearance?

8. Respond to the following statements and questions using the Essential Vocabulary:

1. She is so fat. Why can't she stop eating so much? 2. What kind of friend would everyone like to have? 3. There were two ways out of the situation. Why has he chosen the simplest? 4. The paint is a bit thick. 5. I should never have thought that you would fall for her promises. 6. Which of the two twins is Bob? 7. What are you thinking about with those sleepy eyes of yours? 8. Why are you going to bed so early? 9. Whatever did you go to the cinema for if you were really so pressed for time? 10. What's so funny about the story? 11. I wonder if I should be telling you all this? 12. I was surprised you didn't come on time yesterday.

9. Make up and practise short situations in which you would say the following:

1. She mixed up the words "tale" and "tail". 2. I couldn't resist the temptation. 3. Yes, I know the map. He is our constant visitor. 4. I hope, I am not interfering? 5. On reflection he answered in the negative. 6. She has always been dreaming of this career. 7. The girl is an admirable nurse. 8. She had an irresistible desire to laugh. 9. Don't waste time dreaming. 10. And still I think there is something suspicious about his behaviour. 11. Your answer is not to the

point. 12. You and me do not see eye to eye on this point. 13. He spoke with conscious superiority. 14. She is too self-conscious to feel at ease among strangers.

10. Make up and act out dialogues using the following words and word combinations:

1. to resist one's charm, to yield, to feel admiration for smb., on reflection, suspicious-looking person;

2. to make a point of doing smth., to interfere in smb.'s affairs, deep in reflection, to mix up, to dream of smth.;

3. constant friend, to be on the point of doing smth., to resist the temptation, to feel self-conscious, to suspect smb. of smth.

11. Find in Text Two and note down phrases in which the prepositions (or adverbs) *since* and *before* are used.

12. Fill in *since* or *before*:

1. He was a man with no future ... him. 2. Nobody dared speak about it ... him. 3. Like his father ... him, he had an eye for a face. 4. He knelt ... her. 5. I was angry with him at the time but I have forgiven him long 6. I'll give you a cup of tea ... I explain to you what has happened. 7. He said he had never met the girl 8. He left in 1950 and has not been heard of 9. They came to London in 1937, and have been there ever 10. ... we have no money, we cannot buy it. 11. She hasn't been home ... her marriage.

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Вскоре он увидел перед собой дорогу. 2. Он поднялся и встал перед картиной. 3. У меня талон на 10.15, вы идете передо мной. 4. Он встал перед ней на колени. 5. Вы хотели унижить меня перед всеми. 6. С момента нашей встречи многое изменилось к лучшему. 7. Картина пострадала от пожара и с тех пор не реставрировалась. 8. Сколько же времени ты не стриг волосы? 9. Я хотела рассказать ей обо всем, но на другой день она уехала, и с тех пор я ее не видела. 10. Прошла неделя с тех пор как я наводила справки. Ответа пока нет.

14. a) Give the Russian equivalents of the following sayings and proverbs. b) Explain in English the meaning of each proverb and saying. c) Make up and practise a short situation to illustrate one of the proverbs or sayings:

1. Oil and water will never mix. 2. Suspicion always haunts the guilty mind. 3. Familiarity breeds contempt. 4. It's not the gay coat that makes the gentleman.

MAN AND THE MOVIES

Topical Vocabulary

1. **Cinema:** cinema (house), open-air theatre, cinema with continuous performance, drive-in-theatre, film, movie, (motion) picture, to go to the cinema (a movie, movies, pictures), normal screen, wide (large, broad) screen, the first (second) showing, entrance (exit), showing (performance, programme) begins at ... (ends at ...), colour poster, the box office, to book tickets.

2. **Films:** documentary, educational, popular scientific (or science) film, feature film, science fiction film, animated cartoon, adventure film, musical, puppet film, thriller, comedy, horror film, crime film, Western, children's film, theatrical film, wide-screen, colour (black-and-white, mute, sound, dubbed, full-length, short-length) film, short, two (three) part film, wartime epic, newsreel, serial, "X" film,¹ star-studded film, the screen version (adaptation) of the novel.

3. **Parts of films:** scene, outdoor (indoor) scene, the opening scene, the final scene, crowd scene, an episode, still, shot, long shot, close-up, caption, subtitle, flash-back(s).

4. **Cinema work:** to shoot (produce, make) a film, to make a screen version (adaptation) of a novel, to screen a novel (play, story), to adapt a novel for the screen, to film a novel, to play (act) on the screen, to release a picture, to come out (about a film), to go into production, to remake a film, to reissue a film, to be dubbed in Russian, to present a film in Russian, co-production (joint production), directed by ... , scenery and costumes by ... , the songs set to music by

5. **Cinema workers:** producer, film director, art director, camera-man, script-writer, animator, costume designer.

6. **Cinema-goers:** film goers, audience, film fans, to watch the film (screen), to watch smb. acting on the screen, to see a film.

7. **Actors and acting:** the cast, comedian, an actor of great promise, leading actor, star, to play the main (leading, title, key) or small (supporting, minor) role, to co-star, to portray a character, to give a convincing (memorable, captivating, warm, brilliant, superb) portrayal of ... , to give a magnificent performance as ... (in), to take (gain) the best actress (actor) award (title), to create a true-

¹An "X" film — a film which may be seen by adults only.

to-life image, to make the most of the role, to bring to life on the screen, to come alive on the screen, a typical N role, to outshine everybody else, a new N film, to star in a role, to be miscast (ill-chosen), to be cast to advantage.

8. Effect. Impression: the film deals with (depicts, presents, tells of); the message of the film; to win universal acclaim; to praise unreservedly; to leave a deep and lasting impression on; to appeal so much to the audience; to be (make) a hit with the public; a delightful, amusing comedy; entertaining (powerful, gripping, absorbing, vividly dramatic, technically brilliant, sad, depressing, slow-moving, dragged-out) film; to mar a film; to leave smb. cold; empty of serious content; a flop; a good film, not without flaws; a run-of-the-mill film; not a film to everyone's taste; not an easy film to watch; obscure and complex ideas.

1. Read the text for obtaining its information:

No other art form has had quite the impact on our lives that the motion pictures have. Indeed, the movies are truly an art of our time — they were born and have come of age in the twentieth century, and they now demand the serious consideration given to the other arts.

Everybody loves a story. Children mesmerized for hours before a television set watching cartoons they are seeing for the fifth or sixth time, or long lines of shivering movie-goers outside a theater¹ on a winter night, convincingly demonstrate that truth. And today the love of story, as these examples suggest, is required much more often than not with a narrative told in visual images.

There can be no question about the supremacy of the visual image in the realm of story. The fact that images and movies have many uses besides story-telling simply adds gratuitous evidence in support of the observation that the life of the mind today receives its nourishment primarily from visual, rather than verbal sources.

Clearly, in terms of sheer quantity, visual narrative is the greatest aesthetic and educational force in the world today, and the movies, the visual narrative media — qualify unchallenged as the art of our time.

No one has ever seriously doubted that the movies are a powerful force in contemporary life. Quite the contrary. Their potential for propaganda purposes was immediately recognized and in some

¹ The spelling **theater** is common in the American variant of the English language.

cases exploited. What has been questioned is the capacity of the movies for doing good. Youthful and perhaps too much a work horse in the cultural market-place, they have been vulnerable to the charge that they are unable to awaken and refresh the mind, that they cannot tap the deepest reaches of man's spiritual life and so, incapable of articulating anything of consequence, are at best a rudimentary art.

Yet the movies are not now as disturbing for intellectuals as they once were. One reason, no doubt, is that they are no longer, at least in the United States, the popular art; television has stolen the limelight.

At present suspended somewhere between the hell of mass culture and the heaven of high art, the movies are undergoing aesthetic purification.

Much remains to be accomplished, however. Since we have to live with the movies, we would prefer not to be embarrassed by them; we want the chance to exercise our humanity in and through the movies, and so we persist in demanding that the movies make more room for man within their aesthetic boundaries.

We would not, by any means take the fun off movies in order to fit them into the traditional earnestness associated with education ... but the aim is, and should be a higher hedonism which more profoundly entertains the heart and mind. With the existing film classics and the fifteen to twenty a year from around the world capable of captivating attention — there are enough good and great movies for us to grow by. The movies arouse the mind and soul when given undivided attention.

2. Answer the following questions:

1. The extract is written by an American critic. Can you find evidence of this in the text? 2. Why do you think movies are regarded as "truly an art of our time"? 3. What facts given in the extract prove the idea that nowadays people prefer a narrative told in visual images? Do you agree with this opinion? Support whatever you say. 4. How can movies be helpful for people besides relating stories? Which of the spheres do you consider most significant? Give your reasons. 5. Why do you think movies possess the greatest aesthetic and educational force? 6. How can you account for the fact that the capacity of the movies for doing good has been questioned? 7. Why in your opinion do some people regard movies as a rudimentary art? 8. Would you agree that cinema can be regarded as the popular art, that it belongs to mass culture? What do you

know about this art? 9. What kind of entertainment is nowadays rivalling cinema? Why? 10. What is the place of cinema, as the author sees it, among the other arts? Do you agree with him? 11. Do you think movies should be all fun or rather a thought-provoking and earnest art? 12. What is the main aim of the movies as the author sees it? The only word he uses to denote this art is movies. What synonymous expression would a British critic use? What other synonyms to this word do you know?

3. a) Find in the text the arguments the author gives to illustrate the following:

1. cinema — a wide-spread art and entertainment of the 20th century; 2. its impact on people's lives; 3. cinema and story-telling; 4. cinema and education; 5. cinema — an earnest, thought-provoking or rudimentary art; 6. the place of cinema among the other arts, its main aim.

Try and preserve the wording of the original. Add your arguments as well.

b) Summarize the text in four paragraphs specifying the role of the cinema in our lives.

4. Use the Topical Vocabulary in answering the questions:

1. What does a usual cinema showing consist of? 2. How often do you go to the pictures and where do you prefer to sit? 3. What types of films do you know? 4. What films appeal to you most? 5. Do you care for long films? 6. What is a film star? What does the success of a film depend on? 8. Which is more important — the story, the acting, the directing or the camera-work? 9. What do we mean when we say that a film has a message to convey? 10. Why does a director trying to interpret a great work of literature on the screen take upon himself a most responsible task? 11. How is the cinema used as an aid in teaching? 12. What do you know about international film festivals? How often are Moscow Film Festivals held? What is their motto?

5. Give a review of a film you have recently seen and liked (disliked). Use the Topical Vocabulary. Remember: A review should guide and inform. A mere telling of the story is not a review.

Outline for Motion Picture Review

1. Type of film: feature film, comedy, black-and-white, short, etc.

2. Production: What studio released the film? Was it co-production? Was the film dubbed?

3. Story (plot): Is it by a well-known author? Is the story original? True to life? What is the climax of the story? Is the ending logical?

4. Direction: Who directed the film? Was the introduction of characters and scenes skilful? Are useless scenes included?

5. Photography: Is it artistically done? Are there good shots? Are close-ups used effectively?

6. Acting: Name the leading characters. Are there any stars? Any outstanding performances of minor roles? True-to-life interpretation of characters?

7. Sound effects: Does speaking or acting predominate? Does the dialogue seem real? Do actors speak effectively? Are characteristic noises employed? Is the music suitable?

8. Critics: What do critics say about the picture? Are their opinions sound? Do you share their points of view?

9. General impression and conclusion: The impression the film made on you. How was the effect achieved? Do you think this film is worth seeing?

6. You are asked to tell a group of English students about the best children's film produced by Russian studios. Which film would you choose? (Describe the film in about fifty words. Use the Topical Vocabulary, Outline for Motion Picture Review of Ex. 5. and conversational formulas for giving opinion. See Appendix.)

7. Work in pairs. Discuss the films you have recently seen. One of the students is supposed to speak about a film he liked, the other about a different film which he disliked. Try and interrupt each other with questions to get some more information about the film you have not seen. Use the Topical Vocabulary.

Model: A: I've seen a feature film that was a hit with the public. I, myself, can praise it unreservedly. For one thing the camera-work was wonderful ...

B: I was less fortunate. The comedy I saw was a complete flop. The leading actor was miscast. As for the camera-work ...

8. Speak about the major problems of the cinema at the end of the 20th century. Consider the following:

1. the financing of film production; 2. repertoire (the social and ideological significance of the plots, the main aim of motion pic-

tures, horror and crime films, commercials); 3. acting profession (possibility of choice; guaranteed jobs; 4. photography and sound effects; 5. attendance at cinemas; 6. prices of tickets; 7. videos.

9. In recent years cinema has become a challenge to the everlasting art and entertainment of theatre. What do you think are the reasons for this? Consider the following and expand on the points which you think are especially significant:

1. cheap price of the entertainment; 2. films can be seen in places where there are no theatres; 3. minimum of effort is spent to get entertainment; 4. casts of players are often much better than at some theatres; 5. varieties of films to suit all tastes; 6. cinema is widely open to various experiments; 7. certain scenic effects (earthquakes, fires, horse races) can be created much better in films.

10. Read the following dialogue. The expressions in bold type show the ways English people express agreement and disagreement. Note them down. Be ready to act out the dialogue in class.

The Reign of Disney

A: Now, I'd just like to say that Walt Disney has dominated the cartoon greatly. To many people in the thirties — and that was the golden age of the cartoon — to many people then and since the cartoon has simply meant W. Disney's work.

B: **Well, you have a point here**, but **I am not so** sure about the golden age of the cartoon. I think many cartoons of later years have much more interesting plots and technique.

A: **Perhaps. But don't you think** that Disney's shorts have carefully worked out plots, sometimes very neat? They are not simply a string of violent gags, in the style of later American cartoons. **Well, you see what I mean.**

B: **Yes, I agree entirely here.** There is a reassuring, homely quality about his shorts founded on the resemblances between the animal and the human world.

A: **I couldn't agree more.** His animal characters are actually human beings in disguise and they behave like recognizable individuals.

B: **That's exactly what I think.** Mickey is the quiet little chap, who at the end of the race has outdistanced his more spectacular

rivals. He and Minnie both, are the innocents who triumph over the wicked world.

A: Yes, that's true. That's my way of looking at it too. Donald Duck always flies into spluttering indignant passion. Pluto and Goofy are not too bright but both have hearts of gold and meet the world with a bewildered and bewildering enthusiasm. Disney in fact has presented the world of the average American, preaching a moral, giving a message of optimism, of success.

B: You may be right, but I think it goes further than that, a lot further. His stories end happily, the characters are essentially good fellows, the violence is not too extreme, cruelty and tragedy are excluded. Any satire is more than gentle. This imitation world is presented with supreme technical competence, and the various factors are blended to comfort and soothe the audience, to give it something easy and undemanding.

A: I see what you mean, but there are potentially cruel and dangerous characters in Disney's longer films. There is a case of "Snow White" having been given an "X" certificate. I myself have known children terrified by "Pinocchio". Perhaps what frightens them are situations in which the child hero or heroine is in danger or being ill-treated.

B: What you say's perfectly true. But all the same W. Disney's films are readily accepted by mass audiences conditioned to the Disney philosophy. **All I know is** that these films are very sentimental though they have been widely popular.

11. Answer the following questions:

1. Have you seen any of W. Disney's shorts? longer films? What is your impression of them? 2. Do you agree with all that is said in the dialogue? With which statements dealing with his work do you disagree?

Use clichés expressing AGREEMENT and DISAGREEMENT given in the dialogue (Ex. 10). You may also use other phrases to express disagreement:

A. You can disagree mildly: Well, I wouldn't go quite that far; I'm not so sure; That may be so ... but ... ; Yes, that's true, but take my case; Oh, you wouldn't think so ... ; I wouldn't say that exactly; It might be right but ... ; On the other hand

B. You may disagree strongly when you can allow yourself to be abrupt or even a bit rude: Rubbish!; That's totally unfounded;

That's all right for you to talk but ... ; You seem to think that things are different for me.

12. Work in pairs. Read the statements and agree or disagree with them. Agreement or disagreement should be followed by some appropriate comment where possible:

1. In the twentieth century people are much more fascinated by theatre than by cinema. 2. Cinema is an art of illusion. 3. It is necessary for a film to leave certain shadows, unresolved fantasies. 4. Cinema can help a lot in the field of education. 5. In most films music is seldom used to advantage as it is extremely difficult to achieve a harmonious collaboration between the plot and music. 6. Violence should not be shown on the screen. 7. The success of a film mainly depends on the film director. 8. Cinema is not an earnest art. It is just entertainment. 9. Literary works should not be adapted for the screen as people simply stop reading fiction: seeing a film is "easier" than reading a book.

13. Read the following text. Look for arguments and counterarguments for remaking films. Copy them out in two columns (I — "for", II — "against").

Make it Again

In the motion picture industry, remakes are a fact of life. They have been with us almost from the birth of the art form and as long as good fresh story material is scarce, they will remain.

A remade movie doesn't have to be a bad movie. Produced with a talented cast, a capable director, an intelligent screen-play, an ample budget, and, most important, good judgement, these pictures can be thoroughly entertaining and, in some cases, surpass the quality of the original.

Film-makers are not absolutely opposed to the practice, although there are a couple of schools of thought on the subject.

Henry Blanke, who has produced many "second editions" in his time declares: "Never remake a picture that was previously successful. Remake one that was miscast, miswritten, or misdirected. In other words, a flop."

Producer H.B.Wallis takes the opposite viewpoint: "If you have a good piece of material that has not been filmed for a number of years, there is probably a brand new audience for it. So, I wouldn't hesitate to re-do a script with a new set of characters."

14. Discuss the text in pairs. One of the pair will take the optimistic view and insist that remakes should be done, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following:

For:

1. There is always a shortage of new, fresh story material.
2. The public wouldn't notice or wouldn't care that they were paying to see the same story.
3. There is always a valid reason for doing it (the theme is timely, a new cast is available, the economic situation is favourable).
4. The coming of new screen techniques (sound, colour, wide screen) inspired the studios to film their more popular pictures again.
5. A remake of the same director gives the artist the opportunity to correct any mistakes he may have made in the first version.
6. The public at large seems to enjoy comparing the performances of current stars to the legendary ones.

Against:

1. Most subsequent renderings of the great cinema classics have been complete failures.
2. The director doing a remake might decide to "improve" the original story, to insert certain things, characters or eliminate others.
3. It is dangerous to use the original script almost word for word. Some stories require an updating of the dialogue.
4. In many cases, the moral values of the situations in a once exciting story have become so antiquated that the plot is not workable for contemporary audiences.
5. There is always the audience's memory of the earlier successful production, which can prevent spectators from receiving the film properly.

15. The extracts given below present rather controversial subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use the conversational formulas of agreement and disagreement.

A. Does the audience influence the process of film-making?

It is obvious that the audience of today, influenced by television and space research is very different from the audience of years ago. Most films produced decades ago have little current impact. A more detailed analysis of human reaction is necessary, and will

be much more so in the future. Similarly a new kind of artist and film-maker will be needed.

B. Should the printed word or films be used in the classroom?

Film is particularly useful for describing processes which cannot be easily demonstrated in the classroom. So far, however, its potentialities have only just begun to be exploited. Conservative teachers still resist breaking away from the printed word.

C. Should actors speak different languages in films?

Usually a director, aiming his film at an audience of compatriots, has everything spoken in the native language. In some films of Federico Fellini each character speaks his native language, which isn't usual in films. The director says he often mixes languages to express the truth of a given situation. But there is a language barrier.

D. Can critics give an objective judgement of a film?

The critic merely by saying, "I am a critic," inflates himself and causes himself to see not what exists but what he thinks ought to exist. But things are only what they are. Therefore, the critic is usually mistaken. Sometimes he doesn't refer to himself as such but rather to his experiences of what other artists have done in a similar situation. But when a critic tells how the work should be according to his taste, which has been formed by a certain culture and certain artists, he is still judging by what is congenial to him.

16. Role-Playing.

The Best Film of the Year

Situation: The annual spectators' conference is held at the end of the year with the aim of selecting the best film of the year. Two films have won universal acclaim — an amusing comedy and an earnest, thought-provoking feature film. Which of them should be awarded the first prize?

Characters:

1. *Sergey Tropov*, aged 28, a young and promising scientist. Scientific exploration is his life. Rather tired. Likes cinema very much but understands it as entertainment versus art. He goes to the pictures to relax and to enjoy himself. Believes that all people go to the cinema to have a good laugh and to forget their worries. Thinks that the comedy under discussion is the best film of the year: the actors are in top form, the music in the picture creates a kind of frame-work for the story. The comedy he saw and liked has become a source of inspiration for his further investigation.

2. *Oleg Kaladze*, 20 year-old youth, a great cinema fan. His favourite actress is playing the leading role in the comedy, which Oleg likes very much. He is struck by the artistic quality of certain scenes. Is not impressed by the feature film. Thinks that it is ahead of its time and in fact acting is most important for the success of the film, while the plot is insignificant. Oleg is for the comedy.

3. *Alla Larina*, aged 25, a teacher of Russian Literature. Doesn't think it is possible to discuss these two films as they belong to different genres. Each is fine in its own way. The feature reflects a human creature, his ideas. It represents an individual consciousness. Its excellence lies in its power over other people's minds. The comedy gives you a short and pleasant rest, a kind of relaxation. Both films are superb, both are the best.

4. *Boris Runin*, aged 47, a well-known film director who has made quite a number of features and popular science films. Always works in this genre. Thinks that a comedy is a simple entertainment and the comedy under discussion is no exception. It contains pleasant images but teaches you nothing. You like it because it is unreal, offers an escape. But it doesn't affect the spectator. He leaves the theatre in the same darkness with which he entered it. Naturally Boris is for the feature film.

5. *Rita Strogova*, aged 60, a pensioner, prefers the feature film which made her think a lot and raised many problems. Despises people who produce and like comedies and other films for mere entertainment. Thinks that people who go to these films don't want to be bothered, they don't want responsibility, they want to remain asleep. Rita's idea is that "no matter how spectacular, the film will be a failure if it has no real message". Rita is for the feature film.

6. *Helen Grabova*, aged 45, a famous actress, starred in many films. Sees a lot of advantages in both films, but she never gives judgements about her colleagues. Thinks that an artist can no more judge another artist than one child can judge other children. Each artist has his particular vision. You can't wear someone else's glasses; they would fit badly, and you wouldn't see. The artist's glasses only work when they are put on non-artists, whom they move, touch, surprise. Thinks as both films have had long and successful runs they both should be equally rewarded.

Note: Divide your group into two teams, each of which should perform the same role play. While discussing the films show their merits and imperfections. Speak about the impression both films have produced on your character. Disagree with some of the participants of the conference, share the others' points of view if

you feel like it, defend your own point of view. At the end of the conference you should select the best film of the year (perhaps with a vote). Comments from the class on each team's performance and the value of the different arguments are invited.

17. Group Discussion.

Give your own views on the problems below and speak against your opponent.

Topic 1. *The role of cinema in our life*

Talking points:

1. Different genres of films, their impact on the spectators.
2. Development of people's cultural level, taste.
3. Films for entertainment and education.
4. Cinema in the classroom (Geography, History, Literature, Foreign Language).
5. Films to instruct: a) in an industry to teach people how to acquire skills, to learn their profession; b) in medicine to show the action of heart and pulse and other organs, to watch delicate operations being performed by noted surgeons, etc.; c) in science to see the world of small things, etc.; d) in sport to give objective judgment during the competition, etc.

Topic 2. *Is the ability to perform an inborn gift or is it an acquired skill?*

Talking points:

1. The artistic potential of a person, his timing.
2. Skilful directors, modern techniques, the possibilities of the camera to accentuate.
3. The value of experience, necessity to acquire technique.

Topic 3. *Should the actor "live" the part or should he just perform?*

Note: The first would mean that the actor tries to sympathize with his character, to fully understand and share his feelings — despairing with him, loving and hating with him, shedding real tears. The second implies just going through the motions of the role with cool head. The first school (e. g. K.S.Stanislavsky's method) relies on both feeling and technique, the second, entirely on technique.

Talking points:

1. Necessity to look at the character from a distance, to sympathize and criticize, to understand him.
2. Practice in reproduction of the character before the audience.

3. Effect achieved: the less actors feel, the firmer their hold upon their facial and bodily expression.

4. A possibility of reaching such a state of mechanical perfection that one's body is absolutely the slave of one's mind.

5. Necessity for actors to work with their own tools. (Each actor should choose the method he feels is best for him.)

Unit Three

SPEECH PATTERNS

1. **It was up to me** to find some way through to them.

It was up to their daughters to provide smart clothing for themselves.

It was up to the elder boy to find some way out.

It's up to the nurse to soothe the patient.

2. **I felt angry and frustrated** when they rudely interrupted that which was being done purely for their own benefit.

I felt sick and dirtied.

The pastry smells good.

How sweet the music sounds!

The grapes taste sour.

3. The act was intended to display their utter **disrespect for me**.

The valet began to feel admiration for his new master.

Scarlet looked at him with the affectionate contempt that mothers feel for small swaggering sons.

She didn't know anything about her nephew's love for the girl.

But: His **love of learning** can be respected.

4. I looked at her for some moments before **daring to open** my mouth.

They didn't dare to attack us, did they?

He dared to escape.

He dared to meet his enemy face to face.

But:¹ How **dare you do** such a thing?

He daren't say it matters.

I dare say the difficulty will disappear.

I dare say it doesn't matter.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. ... to retype the article. 2. ... to do the shopping. 3. ... to explain the circumstances to the host. 4. Helen ... did not want to be alone with him. 5. The answer sounds 6. It smells ... , doesn't it? 7. The cucumbers taste 8. The child felt ... all night. 9. Her feeling of ... the unknown girl was increasing. 10. It was next to impossible to hide his ... the children. 11. She felt great ... her parents. 12. Her ... reading is well known. 13. How ... tell me such things? 14. I ... say he will touch upon the subject. 15. The child ... (not) open his mouth. 16. They have shown some ... the authority.

2. Paraphrase the following sentences using the Speech Patterns:

1. You couldn't help admiring her slim figure, bright eyes and soft voice. 2. It's you who must go and see for yourself. 3. The children were upset when they understood that they were despised by their leader. 4. The stink of the stuff was unbearable. 5. My little daughter loves cartoons and puppet films. Everybody knows it. 6. You oughtn't ask for more. 7. I had enough courage to tell him that he would change his mind. 8. I find the sound of the music quite familiar. 9. What a nice tune. 10. All children knew that John was devoted to his pets, and respected this feeling. 11. I was shocked by the encounter. 12. You oughtn't deny the fact. 13. It's you who must decide.

¹ **Dare** can be constructed either as main verb (with to-infinitive), or, under restricted conditions, as modal auxiliary.

3. Translate the following sentences into English:

1. Как ты смеешь смеяться над старушкой? 2. С понедельника она плохо себя чувствует. 3. Его любовь к книгам хорошо известна в группе. 4. Как чудесно пахнут розы! 5. Ребенок не осмелился задать свой вопрос учителю. 6. Чувство глубокого уважения к опекуну переполняло Джуди. 7. Твои слова прозвучали довольно глупо. 8. Мэри рассердилась и расстроилась, когда услышала объяснения девочки. 9. Как вы смеее говорить со мной подобным образом? 10. В то осеннее утро она прекрасно себя чувствовала и была в превосходном настроении. 11. Именно ты должен показать город своему другу. 12. Им было холодно, они проголодались и очень устали. 13. Я думаю, дети сами должны помириться. 14. Елену всегда отличала удивительная привязанность к своей младшей сестре. 15. В ее глазах можно было видеть все то презрение, которое вызывал у нее молодой человек.

4. Make up two sentences of your own on each pattern.

5. Make up a dialogue using the Speech Patterns and act it out (to be done in pairs).

TEXT THREE

TO SIR, WITH LOVE

By E.R. Braithwaite

The Guianan diplomatist Eustace Braithwaite was born in 1912 in British Guiana. He flew with the R.A.F. ¹ during the war years. After the war colour prejudice precluded him from obtaining the kind of job for which his scientific qualifications fitted him. From 1950—1957 he worked as a school-teacher. In the sixties he was a Permanent Representative of Guiana to the UN. In 1959 Braithwaite won the Ainsfield Wolff Literary Award for *To Sir, with Love*, a book about his experiences as a teacher in a school in London's East End. The other books that came from his pen are *A Kind of Homecoming* (1961), *Paid Servant* (1962), *A Choice of Straws* (1965), *Reluctant Neighbours* (1972).

Chapter 8

(Extract)

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's² 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 criticise, 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 the 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 ^{TSE} 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 had 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 question 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 bleeding³ thing won't stay up." It was all rather deliberate, the noisy interruption and the crude remark, and it 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. I 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?"

EXPLANATORY NOTES

1. **R.A.F.:** Royal Air Force.
2. **old Man:** *here* School Headmaster.
3. **bleeding:** *vulg.* bloody

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **school** *n* 1) an educational establishment for children, *as* a nursery school, primary school, secondary school, boarding school, compulsory school age, *e. g.* The school leaving age has been raised to 16. Most schools in England take football seriously. 2) (*no article*) the time when teaching is given; the process of being educated; lessons, *e. g.* He was very bright at school. It was nearly time for school. He left school when he was fifteen. 3) all the pupils in an educational institution, *e. g.* The school will have a holiday tomorrow. 4) any institution giving specialized instruction, either to children or to adults; a specialized institution which forms part of a university, *as* a ballet school, law school, London School of Economics. 5) a group of persons having the same ideas about a subject, *as* the Dutch school of painting.

Note: The English for «учиться в школе» is 'to go to school', 'to be at school' and not 'to study at school', *e. g.* He learnt to read before he went to school. Mother and Mrs. Darnes had been at school together.

schooling *n* education obtained at school, *e. g.* Schooling is compulsory in Russia.

scholar *n* a learned and erudite person, especially one who is learned in the classical languages and their literature, *e. g.* Dr. Grant is a distinguished scholar.

scholarship *n* a sum of money given by an individual, a collective body, or the state, to enable a person to study, *e. g.* He has won a scholarship to Cambridge.

2. **advantage** *n* 1) smth. useful or helpful, smth. likely to bring success, esp. success in competition with another or others, e. g. The advantages of a good education are great. The shallowness of the seas round the British Isles is in some ways an advantage. **to have (gain, win, give smb.) an advantage (over smb.)** to have a better position or opportunity, e. g. He has an advantage over other students, he is well-read. **to have the advantage of** to be in a better position because of smth., as to have the advantage of being modern (being cheap, etc.), e. g. He has the advantage of being young. 2) benefit, profit; **to take advantage of smth.** to make good use of smth., to profit by smth., as to take advantage of an opportunity (of smb.'s weakness, ignorance, absence, etc.), e. g. Jack took advantage of the opportunity to speak to Gwendolen. **to advantage** in a way that shows its good points, as to be seen (heard, shown, exhibited) to advantage, e. g. The picture is seen to (better) advantage from a distance. *ant.* **disadvantage.**

3. **admit** *vt/i* 1) to allow a person to enter, e. g. The woman opened the door and admitted me into the house. Children are not admitted. 2) to accept as a member of, as to be admitted to an institute (school, party), e. g. Only one hundred boys are admitted to the school every year. 3) to have enough space for, e. g. The theatre admits only 200 persons. 4) to acknowledge, confess, accept as true, as to admit one's mistake (fault, that one's wrong), e. g. You must admit that the task is difficult. *ant.* **deny**, e. g. I deny that the statement is true.

admission *n* 1) allowing to come, go in, being admitted, as admission is free, admission by ticket, price of admission; to apply for admission to an institute (party), e. g. Admission to the school is by examination only. 2) statement admitting smth., as an admission of guilt, e. g. The accused refused to make an admission of his guilt.

4. **waste** *vt/i* 1) to use without a good purpose or result; to spend uselessly, as to waste one's time (energy, money, work), e. g. All his efforts were wasted. 2) to lose strength by degrees, e. g. He was wasting away.

waste *n* unprofitable use; useless remains of smth. e. g. It's a waste of time to wait any longer. There is too much waste in the house. **to lay waste** to ravage, to destroy, as to lay waste a country, a city, a village.

waste *adj* useless; unwanted; thrown away, as waste paper, a waste paper basket, waste effort.

wasteful *adj* using or spending too much or uselessly, as a wasteful man, wasteful habits, wasteful process.

5. **back** *vi/t* 1) to go, or cause to go backwards, e. g. Montmorency would growl and back at a rapid pace. 2) to give support to, to help (with money, arguments, etc.), as to back smb. or smb.'s proposal (plans, etc.).

back *n* 1) the hinder part of the body, as to stand with one's back to the window; **to turn one's back to** (the audience, the window, etc.), e. g. Turn your back to me, I'll put your collar straight. **to turn one's back on smb.** to turn away or run away from smb., e. g. It was mean of you to turn your back

on her when she needed your help. **to do smth. behind smb.'s back** to do smth. without smb.'s knowledge, *e. g.* You ought not to criticize her behind her back. 2) the part of a thing which is farthest from the front, *as* the back of the house, the back of one's head, the back of a chair, at the back of one's mind; 3) (modifying other nouns) away from the front, *as* a back seat (street, vowel), back teeth (rows, etc.)

back *adv* to, in or into an earlier position or state, *as* to go (run, turn, be, come) back; **to go back on one's word** to fail to keep a promise, *e. g.* One cannot rely on a person who goes back on his word. **to keep smth. back from smb.** to conceal, *e. g.* You needn't keep this news back from him. **back from** at a distance from, *e. g.* The house stood back from the road. **back and forth** to and fro, *as* to walk (run, fly) back and forth.

backbreaking *adj* very hard, *as* backbreaking work.

backbone *n* the row of bones joined together along the back; **to the backbone** (*fig.*) completely, *e. g.* He is Russian to the backbone.

background *n* 1) contrasting surface; **on (against) the background of smth.**, *e. g.* The white house stood out on the background of the green trees. **on (against) a white (black, red) background**, *e. g.* The girl wore a dress with white spots on a blue background. 2) the part which is at the back, *as* in the background (foreground) of a picture; **to keep (stay, remain, be) in the background** to keep where one will not be noticed, *e. g.* She is very shy and always keeps in the background. 3) origin, social status and qualifications of a person, *e. g.* Tell me your background (tell me about yourself).

backward *adj* behind others, *as* a backward district (child, people).

backwards *adv* with the back coming first, *e. g.* Can you spell the word "backwards"?

6. **require** *vt* to ask for, to need, *as* to require extra help, *e. g.* The matter requires great care. He did all that was required of him. *syn.* **demand** (to ask for with authority, to insist on having), *e. g.* The policeman demanded his name. The strikers demanded immediate payment.

requirement *n* thing required, *as* the requirements of the law, to meet the requirements of people, *e. g.* What are the requirements for entering this institute?

7. **reference** *n* 1) (instance of) alluding, *e. g.* You should make reference to a dictionary. The book is full of references to places that I know well. 2) a statement about a person's character or abilities, *e. g.* The clerk has excellent references from former employers. 3) note, direction, telling where certain information may be found, *e. g.* He dislikes history books that are crowded with references to earlier authorities.

refer *vt/i* 1) to send, take, hand over (to smb. or smth.), *e. g.* I was referred to the manager. 2) to speak of, allude to; to apply to, *e. g.* Don't refer to this matter again, please. Does that remark refer to me? 3) to turn (to), go (to) for information, etc., *e. g.* The speaker often referred to his notes.

8. **temper** *n* 1) a disposition, *as* a person of even (pleasant, fiery, etc.) temper; to have an even (sweet, uncertain, quick, etc.) temper; hot-tempered, good-tempered, bad-tempered; 2) a mood, *as* to be in a good (bad, forgiving, calm, friendly) temper.

Note: When the word is used without an adjective, the meaning is always "an angry state of mind".

to lose one's temper, to control (to keep) one's temper, to get (to fly) into a temper about smth., to be in a temper, e. g. I was surprised but I did not lose my temper. There is nothing to fly into a temper about. Joseph saw that she was fighting to keep her temper.

9. **display** *vt* 1) to show, *esp.* spread out or place so that there is no difficulty in seeing, *as* to display pictures (paintings) in a gallery; to display goods in a shop-window; 2) to show signs of having, *as* to display courage (heroism, anxiety, a contempt for one's feeling, no enthusiasm about smth.).

display *n* displaying, showing or exhibiting, *as* a fine display of courage, a display of bad temper, a fashion display, to make a display of one's affection, *e. g.* There was a fine display of flowers at the exhibition.

10. **decent** *adj* 1) proper and suitable, good for a particular time or place, *as* decent clothes (conditions, marks); 2) modest, not likely to cause people to feel shame, *as* a decent fellow (conduct, book, film).

decency *n* the quality of being decent, *e. g.* He doesn't know the meaning of shame or common decency. Have the decency to admit it.

Word Combinations and Phrases

to take (some) paints to do smth.
to have a pretty good idea of
reasonably fair
to make (no) comment
in fact

to set a task
to feel frustrated
to play into smb.'s hands
utter disrespect

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Three and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Note down from Text Three the sentences containing the word combinations and phrases (p. 77) and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 77):

1. She realized well enough what kind of person Lydia was. 2. The boy tried very hard to make his mother buy him a puppy. 3. She didn't say anything. 4. Julia was troubled about her parents' health. 5. The manager explained to John what the latter had to do. 6. Your actions helped Katie to do what she meant to. 7. The teacher was worried about his pupils' future. 8. The sums are rather difficult, but the pupils know the rules and will cope with them. 9. The young mother was upset. She thought her baby was developing too slowly. 10. Pamela always acts in a way which is more convenient for her friends than for herself. 11. She is too discreet to show that she never respected the fellow very much. 12. The doctor didn't give his opinion of the accident. 13. I have sufficient knowledge about her plans for the future. 14. As a matter of fact we had a very pleasant voyage. 15. She worries about the paintings. 16. I was primarily worried about keeping them that way. 17. Jane Pucell felt upset because of the tense atmosphere in the classroom.

5. Translate the following sentences into English using the word combinations and phrases (p. 77).

1. Сердиться на вас — значит лить воду на вашу мельницу. 2. Передо мной поставили очень сложную задачу, и я должен был ее выполнить. 3. Мы можем купить этот мебельный гарнитур, он дорог, но в разумных пределах. 4. Молодой учитель был расстроен тем, что не все ученики его класса обладали хорошими навыками выразительного чтения. 5. Я не могу сказать, чтобы мне понравился этот спектакль, в сущности, мне было до смерти скучно. 6. Судьба нам улыбнулась, и мы нашли то, что искали. 7. Она всегда беспокоится о своем сыне, когда он уезжает. 8. М-р Поттер ничего не сказал по поводу речи оратора. 9. Я прекрасно отдаю себе отчет в том, почему они навещают меня каждую неделю. 10. Я глубоко и искренне уважаю вас, но отсутствие какого-либо уважения к вашему брату делает нашу дружбу невозможной. 11. В сущности он поставил перед нами задачу. 12. Не стоит беспокоиться по поводу этих новостей. 13. Ее крайнее неуважение отнюдь не облегчало жизнь в семье.

6. Make up and practise a short situation using the word combinations and phrases (p. 77).

7. Make up and act out a dialogue using the word combinations and phrases (to be done in pairs).

8. Find in Text Three English equivalents for the following words and phrases. Use them in sentences:

последний урок перед большой переменной; не терпеть вмешательства; обязательное сочинение, которое пишется каждую неделю; записать что-л.; совершенствовать навыки письменной английской речи; достаточно честные (объективные); указать; узнать, что интересуется учащиеся; первое знакомство; быть вне себя от гнева; как я выгляжу в их глазах; долго не задержусь; отсутствие всяческого уважения; оказался не на высоте; давать пищу для размышлений; редкая птичка; по всякому глупому поводу; держаться самоуверенно; сочувствовали тем, кто; прерывать урок

9. Explain what is meant by:

1. Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. 2. ... he would brook no interference. 3. No one and nothing was sacred 4. It is of advantage to both pupils and teacher. 5. ... it would be pointless to be angry with them for pointing such things out. 6. ... the sensible teacher will observe the trend of individual and collective interests 7. ... I was anxious to discover what sort of figure I cut in front of them 8. ... they probably imagined I would be as transient as my many predecessors 9. It was up to me to find some way to get through to them. 10. ...I was not making the grade. 11. ... an effort to discover some way of providing the children with the sort of intellectual challenge to which they would respond 12. ... with the same careful attention a birdwatcher devotes to the rare feathered visitor. 13. ... illustrations from the familiar things of their own background. 14. ... it was as though there was a conspiracy of disinterest, and my attempts at informality fell pitifully flat. 15. ... I bore it with as much show of aplomb as I could manage. 16. ... it heralded the third stage of their conduct. 17. ... everything they said or did was coloured by an ugly viciousness.

10. Answer the following questions and do the given tasks:

1. What occupation did the whole school have each Friday morning? Do you think this is common in the majority of schools? Why not? 2. What advantages did the Headmaster see in pupils' writing their Weekly Reviews? Can you find any disadvantages in the scheme? What's your opinion of it? What traits of character are necessary for a teacher to be involved in a scheme of the kind? 3. Why did the narrator feel "a mixture of relief and disappointment" after having read a few of his pupils' reviews? 4. In what way

did the narrator try to explain his pupils' lack of interest concerning his personality? 5. How did the narrator try to be a successful teacher? How helpful is it for a young teacher to read specialist books? Give reasons for your answer. 6. Do you find the children's unresponsiveness natural? How can you account for it? 7. What was the first phase in the narrator's relationship with his class? It was rather a quiet stage, wasn't it? Why then was the teacher dissatisfied with it? 8. In what way did he try to interest his pupils in the subject? Can you find any reasons to explain his failure? 9. Characterize the second phase of the pupils' campaign. Do you think the teacher is to blame for it? Do you agree with the narrator that "there was nothing he could do about it"? Do you think a teacher's aplomb can help under the circumstances? Do you find the second phase more unpleasant? Why? 10. Do you think the teacher's feelings are understandable? Would you try to stop the campaign? How? 11. What do you think of the third phase of the pupils' conduct? 12. The school described in the extract was situated in the East End of London. The pupils attending it had been poorly fed, clothed and housed. Some were from homes where the so-called bread-winner was chronically unemployed. Do you think the children's background can account for their bad language and misconduct? Can a teacher expect such a behaviour under other circumstances? 13. Can the pupils' behaviour be explained by the fact that their teacher was a Black? 14. The extract above describes the narrator's first weeks in school. Think of a possible development of his relations with the class. Do you think the teacher will manage in the end to gain the children's confidence and respect? What methods and techniques would you advise him to use?

11. Retell Text Three a) close to the text; b) as if you were one of the pupils; c) as if you were one of the narrator's colleagues.

12. Write a summary of Text Three.

13. Make up and act out dialogues between:

1. The narrator and one of the pupils (discussing some possible ways of cooperation).

2. Two pupils of the class (discussing their new teacher and the atmosphere in class).

3. The narrator and his colleague (discussing the narrator's problems with his class).

14. Pick out from Text Three all words and phrases belonging to emotion (irritation and annoyance) and use them in a situation of your own (a quarrel).

15. Use the following words and phrases to describe a mother's visit to the school:

to be free to comment (criticize); not to be sacred; from the Headmaster down; utter disrespect for smb.; to take pains to do smth.; to improve written English in the terms of spelling, construction and style; to have a pretty good idea; reasonably fair; comment on smb.; to be angry with smb.; a mixture of relief and disappointment; no point in wasting either time or effort; it is up to smb. to do smth.; intellectual challenge; to encourage smb.; lid of the desk; loud bang; to look at smb. with wide innocent eyes; to feel frustrated; to be rudely interrupted; to dare to open one's mouth; deliberate remarks; noisy interruption.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. Anthony's letters from **school** were now short and hurriedly written. 2. No boy at the **school** had ever taken a **scholarship** to the University. 3. She's been here since the **school** started. 4. The **school** will be closed until the end of the term. 5. He had an admiration for Boucher, Watteau, and all that **school**. 6. There was no doubt that in some fashion Clark **had a moral advantage over him**. 7. I knew that Sadie was a notorious liar and would tell any falsehood to procure herself even a quite **temporary advantage**. 8. I mean, why not **take advantage of the sunshine** before the fog comes back? 9. You may feel that all I've asked is that you should spy upon people **to my advantage**. 10. The uniform set off his figure **to advantage**. 11. Mary's attitude was one of **frank admission** and penitence. 12. Mrs. Turton was the only visitor **admitted** to the sickroom. 13. Some British Universities lowered their standards of entry in some subjects in order **to admit** more students. 14. It was exciting to me **to be admitted** to such company. 15. You're afraid that if you **admit the truth**, I'll think you were mixed up in this with Wegler. 16. Our new theatres can **admit** a great number of people. 17. But Auntie Mame was never one **to admit defeat**. 18. He smiled at her unconscious **admission** that she would have been happy without Charles. 19. Consumption is a **wasting disease**. 20. Turn

the water off, don't let it **waste**. 21. Many houses are being built on **waste land** outside the city. 22. **Waste not, want not.** (*proverb*) 23. I felt half faded away, like some figure **in the background** of an old picture. 24. The **backroom** on the first floor was prepared for her. 25. "Are you English?" I asked, perhaps tactlessly. "Rather. You don't think I look like an American, do you? **British to the backbone**, that's what I am." 26. We sat on the ground **with our backs against** the wall. 27. Have you any paper left? — Oh, that'll do, write **on the back of the map**. 28. They give you a look that says all that can be said in a civilized community, and you **back out** promptly and shut the door behind you. 29. When people **say things behind your back**, there's nothing you can deny. 30. The work was heavy and **backbreaking**, but it had to be done.

B. 1. It **requires** the feminine temperament to repeat the same thing three times with unabated zest. 2. Truly this is all Becky asked of a man, all she **required**, that he'd have the power to make her laugh. 3. I should have remembered that when one is going to lead an entirely new life, one **requires** regular and wholesome meals. 4. He had replied to the telegram he had received that he **required** no help. 5. It gave Austin pleasure to read and memorize the great speeches whether they were **required** in the course or not. 6. Does he know **what is required of him**? 7. He didn't **refer to documents**, but answered out of his head. 8. He always **referred to her father** as Dr. Lambert. 9. I felt a certain shyness at **referring** to matters which were no concern of mine. 10. I murmured something polite that might equally **have referred to her last remark** or to the garden itself. 11. She made **no reference to our conversation** of the night before. 12. She seemed to be working in a **reference library**. 13. Excellent **references**, that's all we need. 14. Old Mrs. Ramage seems to take pleasure in **showing her temper**. 15. Linda **went dead white with temper** and disappointment. 16. Samuel had completely **got over his bad temper**. 17. In all sorts of political situations he had learned **to keep his temper**, to take advantage of men who lost theirs. 18. Her **temper** was beginning to rise again at the thought that this rude and impertinent man had heard everything. 19. Clark was a hospitable man, he liked **displaying** fruit on the sideboard. 20. The peacock **displayed** its fine tail feathers. 21. The English gave me a medal for having **displayed** what they called "conspicuous gallantry in the field". 22. Brodwen came bustling into lunch with a great **display** of gaiety. 23. Mary was already earning a **decent** wage as a clerk to Larkins. 24. I didn't know him well, but I felt that at heart he was **decent**, sound and healthy.

25. I kept going as I was until he was a **decent** distance behind me.
26. It was a short letter, a letter of passionate reproach, to my young standards, rather **indecent**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. At twelve, he had been obliged to quit studies and go to work as a Western Union messenger boy. 2. Are the educational establishments for children any better in Australia? 3. All the teachers and pupils turned out to welcome the celebrity. 4. She has a nice voice, but she hasn't had any (special) education. 5. I was in possession of a better position which I didn't want to lose. 6. He knows how to show good points in his knowledge. 7. The boy was permitted to sit up a few hours, but he never used the privilege profitably. 8. I wonder at your capacity for facing facts. 9. The University accepted many oversea students last year. 10. She was short-sighted but hated to say it was true. 11. I don't deny I took several things from my uncle's drawer, but I won't have it called a theft. 12. The door opened to let in a tall thin man. 13. She absolutely believes his version and will listen to no other. 14. Percy is always so careful about money matters. He hates spending uselessly. 15. He was losing weight so much that he constantly seemed to need a smaller size. 16. The "natural method" of learning a language is admirable for infants and horribly useless and unprofitable for other people. 17. I don't see how you expect to recover strength if you don't take something nourishing into the system. 18. We all agreed we ought to support him. 19. You know, Thomas, I don't like discussing her in her absence.

B. 1. This kind of work takes a lot of time. 2. He said they did not ask for documents. 3. Let's hope that no such terrible sacrifice will be asked of you. 4. There is no art, no skill needed for that sort of thing. 5. All the equipment necessary for experiments was simple. 6. I soon learned however that my services would be needed on the stage that evening. 7. The clerk had an excellent testimonial from former employers. 8. I was sent to the manager. 9. Don't speak about the matter again. 10. Does this remark concern me? 11. I'm sure she didn't mean it, she said it in a fit of anger. 12. I've never seen her fly into a rage. 13. She is a woman of a gentle disposition. 14. You would never have said such an absurd thing if you had not been angry and irritated. 15. I was used to his outbursts, but still I had to make an effort to remain calm. 16. Department stores show their goods in the windows. 17. She managed to hold her emotions back when she was told of her son's illness. 18. He

was always kind and considerate to me. 19. Put on some suitable clothes before you go out. 20. He gave us quite a good dinner. 21. Here I was looking forward to a good night's sleep.

4. Explain or comment on the following sentences:

A. 1. He belongs to a new school of thought in linguistics. 2. I have known it since my school days. 3. He came home from school weeping, a bruise on his face. 4. At eighteen Andrew found himself alone, a first-year student at St. Andrew University, carrying a scholarship worth forty pounds a year, but otherwise penniless. 5. After dinner there is a period of recreation before afternoon school. 6. He did poorly in school. 7. Rain's arrival created a stir. The eyes of the School were turned away from the cricket field. 8. I had an advantage of course, because I knew everybody there. 9. They took advantage of our disadvantages with remarkable speed. 10. She shone to such advantage among the other teachers. 11. Because one man admits defeat, it doesn't mean that everybody else does. 12. Sam was admitted into his master's confidence. 13. I tried to spare you, You will do me the justice to admit that. 14. The fascists laid waste many towns and villages. 15. There is too much waste in the house. 16. Caroline had wasted herself in her hopeless devotion to a man who did not deserve it. 17. She looked at the girl and knew well that argument or reason would be wasted. 18. He is Russian to the backbone. 19. He said he would help us and then backed out. 20. I shall not go back on my word. 21. Can you say the alphabet backwards? 22. Why did you say the alphabet backwards? 23. Why did you keep back the fact? 24. I hope you will back my plan. 25. She always keeps in the background.

B. 1. We require extra help, I think. 2. Haven't I done all that was required of me? 3. Everyone must fulfil the requirements of the law. 4. I'm sure documents are required there. 5. Anyway you're not required to see them again. 6. She had an infinite capacity for patience when patience was required. 7. Two hours would be required to assemble everybody. 8. The neighbour heard the little girl refer to the woman as "mother". 9. What I have to say refers to all of you. 10. Historians refer the fall of Rome to A.D. 410. 11. He referred his depressions to his childhood illness. 12. All the parts have reference to one another. 13. You can give the landlord my respect, if you like, and tell him I hope his temper has improved. 14. Among the many excellent and decided qualities which characterized General Fesmond's wife,

sweetness of temper was less obvious than the rest. 15. If Charles had inherited any of the qualities of the stern, fearless, hot-tempered soldier who had been his father... 16. Your younger son displays great intelligence. 17. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. 18. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. 19. He is quite a decent fellow. 20. He has always treated me decently. 21. Salvia had not shown the decency of even a second of hesitation.

5. Choose the right word:

school(s) — schooling

1. Nursery ... are for those who haven't yet reached compulsory ... age. 2. Compulsory ... is divided into a primary and secondary stage. 3. Computers and microelectronics can assist in setting uniform ... tests. 4. When does compulsory ... begin in England?

admit — accept

1. Please ... my most affectionate thanks and gratitude for your constant assistance and sincere interest in my every need. 2. According to the Universities' Central Council on Admission the Universities ... significantly more overseas students. 3. To their utter astonishment the picture was ... for the show. 4. The results of his theoretical investigations were ... as a valuable contribution.

require — demand

1. Teachers ... discipline. 2. The teacher ... that the pupil should stay at school after classes. 3. The strikers ... a rise. 4. Answer questions which ... short answer.

anger — temper

1. Her eyes grew steady with ... , like old Jolyon's when his will was crossed. 2. Andrew reddened. But, making a great effort, he conquered his ... and his pride. 3. She was determined not to lose her 4. The greatest remedy for ... is delay.

decent — discreet (and their derivatives)

1. There was a ... tap at the door. 2. I didn't have anything to do with him apart from the work. He was always ... to me. 3. I'm not

going to let ... spoil a romantic story. 4. Carrie desperately needed ... clothes. 5. I've been afraid that he and Margaret would do something ... and bring disgrace upon the family.

6. Give English equivalents for the following phrases:

А. средняя школа; ученый; обучение в школе; получить право на стипендию; учиться в школе; хореографическое училище; голландская школа живописи; школа-интернат; иметь преимущество; воспользоваться чем-л.; в выгодном свете; принять в члены; принять в институт; признавать; соглашаться; признаться в ошибке; вход по билетам; входная плата; подавать заявление о приеме в институт; признание своей вины; чахнуть; опустошать; пустырь; попусту тратить слова; транжира; повернуться спиной к; делать что-л. за спиной кого-л.; подсознательно; затылок; нарушить слово; скрывать что-л.; до мозга костей; оставаться в тени; расскажи мне о себе.

В. удовлетворять потребности; выполнять требования; письма, требующие ответа; рекомендация; справочник; иметь отношение к чему-либо.; отсылать к кому-л.; ссылаться на что-л.; владеть собой; необузданный нрав; вспыльчивый характер; быть в хорошем настроении; быть раздраженным; вспылить; выставлять картины; демонстрировать товары; проявлять смелость; выставлять напоказ; приличные условия; скромное поведение; хороший обед.

7. Translate into English:

А. 1. Профессор Уайт — крупный ученый. Для нашей школы большая честь, что он приехал к нам. 2. Я знаю его очень давно. Мы учились в одной школе. 3. Девушка получила право на стипендию и смогла изучать искусство в Италии. 4. Занятия к школе начинаются в 8.30. 5. Завтра не будет занятий в школе. 6. У мальчика кашель, и поэтому я его не пустила в школу. 7. У нее есть огромное преимущество перед остальными студентами: она говорит по-английски дома. 8. У него преимущество в том, что он знает всех студентов без исключения. 9. Неужели вы думаете, что я не воспользуюсь этим случаем? 10. Это было совершенно простое платье, но оно выгодно подчеркивало ее красивую фигуру. 11. Она слишком горда, чтобы принять от нас деньги, но признаться в этом не хочет. 12. Сколько студентов было принято в институт в этом году? 13. Нас не пустили в зал, потому что спектакль уже начался. 14. Не забудь, что сегодня вход в клуб по билетам. 15. Стадион вмещает тринадцать тысяч зрителей. 16. Как обидно, что столько усилий потрачено зря. 17. На мгновение я почувствовала себя неловко, я думала, что он сейчас скажет мне, что я растрачиваю драгоценное время на болтовню по телефону. 18. «Некоторые люди смотрят телепередачи часами, а, по-моему, это пустая трата времени, — сказал Николай. — Для меня нет ничего лучше хорошей книги». 19. Хотя она и очень устала, ей было приятно созна-

вать, что день не пропал даром. 20. Вы должны сказать мне правду. Это единственный путь, если вы хотите, чтобы я вас поддержал. 21. Человек, который отказывается от своих слов, не может внушать доверия. 22. Вы не думаете, что будет лучше рассказать мне все? 23. Преимущество их дачи в том, что она стоит в лесу, в стороне от дороги. 24. Посмотрите, как красива эта сосна на фоне вечернего неба. 25. Я не могу понять, что это там, на заднем плане картины. 26. Работа в старой шахте была тяжелой и изнурительной. 27. Моя комната находилась в глубине дома.

B. 1. Статья неплохая, но, по-моему, следует дать больше примеров. 2. Элиза отдавала себе отчет, что скоро они уже больше не будут нуждаться в ее услугах. 3. Осталось только одно письмо, но оно не требует ответа. 4. В нашей стране делается все, чтобы удовлетворить растущие потребности населения. 5. Он отклонил наше приглашение, сказав, что его присутствие необходимо в другом месте. 6. Следует заблаговременно узнать, что требуется для поступления в этот институт. 7. Если бы вы сделали все, что от вас требуется, вы бы не оказались сейчас в затруднительном положении. 8. В своем докладе ученый ссылался несколько раз на последние эксперименты. 9. Она предъявила отличные рекомендации. 10. Меня отослали к редактору, так как у него были все справочники. 11. Я осторожно наведу справки, но, по-моему, он не ссылался на ваши письма. 12. У вашего дядюшки горячий нрав. Он не потерпит, чтобы ему мешали. 13. Неужели вы думаете, что я поддержу эту нелепую затею? 14. Стелла, что с тобой? Ты не должна терять самообладания, хотя ты и проигрываешь партию. Это смешно. 15. Уолтер взял себе за правило не принимать важных решений, когда он раздражен. 16. С того самого дня, как Кэрри увидела платье (выставленное) в витрине магазина, она мечтала о том, чтобы купить его. 17. Джеймс редко проявлял какие-либо признаки волнения. 18. Я признаю, вы проявили мужество, оставшись один в лесу. 19. С вашей стороны было очень осмотрительно избавить нас от необходимости встречаться с этим неприятным человеком. 20. Во всяком случае, при всех он хорошо ко мне относился.

8. Review the Essential Vocabulary and use it in answering the following questions:

A. What do you say if: 1. your friend is in a better position because he knows two languages? 2. a school-leaver has successfully passed his institute entrance exams? 3. a student has been given a sum of money to enable him to study at a university? 4. too much stuff is thrown away in the house? 5. your friend fails to keep a promise? 6. you like the way a picture is displayed in a gallery? 7. you accept as true the fact that you are wrong? 8. you want to know all about the origin, social status and qualifications of a person? 9. you have spent a day uselessly?

B. What do you say if: 1. you need extra help? 2. you insist on having extra help? 3. a quick-tempered person becomes angry? 4. a person is always modest and respectable? 5. a person shows signs of anxiety? 6. a speaker makes use of his notes? 7. one's English is fairly good? 8. a student has an excellent record from his supervisor on school practice?

9. Respond to the following statements and questions using the Essential Vocabulary:

1. Why was his lecture so boring? Perhaps he consulted his papers too often. 2. What is a school-leaver to do if he wants to become a student? 3. How can you explain that it is so easy to do the shopping in this store? 4. What kind of person is he? He seems to treat everyone with respect and care. 5. Why do you think she is always in an angry state of mind? 6. Do you think that everything has been said about the matter? Are all facts known? 7. Why do you think Ann ignores her friend completely? 8. In what way can you describe consumption? 9. Would you call the lady extravagant? 10. Is the material sufficient for the article? 11. Aren't you ashamed of discussing my affairs when I am not present? 12. Is the job accomplished properly? Can we let him go? 13. Why is her English so good? 14. Why are you still in two minds about taking the girl as a secretary?

10. Use the following words and word combinations in situations:

1. I shouldn't have taken advantage of her weakness. 2. How dare you? 3. I have a pretty good idea of the situation. 4. Don't display your ignorance in public. 5. I admit that I was wrong. 6. He did all that was required of him. 7. But the references were excellent. 8. She so easily flies into a temper! 9. She always displays anxiety when her daughter is out. 10. Schooling is compulsory for children aged from 5 to 16 in England.

11. Use the following words and word combinations in dialogues (to be done in pairs):

1. to take advantage of smth.; to admit; to display contempt for smb.; to feel frustrated; to play into smb.'s hands.

2. to require help; to display concern; to have the decency to admit; wasted efforts; an advantage over smb.; to back smth.

3. to keep in the background; excellent references; medical school; to be in a bad temper; to keep up one's temper; to display sympathy; to refer to smb.

12. Find in Text Three and copy out phrases in which prepositions 'of', 'on (upon)' are used. Translate the phrases into Russian.

13. Fill in prepositions:

1. Thus, ... the ten old Forsytes twenty-one young Forsytes had been born. 2. The blackberries tasted ... rain. 3. I didn't buy the piano to be sonated out ... my house ... an evening. 4. You are ... the few who will be equal to it. 5. I wash my hands ... it. 6. Tom decided that he could be independent ... Becky. 7. Vegetarians live ... vegetables, fruit and nuts. 8. He planted the apple-trees ... the left and the pear trees ... the right of the path. 9. The house was ... fire. They thought it had been set ... fire ... purpose. 10. There are goods ... sale in all the shop-windows. You are very slow, why don't you hurry ... a bit? 11. Help me ... with my coat. 12. The garage was built ... a convenient site. 13. I stumbled ... something soft. 14. There was no objection ... the part ... the owner ... the car. 15. ... the one hand I was, of course, glad; ... the other hand I was a little bit frightened. 16. The doctor was ... the point ... leaving. 17. ... reflection I gave up the idea. 18. He was arrested ... suspicion ... murder. 19. The ghastly story made my hair stand ... end. 20. Come ...! Let's lock the trunk to be ... the safe side. 21. The question wasn't even touched

14. Translate the following sentences into English. Pay attention to the prepositions:

1. По обеим сторонам улицы есть магазины. 2. Получив его телеграмму, я сразу отправился на вокзал. 3. Честное слово, я этого не делал. 4. Как я ни старался, я не мог в тот вечер сосредоточиться на игре актеров. 5. Держитесь за перила, здесь очень скользко. 6. Продолжайте, я вас внимательно слушаю. 7. Неужели вы хотите сказать, что никогда не были в походе? 8. Теплым сентябрьским днем дети впервые пришли в школу. 9. А ну-ка! Покажи мне, что у тебя в корзине! 10. Анна очень страдала, когда родственники и друзья отвернулись от нее. 11. Джону нравилось, когда Мэри по вечерам надевала блузку с юбкой. 12. Такого учителя нелегко найти, таких на тысячу — один. 13. Деревня находилась к северу от реки. 14. Он всегда старался сделать из меня бизнесмена. 15. С его стороны было глупо даже думать о ней.

15. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Explain in English the meaning of each proverb. c) Make up a dialogue to illustrate one of the proverbs:

1. It is the last straw that breaks the camel's back. 2. Experience keeps a dear school but fools learn in no other. 3. Haste makes waste. 4. Don't make a rod for your own back. 5. Don't tell tales out of school.

ENGLISH SCHOOLING

Topical Vocabulary

1. **Types of schools:** maintained (state), county, voluntary, nursery, primary, infant, junior, secondary, grammar, secondary modern, technical, comprehensive, all-through, two-tier, first, middle, upper, mixed (co-educational), single-sex, special, independent (fee-paying, private), pre-preparatory, preparatory, public, sixth-form college, tertiary college.

2. **Stages of education:** compulsory, pre-school, primary, secondary, further, higher.

3. **Education policy:** administration, schooling, full-time education, part-time education, tripartite system, class-divided and selective system of education, to sustain inequality of opportunity, to go comprehensive, the Department of Education and Science, Local Education Authorities (LEAs), to be responsible for national education policy, to run a school, to prescribe curricula or textbooks, the provision of schools, to provide maintained school education.

4. **Management:** Head Teacher (Master), Principal, Assistant Principal, Acting Head Teacher, staff, governing body, to have responsibility, to employ teachers, provide and maintain buildings, supply equipment, provide grants, appointment and dismissal of staff.

5. **Admission:** to admit, to allocate, to apply for admission, selective procedure, intelligence tests, substitute for the abolished 11 + exams, to measure inborn abilities, to have a time limit, to coach for, catchment area, without any reference to a child's ability or aptitude, to transfer (promote) from one class to another.

6. **Curriculum:** broad curriculum, academic course, non-academic course, vocational bias, foundation course, foundation subjects, to meet special interests, common curriculum, simplified curriculum, education with a practical slant for lower-attaining pupils, to be encouraged to do smth., the three R's, subject teaching, specialist teacher, to have set periods, remedial teaching.

7. **Examinations:** GCSE (exam); to sit for an exam; "A" level exam; Common Entrance Exam; to be set and marked by ... ; to hand the papers out; examining board; grades, "pass" grade; resits

and retakes; unsuccessful pupil; to repeat the year; to pass an exam, to keep up with the group; to fall behind.

8. **Punishment:** corporal punishment, detention (after school or during the dinner hour), lines, exclusion from normal routine, exclusion from privileges (loss of privilege), collection of litter, suspension from school, withdrawal from lessons, setting extra work, putting "on report", telling the parents.

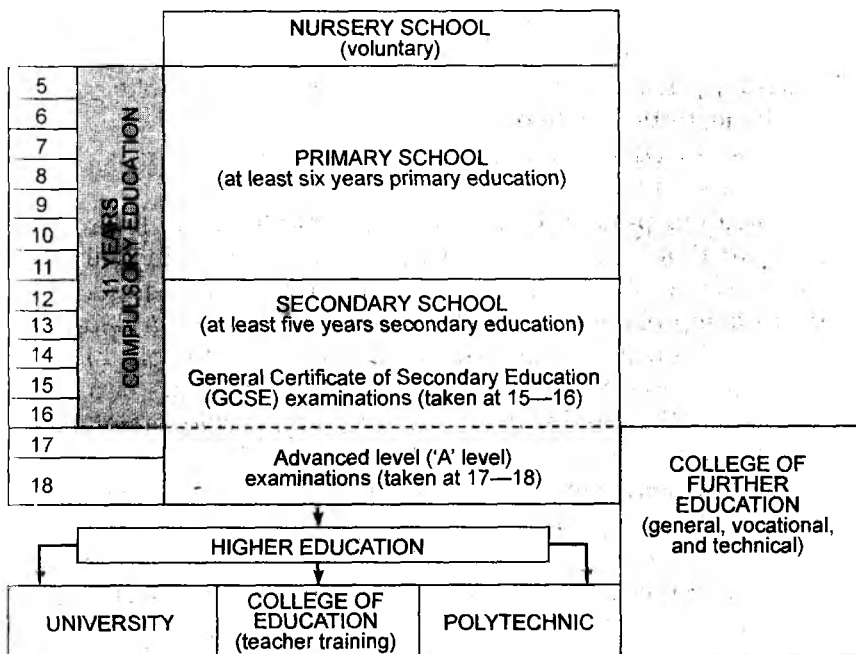


Fig. Primary and Secondary Education in England and Wales

1. Read the text for obtaining its information.

Education is compulsory from the age of five to sixteen, and there is usually a move from primary to secondary school at about the age of eleven, but schools are organized in a number of different ways. There is no law which provides for education of the underfives. In England about 47 per cent of three- and four-year-olds receive education in nursery schools or classes. In addition many children attend informal pre-school play groups organized by parents and voluntary bodies.

For many years the education service has been characterized by change. The provision of maintained school education is the responsibility of local education authorities (LEAs). They employ teachers and other staff, provide and maintain buildings, supply equipment and materials, provide grants to students proceeding to further and higher education. The Department of Education and Science maintains overall control although local education authorities and head teachers have considerable powers in planning and administration. Plans were introduced into Parliament in 1988 for more centralized control, including a national curriculum for all schools.

Schools Maintained by the State. No fees are charged to parents of the children at maintained schools, and books and equipment are free. Schools supported from public funds are of two main kinds in England and Wales: county schools and voluntary schools. County schools are provided and maintained by LEAs wholly out of public funds. Voluntary schools, mostly established by religious denominations, are also wholly maintained from public funds but the governors of some types of voluntary schools contribute to capital costs. Nearly a third of primary and secondary maintained schools in England and Wales are voluntary schools, most of them Anglican or Roman Catholic. All children in county or voluntary schools receive religious education by law and take part in a daily corporate act of worship unless their parents choose otherwise.

Education within the maintained school system usually comprises two stages — primary education and secondary education.

Primary Schooling. Compulsory education begins at five when children in England and Wales go to infant schools or departments; at seven many go on to junior schools or departments. The usual age of transfer from primary to secondary schools is 11, but a number of LEAs in England have established "first" schools for pupils aged 5 to 8, 9 or 10 and "middle" schools covering various age ranges between 8 and 14.

Secondary Schooling. The publicly maintained system of education aims to give all children an education suited to their particular abilities. Until the 1960s most children took an examination at the end of primary school (the Eleven Plus): those who passed it successfully went to grammar schools while those who did not went to secondary modern schools. A few areas especially in the south of England still have selective exams at the age of eleven, but about 90 per cent of secondary schools in Britain are now comprehensive.

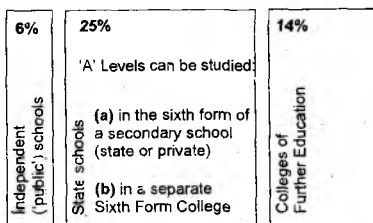
The school system

University and other higher education

'A' Levels: 15% pass two subjects or more

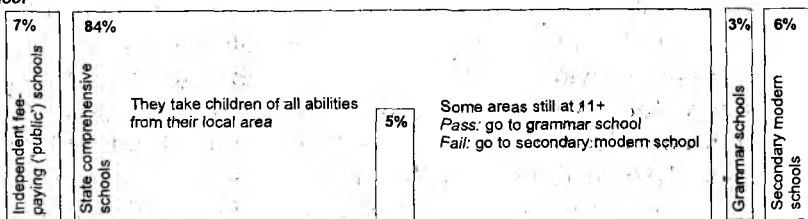
16-18 Sixth form

Only 45% continue with full-time education after 16. The rest go to work or join employment training schemes.



11-16 Secondary School

General Certificate of Secondary Education/Scottish Certificate of Education

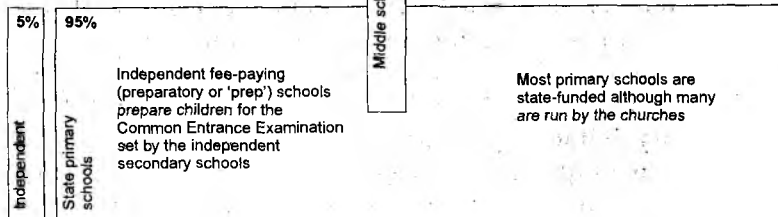


5-11 Primary school

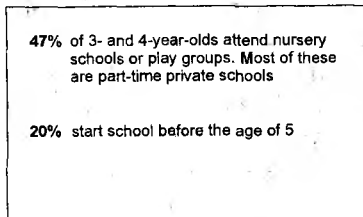
Common Entrance

Can be either primary or secondary or both

Eleven Plus



3-5 Pre-school education



(from Britain Explored by P. Harvey and R. Jones)

They take pupils without reference to ability or aptitude and provide a wide range of secondary education for all or most of the children from their local area.

Special schools cater for a wide variety of handicap.

The Curriculum. The content of the secular curriculum in maintained schools in England and Wales is the responsibility of the LEA and of the schools' governors. In practice, responsibility is largely devolved on head teachers and their staff. The government has issued guidance on the curriculum for both primary and secondary school pupils. It considers that secondary pupils up to the age of 16 should follow a broad curriculum including English, Mathematics and Science, some study of the humanities including History, Religion and Physical education, and opportunities for both practical and aesthetic activities. Most pupils should also study a foreign language. A programme of development projects has been introduced to provide a more effective education with a practical slant for lower-attaining pupils who do not benefit fully from existing courses.

Independent Schools. Most parents choose to send their children to free state schools financed from public funds but an increasing number of secondary pupils attend fee-paying independent schools outside the school system. Many of these are boarding schools, which provide accommodation for pupils during term time. There are about 2,500 independent schools educating more than 500,000 pupils of all ages. They charge fees, varying from about £ 100 a term for day pupils at nursery age to £ 2,000 a term for senior boarding pupils.

Independent schools for older pupils — from 11, 12 or 13 to 18/19 — include nearly 500. They are sometimes confusingly referred to as "public schools" ¹ in England and Wales. Today the term is becoming less frequently used but refers to the mainly boys' schools (which are increasingly admitting girls).

Preparatory schools prepare children for the Common Entrance Examination to senior schools. The normal age range is from seven plus to 11, 12 or 13, but many of the schools now have pre-preparatory departments for younger children.

¹ The most notable public schools are Eton ['i:tn], Harrow ['hærʊ], Winchester ['wɪnʃɪstə], Rugby ['rʌgbi], Oundle ['ʌʊndl], Uppingham ['ʌpɪŋəm], Charterhouse ['tʃɑ:təhaus]. These schools are exclusive boarding schools, which train their pupils for leading positions in society.

Examinations. Since 1988, most sixteen-year-olds have taken the General Certificate of Secondary Education (GCSE) in five, ten or even fifteen subjects.

Pupils going on to higher education or professional training usually take 'A' level examinations in two or three subjects. These require two more years of study after GCSE, either in the sixth form of a secondary school, or in a separate sixth-form college. Other pupils may choose vocational subjects such as catering, tourism, secretarial or building skills. Subsidized courses in these subjects are run at colleges of further education.

School-leavers with jobs sometimes take part-time vocational courses, on day-release from work. School-leavers without jobs get no money from the government unless they join a youth training scheme, which provides a living allowance during two years of work experience.

2. Study the text of Ex. 1 and the School System Scheme (p. 93) and get ready to answer these questions:

1. What stages of education are there in England and Wales? Which of them are compulsory? 2. In what institutions can children get pre-school education? 3. Do all primary and secondary schools in England and Wales belong to the state system? Don't you think that independent schools sustain inequality in the field of education? 4. In what schools within the maintained system can children get primary education? 5. At what age are pupils usually transferred to secondary schools? How is it done in Russia? 6. What secondary schools maintained by the state do you know? Are all of them mixed? 7. What kind of education do grammar schools offer? 8. What does the term "comprehensive" imply? When did comprehensive education become a national policy? What are the proclaimed advantages of comprehensive schools? 9. What does the term "independent school" imply? What types of independent schools do you know? Which are the most notable public schools? What do they train their pupils for? 10. What are the principal examinations taken by secondary school pupils in England? What exams are taken at the age of 18?

3. Find in the text of Ex. 1 arguments to illustrate the following:

1. The system of education in England and Wales is complex and bewildering. 2. Administration of publicly provided schools is

rather decentralized. 3. Comprehensive schools are the most progressive secondary schools in England. 4. Sixth-form pupils get rather narrow specialist education.

4. Summarize the text of Ex. 1 specifying the following items:

1. The system of education in England and Wales. General principles.
2. Pre-school education. Primary education.
3. Comprehensive system of secondary education vs selective system.
4. The sixth-form curriculum. Specialist study aimed at university entrance.

5. Use the Topical Vocabulary in answering the following questions:

1. Do many children in England and Wales attend pre-school institutions? Why?
2. Have all maintained schools equal opportunities to provide the same level of education? Prove your point of view.
3. How can you prove that in spite of all changes and alterations made during the recent years the system of education in England and Wales is still class-divided and selective?
4. What are the British government's education policies? What do you think of the main aim of the publicly maintained system of education which is officially stated as follows: "...to give all children an education suited to their particular abilities." Do you think English educationists have objective criteria to measure these abilities?
5. What's your opinion of the fact that administration of publicly provided schools is not centralized? What do you think of schools' freedom to choose textbooks, include various subjects into the curriculum, specify the material for learning, appoint and dismiss teachers?
6. What subjects are usually included in a primary school curriculum? What is the aim of primary education? What methods are used in primary schools?
7. What types of secondary schools are there in Britain?
8. Why do you think most children in grammar schools are from rich families?
9. How can you account for the fact that the percentage of those attending comprehensive schools is becoming a bit lower nowadays?
10. How can you account for the fact that independent schools (especially public schools) which are not very numerous are the most significant?
11. What is your opinion of the specialist preparation in the sixth form?

6. Give a brief talk on the main features of schooling in England and Wales. Use the Topical Vocabulary.

7. You are supposed to give a description of an imaginary primary or secondary school which is organized according to the English pattern. Don't forget to give your imaginary school a name, as English schools have names not numbers. The names are often geographical (taken from the name of the town, district, village or street in which the school is situated). Sometimes schools are named after a well-known person, e. g. Cedar Grove School, Mary Hampden Junior School.

The following questions can be helpful:

1. What kind of school is it? What system of educational provision is in use locally for children aged 5 — 18?

2. What is the size of the school? (number of children of either sex, number of staff of either sex, age range of children, social background of the school's catchment area if this is clear-cut)

3. What buildings and amenities does the school possess? (How many classrooms are there? Is there a hall, a library, specialist rooms or areas, a staff room, playing fields? Are the buildings modern? Are there accommodation problems?)

4. How is teaching organized? (Streaming? Mixed ability grouping? Are classes generally taught as a single unit or is group work or individual work the norm? What about the physical organization of the classroom — do the children sit at desks, in groups at tables, randomly? Is the timetable fixed or flexible?)

5. What subjects are included into the curriculum? What is taught at the various age levels within the school? (Are specific subjects taught, or is teaching arranged in more general areas like, for example, Aesthetics, Physical skills, Communication?)

6. What forms of reward and punishment are normally used?

7. What testing is done in the school and what forms of records are kept? (Are staff meetings held to discuss children's progress or is this done informally? How are children and parents informed of progress?)

8. What system of examinations is used in the school?

9. In what way are parents involved with the school? (parents' meetings, parent-teacher association, parental help in or out of school)

10. What do the school's general aims appear to be?

8. Say how any of the schools described by your fellow-students (Ex. 7) compares with the school you yourself attended.

9. Team up with your fellow-student to discuss one of the following problems:

1. Pre-school and primary education in Russia and England.
2. Secondary education in Russia and England.
3. Examinations in Russia and England.

One of the students is supposed to play the role of an Englishman, who knows very little about schools in Russia. The other will represent a future teacher of English displaying much interest about pre-school institutions, primary and secondary education in England. Try and interrupt each other with questions to get some more information. Compare the two systems. Find their merits and disadvantages. Agree or disagree with your partner's statements if you feel like it (see Appendix). Use the Topical Vocabulary.

10. Read the following dialogue. The expressions in bold type show the ways of INSTRUCTING PEOPLE HOW TO DO THINGS. Note them down. Be ready to act out the dialogue in class.

Experienced Teacher: Jenny, I'm sorry to have kept you waiting. What was it you wanted to talk to me about?

Beginner: Oh! I just don't know what to do.

E. T.: What's the matter?

B.: Well, you know, it's again the problem of discipline in my class. When the lunch bell rings everything becomes so awful, and the pupils so noisy.

E. T.: Oh, come on! **First of all** pull yourself together. Try and look on the brighter side. It can't be as bad as that.

B.: Oh, honestly it is. The children slam their books shut, shuffle their feet, splash their paint-water and rush toward food and freedom, I'm at my wits' end. What should I do?

E. T.: **The first and most important thing I have to tell you** is that you should have fixed rules for your pupils. And **by the way, don't forget to** rehearse them at the beginning of each school year.

B.: To rehearse the rules at the beginning of the year? But how?

E. T.: **I really do recommend** that you state them calmly and dispassionately. When an electric buzzer shrills, your children should sit quietly in their places. While in the classroom they are not at the beck or call of mechanical noises.

B.: Oh yes, yes certainly.

E. T.: **After you've done that** you should show them the way the books are closed not slammed in the respectful manner due to books.

B.: Yes, of course.

E. T.: **The next thing you do** is to get them used to the following commands: "Attention please. The class will rise. The class is dismissed." **Make sure you remember** to avoid familiarity. **Be careful not to** have moods. You should always be a certainty, be predictable.

B.: I think I understand what you mean. I should be today what I was yesterday and will be tomorrow.

E. T.: Right. And then within limits their behaviour will be also predictable.

11. Learn the clichés, instructing people how to do things:

First of all you ...

The first thing you have to do is ...

After you've done that you ...

The next thing you do is ...

Oh; and by the way, don't forget to ...

Make sure you remember to ...

Oh, and be careful not to ...

12. Use the clichés of Ex. 11 in the following situations:

1. The Home Economics teacher explains to the girls how to make a cup of tea.

The following expressions may be useful:

to fill the kettle, to boil the water, to warm the teapot, to put the tea in the teapot, to fill the pot with boiling water, to stir the tea, to leave the tea to brew for five minutes.

2. In the course of professional studies a lecturer helps a student teacher to arouse the class' interest in the subject.

The word combinations to be used:

to have informal classes, to express one's willingness to help, to apply oneself enthusiastically to some subject, to encourage smb. to express his views against the general background of textbook information, to stimulate smb.'s interest in school work, to use every device one can think of.

3. An experienced teacher gives a piece of advice to a probation teacher who finds some difficulty in teaching East London children the English language.

The word combinations to be used:

to feel at ease with smb., to blend informality with a correctness of expression, never to speak down to smb., to make the meaning sufficiently clear in context, to encourage smb., to ask for an explanation any time one feels unsure.

4. The primary school principal who also trains teachers gives advice, a "bag of tools" which will enable the students to have control over unfortunate classes (difficult, badly-behaved classes).

The word combinations to be used:

to enter into the class as you wish, to start on time, to know in full the alibis of any late arrival, to allow no movement of furniture, to forbid squabbling over who sits where, to learn who is who, to use individual names as much as possible, not to talk for long periods, to require pupils to do a piece of work within their capability, to keep a note of those who are consistently without what they should have, to be strict but consistent, to finish in an orderly fashion.

13: 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 teaching?

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 he had to go and sit for a while upon a stool without a back-rest. If a page in his notebook was untidy, he 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.

14. Discuss the text of Ex. 13 and the problem of punishment in pairs. One of the pair will insist that punishment should be abolished and never used in class, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following and expand on the items where possible.

Should Punishment Be Used in Class?

For:

1. Punishment helps to do away with animal instincts such as greed, anger, idleness and discourtesy which lie in the depth of human nature.
2. It is impossible to bring up self-confident, strong-willed citizens without any punishment, as it keeps them under control.
3. The thing that distinguishes a man from a brute is not instinct but performance, and certain kinds of punishment help here a lot.
4. Not all kinds of punishment are acceptable, but it is inevitable as a phenomenon to control discipline.
5. 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.
6. It is not punishment itself that is important, but the threat that it represents (it keeps children from breaking the rules).

Against:

1. It is no good to discipline children through fear.
2. Any punishment (corporal punishment in particular) humiliates a human being.
3. Teachers who punish their pupils do not care for children, they care only that children conform to the rules.
4. When one uses any kind of punishment he brings up (produces) cruel and heartless people.
5. Punishment leads to lies, as children would tell any lie to prevent the unpleasant act.
6. Punishment destroys a child's personality.

15. The extracts given below present controversial subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use conversational formulas of agreement, disagreement, giving opinion (see Appendix).

A. Should a teacher take home his pupils' work to check it?

"Don't fall into the habit of bringing work home, Rick. It indicates a lack of planning, and you would eventually find yourself stuck indoors every night. Teaching is like having a bank account. You can happily draw on it while it is well supplied with new funds; otherwise you're in difficulties. Every teacher should have a fund of ready information on which to draw; he should keep that fund supplied regularly by new experiences, new thoughts and discoveries, by reading and moving around among people from whom he can acquire such things."

B. Should a teacher plan all the procedure of a lesson?

"The rest of that summer Miss Dove mapped her strategies in her bed-chamber. To represent a classroom she laid her father's chessboard on a table by the north window. The squares were desks. The ivory men were children. For hours on end, moving them about the board, speaking to them in unequivocal terms, she did what might be called "practice teaching". To the last detail she planned her procedure. The greeting to each class, as it entered the room, the ceremony of its dismissal, the rules and penalties and forms were all settled upon. The presentation of her subject matter was carefully considered."

C. Should compulsory school attendance be abolished?

"We should abolish compulsory school attendance. Our compulsory school attendance laws once served a humane and useful purpose. They protected children's rights to some schooling, against those adults who would otherwise have denied it to them in order to exploit their labour, in farm, shop, store, mine, or factory. Today, the laws help nobody, not the schools, not the teachers, not the children. To keep kids in school who would rather not be there costs the the schools an enormous amount of time and trouble, to say nothing of what it costs to repair the damage that these angry and resentful prisoners do whenever they get the chance. Every teacher knows that any kid in class who, for whatever reason, would rather not be there, not only doesn't learn anything himself but makes learning harder for anyone else. For many kids, not going to college, school is just a useless time-wasting obstacle preventing them from needed money or doing some useful work."

D. Should fixed curriculum be used in schools?

"Some harder reforms are required. Abolish the fixed, required curriculum. People remember only what is interesting and useful to them, what helps make sense of the world or helps them enjoy or get along in it. All else they quickly forget, if they ever learn it at all. The idea of the "body of knowledge", to be picked up at school and used for the rest of one's life, is nonsense in a world as complicated and rapidly changing as ours. Anyway, the most important questions and problems of our time are not in the curriculum, not even in the hot-shot universities, let alone the schools. Check any university catalogue and see how many courses you can find on such questions as Peace, Poverty, Race, Environmental Pollution and so on."

16. Role -Playing.

Formal Versus Informal Teaching

The group of students is divided into two teams, each of which performs the same role play. While discussing formal and informal styles of teaching be sure to show their advantages and disadvantages. Expand on the ideas of your character. Disagree with some participants and share the others' points of view. At the end of the conference you should come to a conclusion about the desirable style of teaching in school. (May be done by a vote.) Comments from the class on each team's performance and the value of the different arguments are invited.

Situation: After studying the county reports on the work of formal/informal classes in secondary schools of the county the chief education officer who is at the head of the local education authority) holds a conference to discuss the most controversial issue in the area of "teaching style" that is to say: are "informal" styles of teaching more effective than "formal" ones?

Characters:

1. *Mr. Bernard Hudson*, aged 33, an education officer, has no definite view of his own, he is in two minds after his inspection. Pupils seem to do better in terms of the basic skills in formal classes, the superiority of formal teaching for basic subjects is evident. Children taught in informal classes achieve lower academic outcomes but are more independent, cooperative, ask more questions seeking information, are better at non-verbal problem solving, are less frequently absent from classrooms. Much individualised instruction is used here.

2. *Miss Susan Curry*, aged 54, a Geography teacher in Stewart Comprehensive School. Stands for firmness, principle and authority. Never reduces learning to the level of entertainment. Organises her lessons well. Laughter is not her style. Ignores fashion. Responsibility is the air she breathes. She likes utilizing her strength to its utmost limits. Always shows her power. Likes making and keeping rules. Insists upon her pupils' even margins and correct posture, punctuality and industriousness.

3. *Mrs. Hilary Bell*, aged 42, a grammar school teacher. Likes her work and her school. Approves of its formality, its regard for order. Is used to working briskly, without a break. Writes in careful, legible script. Has cultivated felicity in the language. Never permits her pupils to use expressions which are inelegant, rude or improper. Always acts within reason. Reminds people of Mary Poppins, an English nanny from a fairy-tale with supernatural powers. Has the same effect on children. Keeps pupils on their toes. Discipline in her class is strict. Discourages movement during classes, pupil talk is forbidden. All the same shows much respect for her pupils.

4. *Mr. Mark Dawson*, aged 27, principal of Newlyn East Primary School. Believes in being friends with the children, in classroom democracy. Is charmed by his younger pupils. The infants are his pets. Likes to join in their games at break, to feel that they love him. In his lessons pupils take an active part. He lets children speak and think through speaking. Doesn't approve of Hilary Bell's didactic methods but admits that they work if a teacher is sincere since kids are fair. You can't fool them. If a teacher is doing a sincere job, they know it.

5. *Ann Bennett*, 21 year-old student teacher. Uses informal methods in her class. Movement during her class is allowed, any question is encouraged. Interruption of the lesson doesn't scare Ann. She comments on all marked work in the spirit of a teacher-learner dialogue. Likes to put problems and encourages their discussion either in pairs or groups. Though her class sometimes lacks discipline she is quite happy with her work, methods and pupils. Believes that in formal classes children won't develop an ability to think and feel for themselves. But her timing and planning are not perfect. Sometimes doesn't have time to explain and drill everything she is expected to.

6. *Mrs. Leonie Thorpe*, aged 67, a pensioner, former teacher of English. Thinks that there is no single right of handling classes or individual children. Each teacher should find his own way. Leo-

nie's experience shows that certain formal ways of behaving in the classroom are more likely than others to lead to order. Is not sure that children can say and do as they please in the classroom. The more teachers take from children, the worse it gets. Thinks it is necessary to find some way to show them who's "Boss". But believes that an orderly and highly drilled class who know exactly what is expected of them at each point of the lesson may not always develop personal qualities. Thinks that friendliness and co-operation are required on any teacher's part.

17. Group Discussion.

Give your own views on the problems below and speak against your opponents.

Topic 1. *Mixed-ability grouping in the classroom*

Talking points:

1. Mixed-ability group — the usual basis of classroom organization in Russia. Results.

2. Mixed-ability grouping — a controversial innovation for the English, having occurred partly as a reaction against streaming.

3. Introduction of mixed-ability groups in English primary schools (the dominant form of organization), the first and second years of secondary schooling (relatively unproblematic), later years of secondary school (cautious and tentative).

4. Considerations relating to preparing pupils for public examinations — a major obstacle to the introduction of mixed-ability groupings in senior years of secondary school in England.

5. Mixed-ability grouping means harder work for teachers. English teachers' possible reactions. The ways to solve the problem used by Russian teachers.

6. Advantages and disadvantages of mixed-ability groups.

Topic 2. *Is school a place for the imparting of knowledge (understood as certain material to memorize) or a place for the creation and development of a child's personality?*

Talking points:

1. Children before school. Do they have opportunities to learn? Are they eager to find and figure things out? Inquisitive? Confident? Persistent? Independent? Have they achieved a degree of

success without any formal instruction in school to help them solve the mystery of the language?

2. Learning — a passive or an active process on the part of a pupil? Don't teachers often make children feel that they are inadequate, worthless, unworthy, fit only to take other people's orders, a blank sheet for other people to write on? Isn't what we say about respect for the child in school usually opposed to what teachers do?

3. "To be wrong, uncertain and confused — is a crime; right answers are what the school wants" — the motto of certain (if not many) schools. Do children in such schools or classes acquire some undesirable habits? Do they not learn to dodge, bluff, fake, cheat, to be lazy, to be bored, to work with a small part of their mind, to escape from the reality around them into daydreams and fantasies?

Topic 3. *Pupils' norms of behaviour*

(The document given below was produced by the Deputy Head of a large comprehensive school for discussion at a special staff meeting.)

Talking points:

1. Pupils should enter classrooms and sit down with books and pens ready for teacher to arrive unless the room has a notice on the door indicating that pupils should not enter until the teacher arrives.

2. a) Pupils should stand when teacher enters classroom (not compulsory for fourth and fifth years). b) Pupils should stop talking as soon as the teacher enters the class.

3. Anyone arriving after the teacher has started the lesson should wait at the front of the class until the teacher has asked for explanation.

4. Jackets should be removed as soon as the pupils have entered the classroom.

5. Anyone bringing a message to a class should wait at the front until asked by the teacher to speak. Only written notes should be accepted.

6. When the teacher is addressing the class nobody should raise his hand but not call out.

7. Any pupil wishing to answer a question or attract the teacher's attention should raise his hand but not call out.

8. Chewing should not be allowed since it prevents articulate speech and singing.

9. At the end of lessons pupils should not make any move to pack up or leave until teacher has given permission and the class should all sit quietly when they have packed until dismissed by teacher but teachers should not abuse this rule by detaining pupils so causing them to be late for their next lesson or, at the end of the day, a school bus.

Unit Four

SPEECH PATTERNS

1. He pointed **without looking ...**

Mr. Finch poured himself out some more tea, without asking me.

And without waiting for her answer he turned and left us.

2. She hated it **more than ever.**

He felt better than ever.

Paul works harder than ever.

I love her more than ever.

3. **Why would anyone write about school?**

Why would I do a thing like that?

Why would she go to them? They dislike each other.

4. The man **isn't smart enough.**

She was lucky enough to get a job on television.

She's pretty enough to twist any man round her little finger.

He was kind enough to ask the same question every day.

5. **My father knows as much as my teacher.**

He likes swimming almost as much as his brother.
He worked as hard as the rest of the group.

6. **Tommy screamed with laughter.**

The audience shrieked with laughter.
She squealed with excitement.
Katie flushed with pleasure.

7. **How the kids must have loved it!**

How weak she must have been!
What a comfort you must have been to your mother!
How he must have loved her in the beginning!

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. I led him to the study without 2. She turned away without 3. Pete ... than ever. 4. The weather ... than ever. 5. Why would he ...? 6. Why wouldn't the girl ...? 7. She was not clever enough 8. She was still young enough 9. The boy laughed as loudly as 10. She couldn't jump as high as 11. He grew merry as a cricket and 12. The play was so comic that they 13. How tired she must ...! 14. How they must ...!

2. Paraphrase the following sentences using the Speech Patterns:

1. Why should he come bothering you when he is not invited?
2. She disappeared into the kitchen and did not notice the girl.
3. Now John plays the piano better than he ever had. 4. Mary speaks English better than she ever had. 5. Why will he wish to throw aside such an opportunity? 6. Why do I wish to go to the trouble of looking after him? 7. She was sufficiently clever to get what she wanted. 8. He was a nice kid sufficiently old to have his driver's license. 9. The boy laughed very noisily when he took

a ride on a merry-go-round. 10. Kate was very pleased and her cheeks became red.

3. Translate the following sentences into English

1. Мальчик отправился на каток, не сказав об этом матери. 2. Он пришел без приглашения и чувствовал себя неловко. 3. В этих соревнованиях у него было больше, чем когда-либо, преимуществ по сравнению с его соперниками. 4. Сильнее, чем когда-либо, ему хотелось отправиться в путешествие. 5. С какой стати я стану принимать ее приглашение? Она мне глубоко несимпатична. 6. С какой стати Том будет щадить твои чувства? Ты сам был нетактичен. 7. Семейная вражда (family feud) была достаточно глубокой, чтобы все отношения между ними были порваны. 8. Она была достаточно решительна, чтобы продолжать работу. 9. Кусты были густые, как щетка. 10. Так же как и ты, я не люблю это блюдо. 11. Она выглядела хорошенькой, словно картинка из иллюстрированного журнала. 12. Сидя перед телевизором, дети покатывались со смеху. 13. Энн вскрикнула от волнения, когда увидела конверт в почтовом ящике. 14. Как он, должно быть, восхищался этой картиной! 15. Как, должно быть, было тяжело грести против течения!

4. Make up two sentences of your own on each pattern.

5. Make up situations in dialogue form using the Speech Patterns (to be done in pairs).

TEXT FOUR

THE FUN THEY HAD

By I. Asimov

A professor of biochemistry and a science writer, I. Asimov is well-known as science fiction writer as well. In 1957 he won the Edison Foundation award for *Building Blocks of the Universe*, and in 1960 the Howard W. Blakeslee award for *The Living River* in which he analysed the chemical composition of the blood and related it to other manifestations in our universe. He is also the author of *The Intelligent Man's Guide to Sciences*, an encyclopedic work covering in brief essay all of science for the layman. Besides all this, *Lucky Stars* and *The Pirates of the Asteroids* (1953), *The Kingdom of the Sun* (1960), *The End of Eternity* (1962) are only a few science fiction books that came from under his pen.

Margie even wrote about it that night in her diary.

On the page headed May 17, 2157, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once said that when he was a little boy *his* grandfather ¹ told him that there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly, and it was awfully funny to read words that stood still instead of moving the way they were supposed to — on a screen, you know. And then, when they turned back to the page before, it has been the same words on it that it had been when they read it the first time.

"Gee," ² said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. ³ Our television screen must have had a million books on and it's good for plenty more. I wouldn't throw it away.

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks ⁴ as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

Margie was scornful. "School? What's there to write about school? I hate school."

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography and she had been doing worse and worse until her mother had shaken her head sorrowfully and sent for the County Inspector.

He was a round little man with a red face and a whole box of tools, with dials and wires. He smiled at Margie and gave her an apple, then took the teacher apart. Margie had hoped he wouldn't know how to put it together again, but he knew all right, and, after an hour or so, there it was again, large and black and ugly, with a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated most was the slot where she had to put homework and test papers. She always had to write them out in a punch code they made her learn when she was six years old and the mechanical teacher calculated the mark in no time.

The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones, I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an av-

verage ten year level. Actually, the overall pattern of her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping they would take the teacher away altogether. They had once taken Tommy's teacher away for nearly a month because the history sector had blanked out completely.

So she said to Tommy. "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school, stupid. ⁵ This is the old kind of school that they had hundreds and hundreds years ago." He added loftily, pronouncing the word carefully, "*Centuries ago.*"

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while, then said, "Anyway, they had a teacher."

"Sure, they had a teacher, but it wasn't a *regular* teacher. It was a man."

"A man? How could a man be a teacher?"

"Well, he just told the boys and girls things and gave them homework and asked them questions."

"A man isn't smart enough."

"Sure ⁶ he is. My father knows as much as my teacher."

"He can't. A man can't know as much as a teacher."

"He knows almost as much, I betcha. ⁷" Margie wasn't prepared to dispute that. She said. "I wouldn't want a strange man in my house to teach me."

Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building and all the kids went there."

"And all the kids learned the same things?"

"Sure, if they were the same age."

"But my mother says a teacher has to be adjusted to fit the mind of each boy and girl it teaches and that each kid has to be taught differently."

"Just the same they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half-finished, when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, Mamma."

"Now!" said Mrs. Jones. "And it's probably time for Tommy, too." Margie said to Tommy, "Can I read the book some more with you after school?" "Maybe," he said nonchalantly.

He walked away, whistling, the dusty old book tucked beneath his arm.

Margie went into the schoolroom. It was right next to her bedroom and the mechanical teacher was on and waiting for her. It was always on at the same time every day, except Saturday and Sunday, because her mother said little girls learned better if they learned at regular hours.

The screen lit up, and it said:

"Today's arithmetic lesson is on the addition of proper fractions. Please insert yesterday's homework in the proper slot."

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighbourhood came laughing and shouting in the schoolyard, sitting together in schoolroom, going home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

And the teachers were people ...

The mechanical teacher was flashing on the screen:

"When we add the fractions $1/2$ and $1/4$ ⁸ — "Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

EXPLANATORY NOTES

1. *his grandfather*: graphic means (italics, bold type, etc.) are very often used as expressive means of the language to enhance a part of the utterance in order to convey in written form the emphatic intonation of the speaker.

2. *gee (interj.)*: a very common mild euphemism based on the first syllable of the word "Jesus". Used to express surprise or the like. (*Russian*: Вот так так! Вот это да! Здорово!)

3. *I guess (Am. colloq.)*: I think.

4. *telebooks*: authors of science fiction (SF) very often coin new words, to describe advanced technology of the future. The term is used by I. Asimov in the meaning "books shown on a TV screen".

5. *stupid (colloq.)*: a stupid person.

6. *sure (Am. colloq.)*: inevitably, without fail.

7. **I betcha** (*illit.*): I am sure.

8. 1/2 and 1/4 — one half and one quarter; 1/8 — one eighth; 1/3 — one third.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **stand** *vi* 1) to be in an upright position, *as* to stand still (straight, motionless); to stand with one's back to smb.; to stand in one's light; to stand leaning against smth., to stand in a line; **to stand on end** to rise up on the head as a result of fright or astonishment, *e. g.* His hair stood on end. **to stand out** to be outlined, to be prominent, *e. g.* The green roof stood out against the clear sky. His work stands out from that of the others. **to stand up for smb. (smth.)** to defend or support smb. (smth.), *e. g.* George stood up for precedent. **it stands to reason** it goes without saying, *e. g.* It stands to reason that we must do the job as well as possible. 2) to bear smth., *e. g.* Montmorency couldn't stand George's music. I cannot stand heat (pain, his jokes, the climate, etc.). **to stand one's ground** to be firm, *e. g.* Everybody was against him, but he stood his ground. 3) to remain unchanged, *e. g.* The agreement stands. 4) to provide and pay for, *as* to stand treat (*i. e.* pay the bill); 5) to support, *e. g.* We must stand by each other. 6) to be, *e. g.* He stands 6 foot`in height. **to stand for** to mean, *e. g.* M.P. stands for Member of Parliament.

2. **hate** *vt* to have a strong dislike for; wish evil to; (*colloq.*) regret, *e. g.* My cat hates dogs. I hate troubling you (to trouble you).

hate *n* hatred; extreme dislike or ill-will, *e. g.* He was filled with hate for his enemy.

hateful *adj* feeling, showing or causing hate, *as* a hateful crime, hateful glances, hateful lie.

hatred *n* hate; strong ill-will; (*colloq.*) strong dislike, *e. g.* He looked at me with hatred in his eyes.

3. **smile** *vi/t* 1) to have a smile on one's face, *e. g.* He never smiles. What are you smiling at? Fortune has always smiled on (upon) him. 2) to express by smiling; drive away by smiling, *as* to smile away vexation (grief), *e. g.* He is not a man to smile away vexation.

smile *n* 1) the act of smiling; a smiling expression, *e. g.* There was a pleasant (cruel, ironical, etc.) smile on her face. **to be all smiles** to look pleased, *e. g.* The little boy's face was all smiles when he saw his new toy. 2) *pl.* favour, support, *as* to enjoy the smiles of fortune.

4. **pat** *vi/t* 1) to tap or hit smth. lightly (often as a sign of affection), *as* to pat a dog, *e. g.* Amy patted her shoulder with warmth. 2) to carry out the action of patting, make a patting sound, *e. g.* She patted the books into a neat pile. He patted his foot listening to the music.

pat *n* 1) a slight tap or stroke given with the open hand, *e. g.* He gave me a friendly pat on the shoulder. 2) a light sound made by striking lightly with smth. flat.

5. **take** *vi/t* 1) to seize or lay hold of with the hand(s), or with an instrument; to grasp, capture, *as* to take a person's hand, to take hold of smth., to take a man prisoner; 2) to accept; receive; buy regularly, *e. g.* He took the house for a year. Who took the first prize? I shall take a holiday tomorrow. He was taking a nap. You must take your chance. 3) to carry; remove; borrow without permission; steal, *e. g.* Take these letters to the post. He's always taking other people's ideas. 4) to go with; conduct; escort, *as* to take a guest home; 5) to feel; experience, *as* to take pride in one's work, to take an interest in politics; 6) to eat; drink; receive into the system, *e. g.* He took a deep breath. 7) to assume; presume; conclude; suppose; regard; understand, *e. g.* I took him to be an honest man. Do you take my meaning? We may take it for granted. 8) to assume a certain attitude, *e. g.* Take care what you say. Did he take any notice of you? He has taken a dislike to me. She took her little brother to task. He took great pains to help me.

take after to resemble, *e. g.* Whom do you take after in your family?

take down 1) to pull down, take to pieces, *as* to take down an old building; 2) to write down from dictation, *e. g.* The postmistress began to take down the message.

take in 1) to receive, admit, *as* to take in lodgers; 2) to make smaller, reduce, *as* to take in a dress; 3) to understand, *as* to take in a lecture; 4) to deceive, cheat, *as* to be taken in when buying a watch.

take off 1) to remove, *as* to take off one's hat, coat; 2) to take one's departure, to set off, *e. g.* The plane took off from Croydon airport. 3) to leave, to depart (informal), *e. g.* Take yourself off.

take over to succeed to; assume control of (a business, management, duties, etc.), *e. g.* When shall you be ready to take over?

take to 1) to form a liking for, *e. g.* The baby gas taken to her new nursemaid. 2) to fall into the habit of, *e. g.* He took to gardening when he retired.

take up 1) to occupy, *e. g.* The work takes up too much time. 2) to admit, *e. g.* The bus stopped to take up passengers. A sponge takes up water. 3) to continue; pursue further, *as* to take up one's story.

take up with to associate with, *e. g.* She had taken up lately with June.

6. **level** *n* a flat area of surface; a degree of height (*lit.* and *fig.*), *as* to be above (below) sea-level; the level of knowledge (development); low (high, average, cultural, intellectual, economic, scientific) level; **to be on a level with smth. (smb.)**, *e. g.* The water in the river was on a level with the banks. His knowledge is quite on a level with a fourth-year student's. **on the level (colloq.)** honest(ly), *e. g.* Is he on the level?

level *adj* 1) having a flat, horizontal surface, *as* level road, level ground; to make a surface level; 2) even, well-balanced, steady, *as* to speak in a level voice, *e. g.* He has a level head (is level-headed). *syn.* flat.

level *vt* 1) to make level or flat, *as* to level a building (a village, a city) to the ground, *e. g.* The German fascists levelled many villages to the ground. 2) to bring to a horizontal position; to raise and aim, *e. g.* The hunter levelled his gun at the beast.

7. **regular** *adj* 1) unchanging, usual, habitual, *as* regular habits; to keep regular hours, *e. g.* He has no regular work. 2) following, or arranged according to a rule, a plan, or definite order; harmonious, *as* regular features, a regular figure; 3) properly qualified; recognized, trained, *as* a regular doctor; the regular army; 4) (*colloq.*) through; complete, *as* a regular rascal.

regularly *adv* 1) in a regular manner, *as* a garden regularly laid out; 2) at regular intervals, constantly; habitually, *e. g.* He was practising regularly for the last two weeks.

8. **scream** *vi/t* 1) (of human beings, birds and animals) to give a loud, sharp cry, *esp.* of pain or strong emotion; (of human beings) to say in a shrill loud voice, *as* to scream in anger, to scream with laughter, *e. g.* The baby screamed all night. This parrot screams but does not talk. 2) (of wind, machines, etc.) to make a long loud shrill noise, *e. g.* The jets screamed overhead.

scream *n* a loud, shrill, piercing cry, expressing pain, fear, anger, etc., *e. g.* The sound of the screams was loud enough for him to hear. **a (perfect) scream** (*colloq.*) a person or thing that is very funny or ridiculous, *e. g.* "Reginald, you are now the head of the family." — "I know," I said. "Isn't it a scream?"

9. **fit** *vi/t* 1) to be the right shape or size (for); to be fit or suitable (for), *e. g.* This coat does not fit me. This key doesn't fit the lock. 2) to make suitable or ready; cause (a thing or person) to be of the right or suitable size, shape, condition, etc. (for), *as* to fit oneself for one's new duties; to fit a plank in a floor; **to fit smth. on** to put on (a coat, etc.) in order to make it fit, *e. g.* I am going to the tailor's to have my coat fitted on; **to fit in** to occupy or have a suitable or right position or relation, *e. g.* How will my arrangements for the holidays fit in with yours?

fit *adj* 1) suitable or suited (for); good enough (for), *e. g.* The man is not fit for the position. Do as you think fit. We must decide on a fit time and place. 2) proper, right, *e. g.* He didn't think fit to do what I suggested. 3) strong and well; in good health, *e. g.* I hope you're feeling quite fit. He has been ill and is fit for nothing.

10. **love** *vt* 1) to have a strong affection or deep, tender feeling for; be in love with, *as* to love one's parents, one's country; 2) to have kind feeling towards, *e. g.* You ought to love children to become a teacher. 3) to be very fond of; enjoy, find pleasure in, *as* to love comfort (golf, sea-bathing), *e. g.* She loves to have (loves having) a lot of dogs round her. "Will you come with me?" — "I should love to."

love *n* 1) strong liking; friendliness, tenderness, *as* a love of learning; a love of one's country, unrequited love; **to give (send) one's love to**

to give, send an affectionate greeting; **not to be had for love or money** impossible to get by any means; 2) a feeling of affection, passion or desire between the sexes; **to be in love (with)** to have this feeling, *e. g.* Learnder was in love with Hero. **to fall in love (with)** to begin to love; to be (to fall) head over heels in love (with) *syn.* **affection, devotion.**

Word Combinations and Phrases

to be through with
to give smb. a test in
to take smth. apart
to put smth. together
in no time

to read (look at) smth.
over smb.'s shoulder
to get (be) adjusted to
some more (of)
next to
to flash smth. on a screen

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Four and mark the stresses and tunes, b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Copy out from Text Four the sentences containing the word combinations and phrases given on p. 116 and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 116).

1. It may take a while to reach the end of that pile of work on Saturday. 2. I shall have nothing more to do with this fellow. 3. The teacher examined us in English. 4. He examines the class on their homework. 5. It's much easier to take the recorder to pieces than to join them correctly again. 6. The dining-room was empty, except for the table nearest to ours. 7. She put down the box of powder and turned her head round and looked back at me. 8. A piano stool should be made suitable to the height of the player. 9. I was surprised that they returned very quickly. 10. The mechanical teacher showed a new picture on the screen.

5. Translate the following sentences into English using the word combinations and phrases (p. 116):

1. Он был рад, что закончил свои дела. 2. Сегодня я дам своему классу контрольную работу по английской литературе. 3. Он пожа-

лел, что взялся чинить бритву сам. Разобрать ее было легче, чем собрать. 4. Дети иногда ломают игрушки, чтобы посмотреть, как они устроены. 5. Я оглянулся и увидел, что собака бежит за мной. 6. Я уверен, что вы знаете человека, который сидел рядом с вами. 7. Его глаза привыкли к темноте. 8. Умоляю, расскажите мне еще немного о ней. 9. Я оглянулся и посмотрел опять на залив. 10. На экране обучающей машины вспыхнуло новое задание.

6. Use as many of the word combination and phrases (p. 116) as possible in one situation.

7. Compose a short situation in a dialogue form for each of the word combinations and phrases (to be done in pairs).

8. Find in Text Four English equivalents for the following words, word combinations and phrases. Use them in sentences:

записать в дневнике; покончить с чем-л.; покачать головой; разобрать на части; какая расточительность; дела у нее шли все хуже и хуже; мгновенно; смотреть на кого-л. с превосходством; быть заде-
тым за живое; приспособиться; с книгой под мышкой; помогать делать домашние задания; складывать дробь; контрольная работа

9. Explain what is meant by:

1. On the page headed May 17, 2157 2. ... it was awfully funny to read words that stood still instead of moving the way they were supposed to 3. When you are through with the book, you just throw it away, I guess. 4. What's there to write about school? 5. The part Margie hated most was the slot where she had to put homework and test papers. 6. ... the mechanical teacher calculated the mark in no time. 7. I think the geography sector was geared a little too quick. 8. Actually, the overall pattern of her progress is quite satisfactory. 9. ... a teacher has to be adjusted to fit the mind of each boy or girl it teaches 10. They weren't even half-finished

10. Answer the following questions and do the given tasks:

1. The story by I. Asimov is science fiction. What facts in the present-day life made him write it? Is it written to amuse the reader or to warn him against possible problems of the future? 2. What do you think of the role of different technical aids that modern technology puts at the disposal of the teacher? 3. What is the composition

of the story? In what parts does it fall? Are the details well chosen?
4. Comment on the closing lines of the story. How are they connected with the preceding passages? Sum up the central idea of the story.
5. Account for the word "regular" and others being set off graphically. What effect is achieved by it?
6. Mark the features of colloquial speech in the story.
7. Make up a list of words and word combinations describing school procedures.

11. Retell Text Four a) close to the text; b) as if you were Tommy; c) as if you were Margie.

12. Write a summary of Text Four.

13. Act out dialogues between:

1. Margie and her grandfather talking about books.

2. Two children discussing the school of the future after reading Asimov's story.

3. Two foreign language teachers discussing the advantages and disadvantages of "a mechanical teacher" if compared to "a man teacher".

14. Choose a topic that interests you most and discuss it:

1. Teaching machines have come to stay.

2. Conceptions of the school of a non-distant and distant future which you know.

3. Science fiction as genre and its place in modern literature.

4. What other books, stories on the future of school and upbringing of children do you know? Sum up their main points.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. For a moment they **stood face to face** quite close to each other. 2. The soldiers **stood at attention** when the commander

spoke to them. 3. Please help instead of merely **standing by**. 4. I **can't stand** people who laugh at other people. 5. It **stands to reason** that such things ought not to be done. 6. The police began throwing tear-gas bombs but the workers **stood their ground**. 7. Every time a car passed me, my hair **stood on end**. 8. The gray front of the house **stood out** well from the background of a rookery. 9. He usually **hates** town in August, but when there's some special reason he can **stand** it. 10. She flung the **hateful** piece of paper in the fire. 11. I have never seen such **hatred** in someone's eyes before. 12. He **smiled at** me over his cup of tea. 13. He considered me solemnly without the trace of a **smile**. 14. Robert gave him a **flat weak smile**. 15. His sister **smiled through** tears. 16. He continued **to pat** her gently on the shoulder. 17. I **patted** my hair in front of the looking-glass. 18. I **took great pains with** the planning of my lessons. 19. These are the terms. You can either **take them or leave them**. 20. He won't **take "no" for an answer**. 21. His voice is remarkably fine and he **takes great pride in it**. 22. She looked at me as if I **had taken leave of my senses**. 23. I had no suspicion that this new feeling **had taken root** so deeply. 24. We can **take it for granted** that Garton and Brown were the same man. 25. I could see that he **was not** entirely **taken in** by my words. 26. Every one of my frocks must be **taken in** — it's such a skeleton I'm growing. 27. Mr. Angleby **is taking over** Mr. Erik's job as superintendent. 28. Then he **took to** walking along the street which she must pass through to get to the shops. 29. I could see by the thin line of Colonel Julyan's mouth that **he had not taken to** Favell.

B. 1. I can't shut the window from **ground level**. 2. At this elevation of more than a mile above **sea level**, Mrs. Adrian found it difficult to maintain a rapid pace. 3. The road ran straight for a long way through **level fields**. 4. And then his **level mind** turned and tried to see her point of view. 5. Her voice was **level**, dispirited and showed no interest. 6. Do you have **regular hours**? — I work when Doc works. 7. Dave ... is always urging me to take a **regular job**. 8. He rather liked her severe **regular features**. 9. What brings you here? You're not one of our **regulars**? 10. The truth **screamed in** their faces and they did not see it. 11. Somewhere across the lake sounded the thin **scream** of a woman. 12. Mildred stopped **screaming** as quickly as she started. 13. The dress they bought the next day ... **fitted her** slim body to perfection. 14. And Ava, **fitting her key**

into the lock got into the room. 15. I'm ... just me. And the thing about being me is that I'd **fit into** the situation. 16. She also thought how well that part would **fit Maggie** on the stage. 17. They were all **fitting into** place, the jig-saw pieces. 18. I can't **fit in with** that theory of yours. 19. Ask him some questions and see what group he's **fit for**. 20. I'm always very **fit**, never had anything wrong with me in my life. 21. If she **loved** him she would wait for him through thick and thin. 22. I **love** the play, it's a brilliant piece of work. 23. She did not admit to herself that she was **falling in love**.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. I dislike the girl immensely. 2. Our previous arrangement remains unaltered. 3. I stick to my opinion no matter what is said. 4. I would strongly dislike any of you if you mistreat an animal. 5. His careful concealment of such an ill-will was a characteristic feature of a man of his iron self-restraint. 6. I have a strong dislike to people who laugh at me. 7. She asked me no further questions but gave Rosalind an affectionate light tap on the shoulder. 8. She stooped to stroke her dog. 9. She had a passion for gardening. It is her pastime now. 10. I got to like him at first sight. 11. Don't you try this game on me, you won't deceive me. 12. The news was so overwhelming, I couldn't understand it at once. 13. The plane was starting off when he got to the airport. 14. These small houses are to be cleared away to make room for a new big building. 15. He formed a habit of cycling the 15 miles to Wallington. 16. She did not have a liking for living in the country as much as I had hoped she would. 17. I dropped medicine and began to study physics.

B. 1. At last he began to speak, his voice even and cold. 2. The water rose until it was as high as the river banks. 3. His well-balanced common sense was always soothing. 4. She went upstairs to accomplish her habitual work. 5. Today at the usual meeting, the question of your future was brought up. 6. A moment later they heard two people giving loud cries of pain from downstairs. 7. The bird gave a shrill cry as if it wanted to warn its mate of danger. 8. The ring was the right size for the third finger of her right hand. 9. Was the boat in a proper state to put to sea? 10. He is not good enough to wipe the shoes of Monique's father. 11. The book is out of print and I cannot get it by any means.

4. Explain or comment on the following sentences:

A. 1. She stands five foot two. 2. The arrangement stands. 3. Who's going to stand treat? 4. P. O. stands for post-office. 5. Stand this ladder against the wall. 6. He left the train on a morning when the thermometer stood at over a hundred in the shade. 7. They knew they would stand by each other in scrapes. 8. But Muriel, even if all thought her wrong, had taken her decision and stood her ground. 9. I hate the way he treats his sister. 10. For the first time in her life she felt she hated a woman. 11. Suzanne likes thrills, but she hates being uncomfortable. 12. She had beauty that endures and a smile that was not forgotten. 13. His polite smile froze on his lips. 14. I stood up straight, patting my hair into place. 15. She stopped abruptly and patted my arm. 16. Justice must take its course. 17. She was the kind of young woman who could take care of herself with perfect ease. 18. So Elizabeth took herself to task very severely, and, of course, rather overdid it. 19. Eden believes in taking his time, in gathering other people's opinions. 20. You go back to that school and see whether you can take up where you left off. 21. And indeed it looked as though she took pains not to be alone with him. 22. I proposed to give up the scientific career and take to writing novels. 23. He gazed at Mrs. Septimus Small who took after James — long and thin. 24. He kept her after hours to take dictation. 25. What do you take me for? A complete fool? 26. .. Michael took him in from head to foot. 27. All women like to have attention paid to them, to be taken out, given a good time 28. I found that she had taken it for granted that my wife and I didn't get on

B. 1. The bed was so high that, as I sat by its side, my face was on a level with his. 2. The old tramp steamer chugged gently and almost noiselessly over the soft level sea. 3. A man stepped out from behind one of the lorries and levelled a rifle. 4. Timothy's eyes left the fly and levelled themselves on his visitor. 5. She shifted the conversation to a less dangerous level. 6. Pason looked at him, with a level gaze. 7. The tables were on a level with each other. 8. "Do you want me to start screaming?" she asked angrily. 9. It's a scream the way the girls in his office have fallen for him. 10. Any one has a right to scream if he does not obtain a position, when he is fitted for it. 11. I should like to try on this dress. — Well, Madame, step into the fitting-room. 12. He tried a half-dozen keys before he found one that fitted the lock. 13. Sir Reuben had the place fitted up as a bedroom. 14. I have put most of the broken parts together but I can't fit this piece in. 15. Jane loves when you take her out for a ride in your car.

5. Translate the following sentences into English:

А. 1. Отойдите, пожалуйста, немного в сторону: вы мне загораживаете свет. 2. Никогда бы не подумала, что этот робкий с виду человек будет так твердо отстаивать свои права. 3. Само собой разумеется, что эти изменения временные, и мы вернемся к старому порядку, когда наш руководитель поправится и возобновит работу. 4. Он слишком болен, чтобы ехать куда-нибудь: он не перенесет поездки. 5. Я был уверен, что прав, и твердо решил стоять на своем. 6. Я не понимаю, что символизируют эти буквы. 7. Такие вещи надо говорить в лицо, а не за глаза. 8. Он терпеть не может суеты. 9. Я буду ненавидеть Эдди до самой смерти. Мое равнодушие к ней превратилось в ненависть. 11. Она поздоровалась с ним с приветливой улыбкой. 12. Лицо ребенка засияло, когда он увидел новогоднюю елку. 13. «Грег, ты для меня такое утешение!» — сестра улыбнулась сквозь слезы. 14. Меня раздражал глухой шум дождя, барабанившего по крыше. 15. Он продолжал нежно гладить ее по плечу, ожидая, пока она успокоится. 16. Он выровнял книги, уложив их аккуратной стопкой. 17. Миссис Ролсон попрощалась и ушла, чтобы успеть на поезд. 18. Он очень гордился успехами своего класса по английскому языку. 19. Друзья приложили большие усилия (очень старались), чтобы приготовить ирландское рагу. 20. Когда няня увидела, как мальчик перепачкался, она отчитала его очень сердито. 21. Дети принимали как само собой разумеющееся, что отец должен любить и баловать их. 22. Я приняла вас за вашу сестру. Вы похожи как близнецы. 23. Она решила начать новую жизнь и занялась живописью. 24. Каждый день, после его бесед с клиентами, она писала стенограмму под его диктовку.

В. 1. Если мы найдем раненого в доме, я поверю, что старик честен и говорил правду. 2. На мили и мили кругом это было единственное плоское место. 3. Когда Анна начала говорить, ее голос был спокойным и холодным. 4. Том выхватил пистолет из его руки и прицелился в Сандерса. 5. Прямые брови Джейн сошлись, когда она нахмурилась. 6. Он всегда вел размеренную жизнь и редко ездил в город. 7. Почему бы тебе не найти постоянную работу? 8. Пронзительный крик совы достиг невероятно высокой ноты, упал и затих в ночи. 9. Руфь отрезала кусок серебряной бумаги по размеру книги и стала заворачивать ее. 10. У нее не было платья, подходящего к случаю. 11. Погода такая плохая, что не подходит для прогулок. 12. Том очень общителен и может приноровиться к любой компании. 13. Ее черные волосы гармонировали с ее круглым лицом и раскосыми глазами. 14. Она отправилась примерять новое платье и вернется нескоро. 15. Кэт, не присоединитесь ли вы к нам? — Спасибо, с удовольствием. 16. Я была влюблена в него, как говорится, по уши.

6. Give English equivalents for the following words and phrases:

само собой разумеется; поддерживать; выдерживать испытание (боль, жару); заплатить за угощение; символизировать; мне очень неудобно беспокоить вас; злобный взгляд; отвратительное преступ-

ление; фортуна всегда улыбается ему (ему всегда везет); иметь довольно сияющий вид; взять в плен; получить первый приз; рискнуть; гордиться чем-л.; стараться изо всех сил; вздремнуть; принять как само собой разумеющееся; сильно удивиться; выше (ниже) уровня моря; средний уровень; на одном уровне с ...; честно; ровная дорога; ровный голос; иметь спокойный (уравновешенный) характер; нацеливать ружье; правильные черты лица; постоянная работа; неудержимо смеяться; умора; примерять; подогнать половицу; совпадать с ...; подходящее время и место; с охотой (удовольствием); передать привет; ни за какие деньги.

7. Give situations in which you would say the following:

1. She'd a sharp tongue and she'd stand up to anybody. 2. I can't stand it! 3. All right, if you want to stand up for him, it's nothing to me. 4. I've never seen such hatred in someone's eyes before. 5. I shall hate you till the day I die. 6. Never fear — I will take care of myself. 7. But it will take hours. 8. Easy, we didn't call that committee meeting; don't take it out on us. 9. Take a week to think it over. 10. He is a sound level-headed man. 11. I am sure she is on the level and has nothing in common with these people. 12. He is always urging me to take a regular job. 13. Yes, it all fits so far. But what does it mean? 14. Oh, it does fit me! And do you really think I look nice in it? 15. I love the book, it's a brilliant piece of work. 16. I'd love to come.

8. Make up and act out a dialogue using the word combinations and phrases:

1. to fit to perfection; to smile to oneself; to take it for granted; to put smth. into place; to stand out; to fall in love with.

2. to scream with laughter; level voice; to pat ... affectionately; tolerant smile; I'd love to

3. to keep regular hours; to take to; to be taken aback; to take care of; to hate; it stands to reason; to stand one's ground, level-headed

9. Find in Text Four and copy out phrases in which the preposition or adverb 'up' is used. Translate the phrases into Russian.

10. Fill in "up" or "down" where necessary:

1. My sister was very ill and I had to sit ... all night with her. 2. This little stream never dries 3. You have worked very well so far, keep it 4. You have got the story all mixed 5. I brushed ... my recollections of the map of England. 6. I'll clear ... this mess. 7. A heavy snowfall held ... the trains from the North. 8. I came ... to

the country cottage for the week-end. 9. They went ... the squeaking stair. 10. A red tractor crawled slowly ... and ... a large field. 11. Don't turn ... the corners of the pages of your books.

11. Translate the following sentences into English. Pay attention to the prepositions:

1. В пять утра я была уже на ногах и, не теряя времени, принялась за работу. 2. Повесьте ваше пальто здесь, я покажу вам, как пройти в его комнату. 3. Я подняла носовой платок. Это не ваш? 4. Ее родители умерли, когда она еще была маленькой, и ее воспитала тетя. 5. Мальчик перевернул ящик вверх дном, и игрушки рассыпались по всему полу. 6. Я не ложилась всю ночь и сейчас с ног валюсь от усталости. 7. Давайте поднимемся на этот холм, оттуда очень красивый вид на реку. 8. Я неважно себя чувствую, пожалуй, я пойду прилягу. 9. Я не люблю смотреть вниз с большой высоты, у меня кружится голова. 10. Лучше запишите мой адрес в записную книжку, вы можете потерять этот листок бумаги. 11. Радио говорит слишком громко, приглуши его.

12. a) Give the Russian equivalents for the following English proverbs and sayings. b) Make up situations to illustrate their meanings:

1. A friend's frown is better than a foe's smile. 2. An empty sack cannot stand upright. 3. Borrowed garments never fit well. 4. Faults are thick where love is thin. 5. Love will creep where it may not go.

CONVERSATION AND DISCUSSION

BRINGING UP CHILDREN

Topical Vocabulary

1. Basic principles: to bring up (raise) children, to avoid pitfalls, the formative years, to progress (regress) in one's development, stunted development, physical and mental development, to encourage a child, to let children grow naturally, to treat children like ..., to develop more quickly than previous generations, to gain independence from parents, to grow up, to be mature, an effective approach, a peaceful and relaxed manner.

2. Basic qualities: love, security, care, affection, respect, patience, reassurance, happy home backgrounds, responsible adults, not to feel neglected, to be sensitive to one's feelings, to

be too wise to argue, to speak firmly, to be consistent, to be fair, to have no favourites, to show much patience (plenty of love).

3. **Handling children:** to have full faith in, to keep anger under control, capacity to restrain anger, to cause enormous damage, not to force one's will on a child, to avoid labelling children (stupid, silly, foolish), to listen to children with understanding and sympathy, to win smb. over, to avoid statements (comments) which can create arguments and tension, to shake smb.'s confidence, to offend smb.'s self-respect, to prevent crises.

4. **Atmosphere:** friendly, not authoritarian, dignified, uncomfortable, embarrassing, an atmosphere of calm and quiet, to let steam off, to put fat in the fire, to lose one's temper, not to create tension(s), to be said in the heat of the moment.

5. **Praise:** direct praise of personality, realistic (idealized) picture of smb.'s personality, to exaggerate praise out of all proportion, to give a realistic picture of a child's accomplishments, to concentrate on a child's strength and not his weakness, to keep away from general remarks about anyone's personality.

6. **Punishment:** to scream and yell at, not to hit children, to be bound to lose, spanking, to cause mental illnesses (psychological damage), to beat the daylights out of smb., to shake the life out of smb., to be ashamed of oneself, the best way to criticize, to say nothing, a direct reprimand, to answer back, a beating, to lock children up, not to speak with a child deliberately, to ignore a child, an undesirable form of punishment, sarcasm, to work out all sorts of schemes for revenge, to tell smb. off (to give smb. a telling off).

7. **Discipline. Behaviour. Manner:** to discipline smb., a way of teaching politeness, to be punctual, to interrupt a conversation, to get quarrelsome, the art of living together, to lead to frayed nerves for days on end, to develop a conscience in smb., not a word of blame, not to impose anything on children, to encourage inner development, to give children a choice, to heighten smb.'s self-confidence, a beneficial and corrective influence on smb., to leave a decision to the child, to teach smb. manners.

8. **Children's reaction:** to live up to smb.'s expectation, to do smth. on purpose, to have admonitions and warnings, to be encouraged to ask questions, to be curious and inquisitive, to learn by imitation, to feel part of the family, to hate questions which try to trap, to be pushed into making up lies, to choose between telling a lie or giving embarrassing answers, to appreciate smth, to become full of resentment, to become a nuisance (resentful, spiritless, delinquent).

1. Read the text for obtaining its information.

Parents are Too Permissive with Their Children Nowadays

Few people would defend the Victorian attitude to children, but if you were a parent in those days, at least you knew where you stood: children were to be seen and not heard. Freud and company did away with all that and parents have been bewildered ever since.

... The child's happiness is all-important, the psychologists say, but what about the parents' happiness? Parents suffer constantly from fear and guilt while their children gaily romp about pulling the place apart. A good old-fashioned spanking is out of the question: no modern child-rearing manual would permit such barbarity. The trouble is you are not allowed even to shout ... Certainly a child needs love ... and a lot of it. But the excessive permissiveness of modern parents is surely doing more harm than good.

Psychologists have succeeded in undermining parents' confidence in their own authority. And it hasn't taken children long to get wind of the fact. In addition to the great modern classics on child care, there are countless articles in magazines and newspapers. With so much unsolicited advice flying about, mum and dad just don't know what to do any more. In the end, they do nothing at all. So, from early childhood, the kids are in charge and parents' lives are regulated according to the needs of their offspring. When the little dears develop into teenagers, they take complete control. Lax authority over the years makes adolescent rebellion against parents all the more violent. If the young people are going to have a party, for instance, parents are asked to leave the house. Their presence merely spoils the fun. What else can the poor parents do but obey?

Children are hardy creatures (far hardier than the psychologists would have us believe) and most of them survive the harmful influence of extreme permissiveness which is the normal condition in the modern household. But a great many do not. The spread of juvenile delinquency in our own age is largely due to parental laxity. Mother, believing that little Johnny can look after himself, is not at home when he returns from school, so little Johnny roams the streets. The dividing line between permissiveness and sheer negligence is very fine indeed.

The psychologists have much to answer. They should keep their mouths shut and let parents get on with the job. And if children are knocked about a little bit in the process, it may not really matter too much ... Perhaps, there's some truth in the idea that children

who've had a surfeit of happiness in their childhood emerge like stodgy puddings and fail to make a success of life.

2. Answer the following questions:

1. What are modern psychological ideas in the field of bringing up children? 2. Why do you think the author of the text rejects them? 3. The author regrets the fact that parents are not allowed "even to shout". Do you think that shouting can lead to understanding and is good when speaking with children? Would you say that anger does nothing but harm? Give reasons for your answer. 4. What's your attitude towards "good old-fashioned spanking" and physical punishment in general? Don't you regard it as the line of least resistance which is resorted to when a parent is just too exhausted to think of better ways if dealing with a child? 5. What is the result of the undermined parents' confidence in their own authority according to the author's point of view? 6. Do you think doing nothing with children is the best solution? 7. To what results can lax authority lead? 8. Do you think that children should always obey their parents? What about parents obeying their children to make them happy? 9. Would you agree with the author that extreme permissiveness is harmful for children and can result in negative development? 10. Two extremes discussed in the text do not seem to produce good effect. What do you think is important in order to have normal relations between parents and children? Is tolerance necessary?

3. Find in the text the arguments the author gives to illustrate the following:

1. impossibility to defend Victorian attitude to children; 2. parents' sufferings due to undermined confidence in authority; 3. harmful effect of excessive parents' permissiveness; 4. parents' decision to regulate lives according to children's needs; 5. parental laxity — dividing line between permissiveness and negligence; 6. people to blame.

Try and preserve the wording of the original. Add your arguments as well.

4. Summarize the text in four paragraphs showing that love and care so important in the process of bringing up children is not the same as permissiveness and negligence.

5. Use the Topical Vocabulary in answering the questions:

1. What is done in this country to make the child a responsible person? 2. What are the basic patterns of upbringing, both within

the family and in collective situations? What roles do parents, school and age-segregated groups play in bringing up children? 4. What is the role of mother and father in a modern family? 5. Is a young mother more eager than previous generations to enroll her child in nursery? Why? 6. Do you consider grandparents and their influence important in the process of upbringing? 7. How does the regular school using the well-proven techniques of collective upbringing care for the individual needs of a child? 8. What is more important in the process of upbringing school (teachers, collective) or home (parents) background? 9. What home atmosphere encourages a child's development? 10. What are the best ways, in your opinion, to praise and punish a child? 11. Do you think child-care books necessary for young parents? What else can be helpful?

6. What solution can you offer for the following problems?

1. "To the average child his parents are kill-joys. They are always saying "No". No getting dirty, no jumping on the sofa, no running around naked, no hitting the little sister."

2. "Much more than a direct rebuke, sarcasm infuriates children. It makes them completely irrational and they direct all their energies to planning counter-attacks. They will be completely preoccupied with revenge fantasies. Sarcasm not only serves to deflate a child's standing in his own eyes but in the eyes of his friends as well."

3. "I don't like James to play with Paul next door. Paul uses very bad language, and James will pick it up. But Paul is James's best friend and he sneaks out and sees him very often. So I lock him up in the bathroom as a punishment. Sometimes I deliberately don't speak to him for hours on end."

7. Read the following dialogue between Mrs. Brent and Mr. Alden, a teacher. The expressions in bold type show the WAYS ENGLISH PEOPLE COMPLAIN. Note them down. Be ready to act out the dialogue in class.

A: Would you like another cup of tea or something?

B: Well, no Thanks just the same.

A: **I am sorry to have to say this**, but what would our youngsters do without the youth centre? They'd be pretty lost, wouldn't they?

B: It's all right I suppose.

A: Er ... would you care to dance, Mrs. Brent?

B: Thank you ... but no. The music isn't of my generation. You know ... the generation gap. When I was young I'd never dared speak as our children do. Especially with a teacher present.

A: **We've got a bit of a problem here, you see.** It's part of my job to know people ... and especially young people ... as they are. And really the so-called generation gap is a myth you know. Teenagers aren't really so different. As a teacher I find them quite traditional in their attitudes.

B: **I'm sorry to disagree with you,** but look at the way they dress ... and their hair!

A: I don't think you get the point. Those things are quite superficial. But basically their attitudes are very similar to those of our generation.

B: **There is no excuse** for their language and you seem to approve of the kind of language we hear from our children.

A: Now, I didn't say that. Anyway the concepts of "approval" and "disapproval" tend to over-simplify matters. Every generation creates its own special language just as it creates its own styles in clothes and music.

B: **I'd like to point out** that the styles and habits of today's teenagers are so ... Well basically ... unacceptable.

A: You mean unacceptable to you. In fact their clothes are very practical and very simple.

B: I do wish you had a teenage son or daughter of your own, Mr. Alden.

A: But I have more contact with them. You see, we have regular discussions. You could come and sit in sometime if you like. And you'll realize I think how traditional their attitudes are.

8. Answer the following questions:

1. What do you think of the problem of the generation gap?
2. Do you agree with all that is said in the dialogue? With which statements do you disagree? (In answering this you may use the formulas of agreement and disagreement. See Appendix.)
3. What is Mrs. Brent complaining about? Are her complaints justified?

9. **Work in pairs. Take turns to make complaints about the following and to respond appropriately. Use the expressions and clichés of complaint and apology:**

Expressions of complaint and apology: A direct complaint in English sounds very rude indeed. To be polite one usually "breaks it gently" and uses expressions like these before one actually comes to the point:

I wonder if you could help me...
Look, I'm sorry to trouble you, but ...
I've got a bit of a problem here, you see ...
I'm sorry to have to say this, but ...

It is usually better to break it gently like this than to say, for example: "Look here! I wish you'd arrive on time or I've just about had enough of your unpunctuality (of your coming late)."

The following expressions can also be used:

I have a complaint to make.
It's just not good enough. You must try to ...
There's no excuse for doing it.
It's completely unjustified (unfair).
I'd like to point out that ...
Next — and this is very serious — I feel that ...
It gives us real cause for grievance.

Note: It is often not enough to just say "Sorry" and promise it won't happen again. You may need to apologize more profusely, like this:

Oh dear, I'm most awfully sorry.
I can't tell you how sorry I am.
I'm so sorry, I didn't realize.
I just don't know what to say.
I'm ever so sorry.

1. You find some pages torn out of a book. Complain to the librarian. 2. You have ordered the *TV Times* but you have been brought the *Radio Times*. Complain to the newsagent. 3. You have bought a colour TV set which is not correctly adjusted. Complain to the mechanic. 4. You can't sleep because of the noise made by people in the next door flat. Complain to the neighbour. 5. You booked a hotel room with a bath and have not been given it. Complain to the receptionist. 6. You don't know what to do about your pupils' discipline during your classes. Complain to the head teacher. 7. You can't make your child follow the doctor's orders and stay in bed. Complain to your mother. 8. You can't manage your children during bed-time. Complain to your husband. 9. Your child can't overcome his fear of animals. Complain to the doctor. 10. You think your 15-month-old child is backward (he's so very quiet, he hardly moves, he can barely walk). Complain to the psychologist.

10. Work in pairs.

One of the students is supposed to be an eminent educationist and child-psychologist. The other is to play the role of an affectionate mother having a difficult teenage son who is always in a state of rebellion and resentment and regards his parents' anxiety over him as sheer interference. The psychologist should convince his visitor not to worry about her child and understand that his peculiar behaviour is due to adolescence. Advise her also not to give sympathy and advice but to show an interest in the child.

11. Read the following text. You can find in it some ways of teaching children responsibility. In fact the main problem is whether to leave final decisions to children, without criticizing them. You can find some arguments for this view in the text. Note them down.

Teaching Responsibility

Naturally, every parent is anxious to teach responsibility to their children. But responsibility cannot be imposed on children. It must grow from within. Children who are always told what to do may do their tasks very well, but they get little opportunity to use their own judgement and to develop a sense of responsibility. This only comes if they are given opportunities for choosing and deciding things for themselves.

A child is learning all the time. But if he is constantly criticized about his actions, he certainly doesn't learn responsibility. So the first lesson in inculcating a sense of responsibility is not to criticize.

Even if the answer to a child's request is a certain "Yes", it's so much better to leave the decision to the child. These are some of the ways in which you can build up their sense of responsibility and also heighten their self-confidence. Wherever and whenever you can, let them make the decisions themselves.

A child should be given the responsibility of choosing his own friends. But this is a delicate matter and needs careful handling. Obviously, it would be preferable for a shy child to have a friend who is an extrovert. And friends can also help to exert a beneficial and corrective influence on each other. In spite of all this, a child should always feel that he is free to choose the friends he wishes.

Let the child spend his allowance his way. If he wants to spend the whole lot on chewing gum or toffee, it's his decision. Don't interfere. These are just some of many ways in which responsibility is taught.

12. Discuss the text in pairs. One of the pair will take the author's point of view and insist that children should be given opportunities to choose and decide things for themselves without any criticism on their parents' part. The other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following and expand if possible:

For:

(This column is to be filled by the students on the basis of Ex. 9. Consider also taking children into confidence.)

Against:

1. Children have no experience. Parents' judgement and advice are necessary.
2. Children will make mistakes (some of them dangerous) and at least sometimes they are sure to be in the wrong. Parents should explain such things to them, criticizing their actions.
3. The problem can be confusing and complicated for the child and even a simple one can be solved in the wrong way. Who will bear the consequences?
4. Children are too young to decide whose influence is good for them. They can't distinguish petty features in other children. So parents should guide their children's friendship.
5. Money is not to be wasted. Children don't realize its value and cannot use their own discretion in spending it.
6. Children can gain experience and responsibility taking after their parents, following other good examples.

13. The extracts given below present rather controversial subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use conversational formulas (see Appendix).

A. Should a child be allowed to do **anything** he likes when he is ill?

"One of the worst tortures for a child is to stay in bed, especially when he is not terribly ill. So **anything** done to keep his mind occu-

pied in some way will pay wonderful dividends. It will enable you to get on with your work and prevent your child being peevish and crotchety while he's in bed."

B. Should parents help their children with their homework?

"John must be a complete dud. He keeps on pestering me for help with his homework. But I can't be bothered: I have a lot of housework. Besides I know nothing about teaching. How can I help John with his homework?"

C. Is play work for children?

"— I don't know what to do about my George. He just plays the whole time. He wants to touch and grab everything. As for being inquisitive — my, he wants to know everything in the world.

— Play may be recreation for an adult, but for a child it is work. Through play George gains experience; he learns by playing. He may play doctor, soldier, policeman, lawyer. But through play, he exercises not only his body but also his mind."

14. Role-Playing.

The Sitting of the Teachers' Council

Situation: Teachers and other members of school personnel have gathered to discuss Oleg Ratnikov's behaviour. Oleg Ratnikov, a 14-year-old youth is a pupil of the 7th form. He is not only notorious in his school, but his name is also known to many people in the district where he lives. Oleg always has his own way. Resents any advice. Talks back. Fights. Can tell lies. Seems to have lost interest in school. Quarrels with many classmates. Seems to be always to blame. The members of the teachers' council should decide whether suspension from school is the only solution or whether there are any other alternatives. Ratnikov's parents are invited.

Characters:

1. *Peter Ratnikov*, Oleg's father, aged 45, an engineer. Spends all his spare time inventing. Always busy. Rather clever, full of sarcasm. No real contact with his son. Thinks that problems of bringing up children are for school to solve. His only method of communication with his son is his belt or a raised voice. Demands absolute obedience.

2. *Anna Ratnikova*, Oleg's mother, aged 40, a librarian. Lives in some imaginary world of her favourite fictional characters. Very shy, with a mild character, a bit afraid of her husband, is under his

thumb. Adores her son. Exaggerates his positive features (kindness, love for animals, ability to imagine, eagerness to help). Thinks all the rest are in the wrong.

3. *Elena Plavskaya*, aged 26, teacher of Russian Literature. Hates the boy. He is always "a pain in the neck", a real troublemaker. His language is awful. Sometimes you can barely understand what he says. His opinions are ridiculous. He makes fun of everybody, teachers included. Elena thinks it necessary to isolate Oleg, to prevent spreading his bad influence (shoulder-length hair, weird clothes, misbehaviour, etc.) on other pupils. Insists on Oleg's suspension from school.

4. *Rita Izmailova*, aged 50, teacher of History, dislikes the boy's behaviour and attitude towards school, her subject, and his classmates. Is irritated by his lack of discipline, responsibility and manners. Tries to analyse his feelings and to find an explanation for such behaviour. Finds his influence on the class disastrous in many respects. Is not quite sure, but thinks that Oleg's suspension from school and further practical training will do more good for the boy than his staying on at school.

5. *Andrey Pavlov*, aged 45, a teacher of Biology, school Head Teacher. Has seen many cases of the type. Rather likes the boy, his devotion to his lessons, the interesting questions he asks. Thinks that Oleg is passing through a difficult period of his life. Is sure that he will get over it. Certainly he often behaves strangely, his moods are always changing. It irritates both adults and classmates. In A. Pavlov's opinion Oleg needs more contact with his father. Thinks that Oleg has ambitions. Isn't it possible to give him some real responsibility? Oleg may rise to it.

6. *Zoya Zubina*, aged 22, a psychologist, a university graduate having just begun working. Thinks that parents and teachers must remember that Oleg is "shedding the dependence of childhood and entering into adulthood", where he has to be on his own. The thing to do is just to do nothing. You'll find that very difficult indeed: it requires a lot of will-power and tolerance. Make Oleg feel that you are **behind** him not **after** him. He certainly needs your presence, but doesn't want you to live his life for him. Help him — but stay in the background. Suspension from school is out of the question.

Note: The group of students is divided into two teams, each of which performs the same role play. While discussing Oleg's problems, try to understand each other's point of view, ask questions. Try and find the reasons for Oleg's be-

haviour. Disagree with some of the participants of the council sitting, support others' points of view, defend your opinion. Complain about some of Oleg's actions. At the end you should come to the conclusion as to whether or not to suspend Oleg from school. Comments from the class on each team's performance and the value of the different arguments are invited.

15. Group Discussion.

Give your own views on the problems below and speak in rebuttal of your opponent. If possible make complaints about certain points.

Topic 1. Youth clubs

Talking points:

1. Links between educational establishments and youth club activities.
2. Aims of a youth club.
3. Activities to be encouraged in a youth club.
4. Qualities for a youth club leader.
5. Membership.
6. The ways a youth club can interest a group of 16-year-olds with no apparent interests of their own.

Topic 2. Children's interest in school

Talking points:

1. Preliminary home preparation in reading, writing counting.
2. Proper climate at home.
3. Possibility of blaming teachers, school administration; criticism when children are present.
4. Admonitions and warnings given by parents before children start school.
5. Necessity to back teachers and school staff under all circumstances.
6. Cooperation between school and parents.

Topic 3. Music lessons in the process of upbringing

Talking points:

1. Music lessons — necessity of the time or parents' vanity?
2. The idea of a music education — to give a child an effective outlet for his feelings.
3. Parents' interest: a) a child's skill in reproducing melodies; b) the effect of music on a child's feelings.
4. Practising music. Whose responsibility?

5. Consideration of children's wish to have music lessons.
6. Important factors in developing children's interest in music.
7. Time and money spent on music lessons.

16. Comment on the following quotations:

1. Children begin by loving their parents. After a time they judge them. Rarely, if ever, do they forgive them. (O.Wilde)
2. The childhood shows the man as morning shows the day. (J.Milton)
3. It is a wise father that knows his own child. (W.Shakespeare)
4. When children are doing nothing, they are doing mischief. (H.Fielding)

Unit Five

SPEECH PATTERNS

1. **I can't do a thing with him. He won't take his pineapple juice.**

I can't do a thing with the boy. He won't let anyone come into the room.

I can't do a thing with her. She won't take the medicine.

2. **He had done some constructive thinking since his last visit.**

I do the cooking myself.

He was doing some careful listening.

I've done enough reading for today.

3. **This was no ordinary case.**

William Strand was no ordinary human.

This was no petty offence.

It was no small achievement.

4. The suggestion **proved too much** for the patient's heart.

The letter proved to be of little consequence.
He had no premonition that this call would prove unusual.

5. **I just suggested it**, that's all.

We just thought it necessary to make the inquiries, that's all.
I just wanted to know, that's all.
I just don't feel like eating, that's all.

6. **Let's try and draw** that vase over there on the mantelpiece.

Try and behave better.
Let's try and get there on time.
Try and come, won't you?

7. **Good. Let's make it Monday**, Wednesday and Friday.

Good. Let's make it next week.
Well. Let's make it Saturday then.
Why, let's make it four o'clock.

EXERCISES

1. Complete the following sentences:

1. Steve is awfully stubborn. Mother can't do He won't
2. Mary is as obstinate as a mule. I
3. Where did you find this brute of a dog? I
4. I wasted no time. I listened and I did
5. Where did you go for your holidays? Did you do any .. ?
6. Even the police were afraid of him. He was no
7. You seem to forget that we deal with no
8. There is something fishy about the whole thing. This is no
9. I'd never have believed that Jack would prove
10. The young actress had no premonition that the performance
11. They had to leave India before the year was over. The climate
12. Why do you mind his coming so much? —

I just 13. Don't be angry with me. I just ... 14. He is not to blame. He just 15. You know how much I look forward to your letters. Try and 16. It is a very difficult sound. Try and 17. The task is urgent. Try and 18. I'd like to suit your convenience. Let's make it 19. It's a go then. Let's 20. Could you spare the time to come twice a week? — Sure. — Good. Let's

2. Translate the following into Russian:

1. You'd lose less time if you stopped talking and stamping your feet and did a little painting for a change. 2. Martin excused himself — he had to do some writing before dinner. 3. Mrs. Strickland did little typing herself, but spent her time correcting the work of the four girls she employed. 4. She was utterly astonished at being the one who was loved, not the one doing the loving. 5. Soames wanted to impress on Bosinney that his house must be no common edifice. 6. Gainsborough had a good ear for music and was no indifferent performer on the violin. 7. I was no timid girl to turn and flee simply because no one had made me welcome. 8. It was no mere assertion. She produced facts and figures to support her contention. 9. I just became fascinated, that's all. Not the writing. He writes very technically. But the ideas, the way he correlates man and his environment ...

3. Paraphrase the following sentences as in the models.

Model: I think you ought to explain it.

I think it's up to you **to do the explaining.**

1. One afternoon Beatrice asked me if I rode and I explained that I had a little experience in riding but was far from proficient in the art. 2. Mrs. Kettle is not the kind of woman to wash her clothes herself. 3. Her eyes were red and swollen, it was clear that Mary had been crying. 4. I used to go fishing in my younger days. 5. He talked himself all the time, and they thought he was stupid. 6. I've been thinking about it a good deal.

Model: I am out of patience with him because he does not want to do his lessons.

I can't do a thing with him. He won't do his lessons.

1. I am at my wits' end, Paul refuses to go to school. 2. Like a naughty child Nelly refuses to listen to me and put on her winter

- coat. 3. Her mother despaired of persuading Mary to take up music. 4. No matter how hard I try I can't compel him to tell the truth. 5. Unfortunately I can't make her eat porridge in the morning.

Model: We had no premonition that the trip would bring only disappointment.

We had no premonition that the trip **would prove so disappointing.**

1. I had not expected that the film might be so thrilling. 2. I'd never have believed that Jacob would turn out to be a hero. 3. Before the month was over Nick showed that he was a bright pupil. 4. I won't be surprised if Morris gives evidence of being an excellent scholar. 5. We abandoned the attempt as it became clear that the experiment was dangerous.

Model: He showed very little skill.

He showed **no great skill.**

1. I have very little respect for her. 2. This was an extraordinary case. 3. It was by no means a mere slip of the tongue. 4. He expressed his opinion in terms anything but uncertain. 5. Rebecca's dress excited admiration which was not at all small. 6. Hilary was a scholar of great ability (whose ability was not mean).

4. Make up two sentences of your own on each pattern.

5. Translate into English using the Speech Patterns:

Выходя из дома, Розмари не подозревала, что последующие два часа ее жизни окажутся такими необычными.

— Мадам, не дадите ли вы мне на чашку чая?

Розмари обернулась. Она увидела маленькое существо, с огромными глазами, девушку ее возраста, которая сжимала воротник пальто покрасневшими руками и дрожала от холода.

— У вас совсем нет денег? — спросила Розмари.

— Нет, мадам, — сказала девушка и расплакалась.

Как необычно! Это было похоже на сцену из романа. Она не была простой нищенкой. А что если взять ее домой? И она представила себе, как потом она будет говорить друзьям: «Я просто взяла ее с собой домой, вот и все!», и она сказала вслух:

— А не хотите ли вы поехать пить чай ко мне?

Легкий завтрак преобразил девушку. Она перестала смущаться и лежала, откинувшись в глубоком кресле. Глядя на нее, трудно было поверить, что совсем еще недавно она проливали слезы. Розмари продолжала украдкой наблюдать за ней.

Неожиданно в комнату вошел муж Розмари. Извинившись, он попросил Розмари пройти с ним в библиотеку.

— Объясни, кто она? — спросил Филипп. — Что все это значит?

Смеясь, Розмари сказала:

— Я подобрала ее на Курзон Стрит.

— Но что ты собираешься с ней делать?

— Я просто хочу быть добра с ней. Заботиться о ней, вот и все!

— Но, — произнес Филипп медленно, — она ведь изумительно красива.

— Красива? — Розмари так удивилась, что покраснела до корней волос. — Ты так думаешь?

Через полчаса Розмари вернулась в библиотеку.

— Я только хотела сказать тебе, что мисс Смит не будет обедать с нами сегодня. Я ничего не могла с ней поделать. Она не захотела даже взять деньги.

(По рассказу «Чашка чая» К. Мэнсфилд)

6. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

TEXT FIVE

ART FOR HEART'S SAKE

By R. Goldberg

Reuben Lucius Goldberg (1883—1970), an American sculptor, cartoonist and writer was born in San Francisco. After graduating from the University of California in 1904 he worked as a cartoonist for a number of newspapers and magazines. He produced several series of cartoons all of which were highly popular.

Among his best works are *Is There a Doctor in the House?* (1929), *Rube Goldberg's Guide to Europe* (1954) and *I Made My Bed* (1960).

"Here, take your pineapple juice," gently persuaded Koppel, the male nurse.

"Nope!" grunted Collis P. Ellsworth.

"But it's good for you, sir."

"Nope!"

"It's doctor's orders."

"Nope!"

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. "I can't do a thing with him," he told the doctor. "He won't take his pineapple

juice. He doesn't want me to read to him. He hates the radio. He doesn't like anything!"

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that jerkwater ¹ railroad ² out in Iowa. ³ All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

The doctor drew up a chair and sat down close to the old man. "I've got a proposition for you," he said quietly.

Old Ellsworth looked suspiciously over his spectacles.

"How'd you like to take up art?" The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart.

But the old gentleman's answer was a vigorous "Rot!" ⁴

"I don't mean seriously," said the doctor, relieved that disaster had been averted. "Just fool around with chalk and crayons. It'll be fun."

"Bosh!" ⁵

"All right." The doctor stood up. "I just suggested it, that's all."

"But, Caswell, how do I start playing with the chalk — that is, if I'm foolish enough to start?"

"I've thought of that, too. I can get a student from one of the art schools to come here once a week and show you."

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man — Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living room. Collis P. Ellsworth looked at him appraisingly.

"Sir, I'm not an artist yet," answered the young man.

"Umph?" ⁶

Swain arranged some paper and crayons on the table. "Let's try and draw that vase over there on the mantelpiece," he suggested. "Try it, Mister Ellsworth, please."

"Umph!" The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the

two with a couple of crude lines. "There it is, young man," he snapped with a grunt of satisfaction. "Such foolishness. Poppycock!"⁷

Frank Swain was patient. He needed the five dollars. "If you want to draw you will have to look at what you're drawing, sir."

Old Ellsworth squinted and looked. "By gum,⁸ it's kinda⁹ pretty, I never noticed it before."

When the art student came the following week there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman's eyes as he asked elfishly,¹⁰ "Well, what do you think of it?"

"Not bad, sir," answered Swain. "But it's a bit lopsided."

"By gum," Old Ellsworth chuckled. "I see. The halves don't match." He added a few lines with a palsied hand and colored¹¹ the open spaces blue like a child playing with a picture book. Then he looked towards the door. "Listen, young man," he whispered, "I want to ask you something before old pineapple juice comes back."

"Yes, sir," responded Swain respectfully.

"I was thinking could you spare the time to come twice a week or perhaps three times?"

"Sure, Mister Ellsworth."

"Good. Let's make it Monday, Wednesday and Friday. Four o'clock."

As the weeks went by Swain's visits grew more frequent. He brought the old man a box of water-colors and some tubes of oils.

When Doctor Caswell called Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing gown. He would not allow his valet to send it to the cleaner's. He wanted to show the doctor how hard he'd been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan,¹² the Museum of Modern Art¹³ and other exhibits with Swain. An entirely new world opened up its charming mysteries. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries

run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color, Ellsworth executed a god-awful smudge which he called "Trees Dressed in White". Then he made a startling announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery!

For the Summer show at the Lathrop Gallery was the biggest art exhibit of the year in quality, if not in size. The lifetime dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his "Trees Dressed in White", which resembled a gob¹⁴ of salad dressing thrown violently up against the side of a house!

"If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We've got to stop him," groaned Koppel.

"No," admonished¹⁵ the doctor. "We can't interfere with him now and take a chance of spoiling all the good work that we've accomplished."

To the utter astonishment of all three — and especially Swain — "Trees Dressed in White" was accepted for the Lathrop show.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw "Trees Dressed in White", a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room. "Read it to me," requested the old man. "My eyes are tired from painting."

"It gives the Lathrop Gallery pleasure to announce that the First Landscape Prize of \$1,000 has been awarded to Collis P. Ellsworth for his painting, "Trees Dressed in White"."

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said: "Congratulations, Mister Ellsworth. Fine, fine ... See, see ... Of course, I didn't expect such great news. But, but — well,

now, you'll have to admit that art is much more satisfying than business."

"Art's nothing," snapped the old man. "I bought the Lathrop Gallery last month."

EXPLANATORY NOTES

1. **jerewater** (*Am. colloq.*): small, unimportant.

2. **railroad** (*Am.*): railway. The lexical differences between the British and American English are not great in number but they are considerable enough to make the mixture of the two variants sound strange and unnatural. A student of English should bear in mind that different words are used for the same objects, such as **can, candy, truck, mailbox, subway** instead of **tin, sweets, lorry, pillar-box (or letter-box), underground**.

3. **Iowa** [*'aɪwə*] or [*'aɪwə*]: a north central state of the USA. The noun is derived from the name of an Indian tribe. Quite a number of states, towns, rivers and the like in America are named by Indian words, e. g. **Massachusetts, Illinois, Ohio, Kansas, Mississippi, Missouri, Michigan**.

4. **rot** (*sl.*): foolish remarks or ideas.

5. **bosh** (*sl.*): empty talk, nonsense.

6. **umph** [*ʌmf*]: an interjection expressing uncertainty or suspicion.

7. **poppycock**: foolish nonsense.

8. **by gum** (*dial.*): by God.

9. **kinda**: the spelling fixes contraction of the preposition 'of' and its assimilation with the preceding noun which is a characteristic trait of American pronunciation.

10. **elfish**: (becoming rare) (of people or behaviour) having the quality or habit of playing tricks on people like an elf; mischievous.

11. **colored**: the American spelling is somewhat simpler than its British counterpart. The suffix *-our* is spelled *-or*.

12. **the Metropolitan Museum of Art**: the leading museum in America, was founded in 1870. Its collections cover a period of 5,000 years, representing the cultures of the Ancient world and Near and Far East as well as the arts of Europe and America. Among the collections are the paintings, which include oils, pastels, water-colours, miniatures and drawings. There are over 5,000 exhibits, among which are the works of Italian, Spanish, Dutch, Flemish, German, French, English and American artists.

13. **the Museum of Modern Art**: a repository of art peculiar to the twentieth century, was opened in 1929. It has several departments among which are the department of architecture and design, the department of painting and sculpture, the department of photography.

14. **gob** (*sl.*): a mass of smth. sticky.

15. **admonish**: to scold or warn gently.

Vocabulary Notes

1. **relieve** *vt* 1) to lessen or remove (pain or distress), *e. g.* The remedy relieved his pain at once. Nothing could relieve her anxiety. **to relieve one's feelings** to make oneself feel better by using strong language, shedding tears, etc., *e. g.* She burst out crying and that relieved her feelings. **to feel relieved** (to hear or at hearing, to see or at the sight of, to know smth.), *e. g.* They felt relieved to hear that he was safe. *syn.* **ease**, *as* to ease the pain of a wound; to ease a person's anxiety, *e. g.* This medicine will ease the pain quickly. 2) to take another's place on duty, *as* to relieve a sentry; 3) to take smth. from a person, *e. g.* Let me relieve you of your bag.

relief *n* lessening or ending of pain, anxiety, etc., *as* to sigh with relief; to give (to bring) relief (no relief, some relief) to smb., *e. g.* The medicine brought (gave) him immediate relief. Tears brought her no relief. What a relief! *syn.* **comfort**, *e. g.* The news that her son was getting well and strong brought great comfort to her.

2. **art** *n* 1) creation of beautiful things, *as* a work of art; art-lover; art critic; genuine art; pretence of art; graphic art; applied art; folk art; the Fine Arts (painting, music, sculpture), *e. g.* I am interested in the new trends in art. 2) *pl.* the Humanities, *e. g.* History and literature are among the arts. Bachelor (Master) of Arts (a university degree); 3) skill, craft, *e. g.* The making of such rafts has become a lost art.

artist *n* a person who practises one of the Fine Arts, esp. paintings, *as* a professional artist, amateur artist, *e. g.* Reynolds was the most prominent artist of his day.

artistic *adj* done with skill and good taste, *as* artistic skill; artistic taste; artistic person, *e. g.* Gainsborough was essentially an artistic person.

artificial *adj* 1) not natural, *as* artificial flowers (light, silk, etc.), *e. g.* Andrew Manson had to use artificial respiration to revive the baby. 2) not genuine or sincere, *e. g.* Her smile is so artificial that I don't trust her.

3. **draw** *vt/i* 1) to pull or cause to move from one place to another, *e. g.* Draw your chair nearer to the table. 2) to pull, to take out, *e. g.* He put his hand in his pocket and drew out a ring. 3) to make smb. talk *esp.* one who is unwilling to talk, *e. g.* It's very difficult to draw him out. 4) to attract, *e. g.* The exhibition is sure to draw crowds. 5) to get; to obtain, *e. g.* He draws his inspiration from nature. They drew different conclusions from the same facts. 6) to make lines on paper, *as* to draw well; to draw in pencil; to draw a bunch of flowers, *e. g.* He drew a picture of his niece. I can draw a map of the area for you. 7) to move or come towards, *e. g.* The concert season is drawing to a close.

draw *n* something that attracts attention, *e. g.* The new play proved a great draw.

drawing *n* the art of making pictures; a picture, *e. g.* Turner left a vast mass of work, oil paintings, water-colours and drawings.

4. **picture** *n* 1) painting, drawing, sketch, *as* a picture gallery; in the foreground (background) of the picture, *e. g.* There is nothing of unusual interest in the subject matter of the picture. Every detail in the picture plays its part in the composition. *syn.* **piece**, *as* a flower piece, a conversation piece. 2) photograph, *e. g.* The picture I took of you last week turned out very well. 3) a perfect type, an embodiment, *e. g.* You look the picture of health. 4) a film, *e. g.* I like to see a good picture once in a while.

picture *vt* 1) to make a picture, describe in words, *e. g.* The novel pictures life in Russia before the Revolution. 2) to imagine, *e. g.* I can't quite picture you as a teacher.

depict *vt* to make a picture of, *e. g.* Perov liked to depict the scenes and types of common life. *syn.* **represent**, **portray**, *e. g.* The picture represented two Italian women talking. Turner tried to portray the mood of the sea.

picturesque *adj* giving vivid impression of nature or reality; romantic, *e. g.* I wonder who lives in that picturesque cottage over there.

5. **paint** *n*, *e. g.* Constable sometimes used a palette knife to apply the paint instead of a brush.

paint *vt/i* 1) to put paint on, *e. g.* They painted the door white. 2) to make a picture by using paint, *as* to paint from nature, *e. g.* Ceremonial portraits were painted according to formula. Turner excelled in painting marine subjects. 3) to describe vividly in words, *e. g.* You are painting the situation too dark.

painter *n* an artist, *as* painter of battle-pieces, genre painter, landscape painter, portrait painter.

painting *n* 1) the act, art or occupation of laying on colours, *e. g.* Painting has become his world. 2) a painted picture, *as* an oil paintings, still life paintings, a collection of paintings, an exquisite piece of painting. *syn.* **canvas**, *e. g.* An oil-painting caught and held him ... he forgot his awkward walk and came closer to the painting, very close. The beauty faded out of the canvas.

6. **colour** *n* 1) *as* bright (dark, rich, cool, warm, dull, faded) colours, *e. g.* The dancers wore tight-fitting dresses of richly glowing colours. **colour scheme** combination of colours, *e. g.* Gainsborough's pictures are painted in clear and transparent tone, in a colour scheme where blue and green predominate. 2) materials used by painters, *e. g.* Turner constantly used water-colour for immediate studies from nature. **to paint smth. in (dark) bright colours** to describe smth. (un)favourably, *e. g.* The headmaster painted the school's future in bright colours. 3) the red or

pink in the cheeks, *e. g.* She has very little colour today. **off colour** not feeling well; in low spirits, *e. g.* He's been feeling rather off colour lately.

colour *vt/i* 1) to become coloured, *e. g.* The leaves have begun to colour. 2) (*fig.*) to change in some way, to make a description more exciting, *e. g.* News is often coloured in newspapers.

coloured *adj* having colour, *as* cream-coloured; flesh-coloured; a coloured print; a multicoloured handkerchief, *e. g.* I'll make myself one white and one coloured dress for the summer. When they were wet the pebbles were multicoloured and beautiful.

colourless *adj* without colour; pale; (*fig.*) without interest or character, *as* a colourless story (person); *ant.* **colourful**.

colouring *n* style in which the thing is coloured, *as* gaudy (subtle) colouring, *e. g.* His drawing is good but his colouring is poor.

colourist *n* an artist whose works are characterized by beauty of colour, *e. g.* As a colourist Gainsborough had few rivals among English painters.

7. **doubt** *n* uncertainty of mind; lack of certainty; a state of uncertainty, *e. g.* There is (there can be) no (not much, some, great, slight) doubt about it. I have no (not much, little, not the slightest) doubt that he will come. I have doubts as to his intentions. **no doubt** certainly, *e. g.* She will no doubt cope with the work.

doubt *vt/i* to be uncertain, *as* to doubt the truth of smth. (the facts, smb.'s ability to do smth., etc.), *e. g.* Do you doubt his honesty? **to doubt if (whether) smth. is correct (true, wrong, smb. will do smth.),** *e. g.* I doubt whether he will come. **not to doubt that,** *e. g.* I don't doubt that he will come. Do you doubt that he will come?

doubtful *adj* uncertain; not definite; hesitating, *e. g.* The weather looks very doubtful. He's a doubtful character. **to be (feel) doubtful as to,** *e. g.* I'm doubtful as to what I ought to do.

8. **select** *vt* to pick out, *esp.* for its superior qualities, *as* to select a gift (a suitable person, the best singers, the most typical cases, the best samples, etc.), *e. g.* They selected a site for the monument. *syn.* **choose, pick,** *e. g.* The small girl chose the biggest apple in the dish. I picked this way because it was the shortest.

selection *n* choice; a collection of specially chosen examples, *as* natural (artificial) selection; selections from Shakespeare (Russian composers, etc.); poetry, prose selections; a good selection of paintings (goods, etc.), *e. g.* This department store has a good selection of hats.

9. **size** *n* 1) a degree of largeness or smallness, *e. g.* It was about the size of a pea-nut. 2) one of a series of numbered classes, *e. g.* What size shoes (gloves, collar) do you wear? — Size 36 shoes. I want a hat a size smaller (larger). They bought him a coat a size (two sizes) too large (small) for him.

-sized *adj* (*in compounds*) having a certain size, *as* medium-sized; a life-sized portrait, *e. g.* I want medium-sized pajamas.

10. **effort** *n* trying hard, as a heroic (tremendous, last, strong, great, desperate, etc.) effort; continued (constant, vain) efforts, *e. g.* It was such an effort to get up on those dark winter mornings. **to do smth. with an effort (without effort)**, *e. g.* He collected himself with an effort. He lifted the box without effort. **to make an (every, no) effort**, *e. g.* I will make every (no) effort to help him. **to cost smb. much effort to do smth.**, *e. g.* It cost me much effort of will to give up tobacco. **to spare no effort(s)**, *e. g.* The police promised to spare no effort(s) in their search/in searching for the missing child.

Word Combinations and Phrases

to be in good (bad) shape
 at a great sacrifice to one's health
 to take up art (painting)
 to avert a disaster
 to look at smb./smth. appraisingly
 a box of water-colours
 a tube of oils
 to send smth. to the cleaner's
 to become involved in smth.
 to execute a picture (a statue)

to exhibit (smth.) in a show
 a lifetime dream
 a mature artist
 to become a laughing-stock
 to be accepted for the show
 an inconspicuous place
 to blush to the top of one's ears
 the close of the exhibition
 to award a prize (a medal)

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Five and mark the stresses and tunes.
 b) Repeat the text in the intervals after the model.

2. Put fifteen questions to the text.

3. Copy out from Text Five the sentences containing the word combinations and phrases given on p. 148 and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 148).

1. Pygmalion fell in love with a statue of Galatea which he had made in ivory, and at his prayer Aphrodite gave it life. 2. The art dealer looked at the picture trying to judge its worth but refused to commit himself. 3. Another of his ambitions — a cherished dream — was one day to have a library. 4. Is it possible to determine what works will be given prizes before the close of the exhibition? 5. There is no denying the fact that the pictures are well done

technically. 6. Unfortunately I do not remember the name of the young artist who is giving an exhibition at the gallery. 7. When did Jane first begin to take an interest in painting? 8. Don't get mixed up in the quarrels of other people. 9. It's the maddest idea I've ever heard. It would make Alexander an object of ridicule. 10. She blushed furiously for shame. 11. You're in wonderful form, Diana. Where did you get that divine dress? 12. It's no use sending my clothes to be cleaned, they are past repair. 13. Our garden is in good condition after the rain.

5. Translate the following sentences into English using the word combinations and phrases given on p. 148.

1. Дела Герствуда были в плачевном состоянии, и, казалось, ничто не могло предотвратить катастрофу. 2. Он боялся, что станет посмешищем города. 3. Человек, которого вы называете многообещающим учеником, по-моему, зрелый художник, и чем скорее мы покажем его картины на выставке, тем лучше. 4. Карлтон стал крупным ученым, принеся в жертву здоровье. 5. Кто-то уронил на пол тубик с красками, а я наступил на него. Теперь придется отдавать ковер в чистку. 6. Не говори глупостей (не будь смешным). Если бы ты положил записку на видном месте, я бы заметил ее. 7. Джон покраснел до корней волос, когда мать уличила его во лжи. 8. Статуя, которую создал Пигмалион, была так прекрасна, что он влюбился в нее. 9. После закрытия выставки 1882 года, будучи уже зрелым художником, Куинджи сделал ошеломляющее заявление, что он больше не будет демонстрировать свои картины на выставках. 10. Констебл был награжден золотой медалью за картину «Воз сенá» ("Hay Wain"), которая была выставлена в Париже в 1824 году. 11. К огромному удивлению хозяина мазня обезьяны была принята для показа на выставке. 12. Члены жюри пришли к выводу, что картины молодого художника выполнены с большим мастерством, и присудили ему первую премию. 13. Сомс и Флер договорились, что пойдут на выставку современного искусства вместе. Сомс пришел первым. С любопытством разглядывая произведения экспрессионистов, он не переставал удивляться, почему их приняли на выставку и поместили на самых видных местах. «Юнона», созданная «многообещающим» молодым скульптором Полем Поустом, была похожа на кривобокий насос с двумя ручками. Настоящее посмешище!

6. Make up and practise a short situation using the word combinations and phrases.

7. Make up and act out a dialogue using the word combinations and phrases.

8. Find in Text Five equivalents for the following words and phrases and use them in sentences of your own:

to think over carefully; at the expense of one's health; to develop an interest in art; to prevent a great misfortune; a student likely to succeed; lower on one side than on the other; speak about smth. for a long time; to produce the desired effect; to get mixed up in smth.; to thirst for information; cherished dream; highly-skilled artist; object of ridicule or teasing; to caution against smth.; to one's great surprise; not easily seen or noticed; to move silently and secretly, usually for a bad purpose; to blush furiously; to give a prize; to speak quickly and sharply

9. Find in Text Five English equivalents for the following phrases and write them out:

1. Это для вас очень полезно. 2. Ничего не могу с ним поделаться!
3. Он детально обдумал этот вопрос. 4. Случай был незаурядный.
5. С ущербом для здоровья и кошелька. 6. Я хочу вам что-то предложить.
7. Сердце больного не справилось с такой нагрузкой. 8. Катастрофу удалось предотвратить.
9. Это будет интересно. 10. Мое дело предложить.
11. Работал по ночам лифтером, чтобы заработать деньги на учебу в колледже.
12. Он смотрел на него оценивающим взглядом.
13. Давайте попробуем нарисовать вот ту вазу на камине.
14. Рисунок на столе отдаленно напоминал вазу.
15. Ну, как вам это нравится?
16. Вы не могли бы приходить два раза в неделю?
17. Давайте договоримся на понедельник и среду.
18. Он разглагольствовал о переливах красок в вазе с фруктами.
19. Лечение шло успешно.
20. Совершенно новый мир предстал перед его зачарованным взором.
21. Он ошеломил всех своим заявлением.
22. Крупнейшая выставка года, если не по величине, то по значению.
23. Заветная мечта каждого зрелого мастера.
24. Картина была повешена так, что она не привлекала внимания.
25. Против обыкновения он был бодр и весел.

10. Explain what is meant by:

1. Doctor Caswell received the information with his usual professional calm. 2. He had done some constructive thinking since his last visit. 3. The old gentleman was in pretty good shape for a man of seventy-six. 4. All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocket-book. 5. The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient's heart. 6. But the old gentleman's answer was a vigorous "Rot!" 7. Collis P. Ellsworth looked at him appraisingly. 8. "There it is, young man,"

he snapped with a grunt of satisfaction. 9. He would dwell on the rich variety of colour in a bowl of fruit. 10. The treatment was working perfectly. 11. An entirely new world opened up its charming mysteries. 12. The old man displayed insatiable curiosity about the galleries and the painters who exhibited in them. 13. The lifetime dream of every mature artist in the United States was a Lathrop prize. 14. Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. 15. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw "Trees Dressed in White", a loud, raucous splash on the wall. 16. As two giggling students stopped before the strange anomaly Swain fled in terror. 17. Swain and Koppel uttered a series of inarticulate gurgles.

11. Answer the following questions or do the given tasks:

1. How does the story begin? What does the word "Nope" (repeated three times) suggest? Complaining of Old Ellsworth his male nurse speaks in short abrupt sentences, four of which begin with the pronoun "he". What effect is achieved? 2. What can you say about the health and spirits of the old man? 3. Do you feel a ring of irony in the sentence "All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook"? What other cases of irony can you point out? 4. What interjections does Old Ellsworth use in his speech? What trait of his character do they emphasize? 5. What is the stylistic value of the slang words in the text? 6. Why did the wrinkles deepen at the corners of his eyes as Old Ellsworth spoke to Swain? How do you understand the word "elfishly"? 7. Whom did he call "old pineapple juice" and why? 8. What progress did the old man make in art? Why is he compared with a child playing with a picture book? What is said about the first drawings he made and the painting accepted for the Lathrop Show? Disclose the stylistic value of the simile "resembled a gob of salad dressing thrown violently up against the side of a house". 9. How can you account for the inverted word order in the sentence "Upon this distinguished group Ellsworth was going to foist his "Trees Dressed in White"? 10. What is the implication of the verb "sneak" used to characterize Swain's appearance at the exhibition? 11. How had Ellsworth changed since he took up art? Can you see any reflection of this change in his speech? 12. What sentences in the second part of the story suggest that Old Ellsworth was up to something? Comment

on the sentence "An entirely new world opened up its charming mysteries". 13. Why was it easy for Old Ellsworth to wind everybody round his finger? Do you think that a story like this could have happened in New York? 14. How is the profession of the author reflected in the story? Speak on the element of the grotesque and satire. 15. Why was the story entitled the way it was? An allusion to what doctrine is present here?

12. a) Find in Text Five three adjectives with the negative prefix 'in-' and use them in sentences of your own. b) Add the negative prefix 'in-' to the following stems and translate the words into Russian:

accurate, attentive, capable, cautious, complete, considerate, convenient, correct, decent, discreet, distinct, experienced, human, sensible, significant, sociable, visible

13. Comment on the American peculiarities of the text and find the Americanisms for the following:

small and unimportant; railway; to play with; lift; central part

14. Pick out from Text Five the verbs that introduce the direct speech. Comment on their usage and shades of meaning.

15. Pick out from Text Five sentences describing the main characters. Give character sketches of Old Ellsworth, Doctor Caswell and Frank Swain.

16. Retell Text Five: a) close to the text; b) in indirect speech; c) as if you were one of the characters.

17. Give a summary of Text Five.

18. Make up a dialogue between:

1. Doctor Caswell and Judson Livingston about the old man.
2. The giggling students that stopped before "Trees Dressed in White".
3. The old man and Frank Swain about art galleries and exhibitions.
4. Doctor Caswell and the old man about art and his appreciation of it.

19. Dramatize the story "Art for Heart's Sake". Be sure to bring the necessary accessories into the classroom. Discuss the value of the performances.

20. Use the following phrases from Text Five to describe a drawing lesson:

to arrange paper and crayons on the table; a box of water-colours; to draw a bowl of fruit; to talk of the graceful lines of; a rich variety of colour; to be lopsided; "If you want to draw you will have to look at what you're drawing"; to blush to the top of one's ears; to add a few lines with a steady hand; to select drawings for the exhibition; to award a prize

21. Use the following phrases from Text Five to describe an art exhibition (picture gallery):

a lifetime dream; to take up art; to display insatiable curiosity; to visit the exhibition; to grow frequent; to open up its charming mysteries; a rich variety of colour; mature artist; to be hung in a conspicuous place

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. See at what intervals the guard is **relieved** at that bridge. 2. The thief **relieved** him of his watch. 3. Ann was grateful to him for **relieving** her of the other girl's presence. 4. Her husband was annoyed because nothing had been said to him before, and **relieved** his feelings by shouting back at Johnny. 5. It was rather a **relief** to have him out of the way. 6. Sooner than renounce their principles Kramskoi and twelve others resigned from the Academy of Arts. 7. From the beginning to the end of his life Turner's one paramount **artistic** aim was the representation of light and atmosphere. 8. You could tell that the flowers she was wearing were **artificial**. 9. In those days conversation was still cultivated as an **art**. 10. This is a convenient tool for **drawing** nails **out**. 11. The snail **draws in** its horns when it is frightened. 12. Mr. McIntosh has many interesting stories of his travels if you can **draw** him **out**. 13. Moths are **drawn** by a light. 14. Certainly his name would still be a great **draw** for bourgeois audiences. 15. Gainsborough is famous for the elegance of his portraits and his **pictures** of women in particular have an extreme delicacy and refinement. 16. Going in and out of the court-room he was calm and courteous, the **picture**

of rationality. 17. The **picture** was released three months later, and by that time they were back in New York. 18. Each of Gainsborough's portraits is distinct and individual, even though taken as a whole they **depict** an entire society in its significant manifestations. 19. In his "View Across the Thames" Turner has **represented** a scene looking directly into the rays of the afternoon sun, a condition which the human eyes normally cannot tolerate. With scientific precision he has **portrayed** the golden path of the reflection on the water and the sparkle of light on the wet lawn. 20. It was a strange situation, and very different from any romantic picture which his fancy might have **painted**.

B. 1. He stood watching the play of **colours** upon the water. 2. Before us, in this strange mountain world of grass, the **colours** were soft and delicate — fawns, pale greens, warm browns and golds. 3. The subject is neither pretty nor young, yet by subtle **colouring** and a rhythmic flow of simple lines an extraordinary feeling of beauty is created. 4. I have little **doubt** that he will be as popular as he deserves here. 5. **Doubtless**, by this time, they are well on their way in quite another direction. 6. All this **doubt** and uncertainty made her very unhappy. 7. I **doubt** if he is going to get away with it. 8. A series of Italian views decked the walls, a connoisseur had **selected** them, they were genuine and valuable. 9. The party was admirably **selected**. 10. Joan sat down at the piano in front of the platform to play a **selection** from a musical comedy. 11. They are both of a **size**. 12. "I don't want a **life-sized** portrait of myself," answered the lad, swinging round on the music-stool. 13. They met Edgar coming out of the house in a G. I. khaki shirt three **sizes** too big for him. 14. As a result the town remained the same **size** for a hundred years. 15. A **fair-sized** maple tree stood in front of the girl's private school. 16. With an almost visible **effort** the young man regained his control. 17. He made an **effort** to rise but his legs wouldn't support him. 18. With a strong mental **effort** Sir Lawrence tried to place himself in a like dilemma.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. The doctor's treatment did not ease his pain. 2. It was a great comfort to know that the children were safe. 3. He felt himself somehow free of further responsibility. 4. I'm on duty until 2 p. m. And then Peter is coming to take my place. 5. The little boy said, "I can whistle with my mouth," and was eager to demonstrate his skill. 6. She has a kind of forced smile. 7. They know how to be pleasant. They've cultivated that accomplishment for centuries.

8. Her beauty attracted them as the moon the sea. 9. She crossed the room, pulled the curtains apart and opened those low windows. 10. I could not obtain any information from him. 11. Well known as it is, this is a painting one can go back to again and again, without coming to the end of its fascination. 12. Constable managed to paint the English countryside in all its moods. 13. You look an embodiment of health. 14. This doctor is a mild-looking man, not what I'd imagined at all. 15. I want to execute a really good likeness of your father. 16. Dirk Stroeve had a taste for music and literature which gave depth and variety to his comprehension of pictorial art.

B. 1. She was a dull, undistinguished-looking little thing. 2. Donald blushed violently and then looked away. 3. Monet preferred transparent light tints. 4. She'd be pretty if her complexion weren't bad. 5. The flowers added freshness and brightness to the room. 6. It's quite certain. 7. I'm uncertain as to what we ought to do under the circumstances. 8. Harris's shirt was in a questionable taste. 9. I secretly distrusted the accuracy of both descriptions applied to one girl. 10. Having looked through the catalogue the scientist carefully chose the books which he needed for his research work. 11. The choice of paintings for the exhibition was admirable. 12. The bump on the boy's forehead was as big as a duck's egg. 13. He noticed that Strickland's canvases were of different magnitude. 14. I don't want to camp out and spend the night in a tent no bigger than a tablecloth. 15. She found it a strain to talk of anything else with Bart. 16. Please try and come. 17. The giant lifted up the big rock quite easily. 18. Pouring out the cod-liver-oil she wrinkled her nose in an attempt to keep her nostrils closed.

4. Explain or comment on the following sentences:

A. 1. He relieved Poirot deftly of his overcoat. 2. Mallory's chief reaction was one of relief: he would have hated to have to speak to him again. 3. But Hilary could not relieve himself of his own burdens in that way. 4. Have you heard the news? What a relief! 5. Your room is arranged very artistically. 6. The arts of the painter and sculptor had been employed to make the palace beautiful. 7. "Every portrait that is painted with feeling is a portrait of the artist, not of the sitter," said Basil Hallward. 8. It was not long before I found, to my own surprise, that the difficult art of fishing I was attempting had, indeed, a powerful fascination. 9. When it was over he drew a deep breath. 10. Beauty drew him irresistibly. 11. If the reporter could not get facts for his stories, he often drew on his imagination. 12. A considerate host always tries to draw a

left-out guest into conversation. 13. Mr. Strickland has drawn the portrait of an excellent husband and father, a man of kindly temper, industrious habits, and moral disposition. 14. I haven't had my picture taken for years. 15. "Mousehold Heath" is a magnificent picture by John Crome. It depicts a shepherd-boy and his dog with a few sheep on a piece of broken, tufted ground. 16. He pictured the house half-way to Plyn hill, ivy-covered and with a view of the harbour, and Janet waiting for him when the day's work was done. 17. Leonardo da Vinci loved to portray the smile and used it to give life and reality and the illusion of spiritual depth to his characters. 18. The president wasted no words, yet managed to paint a detailed and vivid picture of the nation's strength. 19. The Russian art students were anxious to paint national themes and to choose the subjects of their paintings themselves. Classical subjects did not appeal to them, for their hearts lay in realism and 'purpose' painting. 20. Cezanne would never have painted his exquisite pictures if he had been able to draw as well as the academic Ingres. 21. She painted his ingratitude in the blackest colours.

B. 1. He met her challenge with a bitter smile though all colour had left his face. 2. Tristram's face went stern as death, and he bit his lips, while his bride became the colour of the red roses on the table in front of her. 3. His reputation was a trifle off colour. 4. These pages form the record of events that really happened. All that has been done is to colour them. 5. Mr. Gaitskill never for a moment doubted his divine right to do, within the accepted limits, exactly what he liked. 6. The weather looks very doubtful. 7. I shouldn't like to live in such a doubtful neighbourhood. 8: Doris had now made it clear that she doubted the sincerity of Laura's deep affection for Conrad. 9. The whole art was to stay silent, to select one's time, and then pick off the enemies. 10. The boy's sailor-suit had been selected in the thrifty expectation of his "growing into it". 11. Books are often displayed on the counter to let the customers select what they like. 12. The man who had charge of the canoes was a tremendous fellow, brown all over, who had been selected for his strength. 13. He felt, as other men felt in her presence, a size larger than life. 14. Harris suggested that George never ought to come into an ordinary sized boat with feet that length. 15. We saw the ruins overgrown with creepers, half-buried in vegetation, but still gigantic in size. 16. I myself might have painted the portrait. The forlorn dark eyes gazed steadily back at me, sharing, or at least understanding, as it seemed, my foolish boyish dreams. 17. The "Young Man" seems to gaze at us

with such an intense and soulful look that it is almost impossible to believe that these dreamy eyes are only a bit of coloured earth spread on a rough piece of canvas. 18. He made a gentle effort to introduce his friends into Bertolini society and the effort had failed. 19. Roy became aware that someone was approaching him, and pulled himself together with a strong effort. 20. He abandoned his fruitless efforts to sleep. 21. Lampton joined in the laughter but it was a considerable effort.

5. Choose the right word:

draw — paint

1. She placed the paper and pencil before me and told me I could ... anything I liked. 2. The picture was ... so that the eyes seem to follow you no matter where you are.

colours — paints

1. This possible picture she painted in glowing ... , until the child's pathetic dark eyes glistened with pleasure. 2. If you want cornflower blue you'd better mix these two 3. The warm ... are red, yellow and orange.

picture — portray — represent

1. Roerich's paintings for the Kazan railway station in Moscow ... combats between Russians and Tatars. 2. I could hardly ... Charlie in this role. 3. The great tragic actress is ... in her day dress. 4. The artist was concerned more with re-creating the radiance of Venice than with ... the solid structure of its monuments.

choose — select

1. Meg had ... her second daughter to accompany her to the wedding. 2. The books were specially ... to attract and develop the youthful mind. 3. Members of the committee were ... by election.

6. Give English equivalents for the following phrases:

снять напряжение; облегчить боль; усомниться в чем-л.; выбрать новогодний подарок; воплощение здоровья; отобрать лучших исполнителей; разные по величине; иметь широкий ассортимент чего-л.; на номер больше, чем нужно; сделать большое усилие; сомневаться в чьей-л. искренности; сгущать краски; заставить кого-л. разгово-

ряться; успокоить, утешить кого-л.; фальшивая улыбка; заурядный человек; неясный ответ; дать выход своим чувствам; скрасить однообразие; близиться к концу; выглядеть бледным; говорить с трудом; вздох облегчения; сделать вывод; представлять себе; сфотографировать кого-л.; платье кремового цвета; самый большой, если не по величине, то по значению; приложить все силы; черпать вдохновение; написать картину; писать с натуры; портрет в натуральную величину; яркие, сочные краски; тусклые тона; учитель рисования; искусствовед; художник-любитель; артистическая личность; портретист; пейзажист; живописное место; цветная репродукция; формат картины; художественная выставка; художественный вкус; изображать сцены из жизни простых людей

7. Translate the following sentences into English:

A. 1. Оливер с облегчением заметил, что человек напротив не узнал его. 2. Как часто меняются часовые у ворот? 3. Какое блаженство! Наконец я могу вытянуть ноги. 4. Молодая женщина вздохнула с облегчением, когда Шерлок Холмс согласился взяться за ее дело. 5. Новое лекарство не помогло ему. 6. Оскар Уайльд был представителем теории «искусство ради искусства». 7. Этот предмет скорее похож на чайник, чем на произведение искусства. 8. Никогда бы не поверил, что эта картина написана художником-любителем. 9. Хотя Дирк Стрём сам был плохим художником, он обладал тонким художественным вкусом, и ходить с ним на выставки было одно удовольствие (a rare treat). 10. Выставка прикладного искусства оказалась очень интересной, и мы бродили по залам час или два. 11. Старый негр не захотел раскрыть секреты своего искусства врачевания. 12. Розы отдернула занавеску и выглянула из окна. 13. Человек со шрамом вытащил платок и вытер лицо. 14. Чем больше сыщик старался вызвать Джерри на откровенность, тем меньше ему это удавалось. 15. Пьеса такого рода наверняка привлечет публику. 16. Мальчик очень хорошо рисует, но родители не одобряют его решения стать художником. 17. Я люблю рассматривать старые семейные фотографии. 18. Что касается младенца, он воплощение здоровья. 19. Сюжет картины очень прост. На ней изображен мальчик-пастух на фоне вечернего неба. 20. Женщина изображена сидящей перед зеркалом. 21. Жизнь столицы изображена в этом романе в самых мрачных тонах. 22. Известно, что Мона Лиза слушала музыку, в то время как Леонардо да Винчи писал ее портрет.

B. 1. О красках картин Рейнольдса, выдающегося английского живописца, трудно судить в настоящее время, потому что многие его картины потрескались и поблекли. 2. Н. Рерих много путешествовал по Индии и Тибету, и краски, которые он там видел, оказали влияние на его палитру. 3. Современники ценили в Гейнсборо портретиста, а сам художник всю жизнь считал себя пейзажистом. 4. Импрессионисты пытались передать игру красок на поверхности предметов.

5. У ребенка не совсем здоровый вид сегодня. 6. Дженет улыбалась, ее глаза блестели, и на щеках был румянец. 7. Не может быть сомнения в том, что мы должны воспользоваться моментом. 8. Джемма сомневалась, что листовки могут принести пользу. 9. У меня нет ни малейшего сомнения, что он просто пытается выманить у вас эту ценную книгу. 10. Вы зашли слишком далеко, вы сомневаетесь в честности вашего старого друга. 11. Не сомневаюсь, что она постарается устроить сцену. 12. У нас не хватит времени, чтобы выбрать хороший подарок к Новому году. 13. Товары были выставлены таким образом, чтобы покупатели могли выбирать то, что им нравится. 14. Он говорил медленно, останавливая время от времени, тщательно подбирая нужные слова. 15. Вот пара ботинок вашего размера. 16. Мне нужны перчатки на размер меньше. 17. Незнакомец вытащил из кармана предмет величиной со спичечный коробок. 18. Усилием воли Эндрю взял себя в руки. 19. Не отчаивайтесь, ваши старания будут вознаграждены. 20. Мне стоило большого труда уговорить его сотрудничать в нашей газете.

8. Review the Essential Vocabulary and answer the following questions:

1. How is one likely to feel on learning that the danger is averted? 2. What is the usual effect of a sedative? 3. What do we call a person with a university degree? 4. If the walls of the house are peeling off, what does the house want? 5. If a person deliberately emphasizes the gloomy aspects of the situation, what is he doing? 6. What do we say about a person who sticks at nothing to achieve his aim? 7. What is another way of saying that a person is pale? 8. How can we refer to a person who looks strong and healthy? 9. What often happens to the news in the tabloid press? 10. What do we call a person who is fond of the arts? 11. What do we call a person who practises one of the arts? 12. If an artist turns to nature for inspiration, what do we say about him? 13. Whom do we usually refer to as "Old Masters"? 14. What kinds of pictures according to execution do you know? 15. What do you value most in a picture? 16. Whom do we call a colourist? 17. Where are works of art displayed? 18. How do we usually refer to works of undisputed greatness in character and execution? 19. What do we call a painting of inanimate objects, fruit and flowers in particular?

9. Respond to the following statements and questions using the Essential Vocabulary:

1. I'll make every effort to come. 2. They are both of a size. 3. It's her own selection. 4. What a relief! 5. It's doubtless a work of art. 6. How'd you like to take up art professionally? 7. I know, it's next

to impossible to draw him out. 8. It's a great draw all right. 9. Why should you paint it in such dark colours? 10. There isn't the slightest doubt about it. 11. Unfortunately, it's a size too large. 12. What a nice colour you have got!

10. Use the following words and word combinations in situations:

1. tubes of oils; a box of water-colours; crayons; palette; to paint a picture; to doubt if; no ordinary painting; to depict; colours; cost smb. much effort; to sigh with relief;

2. a lifetime dream; to exhibit smth. in a show; selection committee; to be accepted for the show; to hang in an inconspicuous place; small in size; art critics; to be distinguished by a marvellous sense of colour and composition; a mature artist; to have no doubt; to excite some noticeable comment; to award a prize;

3. to have a painter for a neighbour; to display an insatiable curiosity about one's studio; to take advantage of the opportunity; to sigh with relief; to draw a curtain aside; a life-sized portrait; to paint against the background of smth.; glowing colours; to be drawn with utmost care and precision; to be lost in admiration; to become aware of smb.'s presence; to blush to the top of one's ears.

11. Find in Text Five and copy out phrases in which the prepositions or adverbs 'from', 'to', 'with' are used. Translate the phrases into Russian.

12. Fill in prepositions or adverbs:

1. This train starts ... Plymouth and goes ... London. 2. What country do you come ...? 3. You must try to look ... the matter ... my point ... view. 4. Stop that boy ... spoiling the book. 5. Johnson never made any provision ... the future, he just lived ... hand ... mouth. 6. ... time ... time I will examine you on the work you have done. 7. I know it ... my own experience. 8. We must keep them ... getting to know our plans. 9. The speaker never referred ... his notes, he spoke ... memory. 10. His arrival was a surprise ... me. 11. Don't pay attention ... what he is doing. 12. The guide drew our attention ... an old church, which was a fine specimen of Renaissance architecture. 13. It was rough ... the Atlantic and the girl had to keep ... her cabin. 14. The banquet drew ... its close. 15. The fact is, it never occurred ... me. 16. The chances are ten ... one. 17. Turner's colours were true ... nature. 18. The bus was filled ... the bursting point. 19. Everybody was scared almost ... death. 20. Mr. Wolfe took a great fancy ... his niece. 21. Sybil's father and mother might possibly object ... the marriage. 22. I am going ... home ... about



Thomas Gainsborough
The Market Cart. 1786 – 1787



Thomas Gainsborough
Robert Andrews and Mary, His Wife. 1750



Thomas Gainsborough
Road through Wood, with Boy Resting and Dog. 1747



Thomas Gainsborough
Mrs Sarah Siddons. 1783 – 1785



Thomas Gainsborough
Jonathan Buttall ("The Blue Boy"). 1770



Sir Joshua Reynolds
Lady Elizabeth Delmé and Her Children. 1777 – 1780



John Constable
The Haywain. 1821



John Constable
Dedham Lock and Mill. 1820



J. M. W. Turner

The "Fighting Téméraire" Tugged to Her Last Berth To Be Broken Up. 1839



J. M. W. Turner

Fire at Sea. 1834



John Constable
The Cornfield. 1826

three days. Of course, I shall take only the things I can't do
23. He is ... exception the best pupil I have ever had. 24. I know you will work hard, that goes ... saying.

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Хлеб пекут (делают) из муки. 2. «Какая жалость, что вы вынуждены не пускать ребенка в школу», — сказал Эндрю. 3. Поэты и художники часто черпают вдохновение у природы. 4. Братья так похожи друг на друга, что я не могу отличить одного от другого. 5. Если я советую вам это сделать, то я говорю на основании собственного опыта. 6. Вот картина в моем вкусе. 7. Дверь захлопнулась. 8. Гвендолен сказала, что она помолвлена с Эрнестом. 9. Как можно быть таким безразличным к своей работе? 10. Такое упрямство любого может довести до отчаяния. 11. Вам следовало бы извиниться перед хозяйкой за ваше опоздание. 12. Друзья подняли тост за счастливое окончание путешествия. 13. Не принимайте это так близко к сердцу. 14. Луиза с нетерпением ждала того дня, когда она пойдет в школу. 15. Он приобрел привычку читать газету за едой. 16. За свою работу он почти ничего не получал. 17. Майкл несколько раз делал Флер предложение. 18. Визит дружбы способствовал взаимному пониманию. 19. Это было сделано без моего согласия. 20. Он легко решает такие задачи. 21. Нет дыма без огня.

14. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Explain in English the meaning of each proverb. c) Make up a dialogue to illustrate one of the proverbs:

1. When one loves his art no service seems too hard. 2. The devil is not so black as he is painted. 3. When in doubt leave it out. 4. Art is long, life is short. 5. That's a horse of another colour. 6. A thing of beauty is a joy forever. 7. Art lies in concealing art. 8. Art has no enemy except ignorance.

CONVERSATION AND DISCUSSION

PAINTING

Topical Vocabulary

1. Painters and their craft: a fashionable/self-taught/mature artist, a portrait/landscape painter, to paint from nature/memory/imagination, to paint mythological/historical subjects, to special-

ize in portraiture/still life, to portray people/emotions with moving sincerity/with restraint, to depict a person/a scene of common life/the mood of..., to render/interpret the personality of..., to reveal the person's nature, to capture the sitter's vitality/transient expression, to develop one's own style of painting; to conform to the taste of the period, to break with the tradition, to be in advance of one's time, to expose the dark sides of life, to become famous overnight, to die forgotten and penniless.

2. **Paintings. Genres:** an oil painting, a canvas, a water-colour/pastel picture; a sketch/study; a family group/ceremonial/intimate portrait, a self-portrait, a shoulder/length/half-length/knee-length/full-length portrait; a landscape, a seascape, a genre/historical painting, a still life, a battle piece, a flower piece, a masterpiece.

3. **Composition and drawing:** in the foreground/background, in the top/bottom/left-hand corner; to arrange symmetrically/asymmetrically/in a pyramid/in a vertical format; to divide the picture space diagonally, to define the nearer figures more sharply, to emphasize contours purposely, to be scarcely discernible, to convey a sense of space, to place the figures against the landscape background, to merge into a single entity, to blend with the landscape, to indicate the sitter's profession, to be represented standing.../sitting.../talking..., to be posed/ silhouetted against an open sky/a classic pillar/the snow; to accentuate smth.

4. **Colouring. Light and shade effects:** subtle/gaudy colouring, to combine form and colour into harmonious unity; brilliant/low-keyed colour scheme, the colour scheme where ... predominate; muted in colour; the colours may be cool and restful/hot and agitated/soft and delicate/dull, oppressive, harsh; the delicacy of tones may be lost in a reproduction.

5. **Impression. Judgement:** the picture may be moving, lyrical, romantic, original, poetic in tone and atmosphere, an exquisite piece of painting, an unsurpassed masterpiece, distinguished by a marvellous sense of colour and composition.

The picture may be dull, crude, chaotic, a colourless daub of paint, obscure and unintelligible, gaudy, depressing, disappointing, cheap and vulgar.

1. Read the following text for obtaining its information:

Thomas Gainsborough was born in Sudbury, Suffolk, in 1727, the son of John Gainsborough, a cloth merchant. He soon evinced

a marked inclination for drawing and in 1740 his father sent him to London to study art. He stayed in London for eight years, working under the rococo portrait-engraver Gravelot; he also became familiar with the Flemish tradition of painting, which was highly prized by London art dealers at that time. "Road through Wood, with Boy Resting and Dog", 1747 is a typical 'genre painting', obviously influenced by Ruisdael. In Many aspects this work recalls Constable's "Cornfield".

In 1750 Gainsborough moved to Ipswich where his professional career began in earnest. He executed a great many small-sized portraits as well as landscapes of a decorative nature. In October 1759 Gainsborough moved to Bath. In Bath he became a much sought-after and fashionable artist, portraying the aristocracy, wealthy merchants, artists and men of letters. He no longer produced small paintings but, in the manner of Van Dyck, turned to full-length, life-size portraits. From 1774 to 1788 (the year of his death) Gainsborough lived in London where he divided his time between portraits and pictorial compositions, inspired by Geior-gione, which Reynolds defined as "fancy pictures" ("The Wood Gatherers", 1787). As a self-taught artist, he did not make the traditional grand tour or the ritual journey to Italy, but relied on his own remarkable instinct in painting.

Gainsborough is famous for the elegance of his portraits and his pictures of women in particular have an extreme delicacy and refinement. As a colourist he has had few rivals among English painters. His best works have those delicate brush strokes which are found in Rubens and Renoir. They are painted in clear and transparent tone, in a colour scheme where blue and green predominate.

The particular discovery of Gainsborough was the creation of a form of art in which the sitters and the background merge into a single entity. The landscape is not kept in the background, but in most cases man and nature are fused in a single whole through the atmospheric harmony of mood; he emphasized that the natural background for his characters neither was, nor ought to be, the drawing-room or a reconstruction of historical events, but the changeable and harmonious manifestations of nature, as revealed both in the fleeting moment and in the slowly evolving seasons. In the portrait of "Robert Andrews and Mary, His Wife", for example, the beauty of the green English summer is communicated to the viewer through the sense of well-being and delight which the atmosphere visibly creates in the sitters. Gainsborough shows the

pleasure of resting on a rustic bench in the cool shade of an oak tree, while all around the ripe harvest throbs in a hot atmosphere enveloped by a golden light.

Emphasis is nearly always placed on the season in both the landscapes and the portraits, from the time of Gainsborough's early works until the years of his late maturity: from the burning summer sun in "Robert Andrews and Mary, His Wife" to the early autumn scene in "The Market Cart", painted in 1786—1787, a work penetrated throughout by the richness and warmth of colour of the season, by its scents of drenched earth and marshy undergrowth.

It is because his art does not easily fall within a well-defined theoretical system that it became a forerunner of the romantic movement, with its feeling for nature and the uncertainty and anxiety experienced by sensitive men when confronted with nature: "Mary, Countess Howe" (1765), "The Blue Boy" (1770), "Elizabeth and Mary Linley" (1772), "Mrs. Hamilton Nisbet" (1785).

The marriage portrait "The Morning Walk", painted in 1785, represents the perfection of Gainsborough's later style and goes beyond portraiture to an ideal conception of dignity and grace in the harmony of landscape and figures.

Gainsborough neither had not desired pupils, but his art — ideologically and technically entirely different from that of his rival Reynolds — had a considerable influence on the artists of the English school who followed him. The landscapes, especially those of his late manner, anticipate Constable, the marine paintings, Turner. His output includes about eight hundred portraits and more than two hundred landscapes.

2. Answer the following questions:

1. How did Gainsborough start his career?
2. What is known about the Ipswich period of his life?
3. What kind of practice did Gainsborough acquire in Bath?
4. What is a self-taught artist?
5. What do you know about the Flemish tradition (school) of painting?
6. What contribution did Van Dyck make to the English school of painting?
7. What are Rubens and Renoir famous for?
8. Why did Gainsborough place the sitter in direct contact with the landscape?
9. How is his conception of the relationship between man and nature reflected in the portrait of "Robert Andrews and Mary, His Wife"?
10. What distinguishes "The Market Cart"?
11. What do you know about the portrait of Jonathan Buttall ("The Blue Boy")?
12. Who was Sir Joshua Reynolds? What role did he

play in the history of English art? 13. How did Constable and Turner distinguish themselves?

3. Summarize the text in three paragraphs specifying the contribution Gainsborough made to the English arts.

4. Use the Topical Vocabulary in answering the questions:

1. What service do you think the artist performs for mankind? 2. Historically there have been various reasons for the making of pictures, apart from the artist's desire to create a work of visual beauty. Can you point out some of them? 3. How does pictorial art serve as a valuable historical record? What can it preserve for the posterity? 4. There are certain rules of composition tending to give unity and coherence to the work of art as a whole. Have you ever observed that triangular or pyramidal composition gives the effect of stability and repose, while a division of the picture space diagonally tends to give breadth and vigour? Be specific. 5. The painter who knows his own craft and nothing else will turn out to be a very superficial artist. What are some of the qualities a true artist must possess? 6. Why does it sometimes happen that an artist is not appreciated in his lifetime and yet highly prized by the succeeding generations? 7. The heyday of the Renaissance is to be placed between the 15th and 16th centuries. Artists began to study anatomy and the effects of light and shadow, which made their work more life-like. Which great representatives of the period do you know? 8. What national schools of painting are usually distinguished in European art? 9. Classicism attached the main importance to composition and figure painting while romanticism laid stress on personal and emotional expression, especially in colour and dramatic effect. What is typical of realism/impressionism/cubism/expressionism/surrealism? 10. What kinds of pictures are there according to the artist's theme? 11. Artists can give psychological truth to portraiture not simply by stressing certain main physical features, but by the subtlety of light and shade. In this respect Rokotov, Levitsky and Borovikovsky stand out as unique. Isn't it surprising that they managed to impart an air of dignity and good breeding to so many of their portraits? 12. Is the figure painter justified in resorting to exaggeration and distortion if the effect he has in mind requires it? 13. Landscape is one of the principal means by which artists express their delight in the visible world. Do we expect topographical accuracy from the landscape painter? 14. What kind of painting do you prefer? Why?

5. Give a brief talk about an outstanding portrait painter. Choose one you really have a liking for.

6. You are an expert on an outstanding landscape painter. Note down about five pieces of factual information and five pieces of personal information. Your fellow-students will ask you questions to find out what you know about it.

7. Make a note of the title of the picture that is reasonably well known. Tell the others in the group about the picture. See if they can guess the title.

8. You are an expert on the Peredvizhniki/the Society of Travelling Art Exhibitions. Your partner is a foreigner who is completely ignorant of this period in Russian history.

9. A painting can be studied on several levels and from a variety of perspectives. Here are a few examples of how pictures can be described, analyzed, interpreted and evaluated. Use the following texts for making imaginary dialogues about the pictures and act them out in class.

A

"Lady Elizabeth Delmé and Her Children" by Reynolds is a typical family group portrait in the Grand Style of English portrait painting. Lady Delmé was the wife of a member of Parliament and belonged to the privileged class of the landed nobility. Here, with an air of apparently casual informality, she is shown on the terrace before her country-house, while behind stretch the broad acres of her family estate.

Reynolds has taken care that the gestures, facial expressions, and poses of his subjects are appropriate to their age, character, and social status. "The joy of a monarch," Dryden once wrote, "for the news of a victory must not be expressed like the ecstasy of a harlequin on the receipt of a letter from his mistress." So, in this portrait, Lady Delmé is dignified and gracious, secure in the knowledge of her beauty and wealth. Her son John, aged five, as if sensing the responsibilities of manhood, gazes sternly toward the distant horizon. Her other son, Emelias Henry, in unmasculine skirts as befits his three years, is coy and winsome. The fourth member of the group, the unkempt Skye terrier, is the embodiment of loyal affection. Note the simplicity of the pyramidal design and the low-keyed colour scheme. These features were for Reynolds symbols of dignity and good taste.

B

The "Mrs. Sarah Siddons" by Gainsborough has the distinction of being not only a remarkable work of art, but a unique interpreta-

tion of a unique personality. It is not only one of the artist's finest portraits, but also one of the best of the many likenesses of the great tragic actress, who sat to most of the celebrated masters of her day. It was painted in 1783—1785, when the queen of the tragic drama was in her twenty-ninth year and at the zenith of her fame.

An enthusiastic admirer who saw it in the Manchester exhibition of 1857 wrote as follows: "The great tragic actress, who interpreted the passions with such energy and such feeling, and who felt them so strongly herself, is better portrayed in this simple half-length in her day dress, than in allegorical portraits as the Tragic Muse or in character parts. This portrait is so original, so individual, as a poetic expression of character, as a deliberate selection of pose, as bold colour and free handling, that it is like the work of no other painter.

C

"Dedham Lock and Mill" (1820)

This is a brilliant example of Constable's view painting at its complete maturity. The salient features of the landscape are treated in sharp relief — even those not strictly necessary — yet they merge perfectly under a serene, perfect light. This painting contains, in synthesis, all the elements of landscape which Constable loved best: the river, the boats, the soaked logs, the river vegetation, the sun shining through the foliage of the tall trees, the scenes of rural life and, above all, Dedham Mill. The cultural origins of this work are apparent in the traditional composition, in the use of chiaroscuro, in the way the landscape fades into the distance, after the Dutch manner, and in the complex, laboured palette. The compact tree mass in the foreground is blocked in against a sky filled with movement, reflected in the calm and transparent waters over which plays a pallid sun, as we find in Ruisdael.

D

For Constable I have an affection that goes back to my earliest recollections. In the first years of my childhood, there hung in the halls of my father's house a large steel engraving of "The Cornfield". Often in the long hot summers of the Middle West, I used to lie on the floor, gazing for hours into this English landscape carried from the dry and burning world around me into a vista of blessed coolness, thick verdure, dampness and everlasting peace.

I lived in that picture. To me it was more beautiful than a dream: the boy, flat on the ground drinking from a running brook; the sheep dog waiting patiently with turned head; the ambling flock; the old silent trees; the fat clouds reeking moisture ...

Some years later, when I went to London to study pictures, I saw "The Cornfield" and many others by Constable, and my first impressions were confirmed. In his grasp of the stable, one might almost say formidable, repose that man feels in the presence of nature, and in communicating the spiritual contentment induced by companionships with nature, Constable is the master of the English school.

E

Constable never travelled outside England. He was slow to develop as an artist, and slow to become famous. In all these things he was the very opposite of Turner. If he was Wordsworthian in his attitude to nature, Turner was Byronic. The elements which seem so domesticated in Constable's pictures are at their most extreme and battling in Turner's grandest pictures. The large "Fire at Sea" depicts man's hopeless fight amid storm and disaster. Human beings are literal flotsam in a raging sea. Turner himself actually experienced the "Snowstorm: Steamboat off a Harbour Mouth" in which wind and snow and spray sport with the unfortunate steamboat until it is barely visible except for a straining mast. There is a tremendous exhilarating terror in this moment when all nature's forces are unleashed. Something of the same drama is in "Rain, Steam, and Speed", where the glowing train forces its way over the high viaduct through the driving mist and rain — and here man is winning through, thanks to the newly invented steam engine. But Turner's intense receptivity to nature's moods made him able to capture also moments of utter tranquility. In the "Evening Star" there is nothing but the merging of sea and sky, day and night, as evening slowly sucks the colour from things; and only the diamond point of the single star shines out, caught tremblingly on the dark water. The same poignancy hovers about "The Fighting Téméraire" in which between dusk and day an old ship is tugged to its last berth. The ghostly hulk floats over the calm glassy sea, and the sun sinks like a bonfire in the west, seeming a symbol of the life that is ended, stirring us to a quite irrational sadness for days gone by. Such is Turner's poetry.

10. Select a reproduction of a portrait painting and discuss it according to the following outline:

1. The general effect. (The title and name of the artist. The period or trend represented. Does it appear natural and spontaneous or contrived and artificial?)

2. The contents of the picture. (Place, time and setting. The age and physical appearance of the sitter. The accessories, the dress and environment. Any attempt to render the personality and emotions of the model. What does the artist accentuate in his subject?)

3. The composition and colouring. (How is the sitter represented? Against what background? Any prevailing format? Is the posture bold or rigid? Do the hands (head, body) look natural and informal? How do the eyes gaze? Does the painter concentrate on the analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptibly? Are the brushstrokes left visible?)

4. Interpretation and evaluation. (Does it exemplify a high degree of artistic skill? What feelings, moods or ideas does it evoke in the viewer?)

11. Because of their special environment, museums and picture galleries offer the kind of conditions that allow a student to experience the intrinsic qualities of the art object. The atmosphere of museums evokes marvel. When our emotions are roused, we are more sensitive, we openly explore, make discoveries, and ultimately are more receptive to the learning experience. Enlarge on the benefits of museums and picture galleries.

12. Give an account of your own visit to a picture gallery.

13. Communication Work:

a) Get your fellow-student to give you information about his/her favourite museum. Try to get as many details as you can.

b) You are a novice teacher getting ready to take your charges to the Tretyakov Gallery/the Russian Museum/the Hermitage. Ask for advice and suggestions from an expert.

c) Persuade your partner to agree with your opinion that life is made much more colourful if you regularly visit art exhibitions.

d) One of you has recently returned from England. The other is questioning him/her on the impressions of the National Gallery/the Tate Gallery.

e) The great value of visiting a museum and studying works of art first-hand is that one becomes aware of the qualitative difference between original art and photographic reproductions. Work in pairs and enlarge on this statement.

14. Read the following dialogues. The expressions in bold type show the WAYS ENGLISH PEOPLE EXPRESS LIKES AND DISLIKES. Note them down. Be ready to act out the dialogues in class:

- **Isn't that lovely?**
- **What a dull picture! Why, there's no colour in it.**
- That a dull picture! **Why, it's beautiful, it's perfect,** if it had any more colour it would be wrong.
- But I don't think so. Each to our own opinion, dear Simon.
- ... Forgive me, darling. To lose my temper because you **didn't like** that picture, how childish!
- Yes, you were funny; I have never seen you like that before, quite a baby, Simon. If I really thought you liked that thing, Simon, I'd begin to wonder at your taste.
- **But I did like it. I haven't seen a picture for years I have liked so much.**

They paused before the prizewinner.

- **I think that one's got something.** For once I believe that I'd agree with the judges.
- **I hate it like hell.**
- **What don't you like about it?**
- Everything. To me it's just phoney. No pilot in his senses would be flying as low as that with thermo-nuclear bombs going off all around.
- It's got good composition and good colouring.
- Oh, sure. But the subject's phoney.

15. Discussing and evaluating things often involves stating your preference. Here are some ways of expressing likes and dislikes. Notice that you need to be very polite when criticizing things in English — even speaking to someone you know quite well.

Expressing likes

I like ... very much indeed.

I (really) enjoy...

I've always liked/loved ...

There's nothing I like/enjoy more than ...

I'm (really) very fond of ...

... is (really) terrific/great, etc.

It's too lovely for words.

Expressing dislikes

(I'm afraid) I don't like ...

I've never liked ..., I'm afraid.

... is not one of my favourite ...

I (really) hate...

I think ... is pretty awful/really unpleasant.

I'm not (really) very keen on ...

... is ghastly/rubbish.

I can't say ... appeals to me very much.

I must say I'm not too fond of ...

16. Work in pairs. a) Find out each other's feelings about these subjects. Use the clichés of likes and dislikes:

1. An art book for a birthday present. 2. Snapshots from a family album. 3. Pupils' drawings for the school exhibition. 4. Your grandma's picture postcards. 5. A guided tour of a museum. 6. Landscape painting. 7. Impressionism. 8. Genre painting. 9. Animals in art. 10. Still life.

b) Report your partner's opinion to the students in another group.

17. Read the following text. Find in it arguments for including popular arts in the art curriculum and against it. Copy them out into two columns (I — "for", II — "against"):

A new issue in aesthetic education today has to do with the choice of art examples to use in the classroom, specifically, whether they should be restricted to recognized works of fine art or allowed to include such art forms as posters, album covers, billboards, and particularly cinema and television.

Since the popular arts are a reflection and product of popular culture, exploring the popular culture should be a valid method of inquiry. Popular arts are already a part of the children's lives and they enable the teacher to "start where the kids are". Further, they facilitate the responses the children are already having with their preferred art forms rather than imposing adult middle class standards on them. We know also that art which students encounter in schools — the official or high art embodied in the official curriculum — stands in an adversary relation to the media of popular entertainment. A critical analysis of the forms reflected in popular art is imperative if we want to elicit meaningful dialogue about art.

Not all writers in art education have taken a positive position in regard to the popular arts. An opinion exists that fine art objects

are the only objects with the power to impart a markedly aesthetic aspect to human experience. Certain scholars "refuse to cheapen art's magnificent and supreme excellence by comparing it to comic strips and other essentially vulgar commodities", claiming that popular culture was the result of the public's inability to appreciate high art. Even those who recognize popular arts as art forms suggest that the schools should go beyond them, because "serious art" makes more demands on the viewer.

Some art educators argue that concepts of fine art and popular art are relative and that the distinction between the two is slight if not illusory. What we see in art museums and art galleries includes a lot of different things from all over the world, from cultures and periods of time in which the concept of art, as we know it, did not exist. In their original contexts, such objects often served a variety of functions, such as magical, ritualistic, narrative, or utilitarian but almost never aesthetic.

It is well known that many of the things we regard so highly today, such as Gothic cathedrals, El Grecos, Rembrandts, Goyas or Cezannes, were ignored or scorned at different periods of time. Many things we ignore or scorn today, such as the work of the French or Royal Academies in the 19th century, were at one time highly regarded. A work's reputation can be affected precipitously by the accident of reattribution. A highly regarded Rembrandt, subsequently discovered to be not by Rembrandt drops in value immediately. The same thing can happen in reverse. Finally, there are cases in which objects have lost not only their monetary and intrinsic value, but also their status as art objects because they are fakes.

18. Discuss the text in pairs. One partner will take the optimistic view and insist that popular arts should be included in the art curriculum. The other will defend the opposite point of view.

Consider the following:

For:

1. The differences between popular and fine art are often matters of classification.
2. Popular art facilitates the aesthetic experience and therefore is appropriate for study in the field of art education.

Against:

1. Fine arts in each epoch supplied the models from which the rules and principles were derived.
2. Fine arts are more noble, more worthy than all the other opportunities available for visual aesthetic experience around us.

3. The content of the popular arts is of relevance to the students and, through art criticism, can lead to a more penetrating analysis of these and other art forms.
4. The popular arts allow students to talk about emotionally meaningful experiences.
5. They can aid the student's understanding of his culture as well as the cultures of other peoples.
6. Once the teacher is able to establish a trusting relationship and a rapport with his students, the students might be more responsive to the forms of art which the teacher wishes to introduce.
3. Tastes should be developed through images of high artistic culture, whereas works of popular culture as a rule meet consumer's tastes.
4. Excellent, or fine art is better than poor art for providing students with a strong personal and cultural awareness.
5. A lot of popular art is debased and meretricious.
6. We have no right to "condemn" students to the easily comprehensible forms of popular art. Any student can develop an appreciation of the fine arts.
7. The habit of looking at good pictures is in itself a means by which taste can be formed.

19. Role-Playing.

The Thing They Need

Situation: A group of students from a teacher training institute now on school practice and their instructor are discussing what sort of social event to organize for the pupils of form 9 "A". In the course of the discussion opinions differ. You must decide whose arguments sound more convincing.

Characters:

1. *Anna K.*, aged 23, is fond of pictorial art and suggests visiting the town's art gallery where the works of M. Vrubel are on display at present ("Pan", "The Swan Princess", "Seated Demon" among them). The harmonious combination of the fantastic and the real, the gorgeous colour schemes are sure to appeal to the pupils of form 9 "A". What they want is something noble and worthy, an uplifting experience.

2. *Victor M.*, aged 25, does not share Ann's enthusiasm for classical art. He has nothing against it personally but thinks that teenagers need a different kind of artistic experience, something that they can possibly share in. He wants to take the pupils to a pop concert to be held in the near future not far from the school. According to him young people prefer pop to the classical arts. It is closer to their own experience of life, and provides an emotional outlet and release. Picture galleries are for elderly spinsters with nothing to do.

3. *Katherine L.*, aged 51, resents Victor's outburst and tells of her own school days: they used to visit the Tretyakov Gallery every week and studied the art of the famous Russian painters of the 18th and 19th centuries. A professional artist showed them round the Gallery. It was all thanks to this very artist that she fell in love with classical art. She remembers as if it were yesterday the joy of listening to his lively descriptions of the subtleties of the composition and colour combinations. *It is unacceptable to her that the younger generation should be allowed to remain indifferent to such a wealth of classical heritage.*

4. *Marina K.*, aged 24, listened with pleasure to the views of her supervisor K. L. and couldn't agree more. She suggests inviting a specialist from the Museum of Fine Arts to give a lecture on the history of English painting. She had been present at the lecture on the French impressionists and loved every minute of it. The slides were a dream. "English painters" might be great fun too. She knows the telephone number and offers to do it herself.

5. *Alexandra T.*, aged 23, is rather sceptical about Marina's project. Experience tends to show that pupils from 9 "A" make a point of not participating in any of the schools activities, they are unlikely to be attracted to something so sophisticated and dry as a lecture on art, slides or no slides. She puts forward the idea of a film, perhaps even about a painter, but not on any account a lecture.

6. *Helen B.*, aged 23, admits she is no great art specialist herself, nevertheless she believes in handing down one's cultural heritage from one generation to the next. Why not take the pupils on an excursion to Abramtsevo, the former estate of the famous art-patron Mamontov, where Korovin and Vrubel worked on stage decorations and Valentin Serov painted his famous "Girl with Peaches". Even if the pupils fail to appreciate the works of art, a day in the open air is sure to do them a world of good.

7. *Lucy B.*, aged 24, does not care for fine arts and is not ashamed to admit it. 9 "A" has worked hard all year. How can one expect them at the end of term to continue taking an active interest in serious, heavy subjects such as classical art. What they need now is diversion, relaxation, a chance to unwind. Why not organize a picnic, perhaps on bicycles. She knows some fine woods not too far away where they could escape from the bustle of the city and play volleyball, badminton or whatever.

20. Group Discussion.

Topic 1. *Is the appreciation of pictures a special faculty which only a few can possess?*

Talking points:

1. The excellency of style is not on the surface, but lies deep. It is the florid style which strikes at once. There is no need to be ashamed of one's apparent dullness.

2. The habit of looking at good pictures is in itself a means by which taste can be formed and the scope of one's enjoyment widened and developed.

3. The acquisition of good taste is a matter of time. Painting in this respect does not differ from other arts (poetry, music).

Topic 2. *A great painting enriches our experience of life, just as a great poem does or a great musical composition*

Talking points:

1. The more we look at it the more it reveals and this is not necessarily because of the amount of detail and incident it contains.

2. Great painters make us see and think a great deal more than the objects before us, they teach us to look at a scene through their eyes, with something of their own imagination.

3. The masterpieces of painting, like the masterpieces of music and poetry transform experience; they are an inexhaustible source of beauty which derives from the originality of the artist's outlook, his capacity for combining form and colour into a harmonious unity.

Topic 3. "Aesthetic effects" make art especially engaging and illuminating

Talking points:

1. Mood: Often works of art project powerful moods, the moods of people or animals, or even the moods of landscapes, buildings. The viewer who misses this paradoxical capturing of character in mere paint loses much of the value that art offers.

2. Motion: This includes not only renderings of objects in motion — the horse race, a hunting scene but also qualities of motion in a metaphorical sense. Novice viewers see the energy of depicted action in a Delacroix but not the equal energy in the brush strokes of a Van Gogh, or the upyearning of the elongated figures in an El Greco.

3. Symptoms and reinforcers: These are tactics that intensify an effect without really having anything to do with the effect. For instance, an artist might arrange the light in a painting so that shadows fall upon the face of a sad person; a bright background might intensify a figure's sadness by contrast, or a dark one intensify it by concordance.

Unit Six

SPEECH PATTERNS

1. **You tricked that blockhead out of them.**

George always managed to trick Tom out of some money.
At the market I was cheated out of three roubles.

2. **I am not to be trifled with.**

I am not to be shouted at.
He is not to be interfered with.
She is not to be laughed at.

3. **Lady (giving way to her temper).**

Never give way to your despair.
She gave way to her tears.
Don't give way to panic.

4. **Who are you that you should presume to speak to me in that coarse way?**

Who are you that you should shout at me?

Who is she that we should wait for her?

Who is he that he should order us about?

5. **The moment he takes them, she hurries across to the other side of the room.**

The moment he saw Jane, he rushed to her.

The moment she turns up, send for me.

The moment you need me, I'll come.

6. **It will cost you nothing to give it to me.**

It cost him a lot of trouble to help us.

It required me much effort to move the furniture.

It will take you little time to do the job.

7. **It has been sent to you out of sheer malice.**

I did it out of despair.

She acted out of fear.

He contradicted her out of sheer spite.

8. **Then why not send it to her husband?**

Why not go there at once?

Why not open the window?

Why not tell her the truth?

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Why did you give Ann the tickets? — She tricked ... 2. It was only when I came home that I noticed that I had been ... 3. Why on

earth are you shouting? I'm not 4. It's no concern of yours. I'm not 5. She was making every effort not 6. It was the first time he 7. She must have realized she was wrong. She just stuck to her point 8. She isn't really interested in my affairs. She asked 9. You're in no condition to speak to her now. Why not ...? 10. It's a splendid opportunity for us to get together. Why not ...?

2. Suggest the beginning matching the end using the Speech Patterns:

1. ... that you should shout at me? 2. ... that he should interfere in my affairs? 3. ... I'm free, I'll let you know. 4. ... he comes, tell him I'm in the library. 5. ... an hour or so to do the job. 6. ... about 2,000 roubles.

3. Paraphrase the following using the Speech Patterns:

1. She made me give her the letter saying that she already had your permission to read it. 2. It was the first time he lost his temper with her. 3. She hated crying in public. 4. Why does she think that she can keep everyone waiting? 5. Why does he think that everyone should always stand up for him? 6. As soon as he stirred, the dog growled. 7. As soon as George started playing the banjo, Montmorency began howling. 8. I should never have thought you'd be so long about answering my letter. 9. One must have skill to make a fire in the rain. 10. I did it because I was sorry for her. 11. You needn't stay just to be polite. I'll be perfectly all right alone. 12. Don't you think you should be frank if you want my advice? 13. You can always sell your piano if you don't really need it.

4. Complete the answers:

1. Why do you dislike Jim so much? — He's dishonest. He can easily 2. Are you still angry with her? — I am. She 3. What did she answer I wonder? — She didn't 4. Did the girl cry when she fell? — She didn't 5. Shall we go and help him? — No, he said he was not 6. I'm at my wits' end what to do. — Oh, come, don't 7. Do you think he'll take the news calmly? — Oh, no, he's sure 8. Why didn't you tell Janet that you disapproved of her decision? — How could I? Who do you think I ... ? 9. Who are we waiting for now? — Jane. She 10. I'm afraid I shan't manage to drop in on her. — But you live next door to her. It 11. Shall I wait for you? — If you will. It'll 12. Why won't you come? She invited you, didn't she? — She did, but it was only

5. Make up two sentences of your own on each pattern.

6. Translate into English using the Speech Patterns:

Однажды Алек заявил, что в воскресенье мы идем на лыжах. «Мы слишком много торчим дома, — сказал он. — Почему бы не пробежать километров десять-пятнадцать по лесу? Это не отнимет у нас много времени, зато всю неделю будем хорошо себя чувствовать».

Когда в точно назначенное время я пришла на вокзал, я увидела на платформе несколько человек, ожидавших поезд, но Алека среди них не было. «Мало ли что могло его задержать», — подумала я и решила немного подождать.

Ветер пронизывал меня до костей, и вскоре я начала злиться. «Кто он такой, что я должна его ждать?» Но как раз в тот момент, когда я уже собралась уходить, появился Алек с опозданием на 10 минут и не очень вразумительно стал говорить что-то о часах, которые он забыл завести. Я не удержалась и сказала ему, что я о нем думаю. В конце концов я не из тех, с кем можно так поступать.

Мы все-таки поехали, но настроение было испорчено у обоих.

Когда мы сошли с поезда на маленькой станции, мы отправились в лес: я впереди, Алек за мной. Он сказал, что так у меня не будет возможности отстать.

Всю ночь шел снег, и лыжни еще никто не проложил. Мне было трудно идти первой, и я сказала: «Почему бы нам не поменяться местами? Тебе не придется прилагать столько усилий, чтобы идти впереди, ты же хороший лыжник». Но Алек не захотел. «Это он со злости», — подумала я. Но когда через несколько минут я оглянулась, то к моему великому удивлению, увидела, что он тащится где-то позади, явно не в состоянии держаться со мной наравне.

Все стало ясно: он просто не умел ходить на лыжах. Я очень пожалела, что поехала с ним. Дело не в том, что он оказался плохим лыжником. Он был лгун и хвостун. А с этим я не могла смириться.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

TEXT SIX

THE MAN OF DESTINY

By G.B.Shaw

George Bernard Shaw (1856-1950), a prominent playwright, was born of an impoverished middle-class family in Dublin where he attended a college. In 1876 he started working as a journalist in London. He became a socialist in 1882 and in 1884 joined the Fabian Society, an organization of petty bourgeois intellectuals.

In 1879 G.B. Shaw took up writing plays, in which he criticized the vices of bourgeois society.

Bernard Shaw is famous for his brilliant dialogues, full of witty paradoxes and often bitterly satirical.

In his play *The Man of Destiny*¹ (1895) he depicts Napoleon as a practical business-like man who makes his career at the cost of human lives.

Bernard Shaw was a friend of the Soviet Union which he visited in 1931.

A little inn in North Italy. Napoleon has just put under arrest the lieutenant who arrived without the letters and dispatches he had been sent for, saying that an unknown youth had tricked him out of them.

The Lady's voice (*outside, as before*): Giuseppe!

Lieutenant (*petrified*): What was that?

Giuseppe: Only a lady upstairs, lieutenant, calling me.

Lieutenant: Lady! It's his voice, I tell you.

The Strange Lady steps in. She is tall and extraordinarily graceful with a delicately intelligent face: character in the chin: all keen, refined, and original. She's very feminine, but by no means weak.

Lieutenant: So I've got you, my lad. So you've disguised yourself, have you? (*In a voice of thunder, seizing her wrist.*) Take off that skirt.

Lady (*affrighted, but highly indignant at his having dared to touch her*): Gentleman: I appeal to you (*To Napoleon.*) You, sir, are an officer: a general. You will protect me, will you not?

Lieutenant: Never you mind him, General. Leave me to deal with him.

Napoleon: With him! With whom, sir? Why do you treat this lady in such a fashion?

Lieutenant: Lady! He's a man! the man I shewed² my confidence in. (*Raising his sword.*) Here, you —

Lady (*running behind Napoleon and in her agitation clasping to her breast the arm which he extends before her as a fortification*): Oh, thank you, General. Keep him away.

Napoleon: Nonsense, sir. This is certainly a lady and you are under arrest. Put down your sword, sir, instantly. I order you to leave the room.

Giuseppe (*discreetly*): Come, lieutenant. (*He opens the door and follows the lieutenant.*)

Lady: How can I thank you, General, for your protection?

Napoleon (*turning on her suddenly*): My despatches: come! (*He puts out his hand for them.*)

Lady: General! (*She unvoluntarily puts her hands on her fichu*³ as if to protect something there.)

Napoleon: You tricked that blockhead out of them. You disguised yourself as a man. I want my despatches. They are there in the bosom of your dress under your hands.

Lady (*quickly removing her hands*): Oh, how unkindly you are speaking to me! (*She takes her handkerchief from her fichu.*) You frighten me. (*She touches her eyes as if to wipe away a tear.*)

Napoleon: I see you don't know me, madam, or you would save yourself the trouble of pretending to cry.

Lady (*producing an effect of smiling through her tears*): Yes, I do know you. You are the famous General Buonaparte.⁴

Napoleon (*angrily*): The papers, if you please.

Lady: But I assure you — (*He snatches the handkerchief rudely.*) General! (*Indignantly.*)

Napoleon (*taking the other handkerchief from his breast*): You lent one of your handkerchiefs to my lieutenant when you robbed him. (*He looks at the two handkerchiefs.*) They match one another. (*He smells them.*) The same scent. (*He flings them down on the table.*) I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief.

Lady (*in dignified reproof*): General: do you threaten women?

Napoleon (*bluntly*): Yes. (*Holding out his hand.*) Yes: I am waiting for them.

Lady: General: I only want to keep one little private letter. Only one. Let me have it.

Napoleon (*cold and stern*): Is that a reasonable demand, madam?

Lady (*relaxed by his not refusing point blank*): No, but that is why you must grant it. Are your own demands reasonable? thousands of lives for the sake of your victories, your ambitions, your destiny! And what I ask is such a little thing. And I am only a weak woman, and you a brave man. What is the secret of your power? Only that you believe in yourself. You can fight and conquer for yourself and for nobody else. You are not afraid of your own destiny. You teach us what we all might be if we had the will and courage: and that (*suddenly sinking on knees before him*) is why we all begin to worship you. (*She kisses his hands.*)

Napoleon (*embarrassed*): Tut! Tut!⁵ Pray rise, madam.

Lady: My Emperor!

Napoleon (*overcome, raising her*): Pray! pray! No, no: this is folly. Come: be calm, be calm. (*Petting her.*) There! there! my girl.

Lady (*struggling with happy tears*): Yes, I know it is an impertinence in me to tell you what you must know far better than I do. But you are not angry with me, are you?

Napoleon: Angry! No, no: not a bit. Come: you are a very clever and sensible and interesting woman. (*He pats her on the cheek.*) Shall we be friends?

Lady (*enraptured*): Your friend! You will let me be your friend! Oh! (*She offers him both her hands with a radiant smile.*) You see: I shew my confidence in you.

This incautious echo of the lieutenant undoes her.

Napoleon starts; his eyes flash; he utters a yell of rage.

Napoleon: What!!!

Lady: What's the matter?

Napoleon: Shew your confidence in me! So that I may shew my confidence in you in return by letting you give me the slip with the despatches, eh? Dalila, Dalila,⁶ you have been trying your tricks on me; and I have been as gross a gull as my jackass of a lieutenant. (*Menacingly.*) Come: the despatches. Quick: I am not to be trifled with now.

Lady (*flying round the couch*): General —

Napoleon: Quick, I tell you.

Lady (*at bay, confronting him and giving way to her temper*): You dare address me in that tone.

Napoleon: Dare!

Lady: Yes, dare. Who are you that you should presume to speak to me in that coarse way? Oh, the vile, vulgar Corsican adventurer comes out in you very easily.

Napoleon (*beside himself*): You she-devil! (*Savagely.*) Once more, and only once, will you give me those papers or shall I tear them from you? — by force!

Lady: Tear them from me: by force!

The Lady without speaking, stands upright, and takes a packet of papers from her bosom. She hands them politely to Napoleon. The moment he takes them, she hurries across to the other side of the room; sits down and covers her face with her hands.

Napoleon (*gloating over the papers*): Aha! That's right. (*Before he opens them, he looks at her and says.*) Excuse me. (*He sees that she is hiding her face.*) Very angry with me, eh? (*He unties the packet, the seal of which is already broken, and puts it on the table to examine its contents.*)

Lady (*quietly, taking down her hands and shewing that she is not crying, but only thinking*): No. You were right. But I am sorry for you.

Napoleon (*pausing in the act of taking the uppermost paper from the packet*): Sorry for me! Why?

Lady: I am going to see you lose your honor.

Napoleon: Hm! Nothing worse than that? (*He takes up the paper.*)

Lady: And your happiness.

Napoleon: Happiness! Happiness is the most tedious thing in the world to me. Should I be what I am if I cared for happiness. Anything else?

Lady: Nothing.

Napoleon: Good.

Lady: Except that you will cut a very foolish figure in the eyes of France.

Napoleon (*quickly*): What? (*He throws the letter down and breaks out into a torrent of scolding.*) What do you mean? Eh? Are you at your tricks again? Do you think I don't know what these papers contain? I'll tell you. First, my information as to Beau-lieu's⁷ retreat. You are one of his spies: he has discovered that he had been betrayed, and has sent you to intercept the information. As if that could save him from me, the old fool! The other papers are only my private letters from Paris, of which you know nothing.

Lady (*prompt and business-like*): General: let us make a fair division. Take the information your spies have sent you about the Austrian army; and give me the Paris correspondence. That will content me.

Napoleon (*his breath taken away by the coolness of her proposal*): A fair di — (*he gasps*). It seems to me, madam, that you have come to regard my letters as your own property, of which I am trying to rob you.

Lady (*earnestly*): No: on my honor I ask for no letter of yours: not a word that has been written by you or to you. That packet contains a stolen letter: a letter written by a woman to a man: a man not her husband: a letter that means disgrace, infamy —

Napoleon: A love letter?

Lady (*bitter-sweetly*): What else but a love letter could stir up so much hate?

Napoleon: Why is it sent to me? To put the husband in my power?

Lady: No, no: it can be of no use to you: I swear that it will cost you nothing to give it to me. It has been sent to you out of sheer malice: solely to injure the woman who wrote it.

Napoleon: Then why not send it to her husband instead of to me?

Lady (*completely taken aback*): Oh! (*Sinking back into the chair.*) I — I don't know. (*She breaks down.*)

Napoleon: Aha! I thought so: a little romance to get the papers back. Per Bacco,⁸ I can't help admiring you. I wish I could lie like that. It would save me a great deal of trouble.

Lady (*wringing her hands*): Oh how I wish I really had told you some lie! You would have believed me then. The truth is the one thing nobody will believe.

Napoleon (*with coarse familiarity*): Capital! Capital! Come: I am a true Corsican in my love for stories. But I could tell them better than you if I set my mind to it. Next time you are asked why a letter compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it. Do you suppose, you goose, that a man wants to be compelled by public opinion to make a scene, to fight a duel, to break up his household, to injure his career by a scandal, when he can avoid it all by taking care not to know?

Lady (*revolted*): Suppose that packet contained a letter about your own wife?

Napoleon (*offended*): You are impertinent, madam.

Lady (*humbly*): I beg your pardon. Caesar's wife is above suspicion.⁹

Napoleon: You have committed an indiscretion. I pardon you. In future, do not permit yourself to introduce real persons in your romances.

Lady: General: there really is a woman's letter there. (*Pointing to the packet.*) Give it to me.

Napoleon: Why?

Lady: She is an old friend: we were at school together. She has written to me imploring me to prevent the letter falling into your hands.

Napoleon: Why has it been sent to me?

Lady: Because it compromises the director Barras!¹⁰

Napoleon (*frowning, evidently startled*): Barras! (*Haughtily.*) Take care, madam. The director Barras is my attached personal friend.

Lady (*nodding placidly*): Yes. You became friends through your wife.

Napoleon: Again! Have I not forbidden you to speak of my wife? Barras? Barras? (*Very threateningly, his face darkening.*) Take care. Take care: do you hear? You may go too far.

Lady (*innocently turning her face to him*): What's the matter?

Napoleon: What are you hinting at? Who is this woman?

Lady (*meeting his angry searching gaze with tranquil indifference as she sits looking up at him*): A vain, silly, extravagant creature, with a very able and ambitious husband who knows her through and through: knows that she had lied to him about her age, her income, her social position, about everything that silly women lie about: knows that she is incapable of fidelity to any principle or any person; and yet cannot help loving her — cannot help his man's instinct to make use of her for his own advancement with Barras.

Napoleon (*in a stealthy coldly furious whisper*): This is your revenge, you she-cat, for having had to give me the letters.

Lady: Nonsense! Or do you mean that you are that sort of man?

Napoleon (*exasperated, clasps his hands behind him, his fingers twitching, and says, as he walks irritably away from her to the fireplace*): This woman will drive me out of my senses. (*To her.*) Begone.¹¹

Lady (*springing up with a bright flush in her cheeks*): Oh, you are too bad. Keep your letters. Read the story of your own dishonour in them; and much good may they do you. Goodbye. (*She goes indignantly towards the inner door.*)

EXPLANATORY NOTES

1. **The Man of Destiny**: Napoleon regarded himself as an instrument in the hands of destiny.

2. **shew, shewed**: show, showed — in standard English.

3. **fichu** (*Fr.*) [fi'ʃu:]: woman's triangular shawl of lace for shoulders and neck.

4. **Buonaparte**: Bonaparte ['bʊnəpɑ:t].

5. **Tut! Tut!** [tʌt]: an exclamation of contempt, impatience or annoyance.

6. **Dalila** [di'lailə]: a biblical name used as a symbol of a treacherous, faithless woman.

7. **Beaulieu Jean Pirre** ['bjʊ:li:]: Commander-in-chief of the Austrian army in Italy defeated in 1796 by Napoleon.

8. **Per Bacco** (*Lat.*): I swear by god. Bacchus: in Greek and Roman mythology god of wine and revelry.

9. **Caesar's wife is above suspicion:** the words ascribed to Julius Caesar ['dʒu:ljəs 'si:zə].

10. **Barras Paul:** a reactionary politician, a member of the Directory which governed France at that time.

11. **Begone:** go away.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **character** *n* 1) mental or moral nature, *e. g.* He is a man of fine (strong, weak, independent) character. In order to know a person's character we must know how he thinks, feels and acts. They differ in character. 2) the qualities that make a thing what it is, *as* the character of the work, soil, climate, etc.; 3) moral strength, *e. g.* He is a man of character. Character-building is not an easy thing. 4) a person in a play or novel, *as* the characters in the novel; good (bad, important) characters, *e. g.* Many characters of the novel are real people, others are fictional. 5) a person who does something unusual, *e. g.* He's quite a character. 6) a description of a person's abilities, *e. g.* He came to our office with a good character.

characteristic *adj* showing the character of a thing, *as* the characteristic enthusiasm of the youth, *e. g.* It's characteristic of her.

characterize *vt* to show the character of, *e. g.* His work is characterized by lack of attention to detail. The camel is characterized by an ability to go for many days without water.

2. **threat** *n* 1) a statement of an intention to punish or hurt, *e. g.* Nobody is afraid of your threats. 2) a sign or warning of coming trouble, danger, etc., *e. g.* There was a threat of rain in the dark sky.

threaten *vt/i* 1) to give warning of, *e. g.* The clouds threatened rain. 2) to seem likely to come or occur, *e. g.* He was unconscious of the danger that threatened him. 3) to use threats towards; **to threaten to do smth.**, *e. g.* Andrew threatened to report the incident to the authorities. **to threaten smb. with smth.**, *e. g.* The criminal threatened his enemy with death.

threatening *adj* full of threat, *as* a threatening attitude (voice); to give smb. a threatening look.

3. **sink (sank, sunk)** *vi/t* 1) to go slowly downward; to go below the horizon or under the surface of water, *e. g.* The sun was sinking in the west. Wood does not sink in water. The ship sank. The drowning man sank like a stone. 2) to become lower or weaker, *e. g.* My spirits sank. Having displayed his cowardice, he sank in our estimation. 3) to fall; to allow oneself to fall, *e. g.* He sank to the ground wounded. She sank into the chair and burst into tears.

sink *n* a basin with a drain, usually under a water tap in a kitchen, *e. g.* Put the dirty dishes into the kitchen sink and ask your sister to help you to wash up.

4. **sense** *n* 1) any of the special faculties of the body, *e. g.* The five senses are sight, hearing, smell, taste and touch. 2) a feeling,

understanding, *as* a sense of duty (humour, beauty, proportion, time, security, danger, pain, cold, etc.), *e. g.* He has a strong sense of duty. 3) *pl.* a normal, ordinary state of mind, as in one's right senses. *ant.* **to be out of one's senses** to be insane, *e. g.* Are you out of your senses that you talk such nonsense? 4) intelligence; practical wisdom, *e. g.* He is a man of sense. He has plenty of sense (common sense). There is a lot of sense in what he says. There is no sense in doing it. What's the sense of doing that? 5) a meaning, *e. g.* in a strict (literal, figurative, good, bad) sense, *e. g.* This word cannot be used in this sense. **to make sense** to have a meaning that can be understood, *e. g.* I cannot make sense of what he is saying. *ant.* **to make no sense.**, *e. g.* It makes no sense.

sensitive *adj* easily hurt, *as* to have a sensitive skin; to be sensitive to pain (other people's suffering, blame, criticism); to be sensitive about one's physical defects.

sensible *adj* reasonable, *as* a sensible fellow (idea, suggestion), *e. g.* That was very sensible of you.

5. **cautious** *adj* careful, *e. g.* A cautious thinker does not believe things without proof. Be cautious when crossing a busy street. *ant.* **careless, indiscreet.**

caution *n* carefulness, *e. g.* When you cross a busy street you should use caution.

caution *vt* (against) to give a caution to, *e. g.* The teacher cautioned us against being late.

precaution *n* a measure to avoid risk or to bring success, *e. g.* They took precautions against the flood.

6. **slip** *vt/i* 1) to slide, to glide; to escape from, *e. g.* The tablecloth slipped off the table. The fish slipped out of his hands. 2) to lose one's balance, *e. g.* She slipped and would have fallen if I had not steadied her. 3) to forget, *e. g.* The name has slipped my attention (my memory, my mind). 4) to go unnoticed, quickly or quietly, *e. g.* He slipped out of the house unnoticed. She slipped away for half an hour or so. Happiness slipped by me. 5) to make a careless mistake, *e. g.* He slips in his grammar. 6) to pull on or off quickly, *e. g.* He hurriedly slipped on (off) his clothes. 7) to put into, *e. g.* She slipped the letter into an envelope and sealed it.

slip *n* 1) a narrow strip of paper, *e. g.* May I use this slip of paper to mark a page? 2) fault, a slight mistake in speech, writing or conduct, *as* a slip of the tongue; a slip of the pen; 3) a sudden slide; **to give smb. the slip** to avoid him or escape from him.

slippery *adj* so smooth (wet or polished) that it is hard to stand on, *e. g.* It's so slippery today, please be careful!

slippers *n pl.* shoes for indoor wear.

7. **bitter** *adj* sharp; tasting like quinine; painful; severe, *as* bitter words (complaints, disappointment); a bitter smile (remark, wind, enemy), *e. g.* Her lips twisted into a bitter smile. A bitter wind beat into the face.

bitterly *adv* 1) with bitterness, *e. g.* He laughed bitterly. "How could you be so blind?" she said bitterly. 2) very, *e. g.* It was bitterly cold. *syn.* **bitter** (*colloq.*), *e. g.* It was bitter cold.

8. **stir** *vt/i* 1) (*vt*) to move around, *esp.* with a spoon; mix thoroughly, *as* to stir tea (coffee, porridge); 2) (*vt*) to cause to move, *e. g.* The wind stirred the leaves. **not to stir a finger** to make no effort to help, *e. g.* What kind of friend is he? He wouldn't stir a finger to help me. **not to stir an eyelid** to show no surprise or alarm, *e. g.* It's amazing how calmly Ruth took the news: she did not stir an eyelid. 3) (*vt*) to move, to be in motion, *e. g.* It was so still, not a leaf stirred. Nobody stirred in the house.

9. **injure** *vt* to hurt; to do harm or damage to, *as* to injure one's health (part of the body, smb.'s feelings, reputation, etc.); to injure smth. accidentally (badly, seriously, slightly, etc.); to be injured in an accident (in a fire, in the war, etc.).

injured *adj* insulted, hurt, *as* smb.'s injured pride (feelings, look, tone, voice, etc.).

injury *n* harm, damage, *as* to receive (suffer) an injury (injuries) to the head, to the back, etc.

10. **revenge** *vt/t* to pay back evil or injury for, *as* to revenge an insult (an injustice), *e. g.* He swore to revenge the insult. **to revenge oneself on (upon) a person** to inflict injury on another in return for injury done to oneself, *e. g.* Yago revenged himself on Othello. **to be revenged** to revenge oneself, *e. g.* She was revenged but that brought her little satisfaction.

revenge *n* the act of paying back evil for evil; **to have/get/take (one's) revenge on (upon) smb.** to revenge oneself on (upon) smb., *e. g.* I'll have my revenge on you for what you did. **to do smth. in revenge** to injure smb. paying back evil, *e. g.* Andrew was aware that the man might do much harm in revenge.

revengeful *adj* desiring revenge, *as* revengeful people.

Word Combinations and Phrases

to disguise oneself	to refuse pointblank
to be under arrest	to break down
to smile through one's tears	to make a scene
to rob smb. of smth.	to try one's tricks on smb.
to fling smth.	to be beside oneself
to cut a foolish figure	to go too far
to intercept information	to make use of smb. (or smth.)
to be taken aback	

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Six and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Copy out from Text Six the sentences containing the word combinations and phrases given above. Translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases given on p. 188.

1. Brown was held as a prisoner for a month. 2. On his first day in New York John's money was stolen and he had no one to turn to for help. 3. Aren't you ashamed of throwing stones at the dog? It hasn't done you any harm, has it? 4. I asked him to join us, but he wouldn't. 5. "No use trying to cheat me. I see you through," said Nick. 6. I found Bret mad with anger, he was evidently in no state to listen to reason. 7. Nothing you say will compel me to do it. 8. You know how proud and touchy he is, he would rather keep in the background than show himself in a ridiculous light. 9. "It was awfully mean of him to seize the letter that was not meant for him," said Janet. 10. Taken unawares, she lost her presence of mind. 11. When she was left alone, her nerve failed her and she cried bitterly. 12. We evidently can't agree on this point, but why shout in public? 13. That's saying too much, so far we don't know anything for certain. 14. The way Ann is exploiting her sister's kindness is really shameful.

5. Translate the following sentences into English using the word combinations and phrases (p. 188):

1. Кривз находился под арестом уже месяц, но все еще категорически отказывался давать показания. 2. Из окна вагона Джон видел, как она улыбнулась сквозь слезы и помахала ему рукой. 3. Говорили, что у старого Тима припрятаны денежки и что держит он их у себя дома, недаром же он так боялся, что его дом ограбят. 4. Андрей бросил письмо на стол, но через минуту снова взял его и стал читать. 5. Не пытайтесь одурачить меня. Из этого все равно ничего не выйдет. 6. Джейн была вне себя, и ей стоило большого труда сдержаться. 7. Больше всего он боялся показаться смешным. 8. Ребекка прекрасно понимала, что грозит ей, если только ей не удастся перехватить письмо. 9. Неожиданный вопрос так ошеломил Джо, что он сразу же потерял самообладание. 10. Когда старый Джолион ушел, Джун не выдержала и дала волю слезам. 11. После того как миссис Пейдж устроила ему сцену из-за денег, Эндрю твердо решил искать другую работу. 12. «На что вы намекаете? — сказала Норин. — Осторожнее, вы можете зайти слишком далеко». 13. «Вы используете его в своих собственных интересах, а называете это дружбой», — с возмущением сказал Питер.

6. Make up and practise a short situation using the word combinations and phrases (p. 188).

7. Make up and act out a dialogue using the word combinations and phrases (p. 188).

8. Find in Text Six equivalents for the following words and phrases and use them in sentences of your own:

womanly; to make an earnest request to smb.; to hold tightly; not to let go near; to face smb. in a hostile way; to stretch out one's hand; to take away; to seize; to be exactly alike; in an impolite manner; a strong desire for fame; to feel respect and admiration for smb.; in a difficult position; to face smb. boldly; to stand in an erect position; to give smb. away to the enemy; loss of good name; not showing respect; obviously frightened.

9. Find in Text Six English equivalents for the following words and phrases and write them out:

необычайно изящная; умное лицо; избавиться от необходимости; погладить по щеке; с сияющей улыбкой; самая скучная штука; разразиться потоком брани; поделить что-л. по-честному; задыхаться; заламывать руки; грубо и фамильярно; компрометировать кого-л.; общественное мнение; драться на дуэли; быть выше подозрения; попасть кому-л. в руки; надменно; честолюбивый муж; социальное положение; выведенный из себя.

10. Explain in English what is meant by the following phrases and sentences:

1. character in the chin. 2. keen, refined and original. 3. Never you mind him, General. 4. Leave me to deal with him. 5. Producing an effect of smiling through her tears. 6. in dignified reproof. 7. This incautious echo of the lieutenant undoes her. 8. Dalila, Dalila, you have been trying your tricks on me. 9. The vile, vulgar Corsican adventurer comes out in you very easily. 10. Gloating over the papers. 11. Bitter-sweetly. 12. I am a true Corsican in my love for stories. 13. Caesar's wife is above suspicion. 14. You have committed an indiscretion. 15. You may go too far. 16. Do you mean that you are that sort of man?

11. Answer the following questions or do the given tasks:

1. What do you know of Bernard Shaw and his place among the English playwrights? 2. What is the historical and social background of the play "The Man of Destiny"? 3. Comment upon the nature of Shaw's long stage directions. Are they typical of his art? 4. What do you know of Julius Caesar? Of Paul Barras? 5. Write out

from the text all the phraseological units. Comment on their stylistic value and suggest neutral equivalents. 6. Why is Dalila a symbol of a treacherous woman? 7. Pick out the elements (lexical and syntactical) of colloquial speech and comment on them. 8. Find in the text sentences containing repetition and syntactical parallelism. What is the effect achieved? 9. Write out from the text all the adverbs formed from adjectives by adding the suffix *-ly* and translate them into Russian. Which of them are epithets? 10. The following words are bookish: 'affrighted', 'unvoluntarily', 'reproof', 'enraptured', 'tranquil', 'confronting (him)'. What are their synonyms in colloquial English? 11. Pick out metaphors from the text and comment on them. 12. How do the following words of the Lady characterize Napoleon? A) "Thousands of lives for the sake of your victories, your ambitions, your destiny!" b) "The vile, vulgar Corsican adventurer comes out in you very easily." c) "Caesar's wife is above suspicion." d) "You became friends through your wife." e) "A vain, silly, extravagant creature, with a husband who ... cannot help his man's instinct to make use of her for his own advancement." 13. How do the following remarks made by Napoleon characterize him? a) "I see you don't know me, madam, or you would save yourself the trouble of pretending to cry." b) "I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief." c) "I am not to be trifled with now." d) "I am a true Corsican in my love for stories." e) "Next time you are asked why a letter compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it." 14. How does Napoleon's attitude towards honour and happiness and his fear of looking ridiculous characterize him? 15. What is the Lady like as shown through her words, actions and the author's remarks? 16. What kind of person is Napoleon according to Bernard Shaw?

12. Retell Text Six in indirect speech.

13. Give a summary of Text Six.

14. a) Render the following text in English:

Великий полководец, знаменитый государственный деятель, человек необыкновенной судьбы Наполеон Бонапарт сошел с исторической сцены в июле 1815 года.

Шесть лет после этого на затерянном в океане скалистом острове еще теплилась жизнь человека, пережившего свою славу. Это была растянувшаяся на долгие месяцы агония узника, обреченного на мед-

ленную смерть. Английское правительство, на великодушие которого рассчитывал Наполеон, не оправдало его ожиданий. Оно поставило своего пленника в тяжелые и унижительные условия мелочной и придирчивой опеки, отравлявшей последние годы его жизни. В эти долгие дни испытаний и несчастья он показал мужество и твердость духа, заставившие забыть о многих его прежних преступлениях.

С расстояния в сто пятьдесят — сто восемьдесят лет голоса минувшей эпохи доходят до нас приглушеннее. Но историк, восстанавливающий картину давно ушедшего времени и его героев, уже свободен от пристрастий и предубежденности ушедшей эпохи; проверенные строгой мерой времени исторические явления и исторические герои обретают свои истинные размеры; история каждому отводит свое место.

Наполеон Бонапарт с этого дальнего расстояния предстает во всей своей противоречивости. Он воспринимается прежде всего как сын своего времени — переломной эпохи, эпохи перехода от старого, феодального мира к новому, шедшему ему на смену буржуазному обществу. Его имя ассоциируется с безмерным честолюбием, с деспотической властью, с жестокими и кровавыми войнами, с ненасытной жаждой завоеваний.

Наверное, будет правильно сказать, что Наполеон Бонапарт был один из самых выдающихся представителей буржуазии в пору, когда она была еще молодым, смелым, восходящим классом, что он наиболее полно воплотил все присущие ей тогда сильные черты и все свойственные ей даже на ранней стадии пороки и недостатки.

До тех пор пока в действиях Наполеона Бонапарта элементы прогрессивного оставались преобладающими, удачи, победы сопутствовали ему. Когда же наполеоновские войны превратились в чисто захватнические, империалистические войны, несшие народам Европы порабощение и гнет, тогда никакие личные дарования Наполеона, ни огромные усилия, прилагаемые им, не могли уже принести победу. Он с неотвратимостью шел к крушению своей империи и личному своему крушению. Его восхождение и его падение были вполне закономерны.

Наполеон Бонапарт был сыном своего времени и запечатлел в своем образе черты своей эпохи. Все последующие деятели буржуазии, претендовавшие на роль Наполеона, отражая историческую эволюцию класса, который они представляли, мельчали, вырождались в злую пародию или карикатуру на образ, который они пытались имитировать.

И все-таки из летописей истории не вычеркнуть имени Наполеона Бонапарта. В 1968 году был отмечен его двухсотлетний юбилей: сотни книг и статей, конгрессы, конференции, телепередачи — и снова споры. Общественный интерес к человеку, полководцу, государственному деятелю давно минувшего времени все еще велик.

О чем же спорят? Одни хулят и клянут Бонапарта, другие возносят ему хвалу, третьи стараются найти объяснение противоречивос-

ти жизненного пути, столь непохожего на все остальные. Впрочем, сколь резко не различаются мнения, все сходятся на том, что то был человек неповторимой, удивительной судьбы, навсегда запечатлевшейся в памяти поколений.

(Отрывок из эпилога к книге
«Наполеон Бонапарт» А.З.Манфреда)

b) Compare the two points of view on Napoleon. Are they different or similar? Which point of view do you share?

15. Choose an extract from the talk between Napoleon and the Lady (one page long), learn it by heart and reproduce it with a partner.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. What nonsense people talked when they said you could tell **character** from faces. 2. She was usually cast for **character parts**. 3. The portrayal of the two **characters** is built on the contrast between appearance and reality. 4. His behaviour seemed **out of character**. 5. It had never occurred to him that after 25 years of complete happiness his **character** would gradually lose its strength. 6. But it is not at all **characteristic of him**. 7. But it was a new kind of moodiness, with tears **threatening**. 8. Knowing that danger **threatened**, the sentry was on the alert. 9. As for this man, there was no sign that the **threats** would come to anything. 10. Drunken drivers pose a grave **threat** to road users. 11. Mrs. Davis was boiling a pot of grub. She bade us sit down, stirred the pot and then **sank** into a wicker chair. 12. He looked at her and **his heart sank**: she seemed to be in one of her moods and would not concentrate on what he was saying. 13. I knew that Fred was untrustworthy, but I'd no idea **he'd ever sink to doing** a thing like that. 14. Robert had learnt a valuable lesson if he **had the sense to hold on to it**. 15. The beauty of the picture stirred in me a most enthusiastic **sense of admiration**. 16. A strange **sense of loss** came over him. 17. **Common sense** told her it was useless at this stage to say anything about what she had seen yesterday. 18. Agnes was one of those **sensitive** types who

go through life looking for any offence left lying about for the taking. 19. There was a sudden **sense of strain** in the atmosphere. 20. Do have **some sense of proportion**, Martin. 21. One could always appeal to Carlyon's **sense of humour**. 22. "You're a very **sensible** boy," Mr. Bowles said approvingly. 23. It was useless arguing with Jan. One couldn't **talk sense** into her. 24. When Ned was angry he lost his **sense of the ridiculous**.

B. 1. She was in a queer spirit and I was **cautious** enough not to insist on my offer. 2. **Caution** visibly held him back. 3. I've already seen enough to insist that ordinary **precautions** be taken. 4. So far his interview with Mike had proceeded **cautiously** — on both sides. 5. It seemed that **caution** was the one virtue he recognized. 6. I was in my room when Paul **slipped in**, his eyes shining. 7. He knew he'd gone out on some errand and it absolutely **slipped his memory**. 8. Lucy **slipped** quickly **out** of bed and went along the passage to her sister's room. 9. I dreamed of dreadful abysses amongst which I was wandering knowing that a **slip of the foot** meant death. 10. She moved to the door, and **slipped home** the little bolt. 11. He tore the **slip of paper** in two, and tossed it into the fire. 12. It was **no mere slip of the tongue** that had caused Branwell to make that gross error. 13. Mrs. Reed looked frightened; her work **had slipped from** her knee. 14. He laughed again, and it struck me that his laugh was unusually **bitter**. 15. There was a terrible **bitter** row over George's going to college. 16. He thought of June and her dead mother, and the whole story, with all his old **bitterness**. 17. When he turned there was **bitter** hatred in his face. 18. A sheep dog **stirred** in the shade and opened a cautious eye as he passed. 19. He poured out coffee for us both and began **stirring** his slowly, thoughtfully. 20. It was a summer morning full of **stir** and life. 21. He hurried to Mr. Dombey's room, **stirred** the fire, put the chair ready. 22. For long times he settled down, and in those times he **would not stir a finger** to lift a guinea a yard off. 23. Washington was humming with excitement like a **stirred** wasps' nest. 24. Our fates were linked together. I could not **injure** him without injuring myself. 25. Women forgive **injuries**, but never forget slights. 26. When you testified at the trial, you did not point out that Jackson received his **injury** through trying to save the machinery from damage. 27. Reggie sighed, and his round face was plaintive with the melancholy of an **injured** child. 28. She wanted to go away and cry and hate Constance and think of impossible but terrific ways of **taking her revenge on** her. 29. George Sand **revengeed herself upon** the poet Musset for writing "He and She" by publishing the novel "She and He".

3. Paraphrase the following sentences using the Essential Vocabulary:

A. 1. She is not, I think, an interesting personality. 2. The writer's skill in creating vivid and original images is combined with the refinement of language and style. 3. The people depicted by the writer are all very much alike. 4. His conversation was typical of a retired officer. 5. Look at the clouds. It looks like raining. 6. The teacher said he was going to punish the pupil unless he did his homework properly. 7. Jap dropped into a chair, looked at me and tapped his forehead significantly. 8. His voice had risen, but now it dropped almost to a whisper. 9. At last he subsided into heavy slumber. 10. You are her friend — in the best meaning of the word. Surely that gives you special privileges. 11. The drugs had relieved the pain and she was left with a feeling of great fatigue. 12. Nora never made scenes. She was reasonable enough to know that they would only irritate Roger. 13. The truth was too obvious, and Julia had too much intelligence to miss it. 14. I think she behaved with great practical wisdom. 15. He never warned me about that until yesterday.

B. 1. My friend and I moved quietly out of the room. 2. We knew what you intended to do and we took measures. 3. I meant to give the book back to you this morning, but in the heat of our discussion, it had escaped my memory. 4. She put her hand into his and gave him her old smile. 5. It must be awful to see year after year pass by and live in a place where nothing can happen. 6. His life had been a severe struggle against every sort of difficulty. 7. Gorky's death was a heavy loss to all the people. 8. His failure to pass the examination was a painful disappointment to him. 9. She was afraid to make the slightest movement for fear she might waken the child. 10. Poetry, like music, excited him profoundly. 11. He had no pity, and her tears aroused no emotion, but he didn't want hysterics. 12. "There!" he would say in a hurt tone. "Now the nail's gone." 13. Isn't it a bit too hot for sun-bathing? — Not for me. I like it hot. The sun can't do me any harm. 14. The doctor thought that the wound was inflicted by a heavy blow from some blunt instrument. 15. She is vindictive to anyone who has hurt her. 16. He told Kate that, in practical affairs, paying back evil for evil was a luxury he could not afford. 17. That was how he could inflict injury on those people in return for their mockery. 18. Ann knew she could get even with them, but she no longer felt angry.

4. Explain or comment on the following sentences:

A. 1. Is that likely from what you know of his character? — Very unlikely. 2. His appearance did not answer his true character. 3. I like the way the actor reveals the character. 4. The old gentleman was decidedly a character. 5. I know that Blanche has a quick temper. It's part of her strong character. 6. The writer's favourite character is a man who is poor and alone in the world. 7. His style is characterized by great laconism. 8. The father threatened to cut the boy off with a shilling if he disobeyed him. 9. We had had cloudy days before, but not dull days, threatening rain. 10. Who was the "her" they were talking about? My heart sank: me. 11. "But why should they get so damned suspicious?" Miller asked. "It doesn't make sense to me, boss." 12. He was able to look after her and that was a comfort. In fact he gave a sense of support to all who were near him. 13. He was sensible enough to accept the inevitable. 14. I think she behaved with great sense. 15. Come on, let's talk sense. 16. You're ridiculously oversensitive. Everyone is sure to welcome you. 17. No sense in catching cold. Put on your sweater. 18. He has an immense sense of his own importance. 19. She broke in: "We cannot be too cautious of how we talk before children." 20. When he returned, he said the doctor ought to see her, if only as a precaution. 21. Mrs. Eberly always took precautions against being exposed to draughts.

B. 1. She slipped the ring on her finger and stretched out her arm to have a better look at his present. 2. The minutes slipped by into an hour. 3. "If you make another slip of the tongue, it will be the last," said the examiner. 4. He slipped off his boots and coat and slid into the water. 5. The bitter cold of late autumn, unprepared for and unforeseen, is more bitter than the cold of winter. 6. He reproached me bitterly for not having let him know. 7. "But that wasn't much improvement," he said with a quiet and bitter sarcasm. 8. I was so utterly exhausted that I couldn't stir hand or foot. 9. Hallward stirred in his chair as if he were going to rise. 10. In her day she had made a great stir in the little world of London. 11. Do not let the children injure the bushes in the park. 12. He received injuries to his head in the accident. 13. Why should she always have an injured look? 14. The doctor said that sort of thing might injure the girl's mentality for life. 15. In taking revenge a man is but equal to his enemy, but in passing it over he is superior. 16. The young peasant swore to revenge himself upon the man who had insulted his sister. 17. His grief and sense of loss were replaced by a desire for revenge.

5. Choose the right word:

caution — warn

1. His friends ... him against approaching danger and ... him against running into it. 2. We ... her against speaking rashly and ... her of the consequences. 3. I ... him against being late. 4. The boys must be ... not to go skating on the pond: the ice is too thin.

stir — move

1. He held his breath, afraid 2. ... aside, please. 3. He wouldn't ... a finger to help anyone. 4. He is able ... anyone to action. 5. His kind attitude ... me to tears. 6. She was afraid ... not to wake up the children.

injure — damage

1. The crops were ... by a storm. 2. He was ... in the war. 3. Lots of buildings were ... by the earthquake. 4. He was the only one to escape from the train wreck without 5. The car was ... in an accident.

6. Translate the following sentences into English:

A. 1. Когда Тед появился в нашей компании, мы сразу почувствовали силу его характера. 2. В «паблик скулз» действительно воспитывают характер, и совершенно определенный — характер лидера. 3. Когда мы стали обсуждать главного героя рассказа, мнения разделились. 4. Решение ждать, ничего не предпринимая, очень характерно для него. 5. «Во всяком случае ты мог бы обойтись без угроз, — сказала Джун, — угрозами ты ничего не добьешься». 6. Никто, кроме руководителя экспедиции, не отдавал себе отчета в том, какая опасность грозит им, если пурга не стихнет к утру. 7. «Титаник», пассажирский пароход, затонул в 1912 году. 8. Солнце клонилось к горизонту. Повеяло сыростью. 9. Во время шторма на море их лодка затонула, но рыбакам удалось спастись. 10. Вы не находите, что этот актер переигрывает? У него нет чувства меры. 11. «Ты же разумный человек. Как ты не понимаешь, что нет смысла спорить об этом, пока мы не выясним все?» — сказал Тэд. 12. Это предложение бессмысленно, тут, должно быть, опечатка. 13. Джейн очень болезненно воспринимает критику; ее обижает любое замечание, какое бы оно ни было. 14. Ты бы лучше прислушалась к словам Роджера: он дело говорит. 15. Настойчивость и здравый смысл — вот что мне нравится в ней. 16. Будьте осторожны, это очень плохая дорога, и по ней нельзя ехать с большой скоростью. 17. Я же предупреждал вас, чтобы вы не

опаздывали, а вы приходите с опозданием на час. 18. Против гриппа были приняты все меры предосторожности.

В. 1. Она вздрогнула, и чашка выскользнула у нее из рук. 2. Эта тропинка очень скользкая, пойдемте лучше по дороге. 3. Когда вечер был в разгаре, Анне удалось незаметно выскользнуть из дома. 4. Он очень бегло говорит по-немецки, но у него «хромает» грамматика. 5. Я хотела позвонить вам вчера вечером, но, когда я пришла домой, я совсем забыла об этом. 6. Миссис Дауэлс посмотрела вокруг: Тома нигде не было видно, должно быть, он опять улизнул от нее. 7. Его провал на экзамене был для него горьким разочарованием. 8. Когда Дорин осталась одна, она дала волю слезам и долго и горько плакала от обиды. 9. Сегодня ужасно холодно. Почему бы не отложить нашу поездку до завтра? 10. Ветра совсем не было, ни один листок не шевелился. 11. Помешайте кашу, а то она подгорит. 12. В доме никого еще не было слышно, я открыл дверь и вышел. 13. Марион и глазом не моргнула, когда услышала эту потрясающую новость, должно быть, она знала об этом раньше. 14. Когда Джон попал в автомобильную катастрофу, он получил серьезные повреждения спины и до сих пор еще недостаточно хорошо себя чувствует. 15. Боюсь, не повредило бы ребенку это лекарство. 16. Будьте потактичнее, чтобы не задеть ее. Она очень обидчива. 17. Думаю, что она расплакалась из-за уязвленного самолюбия. 18. Она сделала это из мести, ты же тоже не очень хорошо с ней обошлась. 19. «Никогда бы не подумала, — сказала Нора, — что она способна мстить за небольшую обиду, которую ей, к тому же, нанесли случайно». 20. Такие мстительные люди никогда не забывают обид и всегда надеются когда-нибудь отомстить своему обидчику.

7. Review the Vocabulary Notes and answer the following questions:

1. What do you say of a person who is easily influenced by others? 2. What do you say of a person who often does strange or unusual things? 3. What do you call people who are easily hurt? 4. What do you call people who desire for revenge? 5. What do some people do if they want to pay back evil? 6. What's paying back evil called? 7. What would you do if you didn't want to show your sorrow? 8. What must be done during an epidemic? 9. How must one walk along a street slippery with ice? 10. What may happen if one is not cautious? 11. What may happen if one slips and falls? 12. What kind of shoes are usually worn at home? 13. What kind of people cannot see a good joke? 14. What is another way of saying "This is typical of him"? 15. What do you call a basin with a drain in the kitchen? 16. What kind of person would you ask for advice?

8. Respond to the following statements and questions using the Essential Vocabulary:

1. One can never know what to expect of her. 2. Why on earth did you employ him? He won't stir a finger to do the work properly. 3. Do you think it was mere chance that she wouldn't stay and finish the job? I won't have you doing it! 4. One always has to wait for Ann. 5. Why are you asking me for advice? 6. Do you understand what he said? 7. Why didn't you ring me up last night? 8. You look frozen. Is it as cold as that? 9. Wasn't she surprised to hear the news? 10. I hear he's in hospital. What's the matter with him? 11. Whatever made her say such a thing? Was she angry with you? 12. You ought to have stood your ground. 13. I'm through with my work. 14. Aren't you ashamed? 15. What a boring party, I wish I were at home. 16. You're hours late! What's the matter? 17. I hear he's dropped hockey.

9. Use as many word combinations from the Essential Vocabulary as possible in one situation.

10. Use the following words and word combinations in dialogues:

1. Two girls are discussing the plot of a play or story. (the main character, to intercept information, to take precautions, to trick smb. out of smth., a slip of the tongue, not to stir an eyelid, the moment he ... , an injured air, to give smb. the slip)

2. Two first-year students are talking of their impressions of the college. (the character of, to caution against, characteristic of, to give way to, why not?)

11. Find in Text Six and copy out phrases in which the prepositions (or adverbs) 'out', 'out of' and 'into' are used. Translate the sentences into Russian.

12. Fill in prepositions or adverbs where necessary:

1. Norman is He'll be back ... an hour or so. 2. "Let's forget the quarrel and be friends," he said holding ... his hand. 3. Let's get ... the car and stretch our legs. 4. I really can't walk ... such a rate. I'm quite ... breath. 5. I remember that I was scared ... my wits then, but the details have faded ... my memory. 6. ... respect to her feelings you ought to be discreet. 7. The door won't lock. All the locks in this cottage are ... order. 8. Are you ... your senses to act like this? 9. The lady succeeded ... tricking the lieutenant ... the despatches. 10. Are you ... your tricks again? You'll drive me ... my senses. 11. The first introduction of French ... English dates from the time ... the Saxon

kings. 12. American slang is forcing its way ... English. 13. It's good to be able to turn sorrow ... joy. 14. Why did you burst ... the room ... so much noise? 15. He sat staring ... the fire.

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Когда вечер был в разгаре, Руфь незаметно выскользнула из дома. 2. Я не могу разобрать некоторые слова, у вас ужасный почерк. 3. День оказался прекрасным, и мы пожалели, что остались в городе. 4. С глаз долой, из сердца вон. 5. Кейт улыбнулась сквозь слезы и сказала: «Извини меня, у меня нервы не в порядке». 6. Он живет за городом, и ему нужно полтора часа, чтобы добраться до работы. 7. Вы попадете в беду. И не говорите тогда, что я не предостерегал вас. 8. Узнав, что отъезд опять отменен, Кейт залилась слезами. 9. Джим ворвался в комнату, схватил что-то, и через минуту его уже снова не было в доме. 10. Теперь, когда они были вне опасности, они могли, наконец, передохнуть. 11. Он не выходит уже месяц. 12. Дверь не запирается: должно быть, замок не в порядке. 13. Не в его характере спорить просто из упрямства.

14. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Make up situations to illustrate their meanings:

1. It is sink or swim. 2. Caution is the parent of safety. 3. Who has never tasted bitter, knows not what is sweet. 4. A threatened blow is seldom given. 5. Better the foot slip than the tongue. 6. Between the cup and the lip a morsel may slip.

15. Write an essay on one of the following topics:

1. A Russian national hero of the war of 1812.
2. A play by B. Shaw on Russian stage.

CONVERSATION AND DISCUSSION

FEELINGS AND EMOTIONS

Topical Vocabulary

1. **Positive feelings:** admiration, enthusiasm, excitement, elation, joy, love, pride, zest.

2. **Negative feelings:** anger, annoyance, irritation, anxiety, despair, humiliation, embarrassment, tension, envy, hate, jealousy, fear, shame, guilt, rage, terror.

3. Emotional condition: a) to feel good, to feel fine, to feel great, to feel pride and joy, to be bright and happy, to be in a good mood; b) to feel bad, to feel uneasy/anxious/lonely/scared/miserable/guilty, to feel put upon, to be upset, to be tense and jumpy, to be furious, to be in a bad temper.

4. Display of emotions: to express/hide/disguise/control/reveal/relieve one's feelings, to cope with one's feelings, an outlet for one's feelings, to get angry at smth./smb., to let off steam, to burst out laughing/crying, to behave calmly and coolly, to take one's irritation out on smb., to throw tantrums, to scream and yell at smb., to keep/lose one's temper, to fly into a rage.

1. Read the following text for obtaining its information:

One day you feel good and the next you feel bad, and between those two poles are compressed all the joys of heaven and the anguish of hell. The events that prompt feelings, the justification for the feelings, even the reality of the perceptions that lead to them are all unimportant. It is the feeling that counts.

Despite its importance, there is an incredible amount of confusion about feelings and emotions in both the minds of the public and the attention of the "experts". "Emotion" is the general term which encompasses the feeling tone, the biophysiological state, and even the chemical changes we are beginning to understand underline the sensations we experience; "feeling" is our subjective awareness of our own emotional state. It is that which we experience; that which we know about our current emotional condition.

Feelings, particularly the complex and subtle range of feelings in human beings, are testament to our capacity for choice and learning. Feelings are the instruments of rationality, not — as some would have it — alternatives to it. Because we are intelligent creatures, we are capable of, and dependent on, using rational choice to decide our futures. Feelings become guides to that choice. We are not just passive responders, as some lower life forms are, to that which the environment offers us. We can avoid certain conditions, select out others, and anticipate both and, moreover, via anticipation we can even modify the nature of the environment. Feelings are fine tunings directing the ways in which we will meet and manipulate our environment.

Feelings of anxiety, boredom, tension and agitation alert us to the sense of something wrong, and, more importantly, by the subtle distinctions of their messages they indicate something of the nature of the impending danger and direct us to specific kinds of adaptive manoeuvres to avoid, prevent, or change the incipient threat. Feelings of guilt allow us to model our behaviour against certain ideals and register when we have moved away from these ideals, or have not yet achieved them. If there is a common ingredient to the various sources and forms of pleasure, the only one that can be identified is that they all seem to contribute to an enhanced sense of self. Pleasurable events either intensify our sense of ourselves or enlarge our view of ourselves. Joy stems from an altered sense of self and, in turn, alters our view of our world and the way we are viewed.

2. Answer the following questions:

1. How do you understand the statement "it is the feeling that counts"? 2. Why is it difficult to classify sensations and what terms are suggested in this article? 3. How does "emotion" differ from "feeling"? 4. Do you agree that feelings are "the instruments of rationality, not alternatives to it"? 5. How do feelings of anxiety, boredom, tension and agitation serve adoptive purposes? 6. Of what importance are feelings of guilt? 7. What do the positive feelings have in common? 8. How do pleasurable events affect our feelings?

3. Summarize the text in two paragraphs emphasizing the importance of emotions and feelings in our life.

4. Use the Topical Vocabulary in answering the questions:

1. Why do people have emotions and feelings? What good are they? 2. What emotions and feelings are usually classified as positive and negative? Is there a strict border line between them? 3. If you have a look at the topical vocabulary list, you'll notice that it deals with painful feelings and emotions rather than joyous ones. How can you account for it? 4. The first and simplest pleasure is the pleasure of our senses. How can you illustrate the joys of taste, smells, sounds, and sights? 5. There are various sources of pleasure such as discovery, the immersion of ourselves in an activity, confrontation with nature and the thrill one gets in all cooperative effort, to mention but a few. Which of these gives you the most joyous experience? 6. It isn't always easy for us to keep our temper when things go wrong. What do you do or say to let off steam?

7. When we don't care one way or the other about something, we can be really boring. What is the best way to make someone take an interest?

5. Make a list of some of the things which have happened to you that really made you angry. Imagine they have all happened today. Tell your friend about them. Use the Topical Vocabulary.

6. You have been asked to give a talk to all the students in the school about the meaning of feelings and the propriety of their public expression. The magazines and brochures you wanted haven't arrived. The talk begins in ten minutes. You haven't prepared it well enough. You can't get out of it now. Tell your friend.

7. There are different degrees of anger and different ways of showing it. Read the following text and comment on it:

If we could listen in on classrooms without being seen, we would hear many kinds of anger being expressed by teachers. One teacher frequently screams and yells at her children. Another furiously bangs on his desk. A third teacher throws an eraser across the room. Another sarcastically insults a child. One teacher grabs a child furiously and shakes him. One teacher slaps a child; another raps children on the knuckles. Many angry threats are heard: "I'll show you who 'is the boss'. Don't talk to me that way." One teacher is furiously tearing up papers, another charges back and forth across the front of the room, letting off steam.

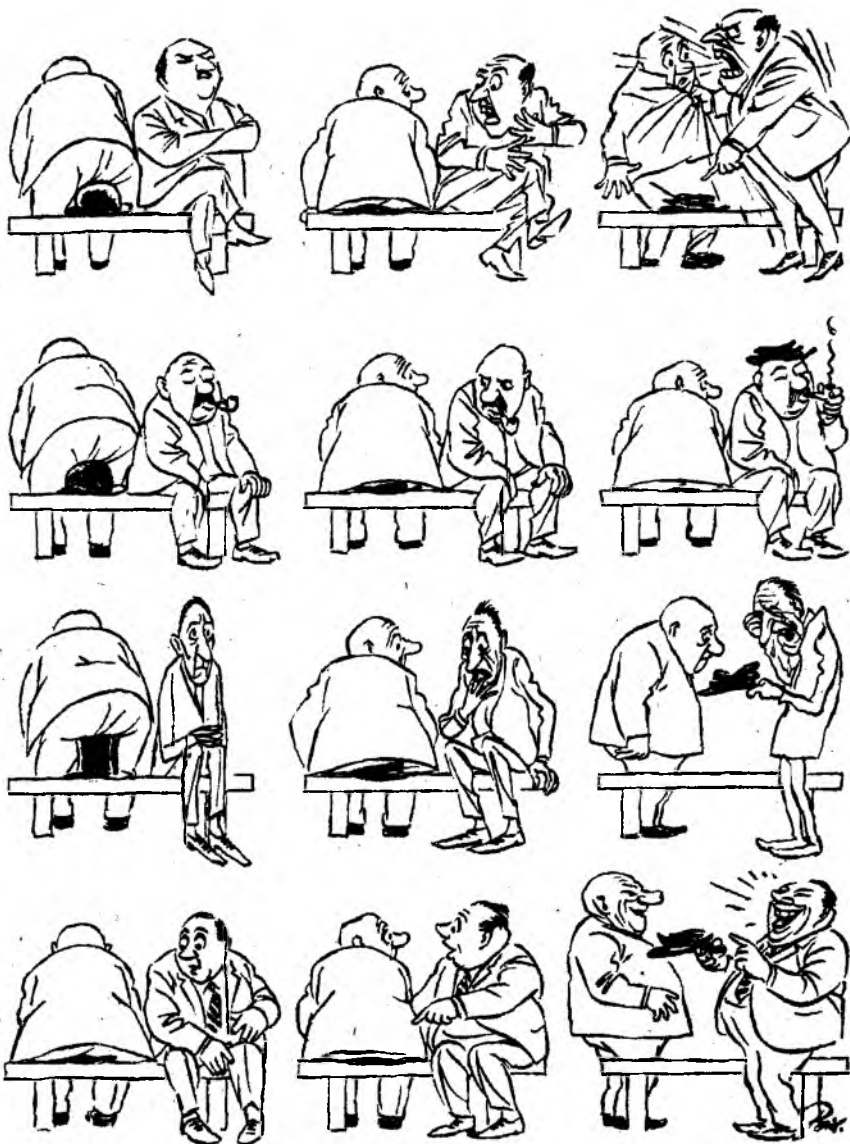
8. The teacher can't but react emotionally to what is happening in class. Read the following text and comment on the feelings involved:

I've had to learn how free I could be. That's the hardest thing for a new teacher. At first everybody worked. I thought, man, this is neat — everybody does what they're told. Then I thought, what a bore. It's not fun. And I got a little too free. Now I know they can sense when I start setting my jaw even before I know I'm doing it. They know where to settle it down. The hardest thing for me was to learn how to balance teacher control and class freedom.

9. We cannot always be bright and happy. Sometimes we have moods of depression or sadness. It's been one of those days — tell your friend about these events which have made you feel really depressed:

1. You've lost your purse. 2. You've got to buy a present. 3. You got very wet in the rain because you left your umbrella at home. 4. You've got an exam tomorrow and you're going to fail. 5. You've just had a row with your girlfriend (or boyfriend).

10. Have a close look at this cartoon by Bidstrup. How do different people react to one and the same incident? What type of temperament does their reaction reveal?



The Four Temperaments

11. Very often an expression of anger on the part of children is met by punishment from parents and teachers. Enlarge on the humour of the cartoon.



"I'll teach you to hit other children."

12. Read the following dialogues. Observe the **WAY PEOPLE TALK ABOUT THEIR FEELINGS**:

— What's the matter? You don't look well.

— **I'm rather worried.**

— What about?

— My exam.

— **Oh! Is that all?**

— **I feel very nervous.**

— **Don't worry about it. Try to look on the bright side of things.**

* * *

— **I just can't stand** that Robbins boy.

— Millie is having one of her days, and **it's driving me crazy.**

— I wonder what I can make for supper tonight.

— **Today is just one of those days.**

— Oh, **you poor thing**, I had him last year, and he is impossible.

— I've made up my mind. We're going to Estonia for the holidays.

— **How marvellous!**

— I've got a whole month off this year!

— A whole month. That's **terrific**.

— We'll leave in early June.

— **Good!** Are we taking the bicycles?

— The bicycles? Oh no, we're going on a package tour.

— **Oh no!**

— And I thought we'd take aunt Ann with us.

— **Oh heavens!** Do we have to?

13. Work in pairs. Use clichés dealing with moods and feelings.

Joy and enthusiasm:

Great/That's great!

Marvellous! Terrific! Fantastic!

How wonderful! How exciting! How thrilling!

Annoyance:

How annoying! What a nuisance! What a bore!

That's just what I needed!

I've just about had enough of ...

Distress:

I'm worried. I just don't know what to do ...

I feel terrible. I've got a lot on my mind.

I don't feel at all happy.

I'm fed up.

I can't take much more of this.

Indifference:

I can't say I'm interested.

I couldn't care less.

Please yourself.

I don't mind what you do.

The whole thing bores me to death.

Reassurance:

Cheer up. Take it easy.

Don't you think you're over-reacting a bit?

There's no need to get so upset.

Don't let it get you down.

It's not as bad as all that, surely?

Oh, come on, it's actually quite interesting.

I see what you mean, but on the other hand ...

1. One of your flat-mates (room-mates) is always listening to records of opera on your hi-fi. Last night it woke you up at 2 a. m. You hate opera. Also, he/she never does his/her share of the washing-up and cleaning. Tell your friend how angry you are.

2. Your friend is late and in a bad temper. Find out what's the matter and try to calm him/her down.

3. You have a toothache. And a headache. It's Sunday. And it's pouring with rain. And your girlfriend/boyfriend has left you. You had an argument and she/he left the city and you can't contact her/him to make it up. Tell your friend about it.

4. This time it's your friend who's depressed. Ask what's wrong and listen sympathetically. Try to cheer your friend up. Perhaps offer some advice or suggest something to take your friend's mind off his/her problems. When your friend seems happier discuss what you did with the rest of the class.

5. You feel fine today. It's a sunny day and you're enjoying yourself. Your friend doesn't seem so cheerful, though. Find out what the matter is and be sympathetic.

6. Try to interest your friend in these plans: going to the cinema; spending some time studying together; reading a good book you've just read; helping you with some shopping; watching TV this evening; going to a museum.

When you have succeeded in arousing his/her interest, discuss what you did with the rest of the class.

7. Listen to your friend's ideas and pretend to be indifferent. All your partner's plans seem really boring to you. Even talking to other people in the class bores you to death.

14. Read the following text. Find in it arguments for accepting anger as normal and against it. Copy them out in two columns (I — "for", II — "against").

Anger is Normal. Or Is It?

In terms of frequency of expression, anger is normal. It exists everywhere and is in all of us. But most teachers and parents find it difficult to accept anger as normal and inevitable. The real issue for the teacher and parent becomes the question of how to deal with anger in oneself.

The pressures on us to control or hide our anger are very powerful. Teachers ask, "Will this be held against me as a sign of incompetence or immaturity?" Other concerns are: "What will the kids tell their parents?" and "Will this get back to the principal?" Teachers, in addition, have real concern for their children: "Will a child become frightened? Will it damage him in some way?" or, even more upsetting, "Will the child get angry at me, become rebellious, and no longer like me as a teacher?"

These concerns are so real that most teachers try to hide their anger. The results of this are quite predictable: at best the teacher who is straining to keep in anger is tense, irritable, and impatient; at worst the anger slips out in sarcasm or explodes in a rage of accumulated fury.

Some teachers report that they never get angry in the classroom. In further discussions with teachers regarding situations or behaviour which typically arouses anger some teachers recognize all the signs of anger, but actually did not feel anger in the classroom. But usually an observer or the children in the classroom recognize the signs of anger. Certain teachers are more successful at hiding anger, but unless anger is in a mild form, it will be out one way or another.

How do children react to anger? All of us, as we recall our own childhood experiences in school, can remember instances of teachers expressing anger in the classroom. Though children frequently face anger from adults, they do not always adjust to it in ways that foster their own growth and learning. Teachers report that children often react with confusion; they're bothered, or their faces appear troubled. Some children are especially sensitive and hurt at the teacher's anger, and a few children are even frightened. Sarcasm or biting remarks that touch areas of special concern for children can be remembered with special misery for many years.

15. Discuss the text in pairs. One partner will take the view that anger is normal on the part of a teacher. The other will defend the opposite point of view:

For:

1. The teacher faces numerous occasions when anger is normal and inevitable. Anger often occurs as the result of accumulated irritation, annoyance and stress.

Against:

1. The teacher is expected to behave calmly and coolly at all times. No matter how excited or tired, the teacher should be emotionally stable and consistent.

2. Feelings should be considered honestly and realistically. It is superhuman never to feel anger, shakiness or helplessness.
3. Children or other outsiders are rarely fooled by the efforts of teachers to hide the emotions that are bursting underneath.
4. A teacher who denies his own feelings is wrapped in stress and struggle. Excitement, interest, and enthusiasm are blunted, if not completely obliterated.
5. The first important criterion of acceptable anger release is that the child not be blamed, attacked, or insulted.
2. Anger in a teacher is a sign of weakness. A person who expresses anger often feels childish, immature, guilty.
3. No matter how joyous or angry the feelings must be controlled, hidden, disguised.
4. Children's feelings are more important than teacher's feelings.
5. Teachers who make fun of children or pick out certain weaknesses or deficiencies can leave lasting scars on a child's attitude toward school.

16. Role-Playing.

The class is divided into four groups. Each group is in a different mood.

Group A. You are all in a bad temper.

Group B. You are all depressed

Group C. You are all in a good mood.

Group D. You are all bored and indifferent.

When each group has established its mood by talking together, everyone goes round the class talking to different people. Try to make the people you meet share your mood! At the end tell everyone what you did and how successful you were. Did anyone manage to change your mood?

17. Group Discussion.

Topic 1. *Negative feelings seem to change character with intensity*

Talking points:

1. A certain amount of fear can almost be fun.
2. Pregame anxiety for a competitive athlete, while still anxiety is an excitement he often relishes.

3. Shame and guilt are essential for the development of some noble qualities such as generosity, unselfishness, duty.

4. Many teachers recognize that the excitement of anxiety and challenge is the very zest of teaching.

Topic 2. Emotions are perfectly permissible signs of the healthy body's response to distress

Talking points:

1. When we feel anger, physical tension develops spontaneously, automatically. We need to release this tension through action of some kind — to run, bang, even to hit.

2. Anger that is expressed spontaneously clears the air, can both remove the tension and the disturbing cause.

3. Accumulation of irritation, annoyance and stress leads to headaches, sickness of various kinds and proverbial ulcers.

4. People's inner feelings have no claim to public recognition. We have a responsibility — not only to the social unit, but also to our personal dignity — to keep "it" in.

Topic 3. Who has never tasted bitter, knows not what is sweet

Talking points:

1. The fact of succeeding despite difficulties excites us, contributes to our self-confidence and self-esteem.

2. A removal of pain or revival of hope makes us feel good.

3. Most things that involve great pleasure also involve sweat, toil, perseverance and agony.

4. Satiation and easy gratification ultimately destroy pleasure.

Unit Seven

SPEECH PATTERNS

1. **I have always hesitated to give advice.**

I hesitated to ask him for help.

He didn't hesitate to take such a big risk.

Don't hesitate to refuse the offer if you don't like it.

2. How can one advise another **unless one knows** that other as well as one knows himself?

They won't accept your plan unless you alter it.
You'll fail unless you work hard.
Unless I'm mistaken, he's an artist.
Unless he's done the work properly, I shan't accept it.

3. He **had some difficulty in lighting it.**

I have some difficulty in understanding spoken German.
She had some difficulty in finding the house.
We had some difficulty in selecting a present for her.
I had some difficulty in writing an essay.

4. He **gave an apologetic laugh.**
I **had not given him** more than a cursory glance.

The girl gave a deep sigh.
Jim gave a loud cry (groan).
She gave me a critical look.

5. **It's precisely what they are going to do.**
That's what I've got to look forward to.
That's all I've got to look forward to.

This is precisely what I object to.
That's what they've got to expect.
That's all they've got to hope for.

6. He was dressed in a blue suit **a good deal the worse for wear.**
This is an old coat, but it is **none the worse for wear.**

The road is a good deal the worse for the rain.
We are none the happier for learning the truth.
I like you none the worse for being frank.

7. He looked to me as though he knew a good bottle of wine when he saw it.

He knows a good book when he sees it.

The man knew a good painting when he saw it.

I know a good play when I see it.

8. You could not have imagined a more delightful person to drink a glass of wine with.

I can't imagine a better place to have a rest in.

I don't know a worse place to go for holidays to.

He never saw a more interesting person to speak with.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Caution made Jim hesitate to 2. He did not hesitate to
3. I shan't touch upon the subject unless 4. No use discussing the matter with me unless 5. We thought we knew Italian having studied it from books, but we had some difficulty 6. It's not always easy to teach children to read. Some children have special 7. The door was so narrow that we had some 8. With so many other things to occupy my mind, I had not given Wilson 9. The two old gentlemen were obviously displeased with the interruption. They gave us a 10. I'm not astonished at his refusal to help us at all. That is precisely 11. Now it's quite evident that we shan't be able to finish the work on time. That's 12. I know that he's sorry about what happened, but I am none 13. The boy is naughty, but I like him none 14. I think it only fair to tell you that that's all 15. He's a connoisseur of art and he surely knows a good painting when 16. This young actress has got real talent. I assure you I know a good actress when 17. You cannot imagine a more delightful person to... 18. If you're in need of advice, you cannot find a better person to

2. Suggest the beginning matching up the end:

1. ... to go further because he was afraid. 2. ... to refuse if you think the plan is unwise. 3. ... we ought to have a good trip there.

4 ... we shan't get home before dark. 5. ... in getting the information. So don't fret. 6. ... in understanding what she said because of her bad French. 7. ... , seemed to hesitate and then walked on. 8. "... a ring, it's urgent." 9. ... what it's going to be if we can't find some better explanation. 10. ... what you expected a teacher to be. 11 ... for knowing the truth. 12. ... for being frank and straightforward. 13. ... to hope for. 14. ... when he heard it. 15. ... to have a chat with. 16. ... to work with.

3. Paraphrase the following sentences using the Speech Patterns:

1. He seemed unwilling to give advice, afraid of responsibility, I think. 2. Don't be shy of calling if you need me. 3. If I'm not mistaken, this is but a temporary job. 4. Don't do anything if you don't hear from me. 5. We're going on a hike next Saturday, if the weather does not turn out nasty. 6. I always find it difficult to remember dates, they just slip my memory. 7. It was rather difficult for me to understand the article. 8. He laughed apologetically and said, "So that's it. How on earth did you guess the truth?" 9. Tom shrugged his shoulders. "What next, I wonder?" 10. The landlady looked critically at the three young men and closed the door in their faces. 11. At seeing me Jovella sighed with relief. 12. It's just the thing I was afraid of. 13. If I had my time over again, I should act exactly in the same way. 14. I did not like the boy less for being a bit naughty. 15. Wealth did not make him happier in the least. 16. "I'm aware that that's my only hope," said the man. 17. "Is there nothing else for me to look forward to?" asked Cora. Allan made no comment. 18. Soames was a good judge of paintings. 19. He is a well-read person and a real connoisseur of French poetry. 20. I'm fond of the South-West of Moscow. I don't think there is a better district to live in. 21. He thinks there is no better place to have a rest in than Scotland.

4. Respond to the following statements and questions using the Speech Patterns:

1. Why on earth didn't you turn to me for help at once? 2. Do you think it's absolutely necessary for me to come? 3. Do you think here's anyone else who knows about it? 4. You're an hour late. I thought you would never come. 5. How did you manage to get the book? It's no longer on sale. 6. Did the girl scream when she was given an injection? 7. I hear he's had a bad fall. 8. Will you let him

know of the change in our plans? 9. I think I must have the matter out with her. 10. Whatever makes you go to this village every summer? 11. I'm only asking you to dust the flat. 12. Are you sure the painting is worth buying? 13. Is this young poet really a promising one? 14. Would you advise me to wait a little?

5. Translate the following sentences into English using the Speech Patterns:

1. Сю взялась за ручку двери, но все еще не решалась войти в комнату. 2. Если вам понадобится моя помощь, не стесняйтесь и звоните мне в любое время. 3. Если я не ошибаюсь, собрание отложили до понедельника. 4. Я бы предпочла остановиться в гостинице, если только она не переполнена. 5. Нам было нелегко найти эту улицу, потому что ее еще нет на плане и никто не знал, где она находится. 6. Я так долго переводила статью потому, что у меня были трудности с техническими терминами. 7. Генри глубоко вздохнул и сказал: «Никогда бы не подумал, что эта работа окажется такой трудной». 8. Энн бросила беглый взгляд на заголовки статей в газете и отложила ее. 9. Я все рассказала ей. — Именно этого вы и не должны были делать. 10. Не надо было поднимать одной этот ящик! — Право же со мной от этого ничего не случилось. Вы зря беспокоитесь. 11. Вы можете звонить ей весь день и все же ничего не добьетесь: она не поднимает трубку. 12. Джим прекрасно знал, что это все, на что он мог надеяться. И все же он не отчаивался. 13. Вот все, что я должен сказать тебе. Надеюсь, ты отнесешься к этому серьезно. 14. Кирилл прекрасно разбирается в старинных вещах. Вы бы лучше спросили у него, стоит ли эта ваза таких денег. 15. Никогда не встречал человека, с которым было бы так интересно поговорить.

6. Make up two sentences of your own on each pattern.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

TEXT SEVEN

THE HAPPY MAN

By Somerset Maugham

William Somerset Maugham (1874-1966), a well-known English novelist, short-story writer, playwright and essayist, was the son of a British diplomat. He was educated at King's School in Canterbury, studied painting in Paris, went to Heidelberg University in Germany and studied to be a doctor at St. Thomas Hospital in England. Although Somerset Maugham did not denounce the contemporary social order, he was critical of the morals, the narrow-mindedness and hy-

pocrisy of bourgeois society. It was his autobiographical novel *Of Human Bondage* (1915) and the novel *The Moon and Sixpence* (1919) based on the life of the French artist Paul Gauguin, that won him fame. Somerset Maugham was also a master of the short story.

Somerset Maugham's style of writing is clear and precise. He does not impose his views on the reader. He puts a question and leaves it to the reader to answer it. When criticizing something he sounds rather amused than otherwise.

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of the politicians, reformers and suchlike who are prepared to force upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows himself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well.

I was a young man, and I lived in a modest apartment in London near Victoria Station. ¹ Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

"Certainly."

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go off his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

"I hope you don't mind my coming to see you like this," he said. "My name is Stephens and I am a doctor. You're in the medical, I believe?"

"Yes, but I don't practise."

"No, I know. I've just read a book of yours about Spain and I wanted to ask you about it."

"It's not a very good book, I'm afraid."

"The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information."

"I shall be very glad."

He was silent for a moment. He reached out for his hat and holding it in one hand absent-mindedly stroked it with the other. I surmised that it gave him confidence.

"I hope you won't think it very odd for a perfect stranger to talk to you like this." He gave an apologetic laugh. "I'm not going to tell you the story of my life."

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it.

"I was brought up by two old aunts. I've never been anywhere. I've never done anything. I've been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary. ² I can't stick it any more."

There was something very striking in the short, sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thick-set and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

"You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to for the rest of my life. Do you think it's worth it?"

"It's a means of livelihood," I answered.

"Yes, I know. The money's pretty good."

"I don't exactly know why you've come to me."

"Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?"

"Why Spain?"

"I don't know, I just have a fancy for it."

"It's not like *Carmen*, you know."

"But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville.³ Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?"

"What does your wife think about it?"

"She's willing."

"It's a great risk."

"I know. But if you say take it, I will; if you say stay where you are, I'll stay."

He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment.

"Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life."

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

"Have you come to see me?" he said. "I'm the English doctor."

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio,⁴ and his consulting room which led out of it littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

"There's no fee."

"Why on earth not?"

"Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens."

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and

gradually, out of the night, a dim recollection of the incident came back to me.

"I was wondering if I'd ever see you again," he said, "I was wondering if ever I'd have a chance of thanking you for all you've done for me."

"It's been a success then?"

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the wide-brimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with.

"Surely you were married?" I asked.

"Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there."

"Oh, I'm sorry for that."

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus.⁵

"Life is full of compensations," he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me:

"You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world."

EXPLANATORY NOTES

1. **Victoria Station**: a railway terminus in the southern part of London.
2. **Infirmary**: a hospital; sick quarters at school.
3. **Seville** ['sevil]: a town in the province of Andalusia [ændə'luzjə] in the south of Spain.

4. **patio** ['pætiʊ]: an open courtyard within the walls of a Spanish house.

5. **Silenus** [sar'li:nəs]: a Greek mythological character, the tutor and companion of Dionysus [daɪə'nai:səs], the God of wine.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **confide** *vi/t* 1) to feel trust in smb., *e. g.* I can confide in him. 2) to tell secrets to, *e. g.* He confided his troubles (secret, plans, fears) to me.

confidence *n* 1) strong trust, *e. g.* I have no confidence in such people (in his ability, in his opinion). He enjoys everybody's confidence. What she says does not inspire confidence. I shan't betray your confidence. She took me into her confidence. 2) assurance, belief that one is right or that one will succeed, *e. g.* He has too much confidence in himself (self-confidence). His lack of confidence is most annoying. His comforting words gave me confidence. 3) secret which is confided to smb. (*often in pl.*), *e. g.* I listened to the girl's confidences with a mixed feeling of pity and disapproval.

confident *adj* 1) sure, *e. g.* We were not confident of success. 2) showing confidence, *as* a confident manner, smile, voice, tone.

confidential *adj* private or secret, *as* confidential information, matter, correspondence, voice, etc.

2. **start** *vi/t* 1) to begin to move; to set out; to begin a journey, *as* to start early (late, at 6 p. m.; etc.); to start on a trip (a journey, an excursion) for the mountains; 2) to begin to do smth., *as* to start work (business, conversation); to start working, running, crying; 3) to cause, to enable, to begin, *e. g.* How did the war (the fire, the quarrel) start? 4) to set going, *as* to start a car (a motor, a newspaper); 5) to make a sudden movement (from pain, shock, etc.), *e. g.* He started at the noise.

starting-point *n* a place at which a start is made, *e. g.* The incident turned out to be a starting-point that set everything afloat.

start *n* 1) the act of starting, *as* the start of a race; at the journey's start, *e. g.* That gave her a start in life. **from the start** from the very beginning, *e. g.* Everything went wrong from the start. **from start to finish.**, *e. g.* This is the whole story from start to finish. 2) a sudden movement caused by pain (shock, etc.), *e. g.* He sprang up (awoke) with a start. You gave me a start, I must say. **by fits and starts** irregularly, *e. g.* Research work cannot be done by fits and starts.

3. **confuse** *vt* 1) to mistake one thing or person for another; to mix up, *as* to confuse names (words or persons); to confuse facts (dates), *e. g.* They look so much alike that I always confuse them. Old people often confuse dates and figures. 2) to make a person feel uncomfortable,

e. g. Everybody's attention confused her and she was at a loss for words. **syn. embarrass; to be (feel, seem, get) confused (embarrassed)**, *e. g.* He seemed a trifle confused (embarrassed).

confusion *n* 1) the state of being confused; disorder, *as* to lie (be, be thrown about) in confusion, *e. g.* His things lay in confusion on the sofa. His thoughts were in confusion. He remained calm in the confusion of battle. **syn. mess;** 2) shame, embarrassment, *e. g.* His confusion was obvious. 3) mistaking one thing for another, *as* the confusion of sounds, letters.

confusing *adj* embarrassing, *e. g.* An examiner must not ask confusing questions (not to put the student out). Don't ask embarrassing questions (not to make one uncomfortable).

confused *adj* 1) embarrassed, *e. g.* The girl looked confused. 2) inconsistent or muddled, *e. g.* His tale (answer) was confused. He was unable to put his confused ideas into shape.

4. drop *vt/i* 1) to allow to fall, *as* to drop a glass (a handkerchief, etc.); to drop bombs; to drop a letter in a pillar-box (a coin in a slot); 2) to give up, to stop doing smth., *as* to drop one's work (studies, a habit); to drop smoking, *e. g.* Let's drop the argument (the subject). 3) (used with many different meanings) *as* to drop a subject; to drop a person at some place; to drop a line; to drop (smb.) a hint (on smth.); to drop one's voice (eyes); to drop one's friends; to drop anchor; 4) to fall to the ground, to the floor, into smth., *as* to drop with fatigue; to drop into a chair; to drop on (to) one's knees; to drop dead; leaves (apples, blossoms) drop, *e. g.* It was so quiet, you might have heard a pin drop. 5) to become less or smaller or weaker, *as* the temperature, the wind, one's voice, prices may drop; **to drop in** to see smb. at some place, *e. g.* Several friends dropped in to tea. **to drop off** 1) to go away, become fewer, *as* one's friends (customers, the doctor's practice) may drop off; 2) to fall asleep, *e. g.* He dropped off during the performance. **to drop behind** to fall behind, *e. g.* The two girls dropped behind the rest of the party.

drop *n* 1) a small round portion of liquid, a small quantity of liquid, *as* drops of water (perspiration, rain, etc.); to drink smth. to the last drop, take ten drops a day; 2) sudden fall, *as* a sudden (unexpected, sharp, slight) drop in prices (temperature, etc.).

5. mind *vt* 1) to attend to or take care of, *e. g.* Mind your own business. Please, mind the baby (the fire). 2) to obey, *e. g.* The child won't mind his granny. 3) to be careful of, *e. g.* Mind the step (the dog). Mind! There is a bus coming. Mind the traffic rules. 4) to object to, be afraid of, *e. g.* Do you mind my smoking (if I smoke)? — I don't mind it a bit. (Yes, I mind it very much.) Would you mind closing the window? — Never mind (an answer to an apology).

mind *n* 1) intellectual faculties, *as* the great minds of the world; to be in one's right mind, *e. g.* Lomonosov was one of the greatest minds of the world of his time. Are you in your right mind to say such things? 2) memory or remembrance, *as* to come to one's mind; to bear in mind,

e. g. The incident gradually came to my mind. Bear in mind that you are to be here at six sharp. 3) one's thoughts, opinions, wishes, **as to make up one's mind** to come to a decision, *e. g.* I've made up my mind and I'll stick to my decision. **to change one's mind.**, *e. g.* I won't change my mind whatever is said. **to be in two minds** to hesitate, *e. g.* I'm in two minds and can't give you a definite answer now. **to speak one's mind** to say what one thinks, *e. g.* Don't beat about the bush, speak your mind. **to give a person a piece of one's mind** to tell him frankly what one thinks of him, *e. g.* I shall give you a piece of my mind, unpleasant as that may be. **to have a (no) mind to** to be disposed to, *e. g.* She had no mind to answer such questions. **to have smth. on one's mind** to be anxious about smth., *e. g.* She seemed to have something on her mind and could not concentrate.

-minded *adj* in compounds having the kind of mind indicated, *as* absent-minded, fair-minded, broad-minded, narrow-minded, *e. g.* She is very absent-minded and always leaves her things behind.

6. **practise** *vt* 1) to do regularly, *as* practise early rising, a method of work; to practise what one preaches, *e. g.* If only he'd practised what he'd preached! 2) to pursue the profession (of a lawyer or a doctor), *as* to practise law, medicine, *e. g.* It has been long since I practised medicine. 3) to do again and again, *as* to practise tennis, the piano, *e. g.* She practises the piano for an hour every day.

practice *n* 1) action as opposed to theory, *e. g.* The method is rather simple in practice, and very effective. **to put into practice** to carry out, *as* to put into practice a theory, a plan, an idea, a suggestion, *e. g.* The theory seems right, but we must think of how to put it into practice. 2) systematically repeated action, *as* much, regular, constant, sufficient practice, *e. g.* What you need is more practice. Look how precise the movements of the worker are, practice shows. **to be in (out of) practice** to be able (unable) to do smth. well, *e. g.* I used to be a good chessplayer, but I'm out of practice now. 3) habit or custom, *e. g.* It was then the practice (or a common practice). After supper Dad went for a walk as was his usual practice. 4) the work of a doctor or a lawyer, *e. g.* Doctor N. has retired from practice. Manson had a large practice. He was a young lawyer with no practice at all.

practitioner *n* practising doctor or lawyer, *e. g.* Andrew Manson worked as a general practitioner.

practical *adj* useful, *as* practical advice, results, benefit, help, matters, use, application, considerations, difficulties (difficulties in putting smth. into practice), *e. g.* It's of no practical use. There were practical difficulties. They used to play practical jokes on each other and neither ever got offended.

practically *adv* virtually, *e. g.* Practically everyone was willing to help.

7. **odd** *adj* 1) (of numbers) not even, *e. g.* 1, 3, 5 are odd numbers. 2) used of one of a pair when the other is missing, *as* an odd shoe or glove; 3) used of one or more members of a set when separated from the rest, *as*

two odd volumes of an encyclopaedia; 4) extra, over, *as* thirty odd years, fifty and some odd miles; 5) occasional, not regular, *as* odd jobs; 6) strange, not ordinary, surprising, *as* an odd person (way, manner; look, appearance, behaviour), *e. g.* How odd!

Note: **strange**, **odd** and **queer** are synonyms; **strange** means out of the natural order of things; **odd** refers to what one does not ordinarily see and is surprised at; **queer** implies some doubt as whether all is well, *e. g.* a queer feeling, a queer affair.

oddly *adv* in an odd manner; **oddly enough** strange to say, *e. g.* Oddly enough, she did not turn up at the party.

odds *n pl.* the chances in favour, *e. g.* The odds are against us. **odds and ends** remnants, *e. g.* What's to be done with all these odds and ends of the paper?

8. **concern** *n* 1) that in which one is interested, *e. g.* It's no concern of mine. It's my own concern. What concern is it of yours? 2) anxiety, worry, *as* the teacher's concern over the pupil's progress.

concern *vt* 1) to have to do with, *e. g.* That doesn't concern you at all. As far as I'm concerned ... He is said to be concerned in this affair. (He is said to be mixed up in this affair.) 2) to be busy with, interest oneself in, *e. g.* Don't concern yourself with other people's affairs. I'm not concerned about details. 3) to take trouble about, *e. g.* Lord Illingworth had never been concerned about his son.

concerned *adj* anxious, *e. g.* He has a very concerned look. *ant.* **unconcerned**.

concerning *prep* about, regarding, *e. g.* Montmorency manifested great curiosity concerning the kettle.

9. **sympathy** *n* a fellow-feeling, a feeling of pity, *as* to arouse (show, express) sympathy, *e. g.* You have my sympathies. I have no sympathy with (for) idle people. I feel some sympathy for her, she is unhappy.

sympathize *vt* to be interested in and approve of, *e. g.* I sympathize with you (your ambition to be a writer).

sympathetic *adj* 1) quick to understand and share other people's feelings, *e. g.* A good doctor is always sympathetic. *ant.* **unsympathetic**; 2) having or showing kind feeling towards others, *e. g.* I felt grateful to her for her sympathetic words.

sympathetically *adv* kindly, *e. g.* She smiled sympathetically.

10. **fail** *vi/t* 1) not to succeed, *e. g.* My attempt has failed. I tried to convince him, but failed. The maize failed that year. 2) not to pass, *as* to fail in mathematics, in an exam; 3) to break down, to die away, to let down, *e. g.* His courage failed him. His heart failed him. His sight (health) was beginning to fail him. I'll never fail you. Words failed me. 4) to neglect, omit, *e. g.* He never fails to write to his mother. Don't fail to let me know. I fail to see your meaning. I could not fail to perceive who she was.

failure *n* 1) lack of success, *e. g.* Success came after many failures. His efforts ended in failure. 2) a person who fails, *e. g.* She was a complete failure as an actress.

Word Combinations and Phrases

to alter manners (habits, points of view, plans, one's way of living, a dress)

a ring at the bell (a knock at the door)

to reach out (up, down) for smth.

to have a fancy for smth.

to keep body and soul together

to drive up to a house (come up to the door)

to be littered with books (papers, lumber, etc.)

to have not the least notion (of smth.)

to remind smb. of smth.

a dim recollection

shabby clothes (house, man, street)

to be (feel, make oneself) at home somewhere

to exchange smth. (for smth.)

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Seven and mark the stresses and tunes. b) Repeat the text in the intervals after the model.

2. Put fifteen questions to the text.

3. Pick out from Text Seven the sentences containing the word combinations and phrases given on p. 223 and translate them into Russian in writing.

4. Complete the following sentences using the word combinations and phrases (p. 223):

1. When one is no longer young, it is not an easy thing ... one's habits. 2. The coat is a size too large for you, you must 3. I'm tired of ... my plans every time you change your mind. 4. She had scarcely finished speaking before there was a ... and a knock. 5. Without a word she ... pen and paper. 6. Lora ... the letter, but the man was quick enough to catch hold of it. 7. She daren't even ... the switch lest the movement should wake him. 8. Clare is easily carried away; when she ... she cannot think of anything else. 9. Some more cake? — Thank you, I have quite ... chocolate cake. 10. Dave had to do all kinds of odd jobs that came his way to 11. The moment David saw the car ... the house, he rushed out to meet his

friends. 12. I found myself in a room ... books, papers and all kind of lumber. 13. I'm at my wits' end. I have not ... of where to look for him. 14. I have ... what he's hinting at. Do his words make sense to you? 15. I wish you ... , it just slipped my mind. 16. The moment he mentioned the incident, a ... came back to me. 17. The clothes the man wore were terribly ... , but that evidently did not bother him. 18. Ed had some difficulty in finding the place; a ... building in an evil-smelling slum. 19. Let's ... for you to have a better view of the stage. 20. The three friends ... a glance. They were unanimous in their disapproval. 21. They ... ideas before reaching a decision. 22. If you don't ... me of it, I'll forget. 23. Her friendly sympathetic smile made me

5. Paraphrase the following sentences using the word combinations and phrases (p. 223):

1. A number of things happened to me and caused a change in the course of my life. 2. English spelling is appalling, but in time it will be partially changed. 3. He heard the bell ring and went to open the door. 4. She held out her hand to take the letter. 5. Dobbin stretched out his hand and caught the vase before it fell to the floor. 6. Jane's salary was hardly sufficient to make both ends meet. 7. I saw a cab approach and stop at the door of my house. 8. There were test-tubes and phials scattered about on the table. 9. He was left alone in the unkempt study with books, papers and what not thrown about. 10. I haven't the faintest idea of what you're talking about. 11. I have only a vague idea of the street I used to live in. 12. It was a poor, ill-furnished small bedroom. 13. The man was wearing a much worn grey suit. 14. The boy did not feel at ease in such a splendid house.

6. Translate the following sentences into English using the word combinations and phrases (p. 223):

1. Вы совсем не щадите себя. Вы заболаете, если не измените свой образ жизни. 2. Я уже готова к отъезду, осталось только переделать одно платье. 3. Они только уселись за стол, как раздался еще более громкий стук в дверь. 4. Эд протянул руку за письмом, но Клэр все еще колебалась и не решалась отдать ему его. 5. Зачем вы купили эту картину? — Она просто понравилась мне. А чем она плоха? 6. К дому подъехала машина скорой помощи, и врач поспешил наверх. 7. Я достаточно хорошо вас знаю; ясно, что вы не откажетесь от своего плана. Но почему не прислушаться к мнению других людей: может быть,

все же стоит его немного изменить? 8. «Может быть, это и не самая лучшая работа, — сказала Элла с горечью, — но по крайней мере она дает мне возможность сводить концы с концами». 9. Его письменный стол всегда завален книгами и бумагами. Не представляю, как он умудряется находить то, что ему нужно. 10. Представления не имею, как пользоваться этим прибором, давайте прочтем инструкцию. 11. Я постараюсь завтра выяснить этот вопрос, только, пожалуйста, напомните мне об этом. 12. Мы, должно быть, сбились с дороги. Я представления не имею, куда девалась станция, мы давно уже должны были бы быть там. 13. Я смутно помню, как я болела корью и старшая сестра ухаживала за мной. 14. В своем поношенном костюме Мартин чувствовал себя неловко в их доме. Лучше бы уж он не приходил. 15. Мне бы хотелось обменять эту книгу на другую, если можно. 16. Я почти не встречался с ним, и только однажды мы обменялись несколькими словами.

7. Make up and practise a short situation using the word combinations and phrases (p. 223).

8. Make up and act out a dialogue using the word combinations and phrases (p. 223):

1. An acquaintance of yours is asking you for a piece of advice, which you hesitate to give. (to have some difficulty in smth., to hesitate, unless, to have not the least notion, to decide for oneself)

2. You are late for a house-warming party. Apologize to the hostess, (early enough, I had hardly ... when, to reach (out) for, to have some difficulty in smth., to open the door to smb., to come up to, a dim recollection, to alter one's habits)

3. Your plans for a trip to the South are ruined. You're complaining about that to a friend of yours, (to alter plans, to feel at home, it is precisely what, none the worse for, not to know a better place to ...)

9. Find in Text Seven equivalents for the following:

to tell people how to live; of the same kind; to thrust smth. on smb.; to exchange news and ideas by speech or writing; sometimes; to release one's hold of; a totally unknown person; hanging loosely; to swell out; to be ready; to slip one's memory; a slight illness, fastidious

10. Find in Text Seven English equivalents for the following:

плохо знать самого себя; одинокая башня; дать хороший совет; скромная квартира; бросить беглый взгляд; коренастый полный

мужчина; коротко подстриженные волосы; средство существования; отказаться от надежной работы ради неизвестности; решать самому; медицинские приборы; весело поблескивать; располагающая к себе внешность; уже не первой молодости

11. Explain what is meant by the following phrases:

1. to communicate by conventional signs; 2. an irreparable mistake; 3. a total stranger; 4. without letting go off his hat; 5. to be in the medical; 6. to stick smth.; 7. to give somebody a cursory glance; 8. a means of livelihood; 9. to give up a good safe job for an uncertainty; 10. to keep body and soul together; 11. to have a trifling indisposition; 12. a squeamish patient

12. Answer the following questions and do the given tasks:

1. What do you know of Somerset Maugham? 2. What do you think of his stories and novels? 3. Who is the narrator of the story «The Happy Man»? 4. What can you say about the structure of the story? 5. What conclusions as to Somerset Maugham's attitude towards life and relations between people can you draw from the first passage? Do you share his views? 6. Translate the following sentences from the first passage into Russian, paying attention to the metaphors: a) "Each of us is a prisoner in a solitary tower." b) "But there are men who flounder at the journey's start." c) "I have been forced to point the finger of fate." d) "I have seen myself for a moment wrapped in the dark cloak of Destiny." Explain how the metaphors contribute to the vividness of narration. 7. Point out three metaphors and three epithets used by the author to characterize Stephens and comment on them. 8. Give synonyms of colloquial style to the following literary words: 'to flounder', 'hazardous', 'content', 'a trifling indisposition', 'errand', 'to perceive'. 9. What words and phrases are used to describe Stephens at the beginning and at the end of the story? How can the reader gather that Stephens was happy in Spain? What was it that attracted him to Spain? 10. How does the author draw the main character: by describing him or by showing him through his actions and conversation? 11. Find evidence in the story that the author sympathized with Stephens. What traits of character did the doctor possess that appealed to the author? 12. How would you explain the title of the story? 13. What is the message of the story and by what devices did the author achieve the effect?

13. Retell Text Seven close to the text.

14. Give a summary of Text Seven.

15. Discuss Stephens's idea of happiness.

16. Make up and act out a dialogue between two friends discussing what happiness is.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. **Confide in me**, and all will be well. 2. He had to make sure that she would not be likely **to confide** the whole story to Gervase, which she might do. 3. Kayerts was moved almost to tears by Wallace's kindness. He would, he said, by doing his best, try **to justify his confidence**. 4. Doubtless he realized that something was in the wind, but I did not think it necessary **to take him fully into my confidence**. 5. He **inspired universal confidence** and had an iron nerve. 6. Turning towards her he saw a glimmer of understanding come into her eyes, and he quickly smiled **to give her confidence**. 7. It had become his second nature **to listen to confidences** and not to offer them. 8. Mr. Pyne, what I am about to tell you is in the strictest **confidence!** You do understand that, don't you? 9. During the war Bret was sure she had never worried about him, she was perfectly **confident** of his coming back unhurt. Her **confident** letters had made him lonely. 10. He hurried up the basement stair and out of the house, and **started running** along the street. 11. He **started** the motor and the boat swung away from the dock. 12. Everyone assumed **from the start**, just as I did myself, that Gilbey was a writer. 13. I told him the whole story **from start to finish**. 14. Finally, **with a start**, he aroused himself from his reverie. 15. The luxury of the house **embarrassed** Dolly and made her feel badly dressed, out of place and timid. 16. Miss Brown poured out her story, going back to points she had forgotten, getting **confused** and repeating herself. 17. The accident threw the traffic into **confusion**.

18. There was just awkward **embarrassment** in not knowing how to react to such a curious outbreak. 19. I noticed he'd **dropped** his Yorkshire accent. 20. He had developed the habit of **dropping in** on her sometimes during the week to discuss the latest news. 21. "You can **drop me** at Darlinghurst if you don't mind." Magda pulled the car abruptly. 22. Constance bit back her desire to tell Miss Chetond **to mind** her own business. 23. I've never been the nervy type who **minds** the dark or being alone in an empty house. 24. She had a passion for cars — in fact, she said, she had always been **mechanically-minded** and used to drive a sports car. 25. **At the back of his mind** there lurked an uneasy sense of danger. 26. He had gone **through these movements in his mind** so often that he now acted purely automatically. 27. Miller was not a very good driver really. He went in fits and starts as if he could not **make up his mind** where he was going. 28. He **had half a mind** to walk out of the hotel, leaving everything behind.

B. 1. He qualified as a doctor, though he never **practised**. 2. Dad always **practised** what he preached; and we respected him greatly. 3. "At any rate their efforts to teach us handicrafts were not a success," said Jim. "As usual the theory was right, but the **practice** went wrong." 4. He's never been up against any of the first-rate players and it would be wonderful **practice** for him. 5. He took an angry look at Mr. Crabben, but it was impossible to suspect that young man of a **practical joke**. 6. Marjorie and Dorothy shared a natural intimacy, being closer together in age, so Phyllis was **the odd one**. 7. She had been feeling the weight of her **eighty-odd** years moving slower, talking less. 8. She had apologized for having to give up the **odd jobs** she had done for them. 9. I did not listen to them attentively, I only heard some **odds and ends**. 10. "Death is nothing to be afraid of," he said, "I think about it every day of my life." "You're very **odd**," she said, "I try never to think about it at all." 11. I had that **queer** feeling that one sometimes has when sitting in an empty room that one is not by oneself. 12. **What concern is it of yours?** — This is the least of **my concerns**. I just wanted to help. 13. Philip looked at the kid **with some concern**. What sort of man was he going to be, he wondered. 14. But I recommend you not to repay his hospitality by taking his wife's side against him in a matter that **doesn't concern you**. 15. Just why, I wanted to think about it, **to concern myself with it** in any way, I wasn't clear about. 16. She was tortured by an irresistible and ill-bred curiosity **concerning** the identity of the

visitor. 17. He walked past them **with as unconcerned an air** as he could assume. 18. Her holiday had done her good, but she **was concerned about him**, his lack of appetite and haggard look. 19. She looked round nervously, but everybody **was too concerned** with his or her own reaction to the news to observe the reactions of anybody else. 20. They got small thanks for their **sympathy**. 21. I understood for the first time how Father felt about his garden. I wondered how often and how obviously I'd shown my **lack of sympathy** at his enthusiasm about it. 22. Cam- pion felt that it was impossible **not to sympathize with her**, even if her point of view was not altogether his own. 23. The reporters looked back, the coroner ordered silence, the shocked public **made sympathetic murmurs**. 24. His reputation had been built on the fact that he often succeeded where other doctors **had failed**. 25. He had never known fear and could not recall a time when his nerves **had failed him**. 26. He held out his hand, and for a moment speech **failed** him. Then he rose to the occasion. "Pleased to meet you," said Mr. Burt. 27. He tried jokes, but John **failed** to manage even a routine smile. 28. Do you think I'm a **failure** as a writer? — **Failure's** a thing you measure at the end of a life. You **haven't failed** yet — not till you give writing up or die.

3. Paraphrase the following sentences using your active vocabulary:

A. 1. The words were hardly out of her mouth when she wished she had not told Ann her secret. 2. It is equally wrong to trust all and none. 3. His assurance of success was infectious. 4. You seem to be very sure of his ability. 5. Now she seemed to linger at table, evidently inclined to have a heart-to-heart talk. 6. I wonder if there is anything that can make him a bit less sure of himself. 7. You are making a mistake: you're taking me for somebody else. 8. Every- body was made uncomfortable by the turn of the talk. 9. Her things are always thrown about in a mess. 10. She put the coin in the slot and took up the receiver. 11. Since I have taken the case up, I mean to give up everything in order to see it through. 12. For the time being let's stop the argument. 13. "After a certain age," said aunt Ann, "one gets a liking for falling asleep at improper moments." 14. The boy just won't obey his mother. 15. Who will look after the children when you're away? 16. And again she was unable to tell whether he would have objected or not. 17. Don't forget that you must be back before twelve. 18. He seemed about to deny every-

thing but thought better of it. 19. But here was a man who sincerely did not care what people thought of him.

B. 1. How long has he been working as a lawyer? 2. The plan seems good to me, let's think how best to carry it out. 3. It was a habit with Father to have the magazines bound as volumes. 4. Strange to say it was Johnny who settled everything. 5. You do say ridiculous things sometimes. 6. There are some mighty suspicious things going on here. 7. She said she had nothing to do with it. 8. The mother's worry over her daughter's poor health kept her awake all night. 9. "The matter affects the interest of a friend for whom I'm acting," said the lawyer. 10. Why do you interest yourself in other people's affairs? 11. Nothing was said about the matter. 12. He has a very worried look today. 13. The boy seemed to be more interested in food than in the conversation. 14. Her heart went out to him in understanding. 15. I smiled at her to show my affectionate understanding. 16. He had kindly understanding eyes and the manner of one who had done a little suffering of his own accord. 17. He was sure that he would be successful this time. 18. Robert felt that the guilt was partly his own, that he had let him down as a human being. 19. I cannot see the humour in it. 20. I don't believe you know what lack of success is.

4. Explain or comment on the following sentences:

A. 1. He had a suspicion that Stella did not take her father into her confidence. 2. You could not have imagined a more trustworthy person, he enjoyed everyone's confidence. 3. I hesitated before making the decision: the offer did not inspire confidence. 4. It might give him confidence in himself to let him try. 5. She could always draw confidences from a heart of stone. 6. Did he know enough of real life to speak with confidence on anything? 7. I'm a lawyer. A client's communications are confidential. 8. She rose and silently started for the exit door. 9. When he returned to London, he started a little restaurant in Soho. 10. The untidy room of the first-floor in Baker Street had been the starting-point of many remarkable adventures. 11. You must have confused me with someone else. 12. He was never embarrassed, always ready with some glib explanation. 13. He was left in a state of confusion and despair. 14. Some Englishmen drop their h's. 15. He was not a man who let a thing drop when he had set his mind on it. 16. Once more he seemed to drop a curtain between

himself and the others in the room. 17. He seems to have dropped most of his friends. 18. Drop me a line when you are away. 19. The last thing I heard as I was dropping off to sleep was Mr. Lendow's voice saying good-night to Carol. 20. Will you mind my luggage while I go and find out? 21. So I decided to mind my own business and to say nothing about what I had seen. 22. The children mind her like trained seals. 23. "Mind how you go or you'll knock your head," Lucas warned him. 24. They did not seem to mind each other's presence in the least. 25. And then, being a fair-minded man, he looked at the other side of the question. 26. I tried to concentrate, but my mind wouldn't work properly. 27. "I have a logical mind," she returned, "which you have not and never will." 28. His eyes, when they looked at you directly, gave you the feeling that they were seeing right through your mind. 29. His name had conveyed nothing to me; perhaps it was kept in mind only by journalists. 30. Keep in mind the purpose of your speech and speak to the point. 31. I tried to get my mind on my drawing, and did a few lines; but it was no use. 32. It just didn't come to my mind. 33. If Melody could not make up her own mind — well, it must be made up for her. 34. I wasn't in two minds and acted quickly. 35. I've got a good mind to quit.

B. 1. The new doctor had only a small practice. 2. It is the practice of this surgeon to give local anaesthetics whenever possible. 3. The odds are against this football team. 4. But oddly enough, though so much alike, they detest each other. 5. There were several things about it all that struck me as queer. 6. Everybody was filled with concern when news came that Father was seriously ill. 7. Laura and Linda exchanged concerned glances. 8. I knew those concerned and was eager to learn the whole story. 9. I know him well enough to be sure that he is not concerned in the affair. 10. As practising physicians we're naturally concerned with the professional standards you maintain here. 11. Andrew dropped his eyes, sympathizing, yet hardly knowing what to say. 12. Dottie remained silent, merely watching him sympathetically. 13. Angela was oppressed by a sense of injustice, but her mother was unsympathetic. 14. His mission was ending and he felt that he had failed. 15. My eyesight has been failing me for some time. 16. During the anecdotes he never failed to laugh at exactly the right point. 17. The pilot could not fail to see us there on the open beach. 18. I'll expect to see you both. Without fail. 19. He was a failure in whatever he did. 20. How do you explain his failure to come?

5. Choose the right word:

confuse — embarrass (or their derivatives)

1. Keep still for a minute, you're only ... me. Let me think.
2. I was ashamed; I was hot with
3. She watched Roy so closely that he felt
4. "I don't like solicitors. They ... me," said Elsie.
5. My eyes, resting on him curiously, caused him no
6. Most people who stutter are very ... about it.
7. I had better explain. I can understand how ... you are.
8. Her eyes reflected the ... of her mind.

odd — queer

1. It was certainly an ... pair and everyone stared at them.
2. There was something ... about the way his temperature ran below normal.
3. Something woke me up. Some sound. There are so many ... noises in London.
4. It's ... wanting to eat an ice in this weather.
5. He must have done it. He has been acting ... lately.
6. He has an ... way of walking with his feet turned in slightly.
7. The front-door bell resounded ... in the empty rooms.
8. He noticed that Crale was looking very ... , but he did not yet know how seriously ill he was.

*to be concerned in — to be concerned with —
to be concerned about*

1. There were rumours that Ned had once been ... something crooked.
2. I felt pretty sure that she was genuinely ... my health.
3. I am not ... the details.
4. Your vocation is quite a different one, doctor. You are ... people.
5. I am really ... you.
6. The neighbours did not suspect that the nice-looking young man was ... the crime.

6. Give English equivalents for the following words and phrases:

доверять (верить) кому-л.; доверить (рассказать) что-л. кому-л.; пользоваться доверием; внушать доверие; быть уверенным в успехе; отправляться на экскурсию в горы; пуститься бежать; затеять ссору; с начала до конца; с самого начала; чувствовать смущение; сбивчивый ответ; валиться с ног от усталости; зайти к кому-л. домой; резкое понижение температуры; быть в нерешительности; претворять в жизнь; нечетное число; 20 с лишним лет; иметь озабоченный вид; вызывать сочувствие; чувствовать расположение к кому-л.; сочувственная улыбка; окончиться неудачей.

7. Translate the following sentences into English:

А. 1. Она никому не доверяла своих планов. Это был вопрос, который она должна была решить сама. 2. Если бы вы полностью доверились мне, может быть, и можно было бы избежать этой неприятности. 3. С самого начала Великой Отечественной войны, даже в самые тяжелые дни, люди твердо верили в победу. 4. Я полностью согласна с вами, что он внушает доверие, но не в этом дело; дело в том, что я просто недостаточно хорошо его знаю, чтобы просить о помощи. 5. При малейшем шуме Кейт вздрагивала и смотрела на часы, но время, казалось, остановилось. 6. Это очень милые люди. Я с самого начала чувствовала себя у них как дома. 7. В дверь постучали. Майкл вздрогнул и проснулся. 8. Все посмотрели на него с любопытством, но это нисколько не смутило его. 9. Я не запомню эту дату, если не запишу ее. Я всегда путаю даты и цифры. 10. Фашисты сбрасывали бомбы на города и села, не щадя мирное население. 11. Ваш приятель придет сегодня? — Может быть, он зайдет попозже. 12. Накапайте десять капель этого лекарства в стакан теплой воды и прополощите горло. Это вам поможет. 13. Черкните мне пару строк, как приедете. 14. Вы не присмотрите за ребенком, пока я накрою на стол? 15. Идите осторожно, дорога здесь очень грязная. 16. Вы не поменяетесь со мной местами? — Пожалуйста. 17. Как вам нравится это внезапное похолодание? — Я не боюсь холода, лишь бы не было дождя. 18. «Я ему все выскажу откровенно, как только он появится. Он уже не первый раз заставляяет нас ждать», — сказал Билл, терпя терпение.

В. 1. Я уже давно не практикую и вряд ли смогу помочь вам, но здесь неподалеку живет врач, обратитесь лучше к нему. 2. Мы наверняка столкнемся с трудностями при осуществлении этого плана. 3. Когда наконец был напечатан сборник его рассказов и распродан за один день, Джон, не колеблясь, бросил медицинскую практику и занялся литературной работой. 4. Не надо меня уговаривать. Я прекрасно знаю, что я не в форме. Я давно не упражнялся и не могу выступать в концерте. 5. Инженер работал над прибором пять с лишним лет, прежде чем прибор был применен на практике. 6. Не знаю, понравится ли он вам: он очень эксцентричный человек. 7. Вы можете сказать, что это не мое дело, но право же вам надо бросить курить, вы так кашляете. 8. Имейте в виду, что это решение касается всех нас. 9. Гертруда была твердо уверена, что ее муж не способен ни на какие махинации, и никак не могла поверить, что он замешан в этом деле. 10. Я очень беспокоюсь о здоровье Елены. К сожалению, я ничего не могу с ней поделать: она не желает идти к врачу. 11. В данный момент меня не интересуют подробности, мы займемся этим делом позднее. 12. Родители не разделяют ее мечты стать актрисой. 13. Мы очень сочувствовали ей и старались сделать все возможное, чтобы облегчить ей жизнь. 14. Он был благодарен ей за ее сочувственные слова и искреннее желание помочь. 15. Чем бы он ни был занят,

он умудряется видеть все, что происходит вокруг. 16. Я буду вас ждать, не подведите меня. 17. Пока я не могу сказать вам ничего определенного. Я наводил справки, но потерпел неудачу. 18. Провал эксперимента не обескуражил его, он был уверен, что рано или поздно добьется успеха. 19. Когда мы соберемся? — Давайте в понедельник в шесть. Приходите обязательно. Будем ждать.

8. Respond to the following statements and questions using the Essential Vocabulary:

1. Why did you tell Ann about it? Can't you keep your mouth shut? 2. I wonder if I should be telling you all this. 3. I'll make a mess of the job, I'm afraid. 4. What's so funny about the story? 5. How did you manage to read all these books in two months? 6. Whatever did you go to the cinema for if you were really so pressed for time? 7. Why are you going to bed so early? 8. What's the matter? Did I scare you? 9. But surely you ought to remember her name. 10. Why didn't she answer the question I wonder? 11. When are we to expect you? 12. Tomorrow I'm going to Spain, for a month. 13. Why were you cross with the boy? 14. Excuse me for bothering you. 15. You will stick to your decision, won't you? 16. Can't you give me a definite answer now? 17. I'm sorry, but I really cannot concentrate. 18. Do sing for us, will you? 19. I hear Fred has quitted his work. What's he doing? 20. Why did you not interfere? You might have prevented the quarrel. 21. What made John drop his studies? 22. You ought not to reproach her, she's upset as it is. 23. Did you manage to persuade him to change his mind?

9. Make up and practise a short situation using the Essential Vocabulary:

to start on a trip; a ring at the bell; to drop in; to remind smb. of smth.; to have some difficulty in doing smth.; to hesitate to do smth.; to sympathize with; to fail smb.; to make up one's mind

10. Make up and act out conversations using the Essential Vocabulary:

1. to be concerned about; to have not the least notion; by fits and starts; to mind one's business; from the start; to resist the temptation; to drop the subject; that's precisely what ...

2. to have a fancy for; to have a mind to; to mind smth.; I can't imagine a worse place to ... ; to be in two minds; to change one's mind; to put into practice

11. Find in Text Seven and copy out phrases in which the prepositions (or adverbs) 'at', 'for', 'by' are used. Translate the phrases into Russian.

12. Fill in prepositions or adverbs:

1. The country was ... peace then; now it is ... war. 2. He is always ... his worst when fighting against difficulties. 3. ... first sight I thought you were his brother. 4. You won't get anywhere by shouting ... him. 5. You can quit your work ... a fortnight's notice. 6. The boy is very good ... football. 7. This was sold ... 4d a pound, but that was really ... a loss not ... a profit. 8. ... recreation there was boating and swimming. 9. Can't say I care ... that kind ... art myself, but there's no accounting ... tastes. 10. Don't judge a man ... his clothes. 11. What do you mean ... taking my bag? — I'm sorry, I took it ... mistake. 12. These apples are sold ... weight. 13. He is paid ... the hour. 14. I know him ... sight, but not to speak to. 15. He is ... far the best teacher I have ever had. 16. It wasn't ... us to judge him hard. 17. Ned took a cold shower and felt the better ... it. 18. He repeated the conversation he had heard word ... word. 19. Will you please change the book ... another one? 20. Don't ask me ... advice. You must decide ... yourself.

13. Translate the following sentences into English. Pay attention to the prepositions:

1. Мальчики бросали снежки в своего товарища. 2. Нужно постучать в дверь, прежде чем входить в комнату. 3. В тот вечер Джордж был в ударе и смешил нас всех своими шутками. 4. Во всяком случае мы знаем, что сейчас он в безопасности. 5. Старик был возмущен несправедливым обвинением. 6. В первом предложении вверху 31-й страницы есть опечатка, исправьте ее. 7. На таком расстоянии я ничего не могу разглядеть. 8. Я, пожалуй, не поеду этим поездом. Он отходит в полночь, это очень неудобно. 9. Ренни твердо решил, что, когда вся семья соберется за обедом, он скажет им о своем намерении. 10. При первом же звуке будильника он вскочил и начал одеваться. 11. Это была старая машина, и мы ехали со скоростью 40 миль в час. 12. Охотник прицелился в ястреба и выстрелил. 13. Вряд ли можно считать ее взрослой: ей не больше 16 лет. 14. У меня сейчас нет времени, но я постараюсь выяснить этот вопрос не позднее пятницы. 15. Сперва эта книга показалась мне не очень интересной, но потом она так захватила меня, что я не могла оторваться от нее. 16. Вот таблетки от кашля. Не забывайте принимать их. 17. Я не чувствую к нему никакого уважения. 18. Мери не к кому было обратиться за

советом. 19. Если бы не вы, мы бы пришли вовремя. 20. Люди, которые отдают жизнь за родину, навсегда остаются в сердцах своих соотечественников.

14. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Make up and act out dialogues to illustrate the meaning of the proverbs:

1. An open door may tempt a saint. 2. The last drop makes the cup run over. 3. Practise what you preach. 4. He who would catch fish must not mind getting wet. 5. The face is the index of the mind.

15. Write an essay on one of the following topics:

1. A man who was happy.
2. How a piece of advice changed my life.

CONVERSATION AND DISCUSSION

TALKING ABOUT PEOPLE

Topical Vocabulary

1. **Virtuous (good) characteristics:** affable, amiable, good-natured, good-humoured, kind, kind-hearted, communicative, sociable, friendly, modest, discreet, generous, considerate, attentive, thoughtful, earnest, sincere, enthusiastic, calm, quiet, composed, self-possessed, honest, merciful, impartial, just, patient, forbearing, sympathetic, respectable, cordial, broad-minded, witty, intelligent, dignified, capable, benevolent, philanthropic, scrupulous, consistent, easy-going, affectionate, devoted, loyal, courageous, persevering, industrious, hard-working, sweet, gentle, proud.

2. **Evil (bad) characteristics:** ill-natured, unkind, hard-hearted, reserved, uncommunicative, unsociable, hostile, haughty, arrogant, dashing, showy, indiscreet, unscrupulous, greedy, inconsistent, tactless, insincere, hypocritical, false, vulgar, double-faced, indifferent, dispassionate, fussy, unrestrained, dishonest, cruel, partial, intolerant, conceited, self-willed, wilful, capricious, perverse, insensible, inconsiderate, servile, presumptuous, deceitful, harsh, sulky, sullen, obstinate, coarse, rude, vain, impertinent, impudent, revengeful.

1. Read the text for obtaining its information.

Girlhood of Anna Brangwen

Anna Brangwen is one of the protagonists of the novel which tells a life story of the Brangwens, the farm-people. The men spent their lives in hard toil, the women dreamt about "the supreme life" for their children. And it was not money, it was education and experience.

In the given below extract Anna's school-years are described. The writer presents a true picture of the problems that a young girl faces in life.

Anna became a tall, awkward girl ... She was sent to a young ladies school in Nottingham.

And at this period she was absorbed in becoming a young lady. She was intelligent enough, but not interested in learning. At first, she thought all the girls at school were ladylike and wonderful, and she wanted to be like them. She came to a speedy disillusion: they failed and maddened her, they were petty and mean. After the loose, generous atmosphere of her home, where little things did not count, she was always uneasy in the world, that would snap and bite at every trifle.

A quick change came over her. She mistrusted herself, she mistrusted the outer world. She did not want to go on, she did not want to go out into it, she wanted to go no further.

"What do I care about that lot of girls?" she would say to her father, contemptuously, "they are nobody."

The trouble was that the girls would not accept Anna at her measure. They would have her according to themselves or not at all.

So Anna was only easy at home, where the common sense and the supreme relation between her parents produced a freer standard of being than she could find outside.

At school, or in the world, she was usually at fault, she felt usually that she ought to be slinking in disgrace. She never felt quite sure, in herself, whether she were wrong or whether the others were wrong. She had not done her lessons: well, she did not see any reason why she **should** do her lessons, if she did not want to. Was there some occult reason why she should? Were these people, schoolmistresses, representatives of some mystic Right, some Higher Good? They seemed to think so themselves. But she could not for her life see why a woman should bully and insult her because she did not know thirty lines of "As You Like It". After all,

what did it matter if she knew them or not, Nothing could persuade her that it was of the slightest importance. Because she despised inwardly the coarsely working nature of the mistress. Therefore she was always at outs with authority. From constant telling, she came almost to believe in her own badness, her own intrinsic inferiority. She felt that she ought always to be in a state of slinking disgrace, if she fulfilled what was expected of her. But she rebelled. She never really believed in her own badness. At the bottom of her heart she despised the other people, who carped and were loud over trifles. She despised them, and wanted revenge on them. She hated them whilst they had power over her.

Still she kept an ideal: a free, proud lady absolved from the petty ties, existing beyond petty considerations. She would see such ladies in pictures: Alexandra, Princess of Wales, was one of her models. This lady was proud and royal, and stepped indifferently over small, mean desires: so thought Anna, in her heart. And the girl did up her hair high under a little slanting hat, her skirts were fashionably bunched up, she wore an elegant, skin-fitting coat.

She was seventeen, touchy, full of spirits, and very moody: quick to flush, and always uneasy, uncertain. For some reason or other, she turned to her father, she felt almost flashes of hatred for her mother. Her mother's dark muzzle and curiously insidious ways, her mother's utter surety and confidence, her strange satisfaction, even triumph, her mother's way of laughing at things and her mother's silent overriding of vexatious propositions, most of all her mother's triumphant power maddened the girl.

She became sudden and incalculable ... the whole house continued to be disturbed. She had a pathetic, baffled appeal. She was hostile to her parents, even whilst she lived entirely with them, within their spell.

(From "The Rainbow" by D. H. Lawrence)

2. Answer the following questions:

1. What do we learn about Anna's relationship to the girls at school in Nottingham? 2. In what kind of environment did the girl grow up? How did it contribute to her personal development? 3. Was Anna a disciplined and hard-working pupil at school? How can you account for her lack of interest in learning? 4. What do

you think is an essential conflict in the girl's character? What made her mistrust the outside world? 5. Was the girl entirely or partially right when despising her schoolmistresses, "who carped and were loud over trifles"? 6. Why did she turn to a royal ideal to satisfy her ego? 7. How did Anna's attitude to her parents change at the age of seventeen? What do you think are the reasons for it? 8. What were the most remarkable traits of Anna's character that made her unlike the girls of her age? 9. How can you apply the information you obtained from the story to the problems which you are facing or will have to face as a future parent (a teacher)?

3. Find in the text the arguments to illustrate the following:

Anna Brangwen was not what we call a "problem" child, but a child who was just having problems like most young people of her age. Try and preserve the wording of the original. Add your arguments as well.

4. Summarize the text in four paragraphs specifying the role of the family background and school experience in the moulding of a person's character.

5. Use the Topical Vocabulary in answering the following questions:

1. What kind of person will never arrest anyone's attention? (take a risk, spend more than he can afford, take anything to heart, lose his temper, do a silly thing, disobey instructions, waver in the face of danger, fail his friend)

2. What kind of people are often lonely? (are usually surrounded by friends, are easily forgotten, are quick to see the point, think only of themselves, feel uneasy in company, keep their thoughts to themselves, easily lose their patience, enjoy other people's confidence)

3. What kind of people are called good mixers, poor mixers, colourful, discreet, just, business-like, level-headed, sympathetic, revengeful, squeamish, persistent, haughty, humble, placid, broad-minded, vulgar, vain, ambitious?

4. What do you call a person who can't keep a secret? (can appreciate a piece of art, feels deeply, pokes his nose into other people's affairs, intrudes his views on others, is always sure of himself, is mostly in high spirits, gets annoyed easily, keeps on forgetting things, is unlike others, says what he thinks, has no moral principles)

5. What traits of character would you appreciate in a wife (a husband), a mother (a father), a son (a daughter), a bosom friend? What traits would you detest most?

6. What traits of character are required to make a good teacher, a good doctor, a good lawyer, a good journalist? What traits might prevent one from becoming a good specialist in those fields?

6. Give a character sketch of a person you know and like (dislike). Use the Topical Vocabulary. Remember: The sketch should be informative and convincing enough. A mere outward description of a person is not a character sketch. You should present a sort of critical analysis and pass your own well-grounded judgement of a personality.

Outline for a Character Sketch (Personal Identification)

1. Appearance: age, height, weight, build of figure, face, hair, eyes, complexion, clothes.
2. Background: family, education, profession or occupation.
3. Likes and dislikes: with regard to people, tastes, hobbies and interests.
4. Character, temperament, disposition.
5. Conclusion.

7. You are asked to tell a group of students about your favourite fictitious (literary, film) character. Describe the character in about fifty words. Use the Topical Vocabulary and the Outline for a Character Sketch of Ex. 6.

8. Work in pairs. Discuss real people or fictitious characters you find interesting. Bring out clearly their most prominent individual traits. One of the students is supposed to describe a person he/she likes, the other a person he/she dislikes. Try and interrupt each other with questions to get sufficient information about the characters you speak about. Use the Topical Vocabulary and the Outline for a Character Sketch of Ex. 6.

Model:

A: I want to tell you about Peter who is by far the most affable man from all I know. I can speak about him unreservedly. He is honest and generous, he is a man of high morals. Moreover, he is everyone's favourite ...

B: I am not as enthusiastic about people as you are. I do not take people for what they look and sound. I try to size them up according to their deeds. That's why I pass my judgement only on second thought. Very often some little things make us change our opinion of a person for the worse ...

9. Speak about the most striking traits of people's characters. Consider the following:

1. Your favourite traits of character in a person.
2. The traits of character you detest.
3. Your own chief characteristics.

10. Read the following interview. The expressions in bold type show the way English people describe themselves and other matters. Note them down. Be ready to act out the interview in class.

TV interviewer: In this week's edition of "Up with People" we went into the streets and asked a number of people a question they just didn't expect. We asked them to be self-critical ... to ask themselves exactly what they thought they lacked or — **the other side of the coin** — what virtues they had. Here is what we heard.

Jane Smith: Well ... I ... I don't know really ... it's not the sort of question you ask yourself directly. I know I'm good at my job ... at least my boss calls me hard-working, conscientious, efficient. I am a secretary by the way. As for when I look at myself in a mirror as it were ... you know ... you sometimes do in the privacy of your own bedroom ... or at your reflection in the ... in the shop window as you walk up the street ... Well ... then I **see someone a bit different**. Yes ... I'm **different in** my private life. And that's probably, my main fault I should say ... I'm not exactly — Oh, how shall I say? — I suppose I'm not coherent in my behaviour ... My office is always in order ... but my flat! Well ... you'd have to see it to believe it.

Charles Dimmock: Well ... I'm retired, you know. Used to be a secondary school teacher. And ... I think I've kept myself ... yes, I've kept myself respectable — that's the word I'd use — respectable and dignified the whole of my life. I've tried to help those who depended on me. Perhaps you might consider me a bit of a fanatic about organization and discipline — self-discipline comes first — and all that sort of thing. But basically I'm a good chap ... not two polemic ... fond of my wife and family ... That's me.

Arthur Fuller: Well ... when I was young I was very shy. At times I ... I was very unhappy ... especially when I was sent to boarding-school at seven. I didn't make close friends till ... till quite late in life ... till I was about ... what ... fifteen. Then I became quite good at being myself. I had no one to rely on ... and no one to ask for advice. That made me independent ... and I've always solved my problems myself ...

11. Answer the following questions:

1. Does the self-criticism of each of the participants of the interview reveal anything about personality and attitudes? 2. Would these people be different when described by their relations or friends? 3. What differences do you notice between the people answering the questions of the interviewer?

12. When you describe people you either criticize or praise them. When you criticize you normally try to find faults rather than positive traits of character but it certainly does not exclude the expression of praise. Here are some comments that people make when they are invited to analyse and judge:

I think I'd much prefer to ... ; nothing like as good (bad) as ... ; that's what I thought ... ; and that's another thing; there's much variety in ... ; to be similar in ... ; there's a tremendous number of differences in ... : to have little (much) in common.

Use the clichés in the conversations of your own when you are welcome with your criticism of people.

13. Work in pairs. Read the extracts and expand on the idea that: "Every man is a bundle of possibilities." You are to sum up the characters described. You may be of a similar or a different opinion of the human types presented below. Consider the strong and the weak traits of characters. Your judgement should be followed by some appropriate comment:

1. Where she found the time, and still managed to "practically run that big house" and be the president of her class ... , a skilled rider, an excellent musician (piano, clarinet), an annual winner at the country fair (pastry, preserves, needlework, flower arrangement) — how a girl not yet seventeen could have such a wagon-load, and do so without "brag", with, rather, merely a radiant jauntness, was an enigma the community pondered, and solved by saying, "She's got character. Gets it from her old man." Certainly her strongest trait, the talent that gave support to all the others, was derived from her father: a fine-boned sense of organization. Each moment was assigned; she knew precisely at any hour, what she would be doing, how long it would require.

2. You are a man of extreme passion, a hungry man not quite sure where his appetite lies, a deeply frustrated man striving to project his individuality against a backdrop of rigid conformity. You exist in a half-world suspended between two superstructures, one self-expression and the other self-destruction. You are strong, but there is a flaw in your strength, and unless you learn to control

it the flaw will prove stronger than your strength and defeat you. The flaw? Explosive emotional reaction out of all proportion to the occasion. Why? Why this unreasonable anger at the sight of others who are happy or content, this growing contempt for people and the desire to hurt them? All right, you think they're fools, you despise them because their morals, their happiness is the source of your frustration and resentment. But these are dreadful enemies you carry within yourself — in time destructive as bullets. Mercifully, a bullet kills its victim. This other bacteria, permitted to age, does not kill a man but leaves in its wake the hulk of a creature torn and twisted; there is still fire within his being but it is kept alive by casting upon it faggots of scorn and hate. He may successfully accumulate, but he does not accumulate success, for he is his own enemy and is kept from truly enjoying his achievements.

3. What wasn't too appealing was the idea of using family as a crutch, and right at the outset. He couldn't bear the thought of hearing for the rest of his life, "Of course, if was Julian gave him his state ..." But of more significance was the damage that accepting something like this could do to his individuality. Not only would he never respect himself if he just stepped into a job and rose solely on the basis of personal privilege, but how would he ever realize his own potential if he was going to be treated like one of those rich kids who were just coddled up the ladder of success their whole life long?

4. It was our friend's eye that chiefly told his story, an eye in which innocence and experience were singularly blended. It was full of contradictory suggestions; and though it was by no means the glowing orb of a hero of romance, you could find in it almost anything you looked for. Frigid and yet friendly, positive yet sceptical, confident yet shy, extremely intelligent and extremely good-humoured, there was something vaguely defiant in its concessions, and something profoundly reassuring in its reserve ... Decision, salubrity, jocosity, prosperity seem to hover within his call: he is evidently a practical man

14. Read the following text. Find in it arguments "for" and "against" the problem under discussion. Copy them out into two columns.

Happiness Is This Shape ...

There is a large number of intriguing conclusions contained in the study of happiness — what causes it and what doesn't —

which has just been concluded by two psychologists. They have analysed the replies of as many as 52,000 people.

The people who replied to their questionnaire were younger, better educated and more affluent than average, so their replies may not be absolutely typical to everyone. They varied in age from 15 to 95 and their answers were so diverse that the two interviewers believe that they have enough material to see what is related to happiness, and what isn't.

The general level of happiness of people proved the thorniest problem to assess. Some of the people answered that they had been happy once. At the same time many were constantly thinking about happiness, weekly or daily. Can anyone really be happy when they are thinking about it so often?

The scientists were interested in 16 aspects of people's lives and how important each was in contributing to general happiness. For single people being happy depends on having congenial friends, a satisfying work and love life and also some sort of recognition by others for what they are doing. For married couples the important things seem to be somewhat different.

The wife gets her happiness chiefly from her family life. The husband is more concerned with personal growth and development.

The psychologists also asked a number of questions about people's childhoods to see if there was anything in that which was associated with being happy.

The major surprise was that few childhood experiences predicted with any certainty whether someone would be happy as an adult. And many people who came through bad early and teenage years are perfectly happy as adults.

Happiness, conclude the psychologists, is more a matter of **how** you regard your circumstances than of **what** the circumstances are.

15. Discuss the text in pairs. One of the pair insists that happiness is more an attitude to life than the state of things, the other defends the opposite viewpoint. Be sure to provide sound arguments for whatever you say. Consider the following aspects in relation to your idea of happiness:

friends and social life; job or primary activity; being in love; recognition, success, personal growth; financial situation; house or apartment; attractiveness; health, physical condition; city you live in; recreation; being a parent; marriage; partner's happiness.

16. The extracts given below present rather complicated subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use conversational formulas of Ex. 12.

A. Does every life have its critical moments and situations that determine the entire future of a person or the future of many others?

Some men and women risk comfort and security, and even their lives, to venture into the unknown or to follow an unconventional course of conduct. They may do so for any one of a number of reasons. They may desire to benefit mankind, to gain knowledge, to increase understanding, to gain wealth or power for themselves or their country, or to prove to themselves that they can do what seems impossible.

B. How does reading contribute to our understanding and judgement of people?

Reading often increases our understanding of people because the individuals we meet in novels resemble so closely, or differ so much, from persons with whom we are acquainted in real life. The conduct of a fictitious character, like that of real people, results from such emotions as greed, ambition, fear, love, self-sacrifice, jealousy, hatred, revenge, patriotism, civic pride and the desire to reform the society.

C. Do people today measure up in courage and endurance to the people of earlier generations?

Few great people have had to contend with as many obstacles to success in life as Christopher Columbus. He had a lively curiosity about the heavens and the earth, he read widely about astronomy and navigation. He needed indomitable will and courage to fight for his ideas against ignorance and prejudices of his time. He convinced the Spanish rulers that an expedition to find a new westward commercial route to India would bring Spain unlimited power and wealth. The task of carrying out such an expedition called for tremendous determination, courage, and resourcefulness. Only these qualities enabled Columbus to overcome the dangers and hardships of the voyage into the unknown. Columbus was in essence, a great man, whose broad vision, faith in his ideas, and extraordinary abilities led to outstanding achievements in spite of very adverse circumstances.

D. Should people fight adverse circumstances and obstacles or should they surrender to them?

Hellen Keller was able to lead an active useful life in spite of being blind and deaf from early childhood. Such a triumph over adversity calls for almost superhuman perseverance, courage, resourcefulness. With the help of her devoted teacher Ann Sullivan Macy, the girl was able to overcome her crushing handicaps and make herself a figure of international renown. Other persons, struck such a cruel blow by fate, might have chosen to withdraw from life. Not so the dauntless Helen! She travelled abroad, she championed social and economic rights for women; she worked for world peace; she aided movements to help the unfortunate and underprivileged. And more than anything else, by the mere example of what she was able to achieve, she gave hope and courage to untold thousands who might otherwise have given up to despair.

17. Role-Playing.

The People We Choose

Situation: It's an emergency sitting of the Editorial Board of the "Teachers" Newspaper". There is a vacancy to be filled. The newspaper needs a new correspondent to report for the paper in the "Family and School" feature. You are members of the Editorial Board with conclusions to make about some particular applicants. The list of applicants has been rather long. After a heated discussion only two apparently eligible people remain on it: a professional journalist who has worked for about 20 years for a children's magazine and a former teacher of literature who has made up her mind to change occupation after having worked at a secondary school for about 15 years. Both the applicants are mature people and know their trades. In the course of discussion opinions differ: two members of the staff are for the journalist, two others are for the teacher.

Characters:

Student A: Editor-in-Chief, presides at the sitting, a talented journalist, has spent his whole life in the paper, knows a good thing when he sees it, doesn't show his attitude to the applicants during the discussion. In the long run he has to bring forth his decision because the opinions differ much. His opinion turns out to be reasonable, convincing and fair.

Students B, C, D, E: members of the Editorial Board, experienced journalists, enthusiasts of their paper, devoted to the problems of upbringing and schooling, have worked together for a long period of time.

They study the personal sheets and records of the applicants, make suggestions and try to formulate valid reasons why the journalist/the teacher should be employed by the paper. Such important items as professional experience, age, interests and traits of character are taken into account. As a result of the discussion, they produce various judgements mainly connected with the personal qualities of the applicants. Thus two members are in favour of the journalist, two others are in favour of the teacher. They point out advantages and disadvantages of either employment, giving warnings based on personal experience where possible.

Note: The group of students is divided into two teams. Each team performs the same role play. While discussing the virtues and imperfections of prospective reporters they show a different outlook in regard to their jobs and problems they face in life. At the end of the sitting the better applicant is chosen.

18. Group Discussion.

Give your views on the problems listed below and speak in rebuttal of your opponent.

Topic 1. *What are the essential factors that help to mould a person's character?*

Talking points:

1. Background and environment: with regard to family, friends and acquaintances.
2. Educational possibilities: with regard to schooling, further education of any type, interest in learning.
3. Cultural standards: with regard to literary, musical, artistic tastes, abilities and ambitions.
4. Circumstances: adverse and favourable.

Topic 2. *What are the ways and means by which a person's character is revealed and estimated?*

Talking points:

1. Appearance.
2. Speech characterization.

3. Manners and attitudes.

4. Likes and dislikes: with regard to people and things.

Topic 3. *What is the role played
by personal traits of character
in choosing a profession?*

Talking points:

1. Psychological types suitable for work in different trades.

2. Psychological tests and professional (vocational) guidance.

3. Success or failure caused by personal traits in a chosen profession.

Unit Eight

SPEECH PATTERNS

1. Frank Ashurst and his friend Robert Garton were on a tramp.

They were on a hike.

We shall go on an excursion tomorrow.

I shall start on a tour next Sunday.

He will set out on a trip early in the morning.

2. According to their map they had still some seven miles to go.

We have two hours to while away.

They still have a lot to do.

Jane still has two exams to take.

He has letters to mail.

3. Both were (as) thin as rails.

The boy is really as obstinate as a mule.

She was as good as her word.

You're as sulky as a bear, what's the matter?
And let me tell you he is as cross as two sticks.

4. **Garton was like some primeval beast.
She looked like a wild flower.**

He looked like a huge bear.
The cloth looks like silk.

5. **Garton's hair was a kind of dark unfathomed mop.
Passing through a sort of porch...**

It was a sort of box.
It was a kind of game.
We spent the night in a sort of hut.

6. **Perhaps he struck her as strange.**

The whole affair strikes me as queer.
The suggestion struck him as tempting.
That I found nobody at home struck me as odd.
Her question struck me as naive.

EXERCISES

1. Complete the following sentences using Speech Patterns 1, 2, 3, 4:

1. We saw lots of interesting things when we were
2. It's too late to start
3. Will you go with them ... ?
4. I am busy now, I have
5. It was growing dark and they still had
6. I shan't be free till July 1, I have
7. Both brothers are tall and as
8. In the father's presence the boys are as
9. The twins are as
10. With her close-cropped hair she
11. She is under 20, but she
12. The water in the lake was so warm that it was
13. She was a small, pretty woman with a complexion that was

14. The cloud was now spreading across the sky, it was
15. I had a good look at the picture yesterday and I think it is
16. I don't know the rules, but I think it's 17. This is the house where the writer lived, now it is 18. I'm not sure of the meaning of the term, perhaps it's

2. Paraphrase the following sentences using Speech Patterns 5, 6:

1. I had a vague suspicion that he was cheating. 2. The vines formed a poor (inadequate) roof. 3. I didn't know the game they were playing. 4. It was a deserted hut that could give them some shelter. 5. She had something resembling a hat on her head. 6. The whole affair seems to me a bit queer. 7. That I found nobody at home seemed to me odd. 8. The excuse he gave seemed to me ridiculous. 9. He seems to me a person well-read in literature. 10. He turned the car towards a large house that seemed to be typically Swiss.

3. Make up two sentences of your own on each pattern.

4. Translate the following sentences into English using the Speech Patterns:

1. Это произошло, когда мы путешествовали по Кавказу. 2. Как только мы приехали в Лондон, мы отправились на экскурсию. После свадьбы Майкл и Флер поехали в свадебное путешествие. 4. Ремонт на даче почти кончен, осталось только покрасить пол. 5. Мне оставалось прочесть еще около десяти страниц, когда погас свет. 6. Геологам оставалось пробыть в лагере еще три дня, когда внезапно разразилась буря. 7. После болезни Джон стал худым как щепка, а говорит, что уже хорошо себя чувствует. 8. Интересно, почему это дети на людях как шелковые, а дома делают, что хотят? 9. Близнецы были похожи как две капли воды, и никто кроме матери не мог их различить. 10. Он очень образованный человек. Разговаривать с ним — все равно, что читать энциклопедию. 11. Девочка рано осталась без матери, и ее старшая сестра была ей как мать. 12. Этот месяц в горах был похож на чудесный сон. 13. У них на даче есть нечто вроде террасы, но она еще не достроена. 14. Не имею представления, что это за блюдо. Может быть, это нечто вроде рагу? 15. Это такой цветок, который можно найти только высоко в горах. 16. Когда мы подошли к дому, нам показалось странным, что окна не освещены. 17. Он показался мне очень осторожным и нерешительным человеком. 18. Мне кажется, он настоящий знаток живописи.

5. Make up and act out in front of the class suitable dialogues using the Speech Patterns.

THE APPLE-TREE

By John Galsworthy

(Extract)

John Galsworthy (1867—1933), a prominent English novelist, playwright and short-story writer, came from an upper middle-class family. He was educated at Harrow and Oxford and was called to the Bar. His first novel (*From the Four Winds*) was published in 1897, but it was *The Man of Property* that won him fame. Among his numerous novels *The Forsyte Saga* and *A Modern Comedy* are the most prominent. They give a truthful picture of English bourgeois society at the end of the 19th and the beginning of the 20th centuries. *The Apple-Tree* (1917) is one of the most popular long short stories written by John Galsworthy.

On the first of May, after their last year together at college, Frank Ashurst and his friend Robert Garton were on a tramp. They had walked that day from Brent, intending to make Chagford¹ but Ashurst's football knee² had given out, and according to their map they had still some seven miles to go. They were sitting on a bank beside the road, where a track crossed alongside a wood, resting the knee and talking of the universe, as young men will. Both were over six feet, and thin as rails,³ Ashurst pale, idealistic, full of absence; Garton queer, round-the-corner,⁴ knotted, curly, like some primeval beast. Both had a literary bent; neither wore a hat. Ashurst's hair was smooth, pale, wavy; and had a way of rising on either side of his brow, as if always being flung back; Garton's was a kind of dark unfathomed mop. They had not met a soul for miles.

"My dear fellow," Garton was saying, "pity's only an effect of self-consciousness; it's a disease of the last five thousand years. The world was happier without."

Ashurst did not answer; he had plucked a blue floweret, and was twiddling it against the sky. A cuckoo began calling from a thorn tree. The sky, the flowers, the songs of birds! Robert was talking through his hat.⁵ And he said:

"Well, let's go on, and find some farm where we can put up." In uttering those words he was conscious of a girl coming down from the common just above them. She was outlined against the sky, carrying a basket, and you could see that sky through the crook of her arm. And Ashurst, who saw beauty without wondering how it could advantage him, thought: "How pretty!" The wind, blowing her dark frieze skirt against her legs, lifted her battered

peacock tam-o'-shanter; her greyish blouse was worn and old, her shoes were split, her little hands rough and red, her neck browned. Her dark hair waved untidy across her broad forehead, her face was short, her upper lip short, showing a glint of teeth, her brows were straight and dark, her lashes long and dark, her nose straight; but her grey eyes were the wonder — dewy as if opened for the first time that day. She looked at Ashurst — perhaps he struck her as strange, limping along without a hat, with his large eyes on her, and his hair flung back. He could not take off what was not on his head, but put up his hand in a salute, and said:

"Can you tell us if there's a farm near here where we could stay the night? I've gone lame."

"There's only one farm near, sir." She spoke without shyness, in a pretty, soft, crisp voice.

"And where is that?"

"Down here, sir."

"Would you put us up?"

"Oh! I think we would."

"Will you show us the way?"

"Yes, sir."

He limped on, silent, and Garton took up the catechism. ⁶

"Are you a Devonshire girl?"

"No, sir."

"What then?"

"From Wales."

"Ah. I *thought* you were a Celt, so it's not your farm?"

"My aunt's, sir."

"And your uncle's?"

"He is dead."

"Who farms it, then?"

"My aunt, and my three cousins."

"But your uncle was a Devonshire man?"

"Yes, sir."

"Have you lived here long?"

"Seven years."

"And how d'you like it after Wales?"

"I don't know, sir."

"I suppose you don't remember?"

"Oh, yes! But it is different."

"I believe you!"

Ashurst broke in suddenly:

"How old are you?"

"Seventeen, sir."

"And what's your name?"

"Megan David."

"This is Robert Garton, and I am Frank Ashurst. We wanted to get on to Chagford."

"It is a pity your leg is hurting you."

Ashurst smiled, and when he smiled his face was rather beautiful.

Descending past the narrow wood, they came on the farm suddenly — a long, low stone-built dwelling with casement windows, in a farmyard where pigs and fowls and an old mare were straying. A short steep-up grass hill behind was crowned with a few Scotch firs,⁷ and in front, an old orchard of apple trees, just breaking into flower, stretched down to a stream and a long wild meadow. A little boy with oblique dark eyes was shepherding a pig, and by the house door stood a woman, who came towards them. The girl said:

"It is Mrs. Narracombe, my aunt."

"Mrs. Narracombe, my aunt" had a quick, dark eye, like a mother wild-duck's, and something of the same snaky turn about her neck.

"We met your niece on the road," said Ashurst, "she thought you might perhaps put us up for the night."

Mrs. Narracombe, taking them in from head to heel, answered:

"Well, I can, if you don't mind one room. Megan, get the spare room ready, and a bowl of cream. You'll be wanting tea, I suppose."

Passing through a sort of porch made by two yew trees and some flowering-currant bushes, the girl disappeared into the house, her peacock tam-o'-shanter bright athwart that rosy-pink and the dark green of the yews.

"Will you come into the parlour and rest your leg? You'll be from college, perhaps?"

"We were, but we've gone down⁸ now."

The parlour, brick-floored, with bare table and shiny chairs and sofa stuffed with horsehair, seemed never to have been used, it was so terribly clean. Ashurst sat down at once on the sofa, holding his lame knee between his hands, and Mrs. Narracombe gazed at him...

"Is there a stream where we could bathe?"

"There's the strame ⁹ at the bottom of the orchard, but sittin' down you'll not be covered!"

"How deep?"

"Well, it is about a foot and a half maybe."

"Oh! That'll do fine. Which way?"

"Down the lane, through the second gate, on the right, an' the pool's by the big apple tree that stands by itself. There's trout there, if you can tickle them!"

"They're more likely to tickle us!"

Mrs. Narracombe smiled. "There'll be the tea ready when you come back."

The pool formed by the damming of a rock, had a sandy bottom; and the big apple tree, lowest in the orchard, grew so close that its boughs almost overhung the water; it was in leaf and all but in flower — its crimson buds just bursting. There was no room for more than one at a time in that narrow bath, and Ashurst waited his turn, rubbing his knee and gazing at the wild meadow, all rocks and thorn trees and field flowers, with a grove of beeches beyond, raised up on a flat mound. Every bough was swinging in the wind, every spring bird calling, and a slanting sunlight dappled the grass. He thought of Theocritus,¹⁰ and the river Cherwell,¹¹ of the moon, and the maiden¹² with dewy eyes,¹³ of so many things that he seemed to think of nothing; and he felt absurdly happy.

EXPLANATORY NOTES

1. **to make Chagford:** to reach Chagford — a town in Devonshire.
2. **Ashurst's football knee:** the knee that Ashurst hurt in playing football.
3. **thin as rails:** It is a stable set-expression, somewhat hackneyed and trite. The list of such similes in English is fairly long. They do not create fresh and vivid images, but are frequently used by the writers as they are easily understood and grasped by the reader.
4. **round-the-corner:** absent-minded.
5. **was talking through his hat:** was talking nonsense.
6. **took up the catechism:** continued questioning smb. closely.
7. **Scotch fir:** common North European pine.
8. **we've gone down** (at Oxford and Cambridge): we've left the University.
9. **strame, sittin', an':** dialectical forms in Devonshire and Wales.
10. **Theocritus** [θi:'bkrɪtəs]: 270 B. C. Greek pastoral poet.
11. **the river Cherwell** ['tʃɜ:wəl]: a river in Oxfordshire.

12. **maiden** (*chiefly liter.*): a girl, a young unmarried woman.

13. **He thought of Theocritus, and the river Cherwell, of the moon, and the maiden with dewy eyes:** This is an enumeration, the members of which belong to different spheres. This stylistic device is used by the writer to reveal the character's feelings and meditations.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **track** *n* 1) a mark left by someone or smth. that has passed, *as* the tracks of an animal (a car); to leave tracks, to follow the tracks of; tracks in the snow (in the sand); **to be on the track of smb.** to be in pursuit of smb., *e. g.* The police were on the track of the thief. **to cover up one's tracks** to conceal one's movements, *e. g.* The man was sure he had covered up his tracks. 2) a path, a narrow rough road, *as* a track through a forest (a field); a narrow, hardly visible track; **the beaten track** the usual way of doing things, *e. g.* Andrew was not a person to follow the beaten track. **to keep (lose) track of** to keep in (lose) touch with, *e. g.* You should keep track of current events. 3) a set of rails on which trains or trams run, *as* a single (double) track.

2. **outline** *n* 1) lines showing shapes or boundary, *as* an outline map (of Africa, Europe, etc.); the outline (outlines) of a building (trees, mountains), *e. g.* Lanny could hardly make out the outlines of the big house in the dark. 2) a general statement of the chief points of smth., *as* an outline of a composition (a lecture, a book); **in outline** done roughly, told briefly, *e. g.* Bosinney showed Soames the design of the house in outline. I can tell you the article in outline.

outline *vt* to give the main points of, *as* to outline a certain historical period (events, etc.); **to be outlined against smth.** to stand out against smth., *e. g.* She was outlined against the sky.

3. **rough** *adj* 1) (of surfaces) uneven, irregular, coarse, *as* rough paper, a rough road, rough hair; 2) moving or acting violently, not calm, mild, or gentle, *as* a rough sea, a rough crossing, a rough day, a rough child, rough luck; 3) unskilled; incomplete, not perfect, *as* a rough sketch, a rough translation; **a rough diamond** an uncut diamond; *fig.* a good-hearted but uncultured fellow; 4) (of conduct or speech) rude; uncivil, *as* rough reply, rough words; **a rough tongue** rude angry speech; 5) (of sounds) harsh, discordant, *as* a rough voice; *syn.* **coarse, rude, harsh.**

4. **eye** *n* 1) the part of the body with which we see, *e. g.* We see with our eyes. It was so interesting that I couldn't take (keep) my eyes off it. **to keep an eye on** to watch carefully, *e. g.* Cook asked me to keep an eye on the meat while she was away. **to open a person's eyes to smth.** to

bring it to his notice, *e. g.* His words opened my eyes to their relations. **to make eyes at (a person)** to look lovingly at; **to see eye to eye with a person** to see smth. in the same way, agree entirely with, *e. g.* I regret I don't see eye to eye with you on that subject. **the apple of one's eye** thing or person dearly loved, *e. g.* His daughter is the apple of his eye. **with an eye to** with a view to, hoping for, *e. g.* I didn't come here for pleasure but with an eye to business. **to close one's eyes to** to refuse to see, *e. g.* You should close your eyes to her misbehaviour. **to run one's eyes over (through)** to glance at, examine quickly, *e. g.* He quickly ran his eyes over the page. **to have an eye for** to be able to see well or quickly, *as* to have an eye for beauty; 2) a thing like an eye, *as* the hole in the end of a needle, an electronic eye.

eye *vt* to watch carefully, *as* to eye a person with suspicion.

5. **wonder** *vt/i* 1) to be anxious to know, *e. g.* I wonder who he is (what he wants, why he is late, whether he'll come, if it is correct, how you can be so tactless *as* to say that...). Who is he I wonder? What does he want I wonder? 2) to be surprised, *e. g.* I wonder at your saying that.

wonder *n* cause of surprise; a remarkable thing, *e. g.* Manned flights to space are the wonder of modern science. Her eyes are the wonder. A wonder lasts but nine days. (*proverb*) She had worked unsparingly at this task. It is no wonder that she overstrained herself. He refuses to help, and no wonder.

6. **limp** *vi* to walk lamely *as* when one leg or foot is stiff, injured, *as* to limp on one's right (left) foot, *e. g.* Ashurst was limping along. The man limped on. The wounded soldier limped off the battle-field.

limp *n* (*usu. sing. with ind. art.*) a lame walk, *as* to walk with a limp; to have a bad limp.

lame *adj* 1) not able to walk properly, *as* a lame man (child, horse); to be lame in the right (left) foot; to go lame; **a lame duck** a disabled person (a failure); 2) unconvincing; unsatisfactory, *as* a lame excuse (argument, story, explanation), *e. g.* His explanation sounded lame.

7. **put** *vt/i* 1) to place, *e. g.* Put more sugar in your tea. Put the book in its right place, the flowers into water, a mark against his name. George put an advertisement in a newspaper. 2) to cause to be in a certain position or state, *e. g.* Jim was put to prison. Put yourself in my place. Put it out of your mind. Let's put the documents in order. The new manager put an end to the slack discipline. She knew how to put him at his ease. 3) to express in words, *e. g.* I don't know how to put it. I wouldn't put it that way. I've put it badly. To put in black and white. I'd like to put a question to you. 4) to subject, *as* to put smb. to expense, inconvenience, test.

With postlogues

put aside to save, to move smth. away, *e. g.* Put aside the book. The man put aside some money for a rainy day.

put away to set aside, *as* to put away one's things, books, a letter.

put back to replace, to move backwards, *e. g.* The clock was 5 minutes fast and he put back the hands. Put the dictionary back on the shelf, please.

put down to write down, *e. g.* Put down my address.

put down to to explain the cause, *e. g.* The flu was put down to damp weather.

put in to speak in favour, *as* to put in a word for a friend.

put off to postpone, *e. g.* Never put off till tomorrow what you can do today. The meeting was put off till Monday (for two days). **put off** to escape doing smth. by making excuses, *e. g.* She tried to put me off with a jest (promises, excuses).

put on to assume or to pretend to have; to increase, *e. g.* His modesty is all put on. She went on a diet, not to put on weight. We must put on the pace, otherwise we'll be late.

put out to cause to stop burning; to confuse or annoy, *e. g.* Put out the candle (the fire, the lamp, the gas). He was very much put out by the unexpected delay.

put through to put in communication with smb. by telephone, *e. g.* Put me through to the manager, please.

put up to raise or to provide food and lodging or to lodge, *e. g.* The boy put up his hand eager to answer the teacher's question. We shall put up at an inn for the night. The landlady agreed to put us up if we did not mind to share one room.

put up with to bear, *e. g.* I can't and won't put up with all this noise.

8. **shy** *adj* uncomfortable in the presence of others, *as* a shy person (boy, girl); a shy smile, *e. g.* Amelia wasn't shy of showing George her affection.

shyness *n*, *e. g.* She spoke without shyness.

shyly *adv*, *e. g.* She dropped her eyes shyly.

9. **stretch** *vt/i* 1) to extend or draw; to strain to the utmost, *e. g.* Silk socks stretch, woollen ones shrink. They stretched a wire across the road. He rose, stretched himself and made for the bathroom. He stretched out his hand with the letter. **to stretch one's legs** to exercise one's legs after a long period of sitting. Let's go for a stroll to stretch our legs. 2) to lie at full length, *e. g.* He stretched himself out on the lawn.

stretch *n* an unbroken period of time; **at a stretch** without stopping, *e. g.* He drove the car five hours at a stretch.

outstretched *adj* stretched or spread out, *e. g.* His outstretched hand remained in the air.

10. **hold (held, held)** *vt/i* 1) to have and keep fast in or with the hands, *e. g.* He was holding a book in his hands. **to hold on (to smth.)** to keep one's grasp, *e. g.* Robinson was holding on to a branch. 2) to keep or support oneself in a certain attitude, *e. g.* Hold your arms out. Hold your head up. **to hold out one's hand** to stretch out, *e. g.* Annie held out

her hand with a little package in it. **to hold smth. back (from)** to keep secret, *e. g.* You should hold back this news from them for a while. 3) to contain or be able to contain, *e. g.* A paper bag will hold sand, but it won't hold water. Sea water holds many salts in solution. 4) to restrain, *e. g.* I held my breath and listened. **to hold off** to keep at a distance, *e. g.* Hold your dog off. 5) to bring about; to conduct; to take part in, *as* to hold a meeting (examination, lecture, trial, etc.), *e. g.* The meeting will be held on Monday. They are going to hold a trial there. 6) to remain the same; to last; to continue, *e. g.* How long will the weather hold? **to hold together** to remain united, *e. g.* Hold together and you won't be defeated.

hold *n* the act, manner or power of holding, *as* to catch (get, take, have, keep, lose) hold of a thing or a person, *e. g.* He caught hold of the rope and climbed on board.

Word Combinations and Phrases

after their last (first, second) year
together at college (the
university, etc.)
according to smth. (their map, my
watch, their orders or
instructions, her words, etc.)
smooth hair (forehead, surface,
board, paper, skin, road, sea)
to break into flower
to be in leaf (in flower)

with one's eyes on smb. or smth.
(with one's hair flung back)
to show smb. the way
to break in (into a conversation)
to hurt or pain smb. (My leg is
hurting me, hurts.)
to take smb. in from head to heel
to get smth. ready
there's no room for
one at a time

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Eight and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Pick out from Text Eight the sentences containing the word combinations and phrases given on p. 258 and translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases (p. 258):

1. After they both graduated from the university they made up their minds to go to work in the North. 2. To judge from his words

he is not to blame. 3. The pebbles on the beach were polished and shiny. 4. The calm sea looked empty and hostile. 5. We drove down the even gravel drive and out of the white gates. 6. The woman stood leaning against the wall staring at him. 7. He stood stock-still unable to take his eyes off the painting. 8. Thank you for pointing out the way to us. 9. I wish you wouldn't interrupt us. 10. Sorry for interrupting. 11. The back hurt me so I couldn't sleep. 12. She walked on without complaining though her foot hurt her terribly. 13. She examined him from the top of his tidy hair to the points of his polished shoes. 14. It will take me half an hour to prepare everything. 15. Have a rest while I make the spare room ready. 16. The trees will soon be with the leaves out. 17. What can be more delightful to the eye than a cherry tree with its buds ready to open. 18. I did not go with them as all space in the car was occupied.

5. Translate the following sentences into English using the word combinations and phrases (p. 258):

1. После того как они вместе окончили первый курс университета, они стали большими друзьями. 2. Согласно инструкциям мы должны подготовить лагерь к приезду туристов к первому июня. 3. Судя по моим часам, давно пора укладывать детей спать. 4. Наша поездка прошла очень гладко. 5. Дорога была ровная, и мы быстро добрались до станции. 6. Мальчик стоял, не сводя глаз с машины. Если бы только его взяли покататься на ней! 7. Ее волосы были небрежно отброшены назад, и это очень шло ей. 8. Боюсь, что мы идем не в ту сторону, давайте попросим кого-нибудь показать нам дорогу к магазину. 9. Извините, что я вмешиваюсь в разговор, но мне очень нужно поговорить с вами именно сейчас. 10. Вчера вечером у меня так болел зуб, что я не могла заснуть. 11. «Где вам больно?» — спросил доктор. 12. Хозяйка оглядела их с головы до ног и только после этого пригласила в дом. 13. Я все przygotowau за пять минут. 14. На живой изгороди распускались цветы, наполняя воздух сладковатым запахом. 15. Стройные ссинки стоят в цвету. Они цветут до появления листьев. 16. В комнате нет места еще для одного кресла. Тут и так все заставлено. 17. Учительница попросила ребят не говорить всем вместе, так как трудно было понять, что они хотят.

6. Make up and practise a short situation using the word combinations and phrases (p. 258).

7. Make up and act out dialogues using the word combinations and phrases (p. 258).

8. Find in Text Eight the English equivalents for the following words and phrases and use them in sentences of your own:

добраться до ... ; питать склонность к ... ; сорвать цветок; говорить ерунду; на фоне неба; башмаки потрескались; с откинутыми назад волосами; поднять руку в знак приветствия; остановиться на ночь; без смущения; продолжать расспросы; старый яблоневый сад; комната для гостей; стоять отдельно; песчаное дно; свисать над водой; глаза, сверкающие как роса.

9. Explain what is meant by the following:

1. Frank Ashurst and his friend Robert Garton were on a tramp.
2. resting the knee and talking of the universe. 3. like some primeval beast. 4. a kind of dark unfathomed mop. 5. Robert was talking through his hat. 6. And Ashurst, who saw beauty without wondering how it could advantage him ... 7. He could not take off what was not on his head. 8. Garton took up the catechism. 9. something of the same snaky turn about her neck. 10. He felt absurdly happy.

10. Answer the following questions and do the given tasks:

1. In what key is the extract written: is it matter-of-fact, dramatic, lyrical, pathetic? 2. What kind of text is it? Is it a narration, a character-drawing or a dialogue? 3. What is the author's method in portraying personages? 4. What are the predominant figures of speech in depicting nature? 5. What helps to create a vivid picture of spring? 6. What role does the word "maiden" play in conveying Ashurst's state of bliss? 7. Account for different ways of expressing comparisons in the text. Analyse their structure and stylistic function. 8. Find some examples of epithets in the text. Discuss their stylistic value. 9. Point out the features of colloquial speech in the dialogue between the young men and Megan. 10. Point out instances of non-standard speech. Give the correct forms. 11. Point out the adjectives in the text, classifying them according to sense into literal and figurative. 12. Define the stem from which the adjective "curly" is derived. Pick out from Text Eight the adjectives formed in the similar way.

11. Retell Text Eight: a) close to the text; b) as if you were Ashurst.

12. Give a summary of Text Eight.

13. Make up dialogues between:

1. Ashurst and Garton about their first impressions of the farm and its inhabitants.
2. Mrs. Narracombe and Megan about putting up the young men for the night.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. The path turned to a **rocky track** which brought them out on the main road. 2. How much do you know of your friend Pyle? — Not very much. **Our tracks cross**, that's all. 3. To say that he **had hidden his tracks** would be untrue. He **had made no tracks to hide**. 4. We saw the **outlines** of the tower in the distance. 5. The old oak-tree was beautifully **outlined** against the blue sky. 6. And in a few simple words he **outlined** Ann's appeal to him. 7. The soles of his feet were **rough** and callous from walking. 8. Losing two sons in the war was **rough** on her. 9. How well can this truck take **rough** ground? 10. The table is made of **rough** planks. 11. Here's a **rough** draft of my speech. 12. It's the one point on which Harry and I do not **see eye to eye**. 13. He **caught my eye** and hurried into explanations. 14. I can assure you that I never **set eyes upon him**. 15. He moved a little farther along the road **measuring the wall with his eye**. 16. You'd better stay here and **keep an eye on him**. I'll ring up the police. 17. We had coffee. — **No wonder** you're wakeful. 18. **Wonders** are many, and nothing is more **wonderful** than man. 19. He knew that Robert had not sent for him to talk about the weather, and **wondered** when he was coming to the point.

B. 1. You'll easily recognize him; he **walks with a slight limp**. 2. I think he **was born lame**. 3. June always fussed over her **lame ducks**. 4. I pulled myself together, made some **lame explanations** and we went downstairs together. 5. You must have heard of **Limping Lucy** — a **lame girl** with a crutch. 6. **Put a mark against the names** of the absent pupils. 7. You can't have done such a dreadful thing as **to put off going** there for our sake. 8. The news **put an end**

to our hopes. 9. Can you **put up some extra guests** for the night? 10. He was evidently unused to the society of writers and we all tried in vain **to put him at his ease**. 11. I telephoned my friends **putting off** the small party I had arranged for the evening. 12. "I haven't thought about it lately," he wanted to add, "not since I met you," but an odd **shyness** held him back. 13. She is very **shy** by nature. 14. He is **shy of showing** his emotions. 15. Now I have lost my timidity and **shyness** with strangers. 16. He is tall and spare and **holds himself well**. 17. Just for the moment there was a terrible temptation **to hold his tongue** as his visit to them was not known by anyone. 18. She went on speaking desperately seeking **to hold his arrested attention**. 19. Her youth being over, what did **the future hold for her?** 20. It was comparatively cool, and I was glad **to stretch my legs** after the long voyage. 21. He got up, **stretched himself**, and leant over the window sill. 22. He **stretched out his long thin hands to the blaze**, aware of relief from tension. 23. The girl **stretched** her neck and peeped over the edge of the fence.

3. Paraphrase the following sentences using your Essential Vocabulary:

A. 1. I'm afraid I've completely lost touch with him. 2. She stumbled along the steep path that led up the hill. 3. The man was sure he had well concealed his movement. 4. The mystery bored him and he could not follow the plot. 5. The hounds were in pursuit of the fox. 6. I know I've done wrong. 7. The quaint ancient castle stood out against the dark sky. 8. The student was asked to give the main points of the historical event. 9. She had told me in her letters the main facts of her life. 10. The sea is not calm today. 11. His rude manner frightened the children. 12. Should the weather be windy do not think of riding. 13. What he told me made the true state of affairs known to me. 14. I hope we see the matter in the same way. 15. I never saw her before. 16. She gave me a loving look. 17. His words made me understand their plans. 18. You should look after the children when they are playing. 19. He was quick to see a pretty girl. 20. A half-indignant mutter arose about him, but he refused to see or listen to it.

B. 1. Television is one of the remarkable things. 2. It's not surprising that your words sent her temper up. 3. I'm surprised at her saying that. 4. I'm anxious to know what she told you. 5. Melody doubted if she would ever find the courage to dare to confide in Sarah. 6. This is an unconvincing argument, it does not prove any-

thing. 7. How would you express this in French? 8. The outbreak of dysentery was attributed to bad drinking-water. 9. I'll speak on your behalf, I promise. 10. His modesty is not genuine. 11. He was very much worried by the loss of the document. 12. Let's postpone our hiking tour until the weather is better. 13. Don't hesitate to ring me up any time. I'll be in the whole day. 14. She held out her fragile hand to her cousin and touched his wife softly with the other. 15. He lay full length on the settee and watched the canary hop about in its cage. 16. Hurst parish extends over miles of sandy lowland and sandstone hill. 17. The meeting took place in the hospital dining-room. 18. He had been careful to be silent on the subject. 19. She did not know whether, or not to stretch out her hand.

4. Explain or comment on the following sentences:

A. 1. I lost all track of time. This was wonderful. 2. He had covered his tracks to the last inch. 3. You're on the wrong track. 4. It was that that put our friend on the track of what had happened. 5. I hope you don't expect me to keep track of all the details? 6. The dim white outline of her summer dress was all that I could see. 7. I begin to see — not what you would like me to see — the outlines of a face and form — but the outlines of a mind. 8. He was prepared to take the rough with the smooth. 9. Mrs. Steptoe believes in treating poor relations rough. 10. Hance was an old man with a rough tongue and compassionate eyes. 11. She shook hands very firmly, looking me straight in the eyes. 12. Do you mind running your eye over these accounts? 13. Well, I don't suppose there's hope of opening your eyes to the realities of life. 14. The image of the girl rose before his eyes. 15. She sees everything through her mother's eyes. 16. She told me the article in outline, but I read it myself. 17. He outlined the events of those stirring days. 18. I can never get over the wonders of modern science. 19. The Christmas tree, of what they had never seen the likes, filled them with admiring wonder. 20. Finch wondered if he should embrace the boy — give him a hug and a kiss. 21. It's a wonder you got here at all. 22. The X-ray treatment has worked wonders with him.

B. 1. A lean old gentleman rose from his chair and limped forward to meet him. 2. He tried to put me off with promises. 3. This will put me to considerable expense. 4. I can't put up with this noise any longer. 5. Don't put on that air of injured dignity. 6. He

tried to put the incident out of his mind. 7. I think in those days we were a little shy of our emotions. 8. I thought if we had spent one evening alone together perhaps he wouldn't be too shy to ask me of his own accord another time. 9. He is capable of speaking 24 hours at a stretch. 10. Wet railway tracks stretched into the desolate distance. 11. The future stretched in front of us, unknown, unseen. 12. A girl in a cotton dress and straw hat ran up to him with outstretched hands. 13. You have the air of one who holds all the cards. 14. She can hold her own with anyone and she never stands any nonsense. 15. Can I suggest an alternative solution that will hold water? 16. I'd like to be able to hold up my head in this town.

5. Choose the right word:

shy — timid

1. A bold man by nature, he was as ... as a boy in the presence of women. 2. "The soup is beastly!" old Osborne roared, in answer to a ... look of inquiry from his daughter.

shy — self-conscious

1. She was obviously wearing her best clothes and had the ... wooden smile on her face. 2. The girl looked at the man with a ... smile.

rude — rough

1. Though ... in manner and speech the old soldier was at heart kind and considerate. 2. Squire Western was ... to the servants and the women of his household.

rough — coarse

1. The surface of the stone is It needs polishing. 2. The fire gleamed on the ... white tablecloth.

6. Translate the following sentences into English:

A. 1. Наш поезд на пятом пути, пошли скорее. 2. Проваливаясь в глубокий снег, гончая шла по следу зайца. 3. Он не такой человек, который пойдет по проторенному пути. 4. Я потеряла нить его рассуждений и не могла понять, о чем он говорит. 5. За железнодорож-

ными путями было поле, которое простиралось до самого горизонта. 6. Вот краткий план моего доклада. Может быть, вы просмотрите его? 7. К сожалению, у меня нет этой статьи с собою, но, если хотите, я могу рассказать вам вкратце ее содержание. 8. Дорога была неровной от следов бесчисленных колес. 9. Мужчина был в коротком пальто из грубой ткани и без шляпы. 10. Руки женщины огрубели от стирки и мытья посуды. 11. Я не советую вам писать работу на черновике, у вас не хватит времени переписать ее. 12. Боюсь, что отец и я поразному смотрим на этот вопрос. 13. С ней что-то случилось, понаблюдай за ней. 14. Он пробежал глазами список и увидел свое имя. 15. Он умный художник и хорошо видит цвет. 16. Кукла была так хороша, что девочка смотрела на нее во все глаза. 17. Я приехал сюда с намерением разобраться в этом деле. 18. Она не могла вдеть нитку в иголку, так как ушко было очень маленьким. 19. Мальчик поймал взгляд учителя и перестал разговаривать. 20. Не удивительно, что холодно, ведь открыто окно. 21. Интересно, почему врач отказался от медицинской практики? 22. Не понимаю, как можно быть такой бестактной?

В. 1. Что это вы хромаете на правую ногу? — Я поскользнулась и подвернула ногу. 2. Тим заметил, что девушка шла, слегка прихрамывая. 3. Она придумала какую-то неудачную историю, чтобы оправдать свое опоздание. 4. Старик поправил (shifted) жесткую, набитую соломой подушку и натянул одеяло. 5. У вас есть ручка? Я боюсь, что забуду ваш адрес, если не запишу его. 6. У меня все готово. Отложи работу и давай ужинать. 7. Пора убирать зимние вещи, а то их попортит моль. 8. Я объясняю все его неудачи недостатком уверенности в себе. 9. Я достаточно хорошо его знаю и уверен, что он справится с этой работой. Надо замолвить за него словечко, а то работу могут поручить кому-нибудь другому, а она его очень интересуется. 10. Мы не можем принять это предложение, не обдумав все как следует. Давайте отложим решение до завтра. 11. То, что заметку поместили на первой странице, говорит о важности этого события. 12. Почему вы хотите остановиться в гостинице? Оставайтесь у нас и живите сколько хотите, у нас много места. 13. «Я не желаю мириться с твоей ленью, — сказал отец, — ты должен сделать эту работу сегодня». 14. Она мне показалась умной девочкой, но очень застенчивой. 15. «Вот ваша комната. Если вам что-нибудь понадобится, не стесняйтесь, позовите меня», — сказала хозяйка. 16. Девочка совсем смутилась, когда я обратилась к ней. 17. Эти шерстяные носки очень сели, нельзя ли их как-нибудь растянуть? 18. Анна протянула веревку между двумя деревьями и стала вешать на нее белье. 19. Финли постелил плащ на мокрую траву и улегся на нем. 20. «Я не знаю, почему им надо проводить судебное разбирательство здесь, у меня», — сказал мистер Уайт. 21. Ты думаешь, что этот пакет выдержит, если положить туда яблоки? 22. Он задержал дыха-

ние и прислушался. 23. Это временное потепление. Такая погода долго не продержится. 24. В этот момент мальчик выпустил веревку и шлепнулся на землю.

7. Give English equivalents for the following phrases:

оставлять следы; замести следы; избитый путь; вырисовываться на фоне; растрепанные волосы; черновик; присматривать за ... ; открыть кому-л. глаза на ... ; строить глазки; смотреть сквозь пальцы на что-л.; знать в чем-л. толк; с намерением; хромать на правую (левую) ногу; неудачная отговорка; выбросить из головы; ввести в расходы; примириться; застенчивая улыбка; размять ноги; без перерыва; протянуть руку; скрыть что-л.; схватить за

8. Give situations in which you would say the following:

1. I have still a lot to do. 2. My head is as heavy as lead. 3. Don't you keep track of current events? 4. And how did you get hold of the chance? 5. It's right in so far as I'll continue to hold my tongue. 6. What a lame kind of explanation! 7. She is the apple of my mother's eye. 8. You and me do not see eye to eye on this point. 9. Why do you never put things in their right places? 10. Put yourself in my place. 11. I don't know how to put it. 12. Put in a word for me. 13. I think a lot of that is put on. 14. Will she ever come, I wonder! 15. Wonders will never cease! 16. It's doing wonders for me!

9. Make up and act out dialogues on the suggested topics using the given words and word combinations:

1. A young couple discussing whether they could afford buying a car. (to put aside (money), to go on a trip, to be like nothing else on earth, to have a good rest, to put smth. out of one's mind, a restful life, to put smb. to expenses, to put off)

2. Two friends have lost their way in the forest. (to follow a track through the forest, according to, to strike smb. as, to look like, the outline(s) of, to wonder, to hurt smb., to go lame, to show smb. the way, to stretch oneself)

3. Two tenth-form pupils are discussing what institute to enter. (a bent for, to be aware of, to wonder at, to put smth. out of one's mind)

4. Two friends on a tramp discussing the landscape. (to be conscious of, a rough day, to have an eye for, to wonder at, to break into flower)

10. Make up and practise short situations using the following words and word combinations:

1. rough sea; to put out; to catch hold of smth.; to limp
2. to keep an eye on; lame excuse; to put on; to hold smth. back
3. to cover up one's tracks; with an eye to; to wonder at; to run one's eyes over
4. rough day; to follow the tracks of; at a stretch; to be outlined against

11. Find in Text Eight and write out phrases in which the prepositions or adverbs 'up', 'down' are used. Translate the phrases into Russian.

12. Fill in prepositions or adverbs:

1. My sister was very ill and I had to sit ... all night with her.
2. This little stream never dries
3. You have worked very well so far; keep it
4. You have got the story all mixed
5. The house was burnt ... before the fire-brigade came.
6. The sleeves of my dress are too short. I must ask the tailor to let them ... an inch.
7. We can't buy that car just yet, but we are saving
8. ... dinner I'll wash
9. Sit ... , there is plenty ... room ... everyone.
10. Your coat collar is ... the back, shall I turn it ... ?
11. Don't stand ... a high tree during a thunderstorm.
12. I can't use my office now it is ... repair.
13. I did this ... orders.
14. ... the circumstances I will not give you any extra work.
15. He is ... age and cannot be allowed to be independent.

13. Translate the following sentences into English. Pay attention to the prepositions:

1. В пять утра я была уже на ногах и, не теряя времени, принялась за работу.
2. Повесьте ваше пальто здесь, я покажу вам, как пройти в его комнату.
3. Я подняла носовой платок. Это не ваш?
4. Ее родители умерли, когда она была еще маленькой, и ее воспитала тетя. Она ей как мать теперь.
5. Мальчик перевернул ящик вверх дном, и игрушки рассыпались по всему полу.
6. Я не ложились всю ночь и сейчас с ног валюсь от усталости.
7. Давайте поднимемся на этот холм, оттуда очень красивый вид на реку.
8. Вчера мама упала с лестницы и повредила ногу. Я очень беспокоюсь о ней.
9. Я неважно себя чувствую, пожалуй, я пойду прилягу.
10. Я не люблю смотреть вниз с большой высоты, у меня кружится голова.
11. Лучше запишите мой адрес в записную книжку, вы можете потерять этот листок бумаги.
12. Большая часть города оказалась под водой.
13. Мальчик лет пяти

сидел за партией один. 14. Многие писатели публикуют свои произведения под вымышленными именами. 15. Студенты проводили эксперимент под руководством профессора.

CONVERSATION AND DISCUSSION

MAN AND NATURE

Topical Vocabulary

1. **Natural resources and attractions:** minerals, (fresh) water-supplies (reservoirs), floods, rainfalls, vegetation, greenery, woodland(s), forestry, wildlife, animal kingdoms (population), flora and fauna, arable land (soil), cultivated land, open land, "green" belts, recreation areas, coastal areas, country (national) parks, clear landscapes, public open spaces.

2. **Environment and man:** to link man to nature, to adapt to environment, to be preoccupied with economic growth, unrestricted industrialization, the sprawl of large-built areas, industrial zoning, to upset the biological balance, to abuse nature, to disfigure (litter) the landscape, ecology, ecosystem, to be environment-conscious, to be environment-educated.

3. **Environmental destruction and pollution:** land pollution, derelict land, industrial wastes, the by-products of massive industrialization, to dump waste materials on land, extensive use of agrochemicals, the denudation of soil, the toxic fall-outs of materials, water pollution, a dropping water level, to face the fresh-water supply problem, depletion of water resources, the disruption of water cycle, marine pollution, oil spillage, air (atmospheric) pollution, the air pollution index, to produce foul air, to exhaust toxic gases (fuel), combustion of fuel, concentrations of smoke in the air, dust content in the air, radiation, high (low) radioactivity, to store (disperse) radioactive wastes, noise offenders (pollutants), merciless killing of animals, destruction of animal habitats.

4. **Nature conservation and environment protection:** a global imperative for environment, global environmental security, to preserve ecosystems, to create disaster-prevention programmes, to harmonize industry and community, plants and people, conservation movement, to preserve woodlands, to protect and repro-

duce animal (fish, bird) reserves, to fight pollution, to install anti-pollution equipment, to minimize noise disturbance, to reduce pollution, to dispose garbage (litter, wastes) in designated areas.

1. Read the following text for obtaining its information.

Environmental Protection — Nationwide Concern

As a highly industrialized state Britain cannot ignore the problem of environmental protection. The practical results of the state policy in environmental protection include the development of technology to control atmospheric (air) and water pollution, agricultural pollution control, the study of man's influence on the climate, the forecasting of earthquakes and tsunamis, the biological and genetic consequences of pollution, protection of rare and vanishing plants and animals as well as a whole lot more.

The Control of Pollution Act 1974, which applies to England, Scotland and Wales, sets out a wide range of powers and duties for local and water authorities, including control over wastes, air and water pollution and noise, and contains important provisions on the release of information to the public on environmental conditions.

The main risks of land pollution lie in the indiscriminate dumping of materials on land, careless disposal of pesticides and chemicals, fall-out of materials from the atmosphere and the deposition of materials from flood-water. The use of sewage sludge on farms, too, involves risks as well as benefits to the land.

The Government encourages the reclamation and recycling of waste materials wherever this is practicable and economic in order to reduce imports and to help to conserve natural resources. Industry already makes considerable use of reclaimed waste materials such as metals, paper and textiles. In an increasing number of areas there are "bottlebanks" where the public can deposit used glass containers.

There has been a steady and significant improvement in water quality: the level of pollution in the tidal Thames has been reduced to a quarter of the 1950s level and 100 different kinds of fish have been identified there. Discharges of polluting matter into rivers, lakes, estuaries and some coastal waters are already controlled by law.

Control of marine pollution from ships is based largely on international conventions drawn up under the auspices of the Interna-

tional Maritime Organization, a United Nations agency with headquarters in London. In dealing with spillages of oil or chemicals at sea the main treatment method is to spray dispersant from aircraft or surface vessels, and emergency cargo transfer equipment is available to remove oil from a damaged tanker.

Considerable progress has been made towards the achievement of cleaner air and a better environment, especially in the last 20 years or so. Total emissions and average concentration of smoke in the air have fallen by 80 per cent. London no longer has the dense smoke-laden "smogs" of the 1950s and in central London winter sunshine has been increasing since the 1940s when average hours a day were about 40 per cent less than at Kew in outer London; the levels are now virtually the same.

Transport is one of the main offenders in noise pollution, and control measures are aimed at reducing noise at source, through requirements limiting the noise that aircraft and motor vehicles may make, and by protecting people from its effects.

In Britain radiation resulting from industrial and other processes represents only a small fraction of that to which the population is exposed from the natural environment. Nevertheless, that fraction is subject to stringent control because of possible effects on health or longer-term genetic effects.

Various methods are used to store radioactive wastes, depending primarily upon their physical form and radioactivity. Wastes of sufficiently low radioactivity are dispersed safely direct to the environment. For those of higher radioactivity a comprehensive, international research programme is being carried out with government assistance and with the participation of the nuclear industry into methods of treatment, storage, transport and disposal.

2. Answer the following questions:

1. What are the major environmental problems confronting Britain today? 2. What powers and duties for control authorities are set out by the Control of Pollution Act 1974? 3. What measures are taken to fight land pollution? 4. What are the main treatment methods applied to reduce water pollution? 5. What facts prove that a certain progress has been made towards cleaner air? 6. What operational measures have been introduced to reduce noise disturbance? 7. What operational measures have been introduced to store radioactive wastes? 8. What do you think are the responsibilities

ties of nature conservation authorities and voluntary organizations in Britain? 9. Why do you think people should be concerned about protecting environment from pollution and from destruction of natural resources?

3. Summarize the text in three paragraphs specifying the necessity of fighting environmental pollution on a wide scale.

4. Use the Topical Vocabulary in answering the following questions:

1. What are the major environmental issues confronting humanity today? 2. What is the global imperative for environment as you see it? 3. Why are many people concerned about ecology today? Why do we say that every man should be environment-conscious and environment-educated? 4. On what basis should the "man-nature" relationship function? 5. What are the steps undertaken by the governments (authorities) of many countries to protect environment? 6. What do you know about the practical results of the international cooperation in environmental protection? 7. How does the state control nature conservation and environmental protection in our country? 8. What role should mass media play in environmental protection?

5. Give a short newspaper review on one of the major issues of environmental protection. Refer to the Topical Vocabulary. Remember that your review should appeal to the interests and attitudes of the intended reader. It can be neutral, descriptive, emotional. Choose the facts to prove your viewpoint. Reproduce your story in class.

Model:

Wild Flowers and the Law

All the protection that the law can effectively give to our wild flowers is likely to be provided by the Wild Plants Protection Bill, which is due for its second reading in the Lords shortly. If the Bill reaches the Statute Book, as is probable, it will become an offence to sell, offer or expose for sale any wild plant that has been picked or uprooted, and for anyone other than an authorized person wilfully to uproot any wild plant. Picking of wild flowers will not be prohibited unless they are sold, or are included in the Bill's schedule of rare species. The Bill has rightly been widely welcomed because so many of Britain's wild plants are already in danger of disappearing, and it is high time that the law recognized the need for

their conservation. It would, however, be self-deception to suppose that the Bill by itself can provide the protection that is needed. Measures of this kind, which are concerned with the actions of individuals, either greedy or ignorant, in remote and lonely places, are extremely difficult to enforce. If our rare plants are to be saved, only the greatest vigilance, in and outside the nature reserves, will save them.

6. You are asked to tell a group of foreign students (schoolchildren) about the nature conservation and environment protection in your country. You should cover the subject in about fifty words. Use the Topical Vocabulary.

7. Work in pairs. Discuss any of the environmental problems of today. You may speak about nature conservation in regard to nature destruction, environmental protection in regard to pollution. One of the students is supposed to introduce a subject of mutual interest, the other student disagrees with his partner's viewpoint on the subject under discussion. Use the Topical Vocabulary.

Model:

A: I must admit I'm mostly interested in the nature-man relationship. I think it is the core item of the environmental protection policy. We should be environment-conscious to foresee the ill-effects of unrestricted industrialization and urbanization. I see these problems as a global imperative for environmental protection today. I am all for fighting pollution and against destruction of nature by man ...

B: I don't share your fears. You paint the situation black. I can hardly see any unfavourable connection between urbanization, on the one hand, and pollution, on the other. Could you possibly explain what you mean by "the nature-man" relationship?

8. Speak about the after-effects of environmental pollution and nature destruction. Consider the following:

1. Destruction of wildlife. 2. Land pollution. 3. Water pollution. 4. Air pollution. 5. Noise disturbance. 6. Radioactivity. 7. Unrestricted industrialization.

9. During the last 20 years environmental protection has become a vital necessity for people. What do you think has stimulated man's interest in the problems of environment? Consider the following and expand on the points which you think especially significant:

1. The problems of environment include a wide range of burning issues: nature destruction and pollution, extermination of wild-

life on global scale, endangering human health with industrial wastes, etc.

2. There are the by-products of massive industrialization confronting all great industrial countries with the most serious problem of environment mankind ever faced, that of pollution.

3. The "green belts" not only provide restful relaxation, they are regarded as important allies in the battle against air pollution.

4. Among the simple but far disappearing blessings is the smell of clean fresh air and the good taste of pure water.

5. How the problem of pollution has been and is being tackled has a great deal to do with politics and social initiative.

6. One of the great problems grappled with in the plans for economic and social development is how to harmonize industry and community, plants and people.

7. Pollution has to do with the giant enterprises which advance industries and abuse natural resources.

10. Read the following dialogue. The expressions in bold type show the **WAYS OF CHECKING UNDERSTANDING**. Note them down. Be ready to act out the dialogue in class:

— **What I can't make out is why** you're so ... so keen on our going to the country. **Why on earth should we choose to live out** in a village ... even if it is a popular village?

— **Isn't that clear?** After all these years in London I would have preferred the smell of clean fresh air and the good taste of pure water ... and greenery ... and

— Stop talking through your hat. You've never been a lover of fresh air. You said it choked you. **Why is that** ... that now you insist that your love of nature is boundless, you adore the countryside ... **when in fact** You know that I'd much prefer to be in the town and

— But I do like the country ... or to be more exact I'd like to move to the country ... if only

— **If only what?** You sound as if **you've made it a point** to tease me!

— If only ... well ... if only we lived somewhere that would make it all possible and worthwhile. Never mind. Any place out of town is good enough, I suppose. There'll be fields and trees and whatnot nearby.

— You are so carried away with the idea. Well, your personal likes and dislikes are making you anything but practical.

— All right, all right. I'd much prefer to travel back and forth to London every day than be ... **How does it go?** ... "Cabin'd, cribb'd, confin'd" ...

— That's all very well to take that romantic attitude. **You know** ... you think you can get out of everything ... Wriggle out of any argument ... by quoting Shakespeare. What about my preferences? You are being selfish, you know.

— Selfish? **Do you really mean it?** I admit I'd like to be sort of free to do as I like. I've wanted to go to the village ever since I married you. But you've always preferred to live in London and be boxed in by a thousand other houses, surrounded by a thousand faceless neighbours. No ... let's go for the village.

11. Discussing things often involves giving instructions to people. If you give instructions to someone you will probably need to check as you go along that your listener understands, like this:

Alright so far? Are you with me? Is that clear? Do you see what I mean? That's right. Now ... Got that? Good! Now ... Fine! Now ... Sorry, but I don't quite see why you have to ... Sorry, can you say that again, please? Sorry, but I'm not quite clear on ...

Use clichés of checking understanding in making conversations of your own.

12. Work in pairs. Read the statements and expand on them. You may be of the similar or different opinion on the subject. Your comment should be followed by some appropriate speculation on the suggested point:

1. Everybody's talking about pollution. Pollution is what happens when things we eat, the place we live in and the air around us are made dirty and unhealthy by machines and factories.

2. Men do not realize that a forest is more than a collection of trees. It is a complex community of plant and animal life. In a living forest two opposing forces are constantly at work: growth and decay. The growth of new trees balances destruction by insects, plant diseases, and occasional storms. But man's unrestricted cutting of timber disturbs this natural balance.

3. National forests and national grasslands are managed for many uses, including recreation and the continuing yield of such resources as wood, water, wildlife, honey, nuts and Christmas trees.

4. Factories pay for the water they use, but in our homes we only pay to have water. After that we can use as much as we want. Ap-

parently we lose every day enough water for the whole town. Finally what we have left in our rivers we make so dirty that we can't use it.

5. Some scientists believe that, if airlines operate a large number of supersonic airplanes, their engines may inject so much water vapour into the upper atmosphere that there will be many more clouds, more of the sun's heat will be prevented from reaching the earth, and the earth's temperature will drop — this might change the climate of the whole world, with very serious results.

6. Europe is such an industrialized area that it sends about 20 million tonnes of sulphur into the air every year. There is an old saying in English: "What goes up, must come down." This 20 million tonnes is picked up by the wind. Most of it is carried some distance, often to another country. Each nation in Europe produces hundreds of thousands of tonnes of poison each year, and then sends it abroad.

13. Read the following text. Find in it arguments for protecting natural resources of your country. Think of the arguments that can be put forward in favour of the opposite viewpoint than that reflected in the text. Copy the arguments out into two columns (I — "for", II — "against"):

The True Story of Lake Baikal

It should be pointed out that the outcry about the threat of pollution faced by Baikal came from every section of society. How to protect Baikal was the subject for widespread debate. There was some difference of opinion between those who one-sidedly emphasized industrial production and those who insisted that the basic balanced approach had to be adhered to.

Baikal first faced such problems almost 200 years ago when its shores were settled and crop farming and cattle breeding developed, and timber was felled. The floating of loose timber, particularly, polluted its waters. The pollution problem grew, especially after the war because of the accelerated development of industry and the rise of cities in Siberia.

Did the answer lie in shutting down all existing enterprises and all production in Baikal's vicinity? Was it necessary that Baikal's vast treasures of forest, its power resources, mineral deposits and fertile soil lie untapped to protect its purity? Scientists reject the approach of the conservationist purists who contend that only by leaving nature untouched can environment be protected and pol-

lution controlled. After considerable scientific study and debate the conclusion was Baikal's beauty and purity could be maintained at the same time that its rich resources were tapped. Baikal can provide both material wealth and beauty to the country.

The answer lies in the rational use of Baikal resources, in guaranteeing its protection from pollution and despoliation.

14. Answer the following questions:

1. Why do you think the subject of Lake Baikal was very much in the news? 2. What posed a danger to the lake and its riches? 3. Do you agree with the conservationist purists that nature should be left untouched "in its virgin loveliness"? 4. What is meant by the rational use of natural resources in general and in reference to Lake Baikal in particular?

15. Discuss the text and the problem under study in pairs. One of the students takes a basically balanced viewpoint that Lake Baikal should be used rationally for industrial and recreational needs, the other student defends a purists' idea that to preserve natural wealth we should leave it untapped. Be sure to provide sound arguments for whatever you say. Work out arguments "for" and "against".

16. Role-Playing.

What Must We Care About to Prevent Disaster?

Situation: A group of tourists is on a river voyage down the Volga. They enjoy excursions to numerous natural attractions and places of interest. Now they are on their way to a new automobile plant that comprises the manufacture of commercial vehicles, and parts and components. Once a beautiful countryside, now it's a developed industrial area. The conversation centres around the future of the district. Then it takes a more general turn. The subject under discussion is environmental protection. There is some difference of opinion between those who one-sidedly emphasize industrial production and those who insist that a rational balanced approach should be adhered to.

Characters:

1. *Professor Pyotr Pavlov*, aged 53, a specialist on afforestation, believes that by A.D. 2000 we will have destroyed natural environment because of the sprawl of large cities, reduction of open spaces, extermination of wildlife. Thinks that unrestricted urbaniza-

tion will let the man down posing a danger to his health, choking him with pollutants. The very existence of human race as a biological species is threatened. Urgent steps should be taken by mankind to rescue the Earth and its inhabitants from a foreseeable disaster.

2. *Doctor Oleg Firsov*, aged 44, a professional naturalist and a science-fiction writer. Tries to warn people against the threat presented to natural environment by the by-products of industrial development. Says that science and technology progress has reached such a level of development that it endangers all living matter: plants, animals, people. A comprehensive survival programme should be worked out by specialists engaged in various spheres of science and economy.

3. *Helen Strogova*, aged 32, a science-popular films producer. Likes animals, keeps pets at home. She blames people for ruining animal habitats, inflicting pain and suffering on animals in scientific and medical experiments. In her TV series on animal life raises the problems confronting animals resulting from the nature destruction. Reminds people that lots of species are known to us only by hear-say, others are gradually vanishing. Believes that by the application of a rational conservation programme many problems can be solved.

4. *Anton Kravtsov*, aged 45, a leading specialist in the field of aircraft engineering industry, thinks that people benefit from the advanced technology: new materials have been invented, new industrial technologies have been introduced, and these are helping to improve our daily lives. Seldom goes to the country for a breath of fresh air, doesn't see beauty in a landscape. Believes that the 21st century belongs to absolute reason. People should take all the ill-effects of industrialization for granted.

5. *Olga Smirnova*, aged 28, a postgraduate, a devoted student of medicine. Though a lover of nature doesn't see any harm in medical experiments in which there's a great amount of animal lives waste. She is convinced that animal experiments serve a direct scientific purpose and are justified in terms of the gain to human life. She says that people campaigning against vivisection do not seem to realize that the good state of health and freedom of disease is largely due to animal experiments.

6. *Igor Timoshin*, aged 37, a promising specialist in the field of oil refinery processes, an enthusiastic director of a giant industrial enterprise. Believes that oil exploration should be encouraged with

the objective of maximizing economic production for the future. Says that though the natural mineral resources are not likely to enlarge a man should do his best to take the lion's share of what the land possesses. His primary goal is oil production, and environmental protection comes secondary.

7. *Marina Larionova*, aged 60, a famous seascape painter, participates in the campaign against the unrestricted sea exploration. Reminds of the very beginning of life on the Earth. Says that man owes much to the Ocean and should preserve its reserves. She doesn't think that man-made substitutes benefit humanity very much. Besides economic gains there should be moral obligations that any environment-conscious person should observe. It's very important to make people environment-educated at an early age to reduce the damage inflicted to the environment.

Note: The group of students is divided into two teams, each of which performs the same role-playing game. While discussing the problems pertaining to environmental protection they show different approaches to the issues under discussion, speak about things of mutual interest; disagree with some of the participants or share the others' point of view. Comments from the class on each team's performance and the estimate of the different arguments are invited.

17. Group Discussion.

Give your views on the problems pertaining to natural environment.

Topic 1. *What role does natural environment play in our life?*

Talking points:

1. Nature and the man's love of it.
2. Man as a constituent part of nature.
3. Pets and plants in our life.

Topic 2. *Is it a vital necessity to protect natural environment from destruction and pollution today?*

Talking points:

1. Ill-effects of unrestricted industrialization and the sprawl of large-built areas: a) foul air; b) polluted water; c) noise disturbance; d) overpopulation; e) disfigured landscapes and land pollution.
2. Extermination of wildlife — upsetting of the biological balance: a) destruction of animal habitats; b) removal and destruction of plants and trees; c) unprecedented killing of animals for economic, scientific and individual purposes.

Topic 3. *What do you know about the measures taken to control environmental pollution and to fight destruction of wildlife?*

Talking points:

1. International cooperation in environmental protection.
2. Mass media in the fight against pollution and for nature conservation: a) newspaper comments and reviews; b) TV programmes; c) science-popular films.
3. Ecology — the science of how the living things are related to their environment.
4. Voluntary organizations' and individuals' participation in the nature conservation movement.

SPEECH SOUND EXERCISES

Unit One

[e - æ]

Do not open your mouth too wide when articulating the vowel [e], it is a half-open vowel. Open your mouth very wide when pronouncing the vowel [æ]: it is an open vowel (helping to make it open by a spoon-shaped depression in the front part of the tongue).

1. Pronounce the pairs of words and the sentences with the vowels. Observe their length variants:

- A. lend — land \helping — \happen
 \plenty — \planned \selling — \salmon
 \necessary — \national
 \subject — \program

B. 1. Harris objected to a slap-up breakfast. 2. The fact is Jed expected the man to be a different personality. 3. Can you imagine anything happening to the salmon? — Yes, I can.

[ei - eə]

Remember that the nucleus of the diphthong [ei] is Vowel No. 3, which is mid-open and that of the diphthong [eə] is an open vowel. Make the nuclei long and very distinct vowels. Make the glides much shorter and indistinct.

2. Pronounce the pairs of words and the sentences with the two diphthongs. Observe their length variants:

- A. fade — fair \railways — \rarely
 shade — share \waisted — \wearing
 \aging — \airing
 a \mazement — de \claring

- B. 1. **Mary** declared she had some **gravy** to **spare**. 2. It wasn't **safe** to go downstairs for the **remains** of the **bacon** and **eggs**. 3. On the **stairs** **Mary** explained she liked the **flavour** of the **gravy** and asked **Clare** if she had any more to **spare**. 4. The **administration** was **prepared** to overcome all the **difficulties** and **complications**.

Checked Vowels

The vowels sound checked when a slight pause is made between the short stressed vowel and the consonant following it.

3. Read the words and the sentences. Make the vowels traditionally called short, checked in their shorter variant:

A. bricks	upper	effect	push
admit	pot	latticed	cooking
yet	gossip	struck	touched

- B. 1. I admit I touched his pocket. 2. It's a pity it isn't possible to cook the stuff. 3. It was impossible for him to admit he was indifferent to the suggestion to come to Russia much later.

[θ, ð]

When pronouncing the consonants make an 'oscal'¹ (that is show your teeth as if you were going to brush them). Check the interdental position of the tip of the tongue. Prevent the lower lip from touching the upper teeth.

4. Read the pairs of words and the sentences. Do not replace the consonants by [f, v], [T, Δ] or [s, z]:²

A. things — those	throughout — these
thanks — this	overthrow — therefore
something — other	health — together
teeth — gather	worth — with

¹ 'oscal': оскал (the term was introduced by A.L.Trakhteroff)

² To prevent the consonants [s, z] from being replaced by [θ, ð] keep the tip of the tongue at the lower teeth, and not between the teeth, when articulating [s, z]. Make an 'oscal' to check the right position of the tongue for [s, z].

- B. 1. But supposing it was something else. 2. It's **the** biggest **thing** of **this** kind. 3. **They** gathered **the** odds and ends. 4. **The** more we peeled **the** more peel **there** seemed to be left on. 5. Here was a dish **with** a new flavour **with** a taste like **nothing** else on earth. 6. **Therefore** our talk was **threaded** **throughout** by two motifs. 7. Is **this** **the** man **with** **the** vegetables? — **This** is **the** very man **I** gather.

Aspiration¹

Remember that aspiration is the strongest before stressed vowels, especially before long ones; that the consonants should not be aspirated when following [s], like in 'speak, stick, skirt'; that [b, d, g], their voiced counterparts, are never aspirated; they are weak consonants.

5. Read the words and the sentences aspirating the consonants [p, t, k] where necessary:

- A. \backslash pity top \backslash coming en\counter,
 \backslash potted dic\tatorship \backslash speaking make

- B. 1. "Oh, that won't do. You must scrape them." 2. Montmorency had evinced great interest in the proceedings. 3. I encountered a personality entirely different from anything I had expected.

The Prevocalic [h]

Mind that the consonant [h] should be very weak (in fact it is breathing out a bit of air before the vowel following it). Do not make it too fricative, like the Russian consonant [X]. Remember that it can be dropped when unstressed and following a stressed verb like in 'I \backslash like (h)er. I \backslash saw (h)im.'

6. Read the words and the sentences:

- A. held \backslash habit \backslash human
hands \backslash hamper \backslash uphill
hard \backslash Harris be\hind

¹ Aspiration should occur at the very moment of releasing the obstruction for [p, t, k] but not after releasing it.

- B. 1. Here was a new dish unlike the old hackneyed things. 2. He will exploit the human heritage stupidly. 3. I hope Harris and Henry are happy now that they don't lag behind and nothing hampers them.

The Linking [r]

When there is a pause between the two words, the linking [r] should not sound.

7. Read the sentences inserting the linking [r] in the intervocalic position at the junction of words:

1. That'll inspire Alice. — I'm glad to hear it. 2. The more I know her, the more I admire Ann. — By the way, where is she at the moment? — Either in Asia or in Africa. 3. It was clear to him that those who are engaged in the task could after all be creative.

Units Two, Three

[ɪ — i:]

Mind that Vowel No. 1, [ɪ:], is a diphthongoid: it begins with [ɪ] and then glides to [i:] proper (closer and more front, approaching the Russian [И]). To achieve that first make the opening between the jaws a bit broader keeping your lips neutral and then spreading them, thus making the vowel closer.

1. Read the pairs of words and the sentences. Observe their length variants. Make the vowel [ɪ] checked in its shorter length variant:

A. since — seen
milk — meal

visit — veal
quickly — speaking

exhibiting — immediately
irresistible — inconvenience

- B. 1. His sister has measles. 2. She didn't seem to believe him. 3. He arrived at Riskin Street to see a sick boy who had caused

- B. 1. Charming day it has been, Miss Fairfax. 2. Pray don't talk to me about the weather, Mr. Worthing. 3. When people talk to me about the weather, I feel certain they mean something else. 4. He could not help thinking how clear her skin was, with a tiny mole, exactly the colour of her eyes.

[ŋ, n - ŋ]

Mind that [ŋ] is a backlingual consonant: the very back of the tongue is raised and pressed against the soft palate. That's why do not let the blade or the tip of the tongue touch the upper teeth or the teeth ridge, otherwise either the Russian [H] or the English [n] will sound instead. To avoid the mistakes open your mouth very wide and keep the tip of the tongue at the lower teeth when [ŋ] is articulated.

Though [ŋ] is an occlusive sonorant, the obstruction is not released when it sounds. If it is released with a jerk, the soft palate can rise blocking the passage through the nasal cavity and as a result of this the consonants [k] or [g] can sound after [ŋ].

Remember that in the intervocalic position when **-ng** is followed by a vowel without any pause: a) in verbal forms and nouns derived from verbs besides [ŋ] the additional consonant [ŋ̃] should sound. It somewhat differs in its articulation from the basic (main) consonant [ŋ]: first the uvular gets in contact with the back part of the tongue and then the obstruction is released with a jerk and some plosion but the soft palate is kept lowered. So the variant [ŋ̃] is a nasal, occlusive, plosive consonant (sonorant): \s singing [\s siŋŋ̃iŋ], \s singer [\s siŋŋ̃ə].

In the degrees of comparison of adjectives and adverbs besides [ŋ] [g] should sound: \s longer [\s lɒŋgə], \s younger [\s jʌŋgə].

In the word final position and before a consonant **-ng** is pronounced [ŋ] but in some words in which **-ng** is followed by a sonorant, [g] sounds in addition: \s England [\s ɪŋglənd], \s hungry [\s hʌŋgrɪ].

In the letter combinations **nk**, **nc**, **nx** the letter **n** is pronounced [ŋ]: \s uncle [\s ʌŋkl], \s ink [ɪŋk], \s anxious [\s æŋkʃəs].

4. Read the words, the phrases and the sentences:

A. \s among \s stronger
 \s darling \s angry
 \s stockings \s English

B. skin — \s skiing
 \s children — \s chilling
 \s do \s in — \s doing

frank
dis\inct

\swinging
'coming\out

'send\in — \sending
per'sist\in — per\sisting
'go\in for — \going for

- C. 1. Oh, darling, I do mean something else. 2. Mr. Worthing could not help thinking about his younger brother. 3. Swinging around she asked in angry tone: «There's nothing more, is there?» and he could see the soft beating in her neck. 4. "Stand up children, and say: 'Good morning, Doctor Manson. Thank you for coming.'" The infants rose and chanted her ironic bidding.

[ʊ, u:]

Remember that Vowel No. 9 [u:] is a diphthongoid: its beginning is very near in quality to Vowel No. 8 [ʊ], it is a back-advanced close vowel, the broad variant. To make the beginning of the vowel sound that way add to it the colouring of the Russian [BI]. As the vowel goes on, it becomes closer, approaching the Russian [Y] (but the lips should not be strained and protruded). As the vowel proceeds, you should feel your tongue go simultaneously up and backwards.

5. Read the pairs of words and the sentences. Observe the length variants of the two vowels. Make the vowel [ʊ] checked in its shorter length variant:

A. should — in\trude
could — pro\trude

stood — school
took — suit

'under\stood — 'twenty\two
\speculate — \solitude

- B. 1. It'll do him a lot of good. 2. That afternoon he went to the school to have a look at the intrusive girl. 3. Are you absolutely sure you couldn't love me then, that there's no music in the name Jack? — No, it produces absolutely no vibrations. It doesn't look good to me at all.

[j, ʒ]

Remember that both the consonants should be palatal (but not so very palatal as the palatal variant of the similar Russian consonants) in any position in the word and before any vowel because

They are always articulated with a front secondary focus. But do not raise the middle of the tongue too high and do not strain the muscles of the tongue too much; make them short. Otherwise they will be in fact replaced by the Russian consonants [Ц] and [ЖЖ'] like in «ЩИ, ВОЖЖИ».

6. Read the words and the sentences:

A. shake	o\fficious	fresh	\pleasure
\shiny	es\pecially	flush	pro\vision

B. 1. **She** flushed. His **sharp** words were still **fresh** in her memory. 2. **She's** sure that **Shannon** should make provision for his affectionate mother. 3. **She** said her decision was that he should take measures and find some relations.

Units Four, Five

[ʌ — a:]

Mind that Vowel No. 10 [ʌ] is a central open vowel (the narrow variant), a bit less open than the Russian [А] (which is also a central vowel). Make it checked in its shorter variant.

Remember that Vowel No. 5 [ɑ:] is a back-advanced open vowel (the broad variant). But it is not advisable to open the mouth too wide while articulating it.

The vowel [ɑ:] is the best in quality when pronounced on a low pitch.

Mind that it is never checked even in its shortest length variant like in 'ask'.

1. Read the pairs of words and the sentences:

A. hut — heart	grunt — grant	much — March
lust — last	nuts — nard	\utter — \after

B. 1. "Art for Heart's Sake" is a funny story. 2. Margie's grandfather once said the funny thing to her father. 3. The abruptness of his answer proved too much for his aunt's heart. 4. He'd done some constructive thinking since his uncle's last visit.

Mind that the nucleus of the diphthong is a mixed (centralized) vowel. So do not make it a back vowel like the Russian [O]. It is a mid vowel. So do not make it an open vowel like the Russian [A]. The glide is Vowel No. 8 [ʊ]. It should be extremely short but distinct. The nucleus should be several times as long as the glide.

2. Read the words and the sentences:

A. show old cloak
 don't close \radio

B. 1. So the following¹ week he noticed that the old man's interest was growing. 2. I've slowed it up and I hope the overall pattern of her progress is quite satisfactory. 3. Margie hopes he won't know how to put it together. It won't be so very bad:

[aɪ — aɪə]

Take care to make the nucleus a front-retracted open vowel. Make the nucleus long, much longer than the glide. Do not replace it by Vowel No. 5 [ɑ:], which is an open back-advanced vowel. Pronounce the glide indistinctly, like a weak [e], in fact, and make it very short. Do not stress it.

When pronouncing the combination [aɪ] + [ə] make the nucleus the strongest element and the glide the weakest one, weaker than the vowel [ə].

3. Read the pairs of words and the sentences:

A. white — wire \Friday — \prior
 \writer — \riot while — \violent
 to \tie — en\tirely
 eyes — \Irish

B. 1. "It's an entirely new idea," said the writer. 2. "It's not quite her fault," he said quietly, in a tired tone. 3. The old man was prior in buying the things.

¹ Do not insert the unnecessary [w] when the diphthong is followed by a vowel, as in this word.

About the nucleus of the diphthong see the instructions given in Ex. 3: it is almost the same as in the diphthong [aɪ]. Pronounce the glide indistinctly, like a weak [o], and make it very short. Do not stress it.

When pronouncing the combination [aʊ] + [ə] make the nucleus the strongest element and the glide the weakest one, weaker than the vowel [ə]. Do not insert the unnecessary [w] between the glide and [ə]. To avoid [w] do not let the upper and the lower lips be brought together.

4. Read the pairs of words and the sentences:

- | | |
|---------------------|---------------|
| A. how — \our | town — \tower |
| now — \towel | south — \sour |
| \thousand — \shower | |

- B. 1. In the south milk quickly gets sour. 2. How I detest that school of ours! 3. Thousand of our people have seen the tower in the south. 4. Now, what about taking a shower? — Yes. Let me fetch our towel.

[tʃ, dʒ]

Let the second element follow the first immediately to prevent you from the mistake of detaching the first element from the second. Strain the muscles of the tongue.

Mind that both affricates are always articulated with a front secondary focus; that is they are somewhat palatal in any position in the word: at the beginning, in the middle and at the end. But do not raise the middle of the tongue too high so as not to replace it by the Russian [Ч]. When the Russian [Ч] is quickly followed by the Russian voiced consonants [Б, Д, Г, З, Ж] something similar to the English [dʒ] sounds: «ДОЧЬ БОЛЬНА, С ПЛЕЧ ДОЛОЙ, КЛЮЧ ЗАБЫЛ».

5. Read the words and the sentences:

- | | | | |
|----------|----------|-------|---------|
| A. chair | \picture | gee | \Margie |
| chalk | watch | juice | judge |

- B. 1. Just fool around with **chalk**. 2. Gee, Margie seems to have a **chill**. 3. The **teacher** of **geography** just turned the **pages** of the picture book.

[w - v]

Mind that [w] is bilabial: it is articulated with both lips. The lips should first be pursed as if ready for a whistle and then quickly spread. Do not start the consonant too early. Otherwise [Y] will sound before [w].

The consonant [v] should be articulated only with the lower lip and the upper teeth: it is labio-dental.

6. Read the pairs of words and the sentences. Do not mix up the consonants:

- A. was - vase word - verb \window - \vigorous
went - vent weak - Vic a\warded - a\verted

- B. 1. She was eleven but she understood it was a very old book. 2. It was very funny that instead of moving the way they were supposed to they stood quite still. 3. Elsworth wanted to show him how very hard and how very well he was working. 4. As the weeks went by Swain's visits grew very frequent.

[t - d]

Mind that the prevocalic voiceless [t] in a stressed syllable should be aspirated and strong whereas the voiced [d] in a similar case should be non-aspirated and weak.

7. Read the pairs of words and the sentences:

- A. two - do tone - don't \Tommy - \doctor
ton - done take - date tall - \dollar

- B. 1. Today Tommy found a real book. 2. **Daddy** and **Tommy** turned back. 3. **Did** Tom tell them he preferred **telebooks**? — He **did**. 4. "I can't **do** a thing with him," he told the **doctor**. "He won't take his pineapple juice. He **doesn't** like it."

Units Six, Seven, Eight

[ɒ - ɔ: - ɔʊ]¹

Avoid mixing the vowels. Do not make [ɔ:] and [ɔʊ] similar by dropping the glide and making the nucleus [ɔ] like [ɔ:] though both are mid-open, [ɔ:] is a very back vowel, while [ɔ] is a mixed (centralized) vowel. Take care not to diphthongize [ɔ:].

Do not mix up Vowel No. 7 [ɔ:] and No. 6 [ɒ]. Though both are back vowels, Vowel No. 6 is much more open than No. 7.

The vowel [ɔ:] is never checked even in its shortest length variant like in 'short'.

1. Read the words and the sentences:

A. on — all — oh \novels — Paul — \sofa
\doctor — door — don't hy\pocrisy — re\former — \social
\often — \order — \only

B. 1. Oh no, she's not tall. 2. We know Maugham, the short story writer, was the son of a diplomat. 3. In his novels and stories Maugham did not denounce the social order. 4. Her blouse was worn and old. Her face was short, her upper lip short, showing her teeth, her lashes long and dark.

[ɔɪ]

Do not replace the nucleus of the diphthong by the Russian [O]: make it much more open than [O] and long. Make the glide short and weak like a weak [e]. Do not stress it.

2. Read the words and the sentences:

A. boy toil \pointless
noise point voice

B. 1. That's his point of view. 2. The young man heard little boys' voices and then another voice crisp and soft. 3. The boy turned out to be a lady with a low voice.

[ɪ]

Distinguish the 'clear' [ɪ] and the 'dark' [ɪ̞]. The 'clear' [ɪ] is a bit palatal but do not make it as palatal as the Russian palatal

¹ See [ɔʊ], p. 288.

[ʌ'] like in «Лиза». Mind that in English the 'clear' [l] should sound before any vowel: front, mixed or central and back, whereas in Russian the palatal [ʌ'] is found only before front and central vowels. So in the word *look* [l] is palatal ('clear') and in the Russian word *лук* [ʌ] should be hard (твердое). But before [j], when preceded by a front vowel, [l] should be very palatal: √will you [√wɪl ju:]. (Cf. √fool you [√fu:l ju:]. The 'dark' [ɫ] should sound at the end of a word and before a consonant. The 'dark' [ɫ] is used despite the following [j] because [l] is preceded by [u:], a back vowel.

3. Read the words and the sentences:

A. leave	in\elligent	look	deal
√lady	√clasp\ing	lot	o\ri\ginal

B. 1. Only a lady upstairs, lieutenant, calling me. 2. Lady! It's him I tell you! 3. "Life is a difficult business. Leave me to deal with him," she said clasp\ing her hands. 4. You will protect me, general, will you not?

[d]

Avoid making [d] strong: it should be a weak consonant. To make it weak do not press the tongue to the teeth ridge too hard using only the very tip of the tongue. Do not aspirate it before a vowel. In the word final position devoice the very end of the consonant but do not make its voiceless part strong or aspirated. Let the voiced part of the final [d] be much longer than its final voiceless part. Do not devoice the final [d] completely like we do in Russian. Do not make the final [d] fully voiced and strong with the addition of an unnecessary vowel [ə].

4. Read the words and the sentences:

A. down	√lady	√confidence	had
√dared	√wonder	bed	mind

B. 1. You can't have the cat in bed, Dick. Didn't daddy tell you yesterday? 2. It's a danger\ous thing to order the lives of others so I've always hesitated to give advice. 3. Nobody else can do it as you do. You are not afraid of your own destiny. I wish I had your courage.

[z, v] in the Word Final Position

Neither devoice the final [z, v] completely nor make them fully voiced. Devoice only the very end of the consonants and let the devoiced part sound weak.

5. Read the words and the sentences:

A. has flings leave
ad, vise have Steve

B. 1. I have got your dispatches. 2. Leave them alone. You can only guess at the emotions of our neighbours. 3. He forces upon his fellows measures that must alter their manners.

Assimilation According to the Place of Obstruction

Mind that when an alveolar consonant is followed by the interdental [θ, ð] it becomes dental.

6. Read the sentences:

1. What was that? — What then? 2. Is that a reasonable demand? 3. Character in the chin. 4. They are there in the bosom. 5. The fact that you know Spain is very important for me. 6. She didn't let the boys stay in the kitchen. 7. The discovery that there was Celtic blood about this family has excited one who believed that he was a Celt himself.

Loss of Plosion

Mind that when a plosive consonant is immediately followed by noise consonants (both fricative and plosive, voiceless and voiced) it loses plosion. In case of two plosives running (whether within a word or at the junction of words) the first loses plosion, the second does not.

Remember that when a plosive consonant is immediately followed by the sonorant [n] or [l] it loses plosion but makes [n] and [l] plosive (we call it 'nasal plosion' and 'lateral plosion'). Some-

times in spelling there are some letters between those representing the plosive and the sonorant but they are not pronounced like in 'modern'.

7. Read the words and the sentences:

A. 'Robert, Garton 'let, down ,subtle
'currant, bushes ,sudden ,gentleman

B. 1. She wants awakening. 2. Do you threaten women? 3. Only a lady, lieutenant, calling me. 4. It heightened their interest. 5. Isn't it reasonable? 6. I begged him to sit down. 7. It gave him confidence.

EXERCISES IN INTONATION

SECTION ONE

REVIEW OF PART TWO ¹

EXERCISES

Simple Tunes

1. ² This exercise is meant to review Intonation Patterns IX and XII. Listen carefully to the following sentences. Mark the stresses and tunes. Listen to the sentences again. Pronounce the unstressed syllables of the pre-head as low as possible. Make the stressed and the unstressed syllables of the head carry the pitch lower, until you come to the last stressed syllable of all, which starts very high and falls right down to the bottom of the voice. Any syllables after the last stressed syllable are said on a very low note. Do not forget to blend the words together. Give a conversational context with the same sentences. Say what attitudes you mean to render.

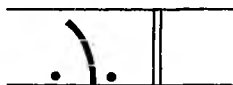
Intonation Pattern IX

(LOW PRE-HEAD +) HIGH FALL (+ TAIL)

Intonation Pattern XII

(LOW PRE-HEAD +) HIGH HEAD + HIGH FALL (+ TAIL)

Models: It's \risky.



You'd \ better
'go at \ once.



Move.
I did.

I'll see.
They shall.

¹ For explanation and exercises see "Practical Course of English" (Second year). Ed. by Prof. V.D.Arakin. M., 1998.

² Material for exercises marked with one asterisk is borrowed from the book by R.Kingdon "English Intonation Practice". L., 1960.

They can.
Try to.
That side.
This time.
I'm in it.
Borrow one.
John took it.
Wait for them.
That was it.

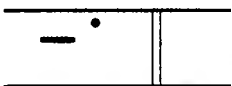
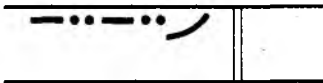
You aren't.
We're wet.
You must tell me.
We could trace it.
It was all here.
This is the best.
It isn't steady.
I'm not wanted.

I think you'd better ask the others.
Henry said he'd wait for us at home.
What time do you generally have breakfast?
I was held up at the last moment.
Which of Shakespeare's plays d'you like best?

2. This exercise is meant to review Intonation Pattern XIII. Listen carefully to the following sentences. Mark the stresses and tunes. Listen to the sentences again. Pronounce the stressed and the unstressed syllables of the high head on the same rather high pitch. The very last stressed syllable starts from a medium to a high pitch. Do not forget to blend the words together. Give a conversational context with the same sentences. Say what attitudes you mean to render.

Intonation Pattern XIII

(LOW PRE-HEAD +) (HIGH HEAD +) HIGH RISE

Models: 'Can you?	
→ Haven't you 'asked 'Mary to 'come?	

Always?
Can't you?
May I?
This time?
Doesn't it?
Are we to?
Haven't they?

Will it do?
Can I start?
Is it brown?
Were they mixed?
Are they as good?
Will they be there?
Were they enough?

Will they be?
Which is it?
Won't it be done?
Are you the one?
What did you say?
Will she be there?
Which did he take?
Will you wait?

Were you in time?
Can she do this?
Couldn't she stay?
Is it all here?
Did John like it?
Have you seen it?
Is it wanted?

Is that the man who sent you tickets?
Hasn't John given Mary the paper?
Can you tell me the shortest way to the station?
Aren't you going to take the children to school?
Are you quite sure I'm not bothering you?

3. This exercise is meant to review Intonation Patterns I, III, IX, XII. Read the following sentences with the Low Fall, making your voice fall from a medium to a very low pitch; with the High Fall, making your voice fall from a high to a very low pitch; with the Low Rise, making your voice rise from a low to a medium pitch; with the High Rise, making your voice rise from a medium to a high pitch. Use them in conversational situations. Observe the difference in attitudes.

Model: \Always. \Always. , Always. 'Always.

I can admit her.
I do mean that.
He's a decent fellow.
He thought so.
Who can resist it?

How can you accept this
answer?
Refuse it.
Be frank with us.

4. This exercise is meant to develop your ability to hear and reproduce intonation in proper speech situations. Listen to the following dialogue. Write it down. Mark the stresses and tunes. Practise the dialogue. Find sentences with the High Fall and the High Rise. Observe the attitudes they convey. Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise reading each sentence of your corrected variant after the cassette-recorder. Practise reading the dialogue with a fellow-student. Make up a conversation with a fellow-student using any phrases from the dialogue. See that your Russian pronunciation habits do not interfere.

A Letter of Introduction

Short: Mr. Wills?
Wills: Yes.

Short: My name's Short, from Malaya. J. R. Smith told me to come and see you. I believe he's written to you.

Wills: Yes, I heard from him — when was it? About a month ago, I suppose. He said you'd be coming along, but he didn't say when. Have you just arrived?

Short: On Monday. I rang you up yesterday, but there wasn't anyone who knew when you'd be in. I had to be passing this morning in any case, so I thought I'd look in and ask if there was any chance of finding you.

Wills: Well now, I'd love to have a chat with you, but it's a bit awkward this morning. The trouble is, I've got a man coming to see me in a few minutes, and I don't know just how long the business'll take. Otherwise I'd have suggested you having lunch with me. But I just don't know when I shall be free.

Short: Oh please don't bother. I hate to worry you, but if you could spare me a little time some other day...

Wills: Well, what could we do, I wonder. Are you staying in town for the moment?

Short: About ten days. Till Monday week in fact.

Wills: Let's see. Today's Thursday, and I shall be going out of town next Wednesday. What about Monday? Is that any use to you, or have you got other things on?

Short: Could you make it the afternoon? I've already made an appointment for the morning. I might be able to change it — if I could let you know this afternoon.

Wills: No, no; that's all right. We'll make it Monday afternoon. What shall we say — half-past two?

Short: Yes, that'll be fine. Thanks very much.

Wills: Good. I'm sorry to have to push you out like this now, but we'll have our talk on Monday. See you then.

5. This exercise is meant to review Intonation Patterns VI and VII. Listen to the following sentences. Mark the stresses and tunes. Listen to the sentences again, and repeat them in the intervals. Pronounce each group of sentences several times so as to accustom yourself to the various intonation patterns. Do not forget to blend the words together smoothly. In order to improve your ability to control the ups and downs of your voice, to hear and produce an intonation pattern record the groups of sentences, play the recording back. The fellow-students will try to detect any failure to reproduce the pattern. Give a conversational context with the same sentences. Say what attitudes you mean to render. Make a dialogue of your own.

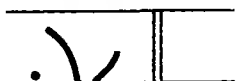
Intonation Pattern VI

FALL-RISE

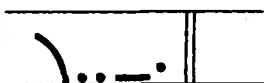
Models: He ^vwould.



I , don't , know.



, He wouldn't , do it.



Intonation Pattern III

LOW RISE

Model: , No.

High.
Long.
Both.
Move.
Hope.
Knock.

LOW RISE +
TAIL

Model: , This
one.

They can.
This side.

Intonation Pattern IX

HIGH FALL

Model: \ No.

High.
Long.
Both.
Move.
Hope.
Knock.

HIGH FALL +
TAIL

Model: \ This
one.

They can.
This side.

Intonation Pattern V

FALL-RISE ONLY

Model: ^vNo.

High.
Long.
Both.
Move.
Hope.
Knock.

FALL-RISE

*(spread over two
syllables)*

Model: \ This
, one.

They can.
This side.

This time.
Try to.
Take it.
Tell me.

This time.
Try to.
Take it.
Tell me.

This time.
Try to.
Take it.
Tell me.

LOW RISE + TAIL

HIGH FALL +
TAIL

FALL-RISE

*(of more than one
syllable)*

*(of more than one
syllable)*

*(spread over a
number of
syllables)*

Model: None
of them.

Model: \None
of them.

Model: None
of, them.

That was it.
They were in it.
These'll be good.
You could do it.
That isn't it.
Borrow one.
Wait for them.
Keep it for us.

That was it.
They were in it.
These'll be good.
You could do it.
That isn't it.
Borrow one.
Wait for them.
Keep it for us.

That was it.
They were in it.
These'll be good.
You could do it.
That isn't it.
Borrow one.
Wait for them.
Keep it for us.

LOW PRE-
HEAD + LOW
RISE

LOW PRE-
HEAD + HIGH
FALL

LOW PRE-
HEAD + FALL-
RISE

Model: I'll, see.

Model: I'll\see.

Model: I'll√see.

They shall.
You aren't.
We were wet.
They may have.
She could hear.
They were eight.
I can start.
They were mixed.
We were in time.
They understood.

They shall.
You aren't.
We were wet.
They may have.
She could hear.
They were eight.
I can start.
They were mixed.
We were in time.
They understood.

They shall.
You aren't.
We were wet.
They may have.
She could hear.
They were eight.
I can start.
They were mixed.
We were in time.
They understood.

You were asleep.
It was the best.
Take them today.

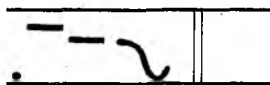
You were asleep.
It was the best.
Take them today.

You were asleep.
It was the best.
Take them today.

Intonation Pattern VII

(LOW PRE-HEAD +) FALLING HEAD + FALL-RISE

Model: It's \not 'quite \fair.

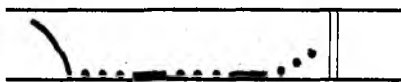


She never really looks very well.
I wish we could get them all to agree.
It's easier to speak than to understand.
I should like you to take the class tomorrow.
You can't be sure of finding them in the office.
I think most of the trains used to stop at Exeter.
It doesn't do to be too eager about it.
You surely don't believe everything you hear.
We didn't know the whole family was there.
They won't arrive before lunch tomorrow.

Compound Tunes

FALL + RISE

Model: \Everybody \knew that you were \waiting for me.



She ought to tell us when she's going to leave.
I used to be very fond of strawberries and cream.
We should have hated to have stayed any longer.
It would have been much better to peel them.
You can certainly ask him to wait in the drawing-room.

It's easy to see he's not susceptible to flattery.
The librarian lent him the book.
I know you wouldn't be anxious to go.
Nobody wanted to stay there.

6. Read the following sentences with the Fall + Rise. In order to fix intonation of this compound tune in your mind, ear and speech habits read each sentence several times until they sound perfectly natural to you. Use them in conversational situations. Observe quick pronunciation of unstressed syllables. Concentrate your attention on Rhythm and Intonation. Say what attitudes you mean to render.

I want you to take the others.
Living in a big city has advantages.
She sang so well that the listeners were filled with admiration.
How can they be so indifferent to the sufferings of the child?
I'm sure they accepted the invitation with pleasure.
She pretends to be quite indifferent to what her friends said to her.
He was indignant with Tom for not telling him the truth.
I wish I could spare you the trouble of going there.
But we are confident of winning the first place in the competition.
She'll have an accident if she doesn't show more discretion when driving the car.
Spare me the trouble of reminding you of your promises.
I admit that the statement is true.
For me the picture has an irresistible charm.
I regard it as my duty to help them.
She is tired of your constant complaints.
I can hardly believe that my son will be admitted to screen the play.
I'm sorry you've had all this bother on my account.
You don't mean to say you'd forgotten it.
But I've already made an appointment for the morning.

7.¹ This exercise is meant to develop your ability to hear and reproduce intonation in proper speech situations. Listen to the dialogue. Mark the stresses and tunes. Practise the dialogue. Record your reading. Play the recording back**

¹ Material for exercises marked with two asterisks is borrowed from the book by J.D.O'Connor and G.F.Arnold "Intonation of Colloquial English". L., 1961.

immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise reading each sentence of your corrected variant after the cassette-recorder. Find phrases pronounced with Fall-Rise or Fall + Rise. Say what attitudes are rendered by them. Make up conversational situations using these sentences.

A: Did you see "Othello" on television last night?

B: The opera, you mean? No, I didn't. I was out.

A: I saw it, and quite enjoyed it.

B: Did you? I thought you didn't approve of television.

A: I don't as a regular thing, but I happened to be round at my sister's, and she wanted to see it, so I watched it too.

B: Have you thought any more about getting a set?

A: No, I don't think I shall. Though there's a good deal of pressure, of course.

B: From your family?

A: From my daughter in particular. All her school friends talk about it so much.

B: I know. You'd think they never did anything else but sit glued to the television screen.

A: That's mostly what I object to, the time it wastes.

B: It isn't the television that wastes the time, it's you.

A: I know that, but I have a deep distrust of myself. So it's probably better to avoid the occasion of sin. Don't you think?

8. Respond using the High Fall to emphasize delight, joy, pleasant surprise, approval, self-satisfaction.

I'm going to St. Petersburg
tomorrow.

What a very nice garden!

I rather like Susan.

You are invited to dub the
film.

What did you think of the
show?

Mary's getting better.

Fine! Marvellous! Now, aren't
you lucky! Pretty good!

Simply wonderful! What a
magnificent view!

Pretty, isn't she! Isn't she very
bright!

Splendid! Smashing! Oh,
good!

Simply wonderful! Magnifi-
cent! Delightful! Quite per-
fect! First rate! Gripping!

What a delightful surprise! At
last! Marvellous!

You've won the first prize!

I've brought you some flowers.

I've finished my exams.

Pretty good! Now, isn't that peculiar! Yes, didn't it go well!

How kind of you! Thanks awfully! That is good of you!

Congratulations! Clever, aren't you! Quite the best thing you've ever done!

9. Respond using Intonation Patterns IX or X to emphasize hostility, anger, indignation, disgruntled protest.

I've lost my invitation card.

He says it was your fault.

Harry's not coming to tea.

Mary's put paint all over the carpet.

Isn't it cold today?

I shan't stay a minute longer.

Awful! When, for heaven's sake? Aren't you just the sort of person to drive me mad? How annoying!

The brute! Pretentious nonsense! What on earth are you getting at?

Why! How annoying! What a bore he is! Isn't he silly? How can he be so obstinate?

Why did she do it? Isn't she just the sort of person to rive you mad? What a nuisance she is!

What ghastly weather! Fearfully cold! Beastly!

How can you say such a stupid thing? What on earth are you getting at?

10. Respond using the Fall-Rise to express reproach, concern, regret, hurt feelings, reluctance and impatience.

He's broken a window.

What an extraordinary hat!

Nonsense! Rubbish! No wonder! Why can't he leave things alone! Isn't it just what you'd expect of him?

Isn't it a picture! Have you seen anything like that!

The key doesn't seem to work.

He's forgotten to shut the gate.

I think you are being very unfair.

I think it's the best film of the year.

Frank refused the offer!

No wonder! Now, what's the matter? Isn't it strange! Can I help at all? I should think so indeed! Why not! How very strange!

Have you seen anything like that? It's much too late to have any regrets now. Well, he does amaze me! Isn't it just what you'd expect of him!

Nonsense! I should think so indeed! Not in the least! Oughtn't you be ashamed!

Rubbish! Well, you do amaze me!

Don't I know it! How very strange! Now, what's the matter?

11. Listen to the following proverbs and sayings. Make sure you understand each sentence. Observe the peculiarities of intonation group division, pitch, stress and tempo. Underline the communicative centre and the nuclear word of each intonation group. Practise reading the proverbs and sayings. Make your reading expressive. Memorize them.

A man's as old as he feels and a woman's as old as she looks..

Sit in your place, and none can make you rise.

Who chatters to you will chatter of you.

If a man deceives me once, shame on him; if he deceives me twice, shame on me.

You can't eat your cake and have it.

He's a good physician who cures himself.

Two things a man should never be angry at: what he can help and what he can't help.

Better be ill spoken of by one before all than by all before one.

Young men think old men fools, and old men know young men to be so.

12. Make up a dialogue of your own to illustrate the proverbs and sayings given above. Use the High Fall, the High Rise, the Fall-Rise and the Fall + Rise in it.

Intonation Pattern XIV

RISE-FALL

(LOW PRE-HEAD +) (HIGH HEAD +) RISE-FALL (+ TAIL)

Models: Did you see any lions?	[^] Lots.
Can you manage it alone?	^{I'm} [^] sure I can.
I don't like the man.	You've 'never 'even [^] spoken to him.

Stress-and-tone mark in the text: Rise-Fall: [[^]].

In syllables pronounced with the Rise-Fall the voice first rises from a fairly low to a high pitch, and then quickly falls to a very low pitch. The Rise and Fall can be pronounced within one syllable or spread over two or more syllables. This intonation pattern is used:

1. In statements, impressed, self-satisfied, challenging, censorious, disclaiming responsibility, *e. g.*:

It's rather difficult, isn't it? — [^]**Terribly** ,difficult.

Are you sure? — [^]**Certainly**.

Jane was terribly upset. — **You can** 'hardly [^]**blame** her.

2. In questions:

a) in special questions, challenging, antagonistic, disclaiming responsibility, *e. g.*:

You could surely find the money somewhere. — (But) [^]**where**?

I can't understand her. — **Who** [^]**can**?

b) in general questions, impressed, challenging, antagonistic, e. g.:

He shot an elephant. — [^]Did he?
It's a faster car. — **But** [']is it any [^]safer?

3. In imperatives, disclaiming responsibility, hostile, e. g.:

I hate it but what can I do? — [^]Tell them you [^]hate it.

4. In exclamations, impressed, e. g.:

He's due home tomorrow. — **How** [^]marvellous! **Mag-**
[^]nificent.

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies.

Verbal Context

Have you heard about Pat?
Did you see any lions?
Who painted this?
Who was top of the class?
It's good, isn't it?
Can you see?
Wasn't it a good lecture?
Have you ever been to York?
It was better the second time,
wasn't it?
I was very cross with him.
Shall we be in time?
It was rather odd, wasn't it?
Can I have a word with you?
Did you like it?
Are you fond of him?

Drill

Statements

(impressed, self-satisfied,
challenging, censorious,
disclaiming responsibility)

Yes. (Isn't it scandalous!)
Lots.
Me. (Aren't I clever!)
Jane. Don. Hugh. Keith.
Marvellous.
Perfectly.
Very good.
Many times.
Much better.
Naturally. Anyone would be.
We'll be ahead of time.
It was incredible.
By all means.
I simply hated it.
I just can't tell you how much
he means to me.

What was the party like?

Did you save time?

Which one shall I choose?

You could surely find the
money somewhere.

You'll have to accept.

You pay for it.

Well, borrow a ruler.

I can't see you today.

I've left my hat behind.

Would you mind passing the
book?

I'll make it soon, I promise.

Don't forget to bring your
camera.

Would Max have a game?

I've had this pain for days.

You can't go in there.

I'll punch your head.

They've nowhere to live.

I wouldn't put up with it.

You ought to apologize.

You don't know what you're
talking about.

It was a shame he had to give
up.

Larry will be terrible as
Hamlet.

First rate. I don't know when
I've enjoyed myself so much.

I was able to do it in half the
time.

It's up to you. You must make
up your own mind.

*Special questions
(challenging, antagonistic,
disclaiming responsibility)*

Where?

Why?

How?

Whose?

When, then?

Where, pray?

What book?

Yes, but how soon?

Which one?

Why not ask him?

Why don't you do something
about it?

*General questions
(impressed, challenging, an-
tagonistic)*

Can't I? (We'll see about that.)

Will you? (And who'll help
you?)

Haven't they?

Wouldn't you?

Oh, ought I, indeed?

Oh, don't I?

Yes, wasn't it?

Can you imagine him?

May I take this newspaper?
How do you advise me to get there?

Who are the flowers from?
I hate it, but what can I do?
I don't really want to go.
Don't talk with your mouth full.

It's not much of a cut.

So far I haven't had time.
Thank you very much.
May I borrow this book for a while?

I'm going to risk it, in spite of what you say.
I'm most terribly sorry.

John's got it now.
You can have it back on Sunday.
I've finished that.

I'll introduce you to him.
Did you finish that job?
Did you pass your exam?
I'm so sorry I was rude.
I'm awfully sorry.

John may treat us.
I've missed my turn.

May I come too?
Thank you so much.

Imperatives (*disclaiming responsibility, hostile*)

Do. Please.
Fly.

Guess.
Tell them you hate it.
Refuse, then.
Don't you do it, then.

Then don't make so much fuss about it.
Start now, then.
Don't mention it.
Keep it as long as you like.

Don't say I didn't warn you, then.
Don't give it another thought.

Exclamations (*impressed*)

Oh! (That's different.)
Fine! (That's plenty soon enough.)
Good! (You were quicker than I expected.)
Thanks!
Heavens, yes! Ages ago!
Of course!
I should think so, indeed.
No doubt! (But it's too late for apologies.)
Not him! (He's far too mean.)
Serves you right! (You should pay more attention.)
The more the merrier.
Not at all! Thank you!

2. Listen to the replies and repeat them in the intervals. When pronouncing the Rise-Fall make your voice rise from a fairly low to a high pitch and then fall quickly to a very low note. Do not forget to blend the words together.

3. Listen to the verbal context and reply in the intervals.

4. In order to fix Intonation Pattern XIV in your mind, ear and speech habits repeat all the replies yourself until they sound perfectly natural to you. See that your Russian pronunciation habits do not interfere.

5. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

6. Listen to your teacher reading the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern XIV. Say what attitude you mean to render.

Verbal Context

Her parents will never approve of her taste.

Will they touch upon all the questions in the article?

You have very little experience in teaching English.

Has he made any effort to fix the tent?

He is going on a hiking tour.

She arouses everybody's admiration.

Spare her nerves.

How long will it take you?

How did he accept it?

They are going to make some inquiries about the affair.

They can't spare you any time now.

Make a note of her telephone number now.

Frankly speaking I am quite well aware of it.

She displays no enthusiasm about the work.

Drill

Surely, not.

Precisely.

Probably. (But I'm going to gain some.)

Certainly. But it's not so easy.

I thought you knew about it.

We are not surprised. She is so beautiful and clever.

I don't think you quite understand what she's done.

A month or two, at any rate.

He was full of indignation, I think.

When?

But why didn't they tell us before?

Why didn't you do it in time?

What difference does it make, may I ask?

Whoever would if the work isn't interesting?

She refuses every present of his.

Eight o'clock won't suit her either.

I can't admit she is wrong.

Her name is on the list.

Has he proposed to her?

He promised to do everything in time.

We are far from indifferent to what you're doing.

You shouldn't have touched upon such things in public.

Everybody without exception is ready to do it.

She dreams of having this book.

The ten o'clock train won't suit us.

How can I make inquiries about the train's departure?

Will you enter her name in the list?

I reminded him of his promise.

Will they accept my apology?

Will you make an effort to do it again?

May I help myself?

Don't treat me like a baby.

I ought to invite her.

That's a silly plan.

Will you lend a hand, Tom?

I got really cross with them.

Nikki's not coming.

The petrol tank was empty.

What's the use of doing that?

What time is suitable for her then?

Who can?

Why not, I wonder?

Why should you worry about it?

Did he do it, in fact?

Are you really?

Shouldn't I?

Yes, I know, but can you?

Buy it for her, then.

Go by the six o'clock one.

Phone them.

With pleasure!

Good of you!

Why, naturally!

No doubt!

Yes, do.

Be sensible, then.

Well, then invite her.

You suggest a better one.

With pleasure! Why, certainly!

Good for you! Well done!

So much the better!

No wonder the car wouldn't start!

7. Pronounce the drill sentences with Low Fall. Observe the difference in attitude.

8. Your teacher will suggest a verbal context. You in turn respond to it by using Intonation Pattern XIV. The drill will continue until every student has participated. Keep the exercise moving rapidly.

Reference material for the teacher

Why didn't you take advantage of an opportunity to tell them the truth?

Isn't it a decent film?

What are you going to do to clear everything up?

Who told you the time doesn't suit us?

Why didn't he try to propose to her?

Jane is on the list of students going to London.

What inspired the poet to write the verses?

She couldn't accept his gifts.

His action aroused everybody's indignation.

Their unexpected coming was a surprise to us.

Why were you not frank with him?

Can you spare me a few minutes?

Why don't you do anything to gain more experience in writing essays?

We can't approve of her being idle all the time.

Is he dreaming of a good collection of stamps?

He made no effort to make everybody sure he was right.

Couldn't you let me know about it before?

My shoes are too tight.

He was cross because you beat him.

What weather we're having!

Don't treat me like a baby.

You seem very happy about your success.

Can we afford to buy it?

We ought to stay in tonight.

9. Your teacher will suggest a verbal context. You in turn respond to it by using:

a) statements, sounding self-satisfied, challenging, censorious, disclaiming responsibility;

b) special questions, sounding challenging, antagonistic, disclaiming responsibility;

c) general questions, sounding impressed, challenging, antagonistic;

d) imperatives — disclaiming responsibility;

e) exclamations — impressed.

10. Make up a conversation between two hikers using phrases with Intonation Pattern XIV.

11. This exercise is meant to develop your ability to hear and reproduce intonation. Listen to the extract from "Three Men in a Boat" by Jerome K. Jerome carefully sentence by sentence (see p. 356). Mark the stresses and tunes. Practise reading the text according to the model you have listened to.

12. This exercise is meant to develop your ability to read and narrate a text with proper intonation.

a) Listen to the text. Write it down. Mark the stresses and tunes. Practise reading the text.

b) Listen carefully to the narration of the story. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the story according to the model you have listened to.

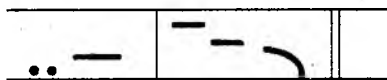
13. Read and retell any extract from "Three Men in a Boat" by Jerome K. Jerome.

SECTION THREE

Temporizers. Emphatic Stress

Temporizers

Model: How many rooms are there in the house? —
Let me > see
... \one, 'two, \three.



Temporizers are parenthetical words or phrases used by the speaker to gain the time to think over what to say next.

EXERCISES

1.*** Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies.

Verbal Context

And what do you think of
London, Mrs. Thompson?

Drill

Er — I beg your pardon, I didn't
quite catch what you said.

¹ Material for exercises marked with three asterisks is borrowed from "Linguaphone English Course".

There's apple tart and cream,
or chocolate trifle.

(While shopping.)

I've been told that there are no
winter sports in England.

How many rooms are there in
the house?

Will you have anything to
drink, sir?

What about you, darling?

Would you like to stay up on
deck or go down below?

Is it possible to see anything of
London in one or two days?

Do you think I shall have time
for that?

Do you want it short or just
trimmed?

What would you say are the
most popular games in
England today?

Er — trifle for me, please.

Now, let's see, what else did I
want.

Well, you see, the English
winter isn't very severe as a
rule, and we don't often
have the chance of skiing,
skating or tobogganing.

Let me see, one, two, three ...

Well, I'm rather thirsty.

Well, I don't care for beer.

Oh, I don't know.

Well, yes, but, of course, not
half enough.

Well, you might, but if I were
you, I should leave that for
some other day.

Er — not too short.

Well, I suppose football.

2. Listen to the replies and repeat them in the intervals. Have a pause after the temporizers. Pronounce them on the low level and with the Low Rise.

3. Listen to the Verbal Context and reply in the intervals.

4. In order to fix the intonation of the temporizers in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

5. Listen to a fellow-student reading the replies. Tell him what his errors in intonation are.

6. Read the drill sentences according to the model. Observe the intonation of the temporizers.

Don't waste potatoes. Just
scrape them.

I — er — well, that's what I'm
doing.

Hurry up, or we might be late.
She always wants to be on the
safe side.

Shall we put up at this hotel?

I like my native town like
nothing else on earth. Don't
you find it fascinating?

I heard James got settled at
last. Do you know his new
address?

Do you feel well enough to do
the job?

Are you going to report me?

Don't you think she is
charming?

Have you by any chance
caught a glimpse of this
stranger?

Did he look in good health
and spirits?

N-no, we have plenty of time.
Y-yes, but who doesn't.

Er — we may, but we'd better
find another one.

Well — er — yes, it's rather
nice.

Let me see. Yes, I've got it.

Well, you know, not quite.

Er — to tell you quite frankly,
yes, I am.

Oh, er — n-no, I think she is
rather intrusive.

Y-yes, I think I have.

Well, rather, but a shade un-
easy.

7. Make up short dialogues using the temporizers to gain the time to think over what to say next.

8. This exercise is meant to develop your ability to read and narrate a text with proper intonation.

a) Listen to the following texts. Write them down. Mark the stresses and tunes. Practise reading them.

b) Listen carefully to the narration of the texts. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Note the use of temporizers. Retell the texts according to the models you have listened to.

Thumbing a Lift

To hitchhike successfully in any country you must be able to do two things: attract attention and at the same time convince the driver at a glance that you do not intend to rob or murder him. To fulfil the first requirement you must have some mark to distinguish you at once from all other hitchhikers. A serviceman, for instance, should wear his uniform, a student his scarf. In a foreign country an unmistakable indication of your own nationality will also arrest the driver's attention.

When I hitchhiked 9,500 miles across the United States and back recently I wore a well-tailored suit, a bowler hat and a trench-coat, and carried a pencil-thin rolled black umbrella. My suitcase was decorated with British flags. Having plenty of luggage, moreover, I was not likely to be suspected of being a dangerous lunatic. I then had to get across to the driver the idea that I was a bona fide traveller, and needed to get somewhere cheaply.

But even with careful preparation, you must not assume that the task will be easy. You should be prepared to wait a little, for there are drivers who confess to a fierce prejudice against, not to say hatred, of, hitchhikers, and would no more pick up a hiker than march from Aldermaston to London. In America my average wait was half an hour, but I have heard of people waiting all day, they presumably took less pains to make themselves conspicuous.

Nor must you assume that all the drivers who stop for you are nice, normal people. On one occasion I found myself driving with two boys of about nineteen who turned out to be on the run from the police, and were hoping to use me as an alibi. There are also lesser risks: you may find yourself in a car of a fascist fanatic, a Mormon missionary, or just a bad driver. You cannot tell of course, until you are in the car. But you soon learn the art of the quick excuse that gets you out again.

If the hitchhiker in the United States will remember that he is seeking the indulgence of drivers to give him a free ride, and is prepared to give in exchange entertainment and company, and not go to sleep, he will come across the remarkable, almost legendary, hospitality of the Americans of the West. It will also help if he can drive — I think that I drove myself about 4,500 of those 9,500 miles I hitchhiked in the US.

(From "Mozaika", No. 6, 1969)

May Week in Cambridge

The most interesting and bizarre time of the year to visit Cambridge is during May Week. This is neither in May, nor a week. For some reason, which nobody now remembers, May Week is the name given to the first two weeks in June, the very end of the University year.

The paradox is pleasantly quaint, but also in a way apt. May Week denotes not so much a particular period of time as the gener-

al atmosphere of relaxation and unwinding at the end of the year's work. It starts for each undergraduate when he finishes his examinations and it continues until he "goes down" at the end of the term.

Everything as far as possible has to happen in the open air — parties, picnics on punts, concerts and plays. May Week seems almost like a celebration of the coming of the spring, till then ignored in favour of sterner matters like examinations, and this spirit of release seems to take over the entire town.

People gravitate towards the river and on to the Backs which are the broad lawns and graceful landscaped gardens behind those colleges which stand next to the river; Queens, King's, Clare, Trinity Hall, Trinity and St. John's. The river banks are lined with strollers and spectators and there is a steady procession of punts up and down the Cam, some drifting slowly and lazily, others poled by energetic young men determined to show off their skill.

Meanwhile the colleges are preparing feverishly for the various events in which May Week culminates. The most important of these are the May Balls for which some girls plot years in advance to get invitations and the May Races.

Rowing plays a very important part in Cambridge life, and no less than 128 crews of eight compete in the "Mays", which are rowed over a period of four days.

Music and drama also have a part to play in the festivity. Nearly every college in the University (and there are over twenty of them) holds a May Week Concert; at Trinity for example, there is a concert of Madrigals at which the performers and most of the audience sit in punts at dusk beneath the willows. Many of the colleges present a play in the open air. At Corpus Christy College the setting is the medieval courtyard in which Christopher Marlowe lived over 400 years ago, at Queens, a Tudor Court.

At the Art theatre, the "Footlights", a famous University club which specializes in revue, puts on its annual show. There is also a concert in King's College Chapel, but it is almost impossible for the casual visitor to get tickets for this.

The climax of May Week and for many undergraduates the final event of their university life, is the spate of college May Balls when the river is lit up with coloured lights and flaming torches, braziers glow in the gardens, marquees are erected in flood lit courts, ball-room orchestras compete for dancers with string bands and pop

groups and punts glide romantically down the river. And in the silver light of dawn couples in evening dress stroll leisurely, perhaps rather dreamily through the Backs and the narrow deserted streets, until it is time to punt upstream through the meadows to breakfast at Granchester or some other equally attractive spot.

(From "Mozaika", No. 6, 1969)

Joseph Mallord William Turner

This English painter and engraver was born in London on April 23, 1775. After a sporadic elementary education Turner devoted himself to the study of art and entered the Royal Academy schools in 1789. He was elected a member of the Academy in 1802, and, as a teacher from 1808 of an Academy course in perspective, he exerted a powerful influence on the development of English landscape engraving. He travelled a great deal, especially in Italy, and found inspiration for many of his later paintings in Venice. His ardent admirer, John Ruskin, devoted some of the most eloquent passages of "Modern Painters" to a description of his work. Trained by the sound architectural draughtsman and topographical artist Thomas Malton, Jr., and developing under the influence of the great English seventeenth century landscapists, Turner extended English topographical painting beyond the antiquarian and reporting limits, transforming it into a Romantic expression of his own feelings. Graphically this took form most clearly in his hundreds of water-colours; in them spatial extent appears bathed with atmosphere and light. The effects he achieved in water-colours Turner transferred to oil painting as well. His colours, often of high intensity, retain their relative values effectively and, when coupled with accurate drawing of shapes, as in the early "Derwent" with the "Falls of Lodore" or the late "Norham Castle — Sunrise" are kept within control by the artist. In 1807, Turner began a series of etchings and mezzotints from his own drawings, for a book to be entitled *Liber Studiorum*. The work, discontinued in 1820, grew out of his admiration for Claude Lorraine's *Liber varietatis*. Turner died at Chelsea on December 19th, 1851, regarded as the titular cofounder, with Thomas Girtin, of English water-colour landscape painting.

(From "Mozaika", No. 3, 1966)

Emphatic Stress

Models: Today's out of
the question,
too.
Was he really so
bad?

When \can you ,come, may I
ask?

'Absolutely ^terrible.

When the speaker wants to draw special attention to a word in a sentence he makes it more prominent than the other stressed words. It is given a greater degree of force and has wider range of pitch (the High Fall, the Rise-Fall, etc.).

Such extra stress singles out the nuclear word (or words) to emphasize the attitudinal meaning. This type of sentence stress is called emphatic.

EXERCISES

9. Listen carefully to the following conversational situations. Concentrate your attention on the nuclear word marked by the emphatic stress in the replies.¹

Verbal Context

But you don't really mean to say that you couldn't love me if my name wasn't Ernest?

Yes, Mr. Worthing, what have you got to say to me?

Mamma! I must beg you to retire. This is no place for you. Besides, Mr. Worthing has not quite finished yet.

Do you smoke? — Well, yes, I must admit I smoke.

Drill

But your name is Ernest.

You know what I have got to say to you.

Finished what may I ask?

I am glad to hear it. A man should always have an occupation of some kind.

¹ The extracts for this exercise are taken from the books by O.Wilde, A.J.Cronin, B.Shaw.

How old are you? — Twenty-nine.

Well, I own a house in Belgrave Square.

I was in a hand-bag — a somewhat large, black leather hand-bag, with handles to it — an ordinary hand-bag, in fact.

May I ask you then what you would advise me to do?

You know his brother has measles.

He ought to be isolated.

If you don't believe me, look for yourself.

So you have done it at last.

Why didn't you speak to my father yourself on the boat?

You had no right to speak to me that day on board the steamer.

Why does he help you like that?

A very good age to be married at.

What number in Belgrave Square?

In what locality did this Mr. James or Thomas Cardew come across this ordinary hand-bag?

I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex before the season is quite over.

Most of the children here have had measles.

I have got him isolated — in a kind of way.

That may be your idea of isolation. I'm afraid it isn't mine.

Yes, at least Cokane's done it.

I didn't particularly want to talk to him.

It was you who spoke to me. Of course I was only glad of the chance.

Because that's the only way he can help me.

10. Listen carefully to the replies and repeat them in the intervals. Single out the emphatic stress with your voice.

11. Listen to the Verbal Context and reply in the intervals.

12. In order to fix Emphatic stress in your mind, ear and speech habits repeat the replies yourself until they sound perfectly natural to you.

13. Listen to your fellow-student reading the replies. Tell him what his errors in intonation are.

14. Read the conversational situations above.

15. Listen carefully to the following dialogue. Mark the stresses and tunes. Observe the means of singling out the nuclear word. Practise the dialogue.

When does the train for Clacton leave?	In a quarter of an hour's time.
When is it due to arrive there?	Ten fifty-seven.
What's the time of the next Clacton train?	Twelve five.
Which do you think will be less crowded?	Oh, the later one.
Which platform does it depart from?	Number fourteen.
What's the price of a single third class ticket?	Fourteen and eightpence.
What's the difference between that and a first class?	Seven shillings exactly.
Where do I change for Braintree?	At Witham Junction.
How do I get to platform fourteen?	Over the bridge and straight on.
Where will I find the left-luggage office?	It's quite close to platform twelve.

16. Read the following conversational situations. Observe the position of logical stress in the replies. Make the stress emphatic wherever possible. Give your own replies to the same verbal context.

I don't believe he could be such a nuisance.	You mustn't believe all the gossip you hear.
We can't put up there for the night.	Then let's try some other place.
What am I to do with the potatoes?	You must scrape them.
Harris started to peel the potatoes.	Why didn't George do the same?
We worked steadily for 25 minutes and did 4 potatoes.	It's absurd to have only 4 potatoes in an Irish stew.
Would you like me to play the banjo?	But you have never learned to play it.
Harris has got a headache. I think I'll try something else.	The music might do him good. You ought to.

Shall I play some more?

I'm afraid I can't stand your music.

Mr. Brown has met with an accident on his way there.

So he has.

I'm sure she will make friends with her relatives.

She certainly will.

She is evidently a very nervous person.

I know she is.

17. Read the following situations. Apply the logical or emphatic stress where necessary. Make your speech expressive enough.

Whatever his difficulties, no matter if he railed against the dirt and poverty which he often had to combat, she always had the same reply: "It's real work anyway." (A.J.Cronin)

Now I find myself in your company, Doctor Oxborrow, maybe you'll find it convenient to explain how Tudor Evans, Seventeen Glyn Terrace, came off my list on to yours. (A.J.Cronin).

Diana: There's such a smell of burning, Daddy. I think something's on fire. Can I go down and see?

Nurse (*sniffing*): There is a smell of burning. I'll go. (J.Galsworthy)

Colonel: If I'm to put money in, I'm bound to look at it all round.

Lever (*with lifted brows*): Please don't imagine that I want you to put money in. (J.Galsworthy)

Colonel: Don't say anything against Molly, Nell!

Mrs. Hope: Well, I don't believe in husband and wife being separated. That's not my idea of married life.

(*The Colonel whistles quizzically.*) Ah, yes, she's your niece, not mine! (J.Galsworthy)

Sir Charles (*politely*): Oh! Well! I don't understand her, of course.

Joan: You don't want to understand her.

Sir Charles: Not very much, perhaps. (J.Galsworthy)

"Who has done this?" exclaimed Miss Mills, succouring her friend.

I replied, "I, Miss Mills, I have done it!" (Ch.Dickens)

"Why do you trouble me so!" she cried, reproach flashing from her very finger-ends.

"I trouble you? I think, I may ask, why do you trouble me?" (T.Hardy)

18. Read the following dialogue. Mark the stresses and tunes. It is not expected that each member of the group will mark the text in exactly the same way. Finally practise reading your corrected variant. Retell it.

"Are you Miss Barlow?"

"Yes, aren't you Doctor Page's new assistant?"

"That's hardly the point, though as a matter of fact I am Doctor Manson. I believe you have a contact here: Idris Howells."

"Yes, I know."

"Don't you realize it's quite against the rules to have him here?"

"If Idris had stopped off, he'd have missed his milk, which is doing him such a lot of good."

"It isn't a question of his milk. He ought to be isolated."

"That may be your idea of isolation. I'm afraid it isn't mine."

"You must send that child home at once."

"Doesn't it occur to you that I'm the mistress of this class? You may be able to order people about in more exalted spheres. But here it's my word that counts."

"You're breaking the law! You can't keep him here. If you do I'll have to report you."

"Then you had better report me. Or have me arrested. I've no doubt it will give you immense satisfaction."

(From A.J.Cronin
"The Citadel". Adapted)

19. Authors frequently indicate by putting a word in italics that it should be made prominent. The situations below are taken from books by different writers. How do you think they intended them to be pronounced and why?

Look here, you! We've come a long way to buy furniture. I said *furniture*. Not this kind of junk. (A.J.Cronin)

"But you'd better tell us quick how you come to bank that money for yourself when it's Doctor Page's money and you know it ..."

"It's mine. Joe Morgan made me a present of it."

"A *present!* Ho! Ho! I like that." (A.J.Cronin)

"But I'll never get it," he fretted as he paced up and down, "never, never, *never*. No, he couldn't be so lucky!" (A.J.Cronin)

"Gentlemen!" cried Andrew in a panic. "Please, *please!* How can we ever do anything if we quarrel among ourselves. Remember what we're here for?" (A.J.Cronin)

It's like old times to hear you talk that way. I can't tell you how I love it. Oh, it's beginning all over again. I am happy, darling, *happy!* (A.J.Cronin)

Mrs. Barthwick: Out of her hand? Whose hand? What bag — whose bag?

Jack: Oh! I don't know — her bag — it belonged to — a woman.

Mrs. Barthwick: A woman? *Oh! Jack! No!* (J.Galsworthy)

Mrs. Hope: The green-flies are in my roses already! Did you ever see anything so *disgusting!* (J.Galsworthy)

20. Make up a talk using the following phrases.

Yes, what is it now?

Look here (Nora), I'm tired
of ...

I think you're being very silly.

It's no use talking.

I hate ...
Don't be silly.
I can't bear it.
Stop being funny.
What's the use of staying in
bed?

Now don't be bitter about it.
Why do you keep ... ?
Good heavens!
Oh, what a pity!
What did you say?

21. Read the following extract from "Three Men in a Boat" by Jerome K. Jerome. Use logical and emphatic stress in it wherever possible.

There was silence for a moment, and then George's father said:
"Joe!"

"What's the matter, Tom?" replied Joe's voice from the other end of the bed.

"Why, there's a man in my bed," said George's father, "here's his feet on my pillow."

"Well, it's an extraordinary thing, Tom," answered the other, "but I'm blest if there isn't a man in my bed, too!"

"What are you going to do?" asked George's father.

"Well, I'm going to chuck him out," replied Joe.

"So am I," said George's father valiantly.

There was a brief struggle, followed by two heavy bumps on the floor and then a rather doleful voice said:

"I say, Tom!"

"Yes!"

"How have you got on?"

"Well, to tell you the truth, my man's chucked me out."

"So's mine! I say, I don't think much of this inn, do you?"

"What was the name of that inn?" said Harris.

"'The Pig and Whistle'," said George. "Why?"

"Ah, no, then it isn't the same," replied Harris.

"What do you mean?" queried George.

"Why, it's so curious," murmured Harris, "but precisely that very same thing happened to my father once at a country inn. I've often heard him tell the tale. I thought it might have been the same inn."

22. Listen to the following dialogue.¹ Read it according to the model. Vary intonation patterns thus changing the attitudes expressed in the sentences.

A: I think I'll go shopping today. I want to buy a hat,

B: Why? You've got a hat already.

¹ O'Connor J.D. "A Course of English Pronunciation". L., 1954.

A: But I can't wear that. It's two years old.

B: That's not very old. My hat's nearly ten years old.

A: Don't be silly. I must have another hat. ...

A: Do you like this green hat?

B: It's not bad. But I like the red one better.

A: The one with the feather? I couldn't wear that!

B: You could. It's quite big enough.

A: Try to be serious. I think I like the green one best.

B: All right, then. I'll pay for it if you like. Fifteen shillings, isn't it?

A: Fifteen pounds, darling.

B: What!

23. Make up a dialogue of your own with words and word combinations from the dialogue above. Use logical and emphatic stress in it.

SECTION FOUR

Wide and Narrow Range of Pitch

Models: \Mister \Worthing!

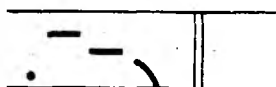


(normal)



(wide)

I \don't 'know \that.



(normal)



(narrow)

The meaning of the whole sentence can be emphasized either by widening or narrowing the range of pitch. If the range is widened the pitch level is raised. The stressed and unstressed syllables are said on a higher pitch level. The pitch intervals between the stressed syllables are greater than in an unemphatic sentence. The nuclear tone has a wider range. The stress is increased.

If the range is narrowed the pitch level is lowered. The stressed and unstressed syllables are pronounced on a lower pitch. The pitch intervals between the stressed syllables are smaller than in an unemphatic sentence. The nuclear tone has a narrower range. The words are pronounced almost in a whisper.

The effect produced by widening and narrowing the range is the same as it would be in Russian.

By widening the range the speaker can express different violent emotions such as anger, horror, fear, abhorrence, irritation, impatience, joy, joyful surprise and others.

By narrowing the range the speaker can express sadness, hopelessness, admiration, aversion, regret, reproach, sympathy, hatred, fear and other emotions.

EXERCISES

1. Listen carefully to the following conversational situations. Concentrate your attention on the sentences in which the widening of the pitch range is heard. Why does the speaker widen the range of his voice? Try to define attitudes and emotions associated with it.

Lady Bracknell: Mister Worthing! Rise, sir, from this semi-recumbent posture. It is most indecorous.

Gwendolen: Mamma! I must beg you to retire. This is no place for you. Besides Mr. Worthing has not quite finished yet.

Lady Bracknell: Finished what may I ask? (O.Wilde)

Lady Bracknell: Where did the charitable gentleman who had a first-class ticket for this sea-side resort find you?

Jack: In a hand-bag.

Lady Bracknell: A hand-bag? (O.Wilde)

Lady Bracknell: In what locality did this Mr. James, or Thomas Cardew come across this ordinary hand-bag?

Jack: In the cloak-room at Victoria Station.

Lady Bracknell: The cloak-room at Victoria Station?

Jack: Yes. The Brighton line.

Lady Bracknell: The line is immaterial. (O.Wilde)

J a c k: May I ask you then what you would advise me to do? I need hardly say I would do anything in the world to ensure Gwendolen's happiness. (O.Wilde)

H a r r y: Nora! Nora! ("Meet the Parkers")

N o r a: Anyhow, I'd have enjoyed the film much more if Elsa Hollywood had been in it, instead of Linda Spangle.

H a r r y: And I'd have enjoyed it more if we hadn't gone at all.

N o r a: And I'd have enjoyed it more if you hadn't been so rude to that woman in front.

H a r r y: Well I shouldn't have been rude to her if she had stopped chattering when I asked her. ("Meet the Parkers")

H a r r y: I behave better! I like that! Why, if that woman had ... But look, isn't that a No. 12 bus just going? ("Meet the Parkers")

H a r r y: Don't be too quick about spreading that table-cloth, Nora. I felt a spot of rain.

N o r a: Oh dear, what did I tell you! It's coming on to pour.

R o b e r t: We'd better run for it.

N o r a: Where to? There's no shelter in sight.

R o b e r t: What about that pub we came past?

N o r a: It's much too far away! ("Meet the Parkers")

2. Listen to the situations again and repeat the sentences pronounced with the widening of the pitch range in the intervals, trying to concentrate on the emotional attitude of the speaker. Widen the range of your voice, say the stressed and unstressed syllables on a higher pitch level than you would normally do it, make the stresses stronger, pronounce the nuclear tone with a wider range.

3. Listen to a fellow-student reading the sentences with the widened range of pitch. Follow his performance concentrating your attention on his emotional attitude. Tell him what his errors are.

4. Read the conversational situations above with a fellow-student, observing the widening of the range and the proper emotional attitude.

5. One of the students will suggest a verbal context. Your reaction must be negative and rather violent: it can render such emotions as anger, irritation, vexation, impatience, horror, etc. Imagine yourself in an appropriate situation and respond, widening the range of your voice. Continue the exercise until every student has participated.

6. Listen carefully to the following conversational situations. Concentrate your attention on the sentences in which the narrowing of the pitch range is heard. Why does the speaker narrow the range of his voice? Try to define attitudes and emotions associated with it.

Gwendolen: Whenever people talk to me about the weather, I always feel quite certain that they mean something else. And that makes me so nervous. (O.Wilde)

Jack: Miss Fairfax, ever since I met you I have admired you more than any girl ... I have ever met since ... I met you.

Gwendolen: Yes, I am quite well aware of the fact. (O.Wilde)

Jack: You don't know how happy you've made me.

Gwendolen: My own Ernest. (O.Wilde)

Lady Bracknell: I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

Jack: I know nothing, Lady Bracknell.

Lady Bracknell: I am pleased to hear it. (O.Wilde)

Lady Bracknell: What number in Belgrave Square?

Jack: 149.

Lady Bracknell: The unfashionable side. (O.Wilde)

Lady Bracknell: Are your parents living?

Jack: I have lost both my parents. (O.Wilde)

Lady Bracknell: Where did that charitable gentleman who had a first-class ticket for this sea-side resort find you?

Jack: In a hand-bag. (O.Wilde)

Lady Bracknell: Good morning, Mr. Worthing.

Jack: Good morning! (O.Wilde)

Nora: I'm expecting Mother — she's coming over for the day.

Harry: Good heavens! I didn't know that. ("Meet the Parkers")

Harry: Well, I shouldn't have been rude to her if she had stopped chattering when I asked her.

Nora: I wish you'd behave better in public places. ("Meet the Parkers")

7. Listen to the situations again and repeat the sentences pronounced with the narrowing of the pitch range in the intervals, trying to concentrate on the emotional attitude of the speaker. Narrow the range of your voice, say the stressed and unstressed syllables on a lower pitch level, than you would normally do it, make the intervals between the stressed syllables smaller. Pronounce the nuclear tone with a narrower range.

8. Listen to a fellow-student reading the sentences with the narrowed range of pitch. Follow his performance concentrating your attention on his emotional attitude. Tell him what his errors are.

9. Read the conversational situations above with a fellow-student, observing the narrowing of the pitch range and the proper emotional attitude.

10. One of the students will suggest a verbal context. Your reaction must be emotional but not violent. It may express such feelings as sadness, regret, reproach, sympathy, etc. Imagine yourself in an appropriate situation and respond, narrowing the range of your voice and using the proper intonation pattern. Continue the exercise until every student has participated.

11. This exercise is meant to develop your ability to render emotional attitudes in reading. Read the following fragments and conversational situations using the proper intonation patterns. Widen or narrow the pitch range trying to express the attitudes suggested in brackets.

There was a pause. Her eyes, though questioning now, were persistently friendly. Brushing back untidy hair she answered:

"Yes, I know." Her failure to take his visit seriously was sending his temper up again.

"Don't you realize it's quite against the rules to have him here?" (*indignation*) At his tone her colour rose and she lost her air of comradeship. (A.J.Cronin)

...

"Doesn't it occur to you that I'm the mistress of the class? You may be able to order people about in more exalted spheres. But here it's my word that counts."

He glared at her with raging dignity. "You're breaking the law! You can't keep him here. If you do, I'll have to report you." (*rage*) (A.J.Cronin)

...

When George was playing the banjo, Montmorency would sit and howl steadily, right through the performance.

"What's he want to howl like that for when I'm playing?" George would exclaim indignantly. (Jerome K.Jerome)

...

"I've learned to play the banjo at last."

"Congratulations, my dear George!" (*joyful surprise*) (Jerome K.Jerome)

...

"The boy is exhibiting a bad attack of measles."

"Poor little chap!" (*regretful sympathy*) (A.J.Cronin)

...

"They've asked me to play the part of Desdemona."

"Wonderful! A chance of a lifetime!" (*joy*)

...

"Get me hot water and cold water," he threw out to the nurse. "Quick! Quick!"

"But, Doctor," she faltered ... (*fear*)

"Quick!" he shouted. (*impatience, anger*) (A.J.Cronin)

Lady Chiltern: How dare you class my husband with yourself? How dare you threaten him or me? (*anger, indignation*) Leave my house! (*scorn, hatred*) You are unfit to enter it. (*aversion*)

Mrs. Cheveley: Your house! A house bought with the price of dishonour. A house everything in which has been paid for by fraud. (*hatred*) Ask him what the origin of his fortune is! Get him to tell you how he sold to a stockbroker a Cabinet secret. Learn from him to what you owe your position. (*hatred, malicious joy*)

Lady Chiltern: It is not true! (*resentment*) Robert! It is not true! (*pleading*)

Mrs. Cheveley: Look at him! (*triumph*) Can he deny it? Does he dare to? (*malicious joy*)

Sir Robert: Go! Go at once! (*indignation*) You have done your worst now. (*aversion, hopelessness*) (O.Wilde)

...

Sir Robert Chiltern: What this woman said is quite true. But, Gertrude, listen to me. You don't realize how I was tempted. Let me tell you the whole thing. (*pleading*)

Lady Chiltern: Don't come near me. Don't touch me. (*aversion, abhorrence*) I feel as if you had soiled me forever. (*hopelessness*) (O.Wilde)

12. This exercise is meant to develop your ability to hear out the widening and narrowing of the pitch range in recorded reading and to reproduce it in proper speech situations.

a) Listen to the dialogue "Waiting for the Bus" sentence by sentence. Write it down. Mark the stresses and tunes. Underline the sentences in which the widening or the narrowing of the pitch range is heard. Concentrate your attention on the emotional attitude of the speaker in each of these sentences. Practise the dialogue and memorize it. Perform it at the lesson with a fellow-student.

b) Use the sentences from the dialogue, pronounced with the widened or narrowed pitch range in conversational situations. Practise with a fellow-student, concentrating your attention on the emotional attitudes you mean to render.

13. Make up a dialogue between two Russian students discussing the system of examinations in English schools. Their opinions differ, and as they are both involved in the subject their argument gets more and more heated. Imagine yourselves in this situation. Use the proper intonation patterns to show your involvement. Widen or narrow the range of your voice to express your emotional attitude.

14. This exercise is meant to develop your ability to read and narrate a story with proper intonation.

a) Listen to the text "You see, it was in this way ...". Write it down. Mark the stresses and tunes. Practise reading the text.

b) Listen carefully to the narration of the text. Observe the peculiarities in intonation group division, pitch, stress and tempo. Note the use of temporizers. Retell the text according to the model you have listened to.

15. This exercise is meant to develop your ability to use correct intonation when you act as a teacher.

a) Listen carefully to the extract from the lecture suggested below.¹ Mark the stresses and tunes. Your teacher will help you and all the members of the class to correct your variants. Practise reading every sentence of your corrected variant very carefully.

b) Concentrate your attention on the peculiarities of the lecturing style introduced in the text.

c) Act as a teacher. Make up a microlesson applying the structures, vocabulary and intonation of the lecture below.

J. D. O'CONNOR: We showed you last time two ways of combining the glide down and the glide up in English sentences. Firstly, we showed you how it was possible to have a glide up followed by a glide down. And here, as an example, is a sentence from our last talk, said with the words in a different order:

Miss TOOLEY: If you listen closely you'll hear us use this pattern very often.

O'C.: Then secondly, we said that you could have a glide down followed by a glide up. And taking the same sentence again with the words in their original order we get the example:

T.: You'll hear us use this pattern very often, if you listen closely.

O'C.: Both these combinations are very common indeed. *The glide up followed by a glide down is generally used — not always, but generally — when the subordinate clause of a sentence is before the main clause; and the glide down followed by a glide up is generally used when the main clause is before the subordinate clause.* I'll just say that again (repeat words in italics). Well now, this was the case in our two examples. With the subordinate clause first we had:

T.: If you listen closely you'll hear us use this pattern very often.

O'C.: And with the main clause first:

T.: You'll hear us use this pattern very often, if you listen closely.

O'C.: Now today, I think we'll start by considering what would happen to the sentences we have just used if we introduce special

1 "A Course of English Intonation" by J.D.O'Connor, L., 1970.

emphasis on one of the words. First just let's hear once more the sentence said with the subordinate clause first: the glide up followed by a glide down.

T.: If you listen closely you'll hear us use this pattern very often.

O'C.: Now suppose that we want to draw special attention to the word 'closely' — to stress the fact that we want you to listen really closely — how do we do that? Well just listen, and you'll hear that a different tune is used.

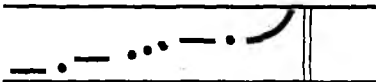

T.: If you listen *closely* you'll hear us use this pattern very often. If you listen *closely* you'll hear us use this pattern very often.

O'C.: Now that pattern wasn't a glide up followed by a glide down, was it? No, it was a high dive followed by a glide down. And the rule is this: *if the subordinate clause has a specially emphasized word in it, you must use a high dive.* (Repeat.)

SECTION FIVE

Intonation Pattern XV

(LOW PRE-HEAD +) LOW ASCENDING HEAD + HIGH (MID) RISE (+ TAIL)

<p>Models: I'm told one ought to see the British Museum.</p>	<p>Do you think I shall have time for that?</p> 
<p>I think the best way from here is to walk across Regent's Park.</p>	<p>Is it much of a walk?</p> 

Before the High Rise the Low Head often starts very low but then rises gradually, syllable by syllable, ending just below the starting pitch of the nucleus.

The high rising nucleus begins in high level; the medium rise begins in mid level.

This intonation pattern is used:

1. In statements, heard in official speeches, lectures, over the radio (in latest news programmes); or in colloquial speech to draw the listener's attention by using this somewhat occasional intonation pattern, e. g.: *ʔEnglish „leather 'goods | are „also of „great de'mand in other countries.*

2. In questions:

a) in general questions when they sound very inquisitive, important, willing to discuss; sometimes with a shade of disbelief or impatience, e. g.:

ʔHave you „lived here 'long?

b) in special questions, sounding insistent, inquisitive with a shade of doubt or sometimes even mockery, e. g.:

"And ʔwhat have you been „doing hither 'to?" I asked him.

3. In imperatives, used as official announcements, e. g.:

ʔHave your „passports 'ready, please.

EXERCISES

1. Listen carefully to the following situations. Concentrate your attention on the phrases pronounced with the rising head + High Rise.

"Do you stay in town all day?"

"Sometimes I do and sometimes I don't."

...

As a matter of fact I'm going in the same direction myself, so if you come with me I'll show you.

...

"And now what sweet will you have, Mrs. Thompson?"

"There's apple tart and cream or chocolate trifle."

"We're sure to have a good crossing."

"Oh well, I'll risk it, but if the worst comes to the worst, don't blame me."

...

"Do you travel much?"

"Not more than I can help by sea. I've crossed the channel once before but frankly I did not enjoy it."

"Why don't you fly across?"

"I think I shall one of these days. It couldn't possibly be worse than a really bad sea crossing."

...

Tennis is played all the year round, on hard courts or grass courts in summer, and on hard or covered courts in winter.

...

"About how long will it be before I die?"

"You aren't going to die."

"I heard him say a hundred and two."

"People don't die with a fever of one hundred and two."
(E.Hemingway)

...

I sat down and opened the Pirate book and commenced to read but I could see he was not following, so I stopped.

"About what time do you think I'm going to die?" he asked.
(E.Hemingway)

...

"A five shilling book of stamps, please, and a large registered envelope."

"Will this size do?"

...

"I'm told one ought to see the British Museum."

"Do you think I shall have time for that?"

"I think the best way from here is to walk across Regent's Park."
"Is it much of a walk?"

However I'm quite ready to enter your name should your answers be what a really affectionate mother requires. Do you smoke? (O.Wilde)

Now to minor matters. Are your parents living? (O.Wilde)

"And where is that?"

"Down here, sir."

"Would you put us up?"

"Oh, I think we would."

"Will you show us the way?"

"Yes, sir."

"Are you a Devonshire girl?"

"No, sir."

"Have you lived here long?"

"Seven years." (J.Galsworthy)

(*On the boat.*) This way for the Dover boat. Have your passports ready, please. Pass up the gangway. First class on the right, second class on the left.

2. Listen to the situations again. Find sentences pronounced with Intonation Pattern XV. Define their communicative type and the attitudes expressed by them.

3. Listen carefully to the sentences with Intonation Pattern XV and repeat them in the intervals. Make your voice start very low and rise gradually on stressed syllables, then end with high or medium rise reaching the highest possible level.

4. In order to fix the intonation of the rising head + High Rise in your mind, ear and speech habits repeat the sentences with this pattern yourself until they sound perfectly natural to you.

5. Listen to your fellow-student reading these sentences. Tell him what his errors in the intonation are.

6. This exercise is meant to compare the Intonation Patterns XIV and XIII (rising Head + High Rise and high Head + High Rise). Read the following fragments with both Intonation Patterns. Observe the difference in attitudes.

He flushed and said: "Are you Miss Barlow?"

She said: "Aren't you Doctor Page's new assistant?"

He said: "Don't you realize it's quite against the rules to have him here?"

She said: "If Idris had stopped off, he'd have missed his milk, which is doing him such a lot of good."

She answered stubbornly: "If you don't believe me, look for yourself."

He laughed contemptuously: "That may be your idea of isolation. I'm afraid it isn't mine."

He warned her: "If you don't obey my instructions I'll have to report you." (A.J.Cronin)

"And now I have a few questions to put to you, Mr. Worthing. While I'm making all these inquiries, you, Gwendolen, will wait for me below, in the carriage." (O.Wilde)

"I know nothing, Lady Bracknell."

"I'm pleased to hear it. I do not approve of anything that tampers with natural ignorance." (O.Wilde)

"She needs awakening."

"Are you going to awaken her?" (J.Galsworthy)

Well, Robert, have you made up your mind yet what you want to do when you leave college? ("Meet the Parkers")

"Do you like dancing?"

"Yes, very much. Do you dance?"

"What do you think I ought to see first?"

"Do you like art galleries?"

7. This exercise is meant to show the difference in the pronunciation of the same replies with the rising head and the high head + High Rise. Read the following replies with both intonation patterns. Observe the difference in attitudes they render.

Can I keep this book a bit longer?

We ought to follow his advice.

I've just been playing badminton.

Whose photo do you think this is?

Oh, you broke the window!

They're supposed to be different.

He says he made up his mind.

They're late again.

Are you going to keep it for a couple of weeks?

Must we always follow his advice?

If you had a good time I can't blame you for being late for lunch.

You don't seem to recognize the photo of your own father.

If I did it on purpose you could scream like that.

Are they really different?

Does he really mean what he says?

Don't take any notice of them.

8. Think of your own examples (5 for every communicative type) pronounced with Intonation Pattern XIV. Use them in conversational situations.

9. Listen to the extract from "The Apple-Tree" by J. Galsworthy (see p. 251). Find sentences pronounced with Intonation Pattern XIV. Observe the attitudes expressed by them.

10. Listen to your teacher suggesting the contexts. Respond by using Intonation Pattern XIV.

She doesn't look a day over thirty.

What makes you think so? Are you sure enough? Would you believe it? But is it likely?

He's a good chap.

It's absolute truth.

We've both got the same answer.

There's somebody's bag in the car.

I shall be at home by tea-time.

Who's going to believe it? Do you really mean it? Does it matter all that much?

Can I count on that? What makes you think so? Are you sure enough?

What are you going to do about it? Would you believe it? How did you manage to do it?

Now, isn't that peculiar? How do you know it's there?

Are you sure enough? How can you know exactly? What makes you think so?

11. This exercise is meant to develop your ability to hear and reproduce the intonation in proper speech situations.

a) Listen to the dialogue "On the Boat" sentence by sentence. Mark the stresses and tunes. Practise the dialogue.

b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect the errors in your pronunciation. Practise the dialogue for test reading and memorize it.

c) Pick out of the dialogue sentences pronounced with Intonation Pattern XIV. Use them in conversational situations.

12. Give conversational situations with the phrases of the following type.

This way to...

Pass up the ...

Here we are!

Would you like to ...

Oh, I don't know ...

I'm not much of a ...

Oh, you won't be ... today.

We're sure to ...

Oh well, I'll risk it, but if the worst comes to the worst, don't blame me.

... but frankly I didn't enjoy it.

Why don't you ...

I think I shall, one of these days ...

It couldn't possibly be worse than ...

Yes, just.

Well, I suppose we'd better get ready for ...

I say, you haven't got anything ... , have you?

I don't think I'm quite as foolish as that.

As a matter of fact I don't think I have ...

Still, thanks, all the same ...

13. Think of the possible situations in which phrases pronounced with Intonation Pattern XIV can be used according to the meaning expressed by them.

14. This exercise is meant to develop your ability to read a text with proper intonation and give a summary of it.

a) Listen to the extract from "The Man of Destiny" by B. Shaw (see p. 179) sentence by sentence. Mark the stresses and tunes. Observe the peculiarities in intonation-group division, pitch, stress and tempo. Practise reading it.

b) Record your reading. Play the recording back immediately for your teacher and fellow-students to detect your possible errors. Practise the extract for test reading.

c) Give a summary of the text.

15. Read the following dialogues according to the suggested intonation.

1. Departure

Visitor: I'm 'going off by the 'three \`thirty this ,afternoon. My 'bags are 'all ,packed; you can 'get them down when'ever you \like. Per,,haps you could \dump them ,somewhere for me.

Hall Porter: ~Very ,good, sir.

Visitor: Can you 'order a 'taxi to 'take me to the 'station? 'What time 'ought I to \have it?

Hall Porter: The 'three 'thirty train. Su'ppose we 'say a 'quarter to \three. ,,That'll give you \comfortable ,time.

Visitor: ~All ,right. \Do that ,for me, ,will you? Will you be a 'bout ,then?

Hall Porter: ,Yes, sir.

Visitor: ~All ,right. I'll 'see you \then.

2. Arrival

Mary: \There you ,are, then. I'thought you 'might be here \earlier. 'Was your train 'late?

Joan: \No, I ,,don't ,think so; just about on \time. 'Which one did you \think I was ,catching, then?

Mary: 'Wasn't it the 'one that 'gets 'in at 'five 'ten?

Joan: \No, 'that's Saturdays \only. 'Didn't you 'know?

Mary: ,Oh, of "course; ~how ,,silly of me. \Anyway, it 'doesn't \matter. What ,,luck your ,managing to ,get a ,way just ,now. 'How's your \mother?

Joan: \Fairly ,well; a 'bit over'come by the \heat.

Mary: \Yes, | 'hasn't it been ,,awful? I \hate ,storms, | but I was 'quite \thankful to ,hear the ,thunder ,last ,night, | because there was a 'chance of its 'clearing the \air. It 'hasn't been ,,quite so ,bad to ,day. I sup'pose it's been even \worse with ,you.

Joan: Like an oven. I've been completely flattened out.

Mary: Well, you can take it easy for these few days, anyway. Even if it is not, it's not so stuffy here as in town. I'm afraid the garden's burnt up, but it's quite nice down in the wood. Well now, I expect you'd like to go and have a wash. You're in your usual room.

3.

We all remembered my cousin Anne's first visit. She arrived the day my father's companion, who came regularly for a game of chess, failed to turn up.

My father's face was clouded with disappointment, but he greeted her kindly and they had a soft conversation. At the end of this she whispered to him, "I play chess."

"Do you?" said my father. "Not one of my children has brains enough to learn it. Sit down and let us play a game."

Anne was so slow in moving her pieces that I was afraid my father would get cross. But soon, although I knew nothing about the game, I could see that he was finding it difficult not to be beaten by her.

At the end of the game he said, "You are a clever little girl."

"No, I'm not," she answered, "this is all I can do."

"But that is a very great deal," said my father. "You can play the most intricate game in the world."

4.

"What is there about Copenhagen that makes you keep going back there?"

"Well, it's rather difficult to analyse. Partly the place itself, but mostly, I suppose, the people."

"You like the Danes?"

"Oh, very much."

"Why? What is it that makes you like them?"

"I've often wondered that myself. They seem to have a freshness of mind and a gaiety that's most attractive."

"Would you call Copenhagen a gay city?"

"Yes, I would, but don't misunderstand me, it's not all champagne and oysters, or even beer and bonhomie. But I've always found it a very happy place."

"Isn't that a bit like beauty, though, | in the eye of the beholder?"

"I mean mayn't you be projecting your own pleasure | on to the city itself?"

"^Oh, I'm ^sure. But surely that's what we mean by a happy place. A place where we have been | and can be | happy."

"I'm not so sure about that. I think I can imagine somewhere where everything outside is happy, | but the observer's miserable."

"But then surely | that's a miserable place."

"Depends how you define your terms."

"Like everything else, | yes, | of course. But that's how I would define it. And Tivoli | seems to me | to be a very good symbol of Copenhagen."

"Tivoli?"

"Yes, | it's a sort of pleasure garden, | right in the very centre of the city."

"Roundabouts and things?"

"Well, yes, | but much more; | restaurants, | and gardens | and fountains, | and lights, | and theatres, | and pantomime, | and ballet, | and music hall. It's delightful; | difficult to describe how delightful. You must go there | and see it for yourself."

"I hope I shall be able to, some day. But not this year. I've got a wretched chimney | that has to be knocked down and rebuilt."

"That'll cost a fortune."

"Probably. Still, | perhaps next year."

5.

One cold sparkling morning in early November, | Professor Briggs and his assistant, | Miss Harrison, | stood at the window of his sitting-room in his country house, | watching the candidates for the university research grants | come up the drive.

"I think it is better to see them here than at the college," declared the Professor. "In the course of a weekend here, | each candidate appears in his true colours | and emerges as a definite personality | in a way that would be quite impossible in a short interview. See, | they have already surmounted the first obstacle!"

"And what was that?" asked Miss Harrison.

"They have 'come on the 'train I 'told them to 'take," he chuckled.

"That 'can't have 'been very 'difficult. It 'doesn't show 'much in 'telligence on 'their 'part to have 'caught a 'train."

"Ah, | 'perhaps 'not, | but there was a 'catch in it. Only the 'front 'portion of the 'train comes 'here. The 'rear portion goes in 'quite another di,rection!" His 'voice 'ended on its 'highest 'note | and he 'stood 'rubbing his 'hands. I de\liberately o\mitted to 'give them 'that infor,mation."

"Then I sup,pose the 'ticket col,lector must have 'told them, | when he 'punched their 'tickets."

"You 'think so?" Pro'fessor 'Briggs 'sounded disap,ointed. "But I have 'known 'many 'candidates who have 'taken the 'wrong 'turning, as it were."

16. This exercise is meant to develop your ability to pronounce different communicative types of sentences with all the possible intonation patterns and explain the difference in attitudes they render.

Read the following sentences with all the intonation patterns possible for these communicative types. Observe the difference in meaning.

His behaviour can hardly be regarded as noble.

How did she take the unexpected news?

Did Jack happen to be in Paris at that time?

Enter Mr. Jackson's name in this list.

This poem has an irresistible charm.

Did he know enough about her life to speak with confidence about it?

Oh, that won't do!

It seemed a fascinating idea.

Where did they get settled at last?

Don't get involved in it.

You've made a mess of the job.

You let him alone.

He seemed to lose heart in the business after that.

Give my best wishes to your Mother.

Why do you interest yourself in this affair?

Aren't you Doctor Page's new assistant?

Don't you realize it's quite against the rules to have him here?

Good morning, Doctor Manson.

17. Listen to the following poems. Mark the stresses and tunes. Read and memorize them.

Nursery Rhymes

Jack and Jill went up the hill
To fetch a pail of water
Jack fell down and broke his crown
And Jill came tumbling after.

Twinkle, twinkle little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

In winter I get up at night,
And dress by yellow candle light.
In summer quite the other way,
I have to go to bed by day.

I like to go out in the garden,
I like to get up on the wall.
I like to do any thing really,
But I hate to do nothing at all.

There was a young man of Devizes,
Whose ears were of different sizes.
One was so small
It was no use at all,
But the other won several prizes.

One two three four,
Mary at the cottage door.
Five six seven eight,
Eating cherries off a plate.

There was a little girl
And she had a little curl,
Right in the middle of her forehead.
When she was good she was very very good,
But when she was bad she was horrid.

Give a man a pipe he can smoke.
Give a man a book he can read.
And his home is bright
With a calm delight
Though the room is poor indeed.

Hush, Hush, Little Baby

Hush, hush, little baby.
The sun's in the West,
The lamb in the meadow
Has lain down to rest,
The bough rocks the bird now.
The flower rocks the bee,
The wave rocks the lily,
The wind rocks the tree.
And I rock the baby
So softly to sleep
It must not awaken
Till daisy buds peep.

James James Morrison Morrison
Whereby George Dupree
Took great care of his mother,
Though he was only three.
James James said to his mother,
"Mother," he said, said he:
"You must never go down to the end of the town
If you don't go down with me."

James James Morrison's mother
Put on a golden gown,
James James Morrison's mother
Drove to the end of the town.
James James Morrison's mother
Said to herself, said she:
"I can get right down to the end of the town
And be back in time for tea."

King John put up a notice,
"Lost or Stolen or Strayed!
James James Morrison's mother
Seems to have been mislaid.
Last seen wandering vaguely,
Quite of her own accord,
She tried to get down to the end of the town
Forty shillings reward!"

James James Morrison Morrison
(Commonly known as Jim)
Told his other relations
Not to go blaming him.
James James said to his mother,
"Mother," he said, said he:
"You must never go down to the end of the town
Without consulting me."

James James Morrison's mother
Hasn't been heard of since.
King John said he was sorry,
So did the Queen and the Prince,
King John (somebody told me)
Said to a man he knew:
"If people go down to the end of the town,
Well, what can anyone do?"

The Arrow and the Song

H.W.Longfellow

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song?
Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

Song

A. Tennyson

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon and blow,
Blow him again to me;
While my little one, while my
pretty one sleeps.
Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon.
Father will come to his babe in the nest
Silver sails all out of the West,
Under the silver moon.
Sleep, my little one, sleep,
my pretty one, sleep ...

Twilight

G.G. Byron

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds and waters near,
Make music to the lovely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,

And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

Evening

P.B.Shelley

The sun is set; the swallows are asleep;
The bats are flitting fast in the gray air;
The slow soft toads out of damp corners creep,
And evening's breath, wandering here and there
Over the quivering surface of the stream,
Wakes not one ripple from its silent dream.

There are no dews on the dry grass tonight,
Nor damp within the shadow of the trees;
The wind is intermitting, dry and light;
And in the inconstant motion of the breeze
The dust and straws are driven up and down,
And whirled about the pavement of the town.

The Bells

E.A.Poe

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody fortells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars, that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells.
From the jingling and the tinkling of the bells.

G.G.Byron

"Adieu! Adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native Land — Good Night!
"A few short hours, and he will rise
To give the morrow birth;
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.
"With thee, my bark, I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you fail my sight,
Welcome, ye deserts, and ye caves!
My native Land — Good Night!"

(From "Childe Harold's Pilgrimages")

My Soul is Dark

G.G.Byron

My soul is dark — Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
"Twill flow, and cease to burn my brain.
But bid the strain be wild and deep,

Nor let thy notes of joy be first:
I tell thee, minstrel, I must weep
Or else this heavy heart will burst;
For it hath been by sorrow nursed,
And ached in sleepless silence long:
And now 'tis doomed to know the worst,
And break at once — or yield to song.

She is not Fair

Hartley Coleridge

She is not fair to outward view,
As many maidens be;
Her loveliness I never knew
Until she smiled on me.
Oh, then I saw her eye was bright,
A well of love, a spring of light.
But now her looks are coy and cold —
To mine they ne'er reply;
And yet I cease not to behold
The love-light in her eye.
Her very frowns are sweeter far
Than smiles of other maidens are.

Those Evening Bells

Th. Moore

Those evening bells! Those evening bells!
How many a tale their music tells,
Of love, and home, and that sweet time,
When last I heard their soothing chime!
 Those joyous hours are passed away!
 And many a heart that then was gay
 Within the tomb now darkly dwells
 And hears no more those evening bells!
And so 'twill be when I am gone,
That tuneful peal will still ring on,
While other bards shall walk these dells,
And sing your praise, sweet evening bells!

The Daffodils

W. Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee.
A poet could not but be gay
In such a jocund company:
I gazed — and gazed — but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills
And dances with the daffodils.

Stopping by Woods on a Snowy Evening

Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Home-Thoughts, from Abroad

Robert Browning

Oh, to be in England
Now that April is there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England — now:
And after April, when May follows,
And the whitethroat builds, and all the swallows!
Hark, where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops — at the bent spray's edge —
That's the wise thrush: he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture!
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower,
— Far brighter than this gaudy melon-flower!

The Song of Hiawatha

H.W.Longfellow

(Extract)

Ye who love the haunts of Nature,
Love the sunshine of the meadow,
Love the shadow of the forest,
Love the wind among the branches,

And the rain-shower and the snow-storm,
And the rushing of great rivers
Through their palisades of pine-trees,
And the thunder in the mountains,
Whose innumerable echoes
Flap like eagles in their eyries; —
Listen to these wild traditions,
To this song of Hiawatha!

Ye who love a nation's legends,
Love the ballads of a people,
That like voices from afar off
Call to us to pause and listen,
Speak in tones so plain and childlike,
Scarcely can the ear distinguish
Whether they are sung or spoken; —
Listen to this Indian Legend,
To this Song of Hiawatha!

If

Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream — and not make dreams your master;
If you can think — and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;

If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch and toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with kings — nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And — which is more — you'll be a Man, my son!

SUPPLEMENT

SECTION TWO

Ex. 12, a)

... George said his watch went wrong one evening, and stopped at a quarter past eight. He didn't know this at the time because, for some reason or other, he forgot to wind it up when he went to bed.

... It was in the winter when this happened, very near the shortest day, and a week of fog into the bargain, so the fact that it was still very dark when George woke in the morning was no guide to him as to the time.

... It was a quarter past eight. "Angels and ministers of grace defend us!" exclaimed George, "and here have I got to be in the City by nine. Why didn't somebody call me? Oh, this is a shame!" And he flung the watch down, and sprang out of bed, and had a cold bath, and washed himself and dressed himself, and shaved himself in cold water because there was not time to wait for the hot, and then rushed and had another look at the watch.

Whether the shaking it had received in being thrown down on the bed had started it, or how it was, George could not say, but certain it was that from a quarter-past eight it had begun to go, and now pointed to twenty minutes to nine.

George snatched it up, and rushed downstairs. In the sitting-room, all was dark and silent: there was no fire, no breakfast.

... Then he dashed on his great-coat and hat, and, seizing his umbrella, made for the front door ... and ran out.

He ran hard for a quarter of a mile, and at the end of that distance it began to be borne in upon him as a strange and curious thing that there were so few people about, and that there were no shops open.

... Then, with his watch still in his hand, he went up to the policeman, and asked him if he knew what time it was.

"What's the time?" said the man, eyeing George up and down with evident suspicion, "why, if you listen you will hear it strike."

George listened, and a neighbouring clock immediately obliged.

"But it's only gone three!" said George in an injured tone, when it had finished.

"Well, and how many did you want it to go?" replied the constable.

"Why, nine," said George, showing his watch.

"Do you know where you live?" said the guardian of public order severely.

George thought, and gave the address.

"Oh! that's where it is, is it?" replied the man; "well, you take my advice and go there quietly, and take that watch of yours with you; and don't let's have any more of it."

(From "Three Men in a Boat"
by Jerome K. Jerome)

SECTION THREE

Ex. 19.

H a r r y: Nora! Nora!

N o r a (*coming into the room*): Yes, what is it now, Harry?

H a r r y: Oh, there you are. Look here, Nora, I'm tired of lying here on my back with nothing to do. I hate doing nothing.

N o r a: Don't be silly, Harry. You've got a temperature, and staying in bed is the only sensible thing to do. Now just be quiet, and stop preventing me from doing my housework.

H a r r y: No, seriously, Nora, I can't bear it. Lying flat on my back!

N o r a: Well then, try lying on your stomach for a change!

H a r r y: Stop being funny. I'm going to get up. There! Look, I'm standing up. I'm quite all right. What's the use of staying in bed?

N o r a: I think you're being very silly. You'll only make your temperature go up again.

H a r r y: It's no use talking, Nora — being ill doesn't suit me.

N o r a: No — and trying to nurse you doesn't suit me!

H a r r y: Now don't be bitter about it. You know I'm grateful to you for looking after me. But you mustn't try to keep me in bed like a naughty boy.

N o r a: Well, you began it by behaving like a naughty boy!

H a r r y: I'm all against this staying in bed for no reason.

N o r a: Harry, being ill *is* a reason... Now don't stand by that window and catch another cold... Let me see, half past eleven.

H a r r y: Why do you keep looking at the clock?

N o r a: I'm expecting Mother — she's coming over for the day.

H a r r y: Good heavens! I didn't know that.

N o r a: Yes, I think she has something she wants to talk to you about.

H a r r y: Oh heavens! Has she (*groans*)... You know, Nora, I do feel a bit ill; perhaps I had better get back to bed.

N o r a (*disingenuously*): Oh, what a pity! I thought perhaps you might stay up to see her.

H a r r y (*to himself*): That's the very reason I'm getting back into bed!

N o r a: What did you say?

H a r r y: Oh, er — nothing.

(From "Meet the Parkers", Tartu, 1961)

SECTION FOUR

Ex. 12.

H a r r y: We shall be awfully late home if that No. 12 bus doesn't come soon... Let's stand in this doorway out of the wind.

N o r a: All right, but we must be careful not to miss the bus... How did you enjoy the film?

H a r r y: I'd never have gone if I had known it was going to be so silly.

N o r a: Why, what was silly about it?

H a r r y: Well, no sane man would have married that other girl so soon after he had murdered his wife. It was sure to make people suspicious.

N o r a: If he *had* been sane he wouldn't have murdered her! Besides the girl wouldn't have waited for him if he hadn't asked her immediately.

H a r r y: All the better for him if she hadn't!

N o r a: Yes, but then he wouldn't have paid for his crime. Anyhow, I'd have enjoyed the film much more if Elsa Hollywood had been in it instead of Linda Spangle.

H a r r y: And I'd have enjoyed it more, if we hadn't gone at all.

N o r a (*sharply*): And I'd have enjoyed it more, if you hadn't been so rude to that woman in front.

H a r r y: Well, I shouldn't have been rude to her if she had stopped chattering when I asked her.

N o r a: I wish you'd behave better in public places.

H a r r y: *I behave better!* I like that! Why, if that woman had... (*Sound of bus starting up.*) But look, isn't that a No. 12 bus just going?

N o r a: Yes, it is, and we've missed it after all. We should have seen that bus, Harry, if you hadn't been so busy quarrelling.

H a r r y (*in injured tones*): Really, Nora, I think it would have been much better if I had stayed at home tonight and let you go to the cinema alone.

(From "Meet the Parkers", Tartu, 1961)

Ex. 14.

You see, it was in this way: we were sitting in a meadow, about ten yards from the water's edge, and we had just settled down comfortably to feed. Harris had the beefsteak pie between his knees, and was carving it, and George and I were waiting with our plates ready.

"Have you got a spoon there?" said Harris. "I want a spoon to help the gravy with."

The hamper was close behind us, and George and I both turned round to reach one out. We were not five seconds getting it. When we looked round again, Harris and the pie were gone.

It was a wide, open field. There was not a tree or a bit of hedge for hundreds of yards. He couldn't have tumbled into the river, because we were on the water side of him, and he would have had to climb over us to do it.

George and I gazed all about. Then we gazed at each other...

"I suppose the truth of the matter is," suggested George, "that there has been an earthquake."

And then he added, with a touch of sadness in his voice: "I wish he hadn't been carving that pie."

With a sigh, we turned our eyes once more towards the spot where Harris and the pie had last been seen on earth, and there, as

our blood froze in our veins and our hair stood up on end, we saw Harris's head — and nothing but his head — sticking bolt upright among the tall grass, the face very red, and bearing upon it an expression of great indignation.

George was the first to recover.

"Speak!" he cried, "and tell us whether you are alive or dead — and where is the rest of you?"

"Oh, don't be a stupid ass!" said Harris's head. "I believe you did it on purpose."

"Did what?" exclaimed George and I.

"Why, put me to sit here — darn silly trick! Here, catch hold of the pie." And out of the middle of the earth, as it seemed to us, rose the pie — very much mixed up and damaged; and, after it, scrambled Harris — tumbled, grubby, and wet.

He had been sitting, without knowing it, on the very verge of a small gully, the long grass hiding it from view; and in leaning a little back he had shot over, pie and all.

(From "Three Men in a Boat" by Jerome K. Jerome)

SECTION FIVE

Ex. 11.

On the Boat

"This way for the Dover boat."

"Have your passports ready, please."

"Pass up the gangway."

"First class to the right, second class to the left."

"Here we are. Would you like to stay up on deck or go down below?"

"Oh, I don't know. I'm not much of a sailor."

"Oh, you won't be sea-sick today. The sea is perfectly calm. We're sure to have a good crossing. I'll get a couple of deck chairs, up here, in the sun."

"Oh, well, I'll risk it. But if the worst comes to the worst, don't blame me."

"Do you travel much?"

"Not more than I can help by sea. I've crossed the channel once before but frankly I did not enjoy it."

"Why don't you fly across?"

"I think I shall one of these days. It couldn't possibly be worse than a really bad sea crossing."

"I can see the English coast already, can you?" "Yes, just. Well, I suppose we'd better get ready for landing."

"I say, you haven't got anything dutiable, have you? If you have, you'd better declare it. Whatever you do, don't try to bribe the customs officer or you'll get into trouble."

"I don't think I'm quite as foolish as that. As a matter of fact, I don't think I have anything to declare. Still, thanks all the same."

GRAMMAR EXERCISES

MORPHOLOGY

1. Comment on the use of nouns in bold type.

1. **Peter Carl Fabergé** was Russia's Imperial jeweller.
2. — What a beautiful Easter egg! — Yes, wonderful, it's a **Fabergé**.
3. **Little Ben** is always looking for trouble.
4. **Big Ben** and **the Tower** are very much photographed by tourists.
5. He lives in an ivory **tower**.
6. Simon lives in the suburbs of **the city** and it takes him an hour to get to **the City**.
7. This small museum is proud to have a **Levitan** and an **Aivazovsky**.
8. Mine is a **Panasonic**, not a **Sony**.
9. This film won an **Oscar** for Best Foreign Film last year.
10. Alex is driving a **brand new Ford**.
11. **Henry Ford** started the company Ford Motor Co.
12. Your son could be a **new Newton**!
13. This singer is called **the new Elvis**.
14. — "I see your husband is really a **Jack-of-all-trades**." — "Yes, and master of none."
15. — "What a smart dress!" — "Yes, it's a **Chanel**."
16. — "I like your **sport suit**, is it an **Adidas**?" — "No, it's a **Nike**."
17. **The Roosevelts** provided America with two presidents.
18. My new master was a **Mr. Rochester**, who was often away from home.
19. Peter Ustinov comes from **the Benois**, and like a **Benoi** is very talented.
20. Now she was playing **the practical, sensible Frisch**, the "Woman who Got Things Done".
21. Why weren't there more **Coras** in the world? Why wasn't she more like **Cora**?
22. A **scared Michelle** couldn't utter a word.

2. Insert the right article.

1. Can I introduce ... Margaret Diamond?
2. Can I introduce ... Margaret Diamond I told you about last week?
3. There is ... Margaret Diamond waiting for you in the office.
4. Well, mine is ... Lincoln, not ... Toyota.
5. The National Gallery bought ... Constable at the auction.
6. Have you got ... Collins that I could borrow?
7. — What a bright pullover! — Yes, it's ... Benetton.
8. — Do you know who invented ... Pullman?
9. The actor got ... Nika for this film.
10. She was a good actress. She made ... rather touching Natalia Petrovna in "A Month in the Country" by Turgenev.
11. This isn't ... Paris I used to know.
12. There will always be ... England for me!
13. ... two Americas have different climatic zones.
14. The concert hall bought ... new Petroff.
15. How strong the boy is! ... true Hercules!

3. Translate into English.

1. — Не мог бы ты одолжить мне своего Вебстера? — А Хорнби тебе не подойдет? — Да, конечно.
2. — Ты настоящий Ловелас! — А ты Дон-Жуан!
3. Я профан в живописи. Я не отличу Сезанна от Пикассо.
4. Это Лилиан? Как она изменилась! Это совсем не та Лилиан, которую я знал девочкой.
5. — Нельзя ли мне заказать Бирмингем? — Да, но у нас два Бирмингема на компьютере. Вам нужен Бирмингем, который в Америке или же Бирмингем, который в Англии? — Бирмингем, который в Англии.
6. — Я купил новый телевизор вчера. — Это Сони? — Нет, это Филипс.
7. Мы получили факс от некоего Романова.
8. Ваш сын может стать еще одним Дэвидом Копперфильдом со всеми этими его трюками.
9. — Я вижу, что у тебя Хонда? — Нет, это машина моей жены.
10. Завтра в Москве открывается новый Мак-Дональдс.
11. — Нет ли у тебя «Америки» почитать? — К сожалению, нет. Но есть «Космополитен».
12. — Я видел Пола Маккартни, когда был в Англии. — Того самого Пола Маккартни? — Да.
13. Никогда не думала, что у Морозовых такая шикарная библиотека.

14. К своей радости я увидела в магазине Даля и купила его.
15. Перестань вести себя так! Ты не Скарлетт, а я не Ретт.
16. Да ты просто Джеймс Бонд!
17. Полиция говорит, что у тебя дома есть Калашников.
18. Девочка хочет, чтобы Дед Мороз принес ей Барби на Новый Год.
19. Лорд Сэндвич изобрел бутерброд.
20. — Я выпью один Мартини. — А мне одну содовую, пожалуйста.
21. Перепуганная Марина ответила на телефонный звонок.
22. Теперь у нас есть полная «Британника», и это нас всех очень радует.
23. — Няня дома? — Она отправилась в магазин за покупками.
24. — Какой красивый магазин! — Да, это Валентино.

4. Read, translate and comment on the forms and functions of the infinitives.

1. To sleep in such a place, he felt, would be madness.
2. Dick climbed to the top of a tall oak to look around on the snow-covered forest.
3. They began to run straight like deer and they were fast enough to be on time.
4. — Go on, my boy, I'm here to listen to you. — Well, I want to take my words back, sir. I'm sorry to have called you names.
5. Everybody resents him because he has so much money to throw around.
6. To exclude all possibility of mistakes it's necessary to do researches in this field as well.
7. I knew little about the man I was to defend and was reluctant to take up the case.
8. Gold and love affairs are hard to hide.
9. There is a time to fish and a time to dry nets.
10. I took the opportunity to speak to Pandora.
11. This joke made our guide smile for the first time.
12. I failed to see Caroline leave the house.
13. It was an extremely stupid thing to do, wasn't it?
14. To listen to Elton John is sheer delight.
15. People go to safari to watch wild animals in their natural habitat.
16. I went to the bathroom to cool down.
17. Need I say more? I'd better stop now not to cause any more trouble, to put it mildly.
18. To win the contest, Paul needed luck.
19. This table is very convenient to work at.
20. It is a great pleasure to accept you in my house.

21. The man is hard to deal with.
22. I have so many problems to consider.
23. He went to the Middle East to die of yellow fever.

5. Use the bare infinitive where necessary.

1. Father is willing ... let us ... be independent.
2. David is known ... have taken part in the campaign.
3. I won't have you ... say it behind my back.
4. Ever since Simon came here he has been made ... look like a fool.
5. Why not ... buy something new and smashing?
6. Mother made everybody ... do some work about the house.
7. She is always seen ... walk with her grandchildren.
8. We suppose her ... be in her late fifties.
9. I've never seen anyone ... enjoy food so much.
10. I would sooner let myself ... be cut in a thousand pieces than ... betray my friends.
11. The team was announced ... have won the Cup.
12. Let's ... have a day off, shall we?
13. You'd better not ... say anything. I'd rather ... be left alone.
14. The Lovedays can't afford ... buy this house.
15. I was made ... scrub the pans and pots.
16. Don't let's ... go home yet.
17. He is known ... be an expert on ecology.
18. There is nothing ... do but ... risk it.
19. We have ... go now. We can't ... wait any more.
20. She felt her shoes ... pinch.

6. Translate into English.

1. Завтра будет очень насыщенный день. У Вас несколько клиентов, которых нужно принять и два собрания, которые нужно посетить.
2. Совершенно нет времени, чтобы расслабиться. А столько еще нужно сделать!
3. С Дженис очень трудно связаться. Она, кажется, висит на телефоне весь вечер.
4. Мне придется проверить в своем дневнике. У меня могут быть телефонные звонки, которые нужно сделать.
5. Познать себя — это знать свои достоинства и недостатки.
6. Книги заставили меня совершенно по-новому взглянуть на мир.
7. Секрет заключается в том, чтобы узнать, как использовать разные цвета, чтобы произвести наилучший эффект.

8. Мы советуем Вам не терять ни единого дня для того, чтобы добиться наилучших результатов.
9. Эта паста достаточно сильна, чтобы удалить самые разные пятна.
10. Чтобы исключить любую возможность ошибки, необходимо провести тщательное расследование.
11. — Нужно ли говорить что-либо еще? — Нет, тебе лучше помолчать, чтобы не усугубить положение.
12. Адриан воспользовался возможностью, чтобы поговорить с отцом.
13. Его заставили позволить детям отправиться на пикник.
14. Он построил для себя дом, но жить в нем ему не пришлось.
15. Ему трудно доверять. Он — последний человек, к кому можно обратиться за помощью.

7. I. Explain the difference between the following pairs of words.

- | | |
|----------------------|---------------------------|
| 1. glass — a glass | 10. language — a language |
| 2. paper — a paper | 11. tin — a tin |
| 3. wood — a wood | 12. study — a study |
| 4. iron — an iron | 13. light — a light |
| 5. string — a string | 14. air — an air |
| 6. coffee — a coffee | 15. duck — a duck |
| 7. cloth — a cloth | 16. gold — a gold |
| 8. rubber — a rubber | 17. play — a play |
| 9. lamb — a lamb | 18. thought — a thought |

II. Make up exclamatory sentences according to the model:

Good advice. — What good advice!

Good idea. — What a good idea!

- | | |
|---|--------------------------------------|
| 1. terrible weather
terrible climate | 7. clever people
clever person |
| 2. beautiful language
beautiful suitcase | 8. difficult job
difficult work |
| 3. elegant clothes
elegant dress | 9. fresh bread
fresh loaf |
| 4. heavy rainfall
heavy shower | 10. delicious food
delicious meal |
| 5. healthy cow
healthy cattle | 11. horrible song,
horrible music |
| 6. awful rubbish
awful mess | 12. tough beef
tough steak |

8. Give the plural of the following nouns if possible.

- I.
- | | | |
|----------------|-----------------|----------------|
| 1. a lottery | 11. petrol | 21. a species |
| 2. a fisherman | 12. a chef | 22. a carp |
| 3. a fish | 13. information | 23. a tooth |
| 4. a series | 14. a foot | 24. a cuckoo |
| 5. a Japanese | 15. weather | 25. a taxi |
| 6. progress | 16. a tomato | 26. a menu |
| 7. a person | 17. a means | 27. toast |
| 8. a woman | 18. a photo | 28. a mongoose |
| 9. advice | 19. a leaf | 29. a disco |
| 10. a mouse | 20. an ox | 30. a Swiss |
- II.
- | | |
|---------------------|------------------------|
| 1. a class-mate | 9. a grown-up |
| 2. a forget-me-not | 10. a hanger-on |
| 3. a man-of-war | 11. a boy-friend |
| 4. a man-servant | 12. an office-block |
| 5. a merry-go-round | 13. a cupful |
| 6. a mother-in-law | 14. a court-martial |
| 7. a passer-by | 15. a school-inspector |
| 8. a woman-driver | |

9. Complete the table. Note that some of these words of foreign origin have regular plurals.

Singular	Plural	Singular	Plural
1.	cacti	13.	memoranda
2. analysis		14. stadium	
3.	stimuli	15. museum	
4.	strata	16.	addenda
5. datum		17.	radii
6. curriculum		18. drama	
7. basis		19. genius	
8. fungus		20.	appendices
9.	genera	21. axis	
10. index		22.	media
11.	crises	23. album	
12.	criteria	24.	phenomena

10. Comment on the use of uncountable nouns in bold type.

1. **Information** rules the world.
2. Newspapers and television don't always provide accurate and reliable **information**.
3. We hope **the information** will remain secret.
4. If **advice** is needed, ask one of our staff.
5. Did you follow **the advice** I gave you?
6. Jackie needs **a piece of practical advice**.
7. **Good advice** can be given, **good name** cannot be given.
8. We are all hoping for **good news**.
9. **The good news** is that he did get an Oscar.
10. They wore boots and galoshes in **wet weather**.
11. He hopes there's **big money** in this new business.
12. This machine doesn't give change. Please have **the right money** ready.
13. **Bad money** always comes back.
14. **The weather** proved to be as good as the weatherman had predicted.
15. We all look forward to **warmer weather**.
16. To recover completely, he must come back to **work**, but it shouldn't be **hard work**.
17. **Love** is an ideal thing; **marriage** is a real thing, but it is a lottery.
18. Never marry for **money**, but marry where **money** is.

11. Choose the first or the second word in the following sentences.

1. Play/a play and no work will make you lazy.
2. History/a history repeats itself.
3. Grammar/a grammar is taught deeply in this school.
4. My father has French grammar/an old French grammar.
5. Faith/a faith helps people to live.
6. Nature/a nature should be protected against pollution.
7. He was a man who lived for pleasure/a pleasure.
8. He has nature/a nature like his grandfather's.
9. It was pleasure/a pleasure to talk to you.
10. Can you do me favour/a favour?
11. Get down to business/a business, all of you!
12. Charity/a charity begins at home.
13. You should study law/a law at university.
14. Language/a language is unique to humans.

15. To succeed in life you need will/a will.
16. In her youth she was beauty/a beauty.
17. We are looking for people with experience/an experience.
18. I need study/a study where I can work quietly.
19. They are looking for work/a work at the moment.
20. Speech/a speech is a manifestation of language.

12. Translate into English.

1. Что такое новости и как их собирают?
2. — Какие последние новости? — Они очень интересные.
3. Есть одна новость, которую хотелось бы обсудить.
4. Осторожнее! Такая фатальная новость может убить старика.
5. Репортер просматривает новости, которые сумел получить.
6. Плохие новости быстро распространяются.
7. Большая часть сведений поступает через прессу.
8. Разведчик принес важные сведения.
9. Сведения верны? Им можно доверять?
10. «Мама, мы пришли к тебе за советом.»
11. Хороший совет — вот что тебе нужно.
12. Ты хочешь совета? Хорошо, один я могу дать тебе.
13. Это бесценный совет! Он — от всего сердца.
14. Люди любят говорить о погоде, так как это безопасная тема.
15. — Какая сегодня погода? — Погода холодная. Похоже, будет снег.
16. Люблю бродить по лесу в грибную погоду.
17. Работа в банке была трудна для него.
18. Это интересная работа? Она тебе нравится?
19. У него обширные знания в области физики.
20. Рок-концерт прошел с большим успехом.
21. Мои студенты делают большие успехи в языке.
22. В ящике есть деньги. Возьми их. Деньги — твои.
23. Он тщательно пересчитал деньги и положил их в бумажник.
24. Образование — это лучшее капиталовложение.
25. Он дал своему сыну первоклассное образование.

13. Comment on the use of material nouns in bold type.

1. Of course I never touch foreign **cheeses**. Our English **cheeses** are the best in the world.
2. **Good food** takes a lot of preparation, and that takes time. And **food** always tastes better if served on warmed plates.
3. One of our favourite **snack foods** is **popcorn** - a **treat** discovered by the American Indians.

4. "I'm afraid it's not a **very fancy lunch**, Philip," Anne remarked. "I stopped off at Harrads and picked up a few cold **meats**, and I made a **salad**."
5. Ideally, **wine** should be kept in a cool, dark place. Sweet white **wines** can be slightly chilled.
6. This is a **cult wine** with a centuries long reputation.
7. Riesling, Semillon and **sparkling wines** have a fantastic reputation.
8. **Good wines** are the best buys before Christmas.
9. I am used to eating **salads**. **Vegetable salads** are my favourites.
10. This jug is ideal for serving **fruit juices**.
11. **A fruit salad** goes well with ice-cream.
12. **Two teas and a coffee**, please. No sugar.
13. Out of the delicious selection of starters I'll take a **chicken filo**, **fresh fruit** and **vegetable toast**.
14. Spain has an excellent range of **cheeses**. There's a **mild goat's cheese** and a **creamy blue cheese**, which are the best.
15. The tea house serves **snacks** and cakes and **one-plate meals**. **A set-menu** which is short and simple consists of four **soups**. John prefers a **Singaporean seafood soup** - **prawns, mussels** and **squids** in a **thick spicy broth**. It tastes terrific, and it also smells terrific. At teatime they serve Chinese cakes and **herbal teas**.

14. I. Comment on the use of the word *fruit*.

1. People eat more **fruit** now than they used to.
2. The mountain ash has red **fruits**.
3. **The fruits** of nature belong to all mankind.
4. Is a tomato a **fruit**?
5. I hope your hard work will bear **fruit**.
6. Forbidden **fruit** is sweet.
7. **Chocolate fruits**, Smarties or Kinder Surprises are great favourites with children.
8. **Fruit** is rich in vitamins and mineral salts.
9. Citric acid is found in many foods and in **citrus fruits** in particular.
10. **Fruits**, such as peaches and watermelon, grow well in warm climates.

11. The strawberry is both a delicious and beautiful **fruit**.
12. What are the local **fruits**? - Mostly apples and cherries.
13. A fruitarian is a person who eats only **fruit**.
14. — As the tree, so **the fruit**. — Yes, that's right. A tree is known by its **fruit**.

II. Translate into English.

1. Я трачу много денег на фрукты, потому что я их люблю.
2. — Что мы возьмем на третье? — Я думаю, фрукты. Они есть у нас? — Да, немного есть.
3. Фрукты дешевые в этом сезоне, особенно яблоки, бананы и сливы.
4. Раньше люди привозили фрукты из Крыма и Кавказа. Сейчас их привозят в основном из Латинской Америки, Африки, Италии.
5. Говорят, что нужно есть те фрукты, которые произрастают там, где вы живете.
6. Как будет по-английски «плоды обучения»?
7. Фруктовый салат должен состоять из разных фруктов.
8. На наших рынках теперь можно увидеть множество экзотических фруктов.
9. В этом году мало фруктов. Но это не проблема. Их завезут из-за рубежа.
10. Пьеса «Плоды просвещения» была написана Л. Толстым.
11. Его знания — плод долгой учебы.
12. Абрикос — очень полезный фрукт, особенно для сердца.
13. Теперь я могу полностью насладиться плодами своего труда.
14. — Какие фрукты вы продаете? — Все, что хотите.
15. На севере культивируются фрукты, которые не боятся холода.
16. Фрукты и овощи — основная еда вегетарианцев.
17. У нас кончились фрукты. Нужно идти на рынок.
18. Различные фрукты используются в косметических целях.

15. I. Comment on the use of the word *fish*.

1. **Fish** travel long distances in the sea.
2. **The tuna fish** is among the marathon swimming champions.
3. Most **ocean fish** (eighty-five percent) live in shallow water.
4. — How many species of **fish** are there? — There are about 24.000 known species (**fishes**).
5. — What a beautiful **fish**! — Yes, it's a **starfish**.
6. How do **fish** breathe?
7. Different **fish** live at different levels of water.
8. A group of **fishes** is called a "school".

9. — A flying **fish** can project itself through the air rather far. — Do flying **fish** really fly?
10. Climbing **fish** are found in Malasia.
11. — What are "barber" **fish**? — They clean off parasites of **other fishes**.
12. The Atlantic salmon is called the "**King of Fish**".
13. **Fish** should be on your menu at least twice a week.
14. — Paul has left me again! — Take it easy! There are many **other fish** in the sea.
15. If wishes were **fishes**, you would need a whole ocean to hold all of mine! Happy Birthday!
16. **Fish** begins to stink at the head.
17. Timothy is an odd **fish**. No wonder he got into a pretty **kettle of fish**.
18. If he were to fall into the pond, he would come out with **a fish** in his mouth.

II. Translate into English.

1. Я обычно предпочитаю рыбу мясу.
2. Рыба необходима для нашего организма.
3. Суши (Sushi) — популярная японская еда, состоящая из сырой рыбы и риса.
4. Рыба содержит мало жира.
5. Аманда плавает как рыбка.
6. У Генри большая коллекция минералов, рыб и птиц.
7. Моя любимая еда — рыба с жареным картофелем.
8. Есть очень много способов, как готовить рыбу.
9. В этой реке много рыбы. Но мы не поймали сегодня ни одной.
10. На столе много мяса, но мало рыбы.
11. Рыбаки были счастливы, они поймали много рыбы.
12. Не думай о Максиме. Свет клином на нем не сошелся.
13. — Сколько рыбы мне купить? — Две или три рыбы.
14. Мальчику подарили красочный альбом об экзотических рыбах.
15. Он ловит рыбу ради удовольствия.
16. Акула — это рыба, опасная для других рыб.
17. Он дышит как рыба, которую вытащили из воды.
18. Рыба — восхитительна! Она тает во рту!

16. Comment on the collective nouns in the following sentences.

1. By modern standards **my family is** rather big.
2. **My family are** shopaholics.
3. **The staff** of Richard's office **is** well-trained and efficient.

4. **The staff** are going to buy a leaving present for their councillor.
5. — What are **the media**? — They are: The Press, Radio, TV.
6. **The police have come** and they **are** doing their best, sir.
7. **These glasses are** rather weak for me.
8. **This new equipment is** rather expensive.
9. **Statistics is** the study of probability.
10. **Statistics are** often misleading.
11. **His poultry give** him all the main products.
12. **The Government is** behind all this.
13. **The Government are** of different opinions of the project.
14. **Plankton are** found in all oceans.
15. Monica's **linen comes** from Holland.
16. **The public stop** and **stare** whenever there is an accident.
17. "You could join us," he said helpfully. "**We are** a jolly **crowd.**"
18. Your **clothes are** dirty, put them into the washing-machine.
19. **My earnings are** not high, but at least **they are** regular.
20. **These tights are** too tight on me!
21. **My class has become** unruly.
22. **My class are** right in the middle of Christmas preparations.
23. **Measles is** an infectious illness that gives you a high temperature and red spots on your skin.

17. Translate into English.

1. На Британских островах более 80 разновидностей бабочек.
2. В моей семье все хорошие музыканты.
3. Остатки на дне стакана выглядели подозрительно.
4. Его мемуары очень интересно читать.
5. — Почему у тебя такие красные веки? — Я чистил лук.
6. Таможня в конце коридора.
7. — Каково содержание этого романа? — Полиция как всегда борется с мафией.
8. Новая серия рассказов для начинающих была опубликована месяц назад.
9. Гладиолусы в нашем саду очень красивы.
10. Эти данные очень интересны, полиция уже изучает их.
11. Я с интересом прочитал книгу Ч.Дарвина «Происхождение видов».
12. Эти медведи относятся к редкому виду.
13. Подобные природные явления часты в этом полушарии.
14. — Твои джинсы новые, но они порваны на коленях. Это последняя мода? — Точно.

15. Что такое «Веллингтоны»? — Это резиновые сапоги. Сама королева носит их в дождливую погоду.
16. В этом соке нет консервантов.
17. Я должен тебе 40 пенсов, и я отдам их тебе сейчас же.
18. Во время поездки по Сахаре нам все время виделись оазисы, но это были лишь миражи.

18. Define the form and the syntactic function of the gerund. Translate the sentences into Russian.

1. **Controlling** my temper has been one of my goals this year.
2. **Dieting** is very popular now.
3. **Thinking** is very far from **knowing**.
4. **Proposing** without **performing** is mere folly.
5. **Playing** and **working** outside, and **eating** good Yorkshire food, has made Mary feel strong.
6. **No progressing** is **regressing**. There is no **denying** it.
7. The biggest problem is **choosing**. **Choosing** an apartment turned out to be a lot more difficult.
8. I love **crossing** the Thames at night. This takes me under Waterloo Bridge and it is a fun way of **avoiding** the traffic lights and the queues. **Driving** along, **doing** your own things, **listening** to music, **having** a little singing to yourself is part of the fun.
9. **Singing** in the shower, he did not hear the doorbell.
10. I drink nothing without **seeing** it, sign nothing without **reading** it.
11. One learns by **failing**.
12. **Through being too knowing** the fox lost his tail.
13. It's little use **trying** to improve the situation.
14. People will gossip. There's no **preventing** it.
15. Every other minute he kept **glancing** at his watch.
16. Andrew deserves **praising**.
17. The water needs **filtering**.

19. Complete the following sentences with suitable gerunds.

1. If you seriously want to save money, you'd better give up ...
2. I don't mind most housework but I can't stand ...
3. The puppies looked so sweet that I couldn't resist ...
4. If you want to learn to ride a horse, you won't be able to avoid ...

5. Must you keep ... ? It's really annoying!
6. I'd hate to be a miner. Can you imagine ... ?
7. Can I have the newspaper if you've finished ... ?
8. The man the police caught finally admitted
9. When he said he'd forgotten the phone number, I suggested
10. My job as a tourist guide involves
11. Nobody suspects you
12. Sue never takes the trouble
13. Is it worth ... ?
14. I can't help
15. Ted hesitated before
16. What he loves best in the world is
17. There is little hope
18. Don't insist
19. Why do you persist ... ?
20. At the reception I had the pleasure

20. Put the verbs in brackets in the correct form, gerund or infinitive.

1. You must remember (call) at the bank on your way home because we need (order) some traveller's cheques.
2. Could you stop (type) for a moment? I need (concentrate) on this letter.
3. I hope you haven't forgotten (telephone) the garage because the car badly needs (service).
4. We could try (make) a dash for the car if it would only stop (rain) for a moment.
5. I'm sure you won't regret (buy) the house, even though it needs (paint) and (decorate).
6. I regret (say) that he's forgotten ever (promise) you a job.
7. I don't remember (take) my wallet out of my bag, but I must have done it when I stopped (buy) petrol.
8. As I told you, he's rather deaf, so don't forget (try) (shout) if he doesn't answer the door at first.
9. I've considered (ask) him (raise) my salary but I don't think he can afford (do) it.
10. If the machine happens (stop) (work), just telephone and arrange for the service engineer (call).
11. I can't help (think) that we shouldn't have agreed (lend) him our car.

12. If you've finished (use) the typewriter, I'd like (borrow) it for a while, so that I can get used to (type) with that machine.
13. I regret (say) I lost my temper with him.
14. He regrets (steal) money now.
15. Sheila will always regret (not go) to University.
16. The headmaster does not allow (run) along the corridors.
17. The teacher on duty does not allow us (run) along the corridors.
18. Don't forget (write) to me when you are away.
19. Have you forgotten about (write) to me already?
20. Tony cannot do any work without (tell) at least twice.
21. Always remember (wipe) your feet before entering the school during the rainy season.
22. Do you remember (wipe) your feet before you came into the house?

21. Comment on the use of the possessive case in the following sentences:

1. Murphy's law is based on a popular belief that if something goes wrong it always goes wrong in the worst possible way.
2. The children's first Christmas was spent in Wales.
3. I don't remember the student's name.
4. Do you know all the students' names?
5. The city's population rose to nine million people.
6. Durrell was a graduate of London's college of Hotel Management.
7. Corelli was probably the best of Callas's tenor partners.
8. The secretary of State's speech was televised.
9. Her daughters-in-law's birthdays both fall on July.
10. There will be a students' meeting next Tuesday.
11. Donald works for a women's journal.
12. A fortnight's holiday will do you good.
13. That little boy of Bessy's is constantly looking for trouble!
14. How I dislike that new boyfriend of Liz's!
15. Ted and Linda's mother is a decorator.
16. Ted's and Linda's projects are up to the mark.
17. On the way home I dropped in at the baker's, then at the butcher's, but the greengrocer's was already closed.
18. One day a stranger arrived and introduced himself as an old friend of the master's.
19. That remark of Max's was not to the point.

22. I. Put the possessive ending 's or ' in the following expressions.

- | | |
|--------------------------|-------------------------------|
| 1. my neighbour dog | 11. secretaries working hours |
| 2. a boy school | 12. an actress life |
| 3. Keats poems | 13. Mr. Davies office |
| 4. a fortnight holiday | 14. France foreign police |
| 5. the girl dresses | 15. women liberation |
| 6. the girls clothes | 16. a year time |
| 7. the boss car | 17. Nature way |
| 8. policemen uniforms | 18. the princess dress |
| 9. children education | 19. the sun rays |
| 10. the country problems | 20. the Church work |

II. Find Russian equivalents to the survivals of Old English Genitive Case. Use at least five of them in a situation of your own.

- | | |
|---------------------------------------|--------------------------|
| 1. To one's heart's content. | 7. At arm's reach. |
| 2. At one's wit's end. | 8. At arm's length. |
| 3. At one's fingers' ends. | 9. At a stone's throw. |
| 4. Out of harm's way. | 10. At sword's point. |
| 5. To a hair's breadth. | 11. At the razor's edge. |
| 6. For comfort's (friendship's) sake. | 12. One's money's worth. |

23. Answer the questions using the words given below.

Where do you go if you want to ...

1. get fast food? — To ...
2. buy some vegetables?
3. have your eyes examined?
4. buy some nails and a hammer?
5. get your hair cut?
6. have some clothes cleaned?
7. buy some cigars and cigarettes?
8. buy a wedding ring?
9. get pens, pencils, paper?
10. buy cakes and chocolate?
11. buy a lot of small different things?
12. have your teeth examined?
13. buy some medicine?
14. buy some meat?

15. buy some flowers?
16. get some information about travelling?
17. have your watch repaired?
18. buy the most expensive things in London?
19. have your pet examined?
20. have a dress (suit) made?

the florist's	the ironmonger's	the doctor's
the butcher's	the jeweller's	the dentist's
the greengrocers's	Harrods	the confectioner's
the supermarket	the vet's	the (dry) cleaner's
the travelling agent's	the chemist's	the stationery
McDonald's	(the drugstore)	the hairdresser's
the dressmaker's	the tobacconist's	(the barber's)
(the tailor's)	the watchmaker's	

24. Translate into English.

1. Считается, что 80 процентов данных, накапливаемых на компьютерах в мире, идет на английском языке.
2. — Ни к чему не прикасайтесь, пока не приедет полиция. — Она уже прибыла. А кого, собственно, полиция преследует? (chase).
3. — Ума не приложу, что этому человеку нужно от нас! — Ради бога, не будь такой наивной! Все, что ему нужно, так это наши деньги, но он их не получит.
4. Госпиталь Святого Томаса — один из старейших в Лондоне. До него рукой подать, всего лишь пять минут пешком через парк святого Джеймса.
5. Это кольцо не мое, оно моей бабушки. Оно было куплено у Тифани и стоило целое состояние.
6. Я принес тебе новую серию стихов Китса. Можешь читать их в свое удовольствие.
7. — Я терпеть не могу эту противную привычку твоих соседей включать телевизор на полную мощность! — Они купили новый "Sony" полгода назад и никак не могут на него нарадоваться.
8. — «В тихом омуте черти водятся».. — Да, это как раз про него. Так что тебе лучше держаться от него подальше.
9. — Неужели это действительно Дали в доме твоего дедушки? — В действительности у него два Дали, и я помню, что видел у него в кабинете Пикассо и Шагала.
10. Успех Чарльза всех радует. Давай подойдем и поздравим его приличия ради.
11. Получены сведения о необычных явлениях на поверхности Марса.

12. Из всех рыб я предпочитаю форель и лосося, хотя я и не большой любитель рыбы.
13. Лучи солнца проникали сквозь густую листву и делали поместье сэра Роберта Фокса еще величественнее.
14. Она простила всех на смертном одре ради блага семьи.
15. «Коллинз» — очень надежный словарь, и я всегда держу его под рукой.
16. Вы ходите по острию ножа. Будьте осторожны безопасности ради.
17. Он перешел в другую веру под дулом пистолета.

25. Comment on the forms and functions of Participle I.

1. She heard the rain **beating** against the window.
2. Monica spent the evening **phoning** her relatives.
3. They have a kitchen-garden **providing** them with vegetables in the summer.
4. **Arriving** at the office he found some visitors waiting for him.
5. **Having run** into serious difficulties, I count on your support and understanding.
6. Miss Honey couldn't help admiring this **astonishing** child.
7. Ours is a **long-standing** friendship.
8. Students, **studying** a foreign language, should read authentic literature.
9. Wherever you go, I'll be there **waiting** for you.
10. The man behaved as if **hiding** something tragic.
11. Emma came to the party, though still **refusing** to dance.
12. The wind came **whirling** from the mountains.
13. Amanda came **running** down the stairs.
14. Adrian watched Nicky **making** his favourite salad.
15. Matilda was seen **going** to the library every Wednesday.
16. **My eyes hurting**, I put aside the book.
17. **Weather permitting**, we shall start tomorrow.
18. **The sea rough and choppy**, I missed my usual swim that day.
19. **Lunch over**, we began to work again.

26. I. Complete the table like in the model:

a boy — a girl

- | | | |
|--------------|---|----------|
| 1. a brother | — | |
| 2. | — | a mother |
| 3. a man | — | |

4.	—	an aunt
5. a nephew	—	
6. a son	—	
7.	—	a spinster
8. a king	—	
9. a lord	—	
10.	—	a nun
11. a male	—	
12. a lad	—	
13.	—	wife
14. a gentleman	—	
15. Mr.	—	
16.	—	grandmother
17. Sir	—	

II. Give the nouns of the opposite sex.

a baron, a count, a god, a duke, an emperor, an usher, a monitor, a manager, a steward, a waiter, a widow, a poet, a prince, a tiger, a lion, a hero, a czar.

III. If you are interested in animals, try matching the male, female and their young.

Male	Female	Young
1. bull	hind	fawn
2. boar	goose	cub
3. buck	cow	calf
4. stag	mare	foal
5. fox	hen	pup
6. dog	vixen	piglet
7. gander	sow	gosling
8. drake	bitch	chick
9. stallion	duck	fawn
10. cock	doe	duckling

27. I. Choose either the infinitive or the present participle of the verbs: burn, crawl, get, move, play, pull, switch on, tap, try, walk, come.

- I can feel something _____ up my leg!
- I saw her _____ the light and _____ into the room.

3. For a while she stood and watched the men _____ trees.
4. He smelt something _____, so he rang the fire brigade.
5. We could definitely hear someone _____ about downstairs.
6. We listened to the school orchestra _____ the whole of the Jupiter Symphony with hardly a mistake.
7. I felt someone _____ on the shoulder, but when I turned round, there was no one there.
8. Look at that poor old lady _____ to cross the road.
9. I watched the man _____ out of his car and _____ out a gun.

II. In the following sentences, use a suitable form of go together with the appropriate activity verb.

Verbs: cycling, dancing, fishing, hiking, horse-riding, sailing, skating, skiing, surfing.

1. Where is Harry? - He _____ but I doubt if he'll catch anything!
2. _____ (you) _____ last night? - No, I don't like the discos in this place.
3. What are you doing at the weekend? - We _____ if the boat is ready.
4. If it hadn't been ready, we might _____ in the hills above Budapest.
5. You're wet through! What have you been up to? - We _____.
6. Now that she has her own pony, she _____ every day.
7. If my bicycle were in better condition, I _____ in France this holiday.
8. The ice rink is closed so we won't _____ tomorrow night.
9. If there were more snow, we _____.

28. Put the following into the correct order.

1. English / lovely / several / old / tables
2. pretty / French / young / a lot of / girls
3. dining-room / Regency / few / valuable / last / these / chairs
4. first / really important / Impressionist / his / three / paintings
5. dark blue / best / silk / my / all / shirts
6. young / many / German / factory workers

7. marble-popped / old-fashioned / these / oval / all / wash-stands
8. wildlife / Mike's / all / black and white / latest / photographs.
9. cotton / a few / plain / hand-woven / carefully-chosen / dresses
10. non-stick / brand-new / a number of / French-made / frying pans
11. really important / the first / national / government-sponsored survey
12. one-month / last / his / exhausting / European / tour

29. Form the comparative and superlative degrees of these adjectives. Pay attention to any spelling changes.

- | | | | |
|-------------|------------|------------|-------------|
| 1. tiny | 10. far | 19. fat | 28. healthy |
| 2. handsome | 11. sad | 20. wide | 29. true |
| 3. lively | 12. heavy | 21. foggy | 30. wide |
| 4. dry | 13. grey | 22. able | 31. early |
| 5. pleasant | 14. late | 23. ill | 32. narrow |
| 6. simple | 15. quiet | 24. common | 33. free |
| 7. mellow | 16. polite | 25. soon | 34. rare |
| 8. good | 17. clever | 26. thin | 35. flat |
| 9. bad | 18. big | 27. calm | 36. pretty |

30. Put the adjectives in brackets into the form which best suits the meaning of the sentence.

1. That is (incredible) story I have ever heard!
2. It is not always (bright) students who do well in tests.
3. Terylene shirts are harder-wearing, but cotton shirts are much (comfortable).
4. Which is (deep), Lake Garda or Lake Iseo?
5. She is much (self-confident) than she used to be.
6. I like both of them, but I think Michael is (easy) to talk to.
7. Most people are (well-off) than their parents were.
8. She has a lot to be thankful for — (sad) thing of all is that she does not realize it.
9. I want to rent a car — (powerful) one you have.
10. You look a lot (well) than you did last time I saw you.
11. There is nothing (irritating) than locking yourself out of your own house.

12. Both roads lead to the city centre, but the left-hand one is probably a bit (short) and (direct).
13. As I get (old), I notice that the policemen seem to be getting (young)!
14. - Is Cambridge (old) university in Britain? - No, Oxford is about 50 years (old).
15. If you were (tidy) and (well-organized) than you are, you would not keep losing things.
16. The boys in our school are much (good-looking) and a lot (good) at football than the boys in other schools in the town.

31. Make the right choice out of the similar words with different meaning.

1. true - truthful
 - a) This play is based on a ... story.
 - b) I believe her: I think she is a ... person.
2. childish - childlike
 - a) You cannot have everything you want: don't be so
 - b) She has a ... quality, a sort of innocence, which I like.
3. young - youthful
 - a) Our teacher is full of ... enthusiasm for her subject.
 - b) Enjoy yourself while you are still
4. uneatable - inedible
 - a) This meat is so tough that I find it
 - b) Some of the ... varieties of fungus are poisonous.
5. unreadable - illegible
 - a) The inscription was ... , but I recognized it as Latin.
 - b) *War and Peace* may be a good novel, but I find it
6. historic - historical
 - a) "Ladies and gentlemen, this is a ... moment: the first manned landing on another planet!"
 - b) The library contains a copy of *Magna Carta* and other ... documents.
7. economic - economical
 - a) The country is experiencing a time of great ... difficulty.
 - b) This soap is very ... : you only need to use a little of it at a time.
8. electric - electrical
 - a) I see you have an ... cooker; I prefer gas.
 - b) The battery gave off a sudden ... discharge.

9. sensible - sensitive

a) John will be all right on his own; he is a very ... boy.

b) Don't criticize her too harshly: she is very ...

II. Comment on the difference in meaning of the same word in the following pairs of sentences.

1. a) She is an **old** friend of ours.

b) He is an **old** man.

2. a) He is a **hard** worker.

b) Do you think this is a **hard** exercise?

3. a) Have you met the **new** neighbours?

b) I like your **new** dress.

4. a) He is a **heavy** smoker.

b) What a **heavy** parcel!

5. a) I am **certain** that this book used to belong to me.

b) There is a **certain** Mr. Smith whom I would like to meet.

6. a) The **present** Foreign Secretary is better than the last one.

b) Is everybody **present**?

7. a) Why do you have such a **concerned** expression on your face?

b) I wish to speak to the people **concerned**.

8. a) This is not the **proper** time to talk about money.

b) I mean the town **proper**, excluding the suburbs.

9. a) I do not want to hear a long **involved** explanation.

b) The police took statements from everyone **involved** in the accident.

32. I. A field which is fifty acres in extent is a *fifty-acre field*.
Make similar compound adjectives from the following:

1. a programme which lasts half an hour — a ... programme

2. a drive which takes five hours — a ... drive

3. a lorry which can carry 15 tons — a ... lorry

4. a flight which lasts 3.5 hours — a ... flight

5. a ruler which measures up to twelve inches — a ... ruler

6. an engine with a capacity of 3.5 litres — a ... engine

7. a child which is five years old — a ... child

8. a man whose height is six feet — a ... man

9. a walk which covers eight miles — a ... walk

10. a tank with a capacity of 16 gallons — a ... tank

11. a 300 mm telephoto lens — a ... telephoto lens

12. a **** hotel — a ... hotel

II. A castle which was built in the fourteenth century is a *fourteenth-century castle*. Make similar compound adjectives with the following:

1. a student who is in his second year — a ... student
2. a flat on the third floor — a ... flat
3. a computer which is of the second generation — a ... computer
4. a decision made at the last minute — a ... decision
5. an excellent meal — a ... -class meal
6. a very poor production — a ... -rate production

33. Comment on the functions of Participle II.

1. A **faded** rose is usually a symbol of a **long-forgotten** love.
2. At the concert the singer wore a red rose **pinned** on the dress.
3. They used a **fallen** tree instead of the **broken** bench.
4. A **grown-up** man like you should know better what to do!
5. The boy, **grown-up** in poverty, became a **well-known** public figure.
6. My heart is **broken** and I am **lost** without you.
7. Come and see my new kitchen. I have had it **redecorated**.
8. Get this prescription **made** as soon as possible.
9. I had my new gloves **stolen** on the train.
10. He heard his name **called**, turned round, but didn't see anyone.
11. **Tired**, he went to bed right after watching the 10 o'clock news.
12. **Changed** into a smart suit, she looked gorgeous.
13. She stared at them as if **scared** to death.
14. **Forced** by his parents, he told the truth.
15. **Finished** with the papers, he sighed with relief.
16. She sat munching her meal with her eyes **glued** to the American soap-opera on the screen.

34. Insert *not* or *without* before the *ing* form, thus using a participle or a gerund.

1. ... knowing the exact address, they got lost in the city.
2. Never sign anything ... reading it carefully.
3. The door was wide open, and we entered ... knocking.
4. The clerk was fired ... being given any explanation.
5. The teenagers listened to the pop-singer ... concealing their admiration.
6. The snow has been falling for many days, ... seeming to stop.

7. Susan accepted Tom's proposal, ... thinking of the consequences.
8. ... knowing a word of Dutch, she was taken to the police station.
9. He left the restaurant ... waiting for his wife to join him.
10. The brother and the sister couldn't stand each other's company ... immediately losing their temper.
11. ... having recognized me, Linda passed by ... answering my "Hello".
12. The travellers went on and on, ... paying attention to the bitter cold.
13. ... knowing the reason for their silence, Robert went on talking non-stop.
14. Tom has never done a thing, ... consulting his father.
15. ... wanting to quarrel with his mother, he dropped the subject.

35. I. Comment on the use of Participle II. Translate the sentences into Russian.

1. Michael had his ear pierced. He did this because it annoyed his parents.
2. I'm having the car serviced on Friday.
3. It can take days or weeks to get your telephone repaired.
4. We applied three months ago to have a new telephone system installed in our office. We're still waiting.
5. I'd like my tyres checked, please. And the tank filled.
6. How on earth did you manage to have your car repaired so cheaply?
7. He had his driving license endorsed by the police for dangerous driving.
8. Mind that you don't have your fingers caught in the door.

II. Translate into English.

1. — Где вы шьете себе платья? — Сама шью.
2. — Как часто вы стрижетесь? — Это зависит от времени года.
3. Почему он позволил вовлечь себя в это опасное предприятие?
4. Костюм великолепен, но мне хотелось бы укоротить юбку.
5. Мы уже пять лет не ремонтировали наш дом.
6. Мне бы хотелось, чтобы контракт подписали сегодня.

7. У вас не хватает знаний и опыта, и это дает себя знать.
8. Они хотят окрестить своего ребенка.
9. Я не позволю, чтобы что-то меняли в моей комнате.
10. В гостинице вам могут почистить одежду, заказать билеты, отправить письма.
11. У нее украли кошелек, пока она покупала фрукты.
12. Анне нужно сфотографироваться на паспорт.
13. Моим детям проверяют зубы каждые шесть месяцев.
14. Подстригись же наконец! Это же просто позор!
15. Когда я был в Риме, у меня украли зонтик.
16. Мы прилагаем все усилия, чтобы нам отремонтировали центральное отопление, пока не наступила плохая погода.
17. Мне нравится переклеивать обои каждые пять лет.
18. Вам действительно следует показать этот порез: по-моему, у вас заражение (to look infected).

36. Comment on the ways the degrees of comparison of adjectives are intensified. Translate the sentences into Russian.

1. All the job candidates were far more experienced than I.
2. New Zealand's cool climate is far less reliable than that of South America, Australia, California and Chile.
3. She is feeling dead guilty.
4. You are no better than all those people!
5. Parents are most welcome to help in school in various ways.
6. That idea of yours is pretty good!
7. The more acquaintances, the more the danger.
8. Adrian was dead serious about writing poetry to the BBC.
9. We are most appreciative of any new ideas or suggestions for improvements in school and most eager to cooperate.
10. This noise is most irritating. I just can't stand it.
11. He's gone on a most interesting journey.
12. "Is Miss Temple as strict as that?" I asked.
13. It is most unwise to call on him if he isn't expecting you. You are liable to find socks behind the refrigerator, newspapers on the floor, flowers withering in stale water.
14. Nelly is wearing the smartest frock imaginable.
15. The longer I know people, the more they puzzle me.

37. I. Complete the given phrases.

- | | |
|------------------------------------|---|
| 1. The more exercise you take, ... | 11. The more sophisticated a girl is, ... |
|------------------------------------|---|

- | | |
|--|--|
| 2. The bigger the car, ... | 12. The more I know people,
... |
| 3. The more I get to know
him, ... | 13. The hotter the weather, ... |
| 4. The more chocolate she
ate, ... | 14. The colder the winter, ... |
| 5. The farther from home, ... | 15. The harder she works, ... |
| 6. The more children there
are, ... | 16. The longer you sleep, ... |
| 7. The sooner you realise it,
... | 17. The more you learn, ... |
| 8. The more frightening the
film, ... | 18. The less money people
get, ... |
| 9. The younger the child, ... | 19. The more difficult the case
is, ... |
| 10. The less time you waste, ... | 20. The busier the boss is, ... |

II. Match the given phrases.

- | | |
|---|----------------------------------|
| 1. The storm started | in the open. |
| 2. The refusal | she is not a bad person. |
| 3. All the summer the kids
stayed | the story has a happy end. |
| 4. On the whole | out of the blue. |
| 5. In the present situation
there is | to get the better of everything. |
| 6. In short | for the best. |
| 7. Paul Macey left his job | all of a sudden. |
| 8. He did his best | a change for the better. |
| 9. Don't worry, it's all | not in the least. |
| 10. — Are you confused? | touched her to the quick. |

38. State what parts of speech are substantivized in the following sentences. Translate them into Russian.

- For anyone who teaches and learns English this book is a **must-have**.
- This agent will tell you about **Dos** and **Don'ts** of building your own home.
- Heaven is where the police is British, the cooks **are** Italian, the mechanics are German, the lovers are French, and all is organized by **the Swiss**.

Hell is where the cooks are British, the mechanics are French, the lovers are Swiss, the police is German and all is organized by **the Italians**.

4. She loves this monster and will see **no wrong** in him.
5. The lawyer did **the impossible** — **the accused** was set free.
6. If there is one secret weapon that's possessed by **the successful**, it is that they are highly organized.
7. If **ifs** and **ans** were pots and pans ...
8. **Bottle green** has always been my favourite colour.
9. — How can you tell if a man has done the washing? — All your clothes are of **a fashionable grey**.
10. **Elevenses** (brunches) are popular with people who don't have to get up early.
11. Forget **the past**! You have **the present** and **the future** to think of.
12. — What money would you like? — **Four fives** and **ten ones**.
13. You'll be given enough **eatables** to last you for the rest of your lives!
14. We talked about what we wanted to do in the war and after, if there was **an after**.
15. **For afters** we usually have fruit or tea.
16. — I know I am **a nobody**. — Yes, we are just sweet **nothings**.
17. He greeted the doorman with a brief shake of his head, indicating **a negative**.
18. At night I lay awake looking at the stars and thinking: "These are stepping stones into **the unknown**."
19. They loved to **the full** and fought to the death.
20. The sky was **a Wedgwood blue**.
21. I am **a conservative**, not **a liberal** like you!
22. — It takes **two** to tango. — Yes, it takes **two** to make a dream come true.
23. I am **at sixes** and **sevens** with you, Fred.

39. Insert the right article with substantivized words.

1. — Where do ... wicked go after death? — They go to hell.
2. His hair was already grey, her own was still ... rich honey brown.
3. Bali is a heaven where ... famous, ... rich and ... privileged go for a holiday.

4. He is ... conservative and won't change his views all of ... sudden.
5. ... Scandinavians are much of merchants: ... Swedish produce all the materials, ... Norwegians transport them, and ... Danish sell them.
6. — Is the weather changing for ... worse? — I hope for ... better.
7. Simon flew to America as he wanted to have a look at the land of ... free.
8. ... old and ... young, ... rich and ... poor have their own problems.
9. ... unemployed cannot be expected to live on the savings.
10. "Twice in my life have I preyed, and a fat lot of ... good it did me."
11. Some Tibetians believed that the souls of ... dead were re-born.
12. Every child should pass the medical check-up. It's ... must!
13. One evening she telephoned me out of ... blue and said she was in some kind of trouble.
14. ... black and ... white are her favourite colours.
15. Jimmy is ... radical and believes in his mission to change the world.
16. Only ... wealthy can have the luxury of doing nothing.
17. He got ... second wind and came to the finish first.

40. Give the Russian equivalents of the following proverbs with substantivized words.

1. A blind leader of the blind.
2. A good name keeps its lustre in the dark.
3. A word is enough to the wise.
4. Among the blind the one-eyed man is king.
5. All cats are grey in the dark.
6. If the blind lead the blind, both shall fall into the ditch.
7. It is an ill wind that blows nobody good.
8. None but the brave deserve the fair.
9. The Dutch have taken Holland!
10. True blue will never stain.
11. Two blacks do not make a white.
12. There is no place for the wicked.
13. Two is company, but three is none.
14. When three know it, all know it.
15. When angry, count a hundred.

41. Fill in the missing words paying special attention to the use of articles.

Country	Adjective	One citizen	All the people	The Language
1. Russia	.....	a Russian	.....	Russian
2. Britain	British	.....	the British	.....
3. China	.....	.....	.....	.....
4. ....	.....	.....	the Americans	.....
5. Asia	Asian	.....	.....	.....
6. Hungary	.....	.....	the Hungarian people	.....
7. Finland	.....	.....	.....	Finnish
8. Spain	.....	.....	the Spanish	.....
9. Turkey	Turkish	.....	.....	.....
10. ....	.....	an Irishman	.....	Irish
11. Wales	.....	.....	.....	.....
12. Scotland	.....	a Scot/ Scotsman	.....	Scottish
13. Holland	.....	.....	.....	.....
14. ....	.....	.....	Germans	.....
15. Denmark	.....	.....	.....	Danish
16. Thailand	.....	a Thai	.....	.....
17. Egypt	.....	an Egyptian	.....	.....
18.	Swedish	.....	.....	Swedish
19. ....	.....	.....	the Europeans	.....
20. Israel	Israel	.....	.....	.....
21. Belgium	.....	a Belgian	.....	.....
22. Portugal	.....	.....	.....	.....
23. ....	.....	.....	.....	English
24.	Czech	.....	.....	.....
25. ....	.....	.....	the Saudis	.....
26.	Polish	.....	.....	.....

42. Translate into English.

1. Американцы менее формальны, чем европейцы.
2. Большинство датчан хорошо говорят по-английски, чего не скажешь о французах.
3. Не говорите плохо об отсутствующих.
4. Чем больше снега, тем лучше для урожая.
5. Чем сильнее буря, тем скорее она пройдет.
6. Опытные (люди) знают, что опыт — лучший учитель.
7. Во всем мире собак используют для нахождения взрывчатых веществ и наркотиков.

8. Моя соседка работает в школе для глухонемых.
9. Шотландцы любят свою горную страну.
10. Я космополит, хотя и консерватор.
11. Японцы живут дольше, чем другие народы.
12. Восемь часов Вас устроит? — Да, чем раньше, тем безопаснее.
13. Даже для самых умных и опытных это очень сложная работа.
14. Давайте забудем все худшее и будем надеяться на лучшее.
15. Очень неразумно обвинять молодых. Старики должны постараться их понять.
16. Эти обидные слова задела ее за живое.
17. Мы все очень надеемся, что ответ будет положительным.
18. Прогноз сообщает, что погода наконец-то меняется к лучшему.
19. Мой брат — неисправимый романтик. Он верит во все лучшее в людях.
20. Швейцарцы часто говорят, что жизнь в Швейцарии очень скучна.
21. Мы сидели в прохладе нашего укромного садика и наслаждались покоем (спокойствием) вечера.
22. — Как называется этот сериал? — «Дерзкие и красивые».

43. Translate into English.

1. Ее родители против того, чтобы она сообщала сейчас всем о своей помолвке.
2. Я помню, что мама часто упрекала меня в детстве за то, что я была неаккуратна.
3. — Работая с магнитофоном, вы можете улучшить свое произношение. — Само собой разумеется, что это верно.
4. Какой же ты лентяй! Ты даже не потрудился вымыть за собой чашку!
5. Почему вы избегаете употреблять неличные формы глагола в речи?
6. — Что помешало вам пойти туда самому? — А мне просто все уже сделали до того времени.
7. Услышав радостную новость, девушка не могла удержаться, чтобы не расплакаться.
8. Методы тестирования знаний студентов не всегда эффективны.
9. Никогда не определишь, в каком она настроении.
10. Всегда неприятно, когда человек разговаривает, не глядя вам в глаза.
11. — Что-то мне не хочется сегодня заниматься. Как ты считаешь, стоит ли идти в субботу на лекцию? — Это тебе решать.
12. Мы поблагодарили его за то, что он нам помог.
13. Пора бы мне отремонтировать туфли, скоро весна.

44. Translate into English.

1. Пожалуйста, верните книгу в библиотеку без дальнейших промедлений.
2. Скажите, где здесь ближайшее почтовое отделение?
3. Дальнейшие подробности будут известны в следующий раз.
4. Это весьма важная информация.
5. Это чрезвычайно разумное решение.
6. Ваш план — наилучший.
7. Будем надеяться на лучшее.
8. Этому вопросу я от вас меньше всего ожидала.
9. Это самолет последней конструкции.
10. Последний поезд прибывает в полночь.
11. Последнее издание этого словаря уже распродано.
12. Мы никак не предполагали, что условия в лагере окажутся настолько плохими.
13. Хуже привычки не найти.
14. Сегодня не теплее, чем вчера.
15. Я иногда думаю, что же готовит мне будущее.
16. Это было поспешное решение.
17. Голландцы живут в Голландии и говорят по-голландски.
18. — Учти, это крайне важно. — Да, я понимаю, что это чрезвычайно срочное задание.
19. Швейцарцы гордятся своей живописной страной.
20. Шотландцы любят свою горную страну.

45. Translate into English.

1. Она настояла на том, чтобы ее выслушали.
2. Сообщили, что космонавты приземлились.
3. Результаты невозможно было предсказать. Они терпеливо ждали, пока ученые проведут эксперимент.
4. Не понимая причины холодного приема, он ушел, не сказав ни слова.
5. Где вы снимались? Я не могу не восхищаться этими фотографиями.
6. Наши друзья, работавшие в Южной Америке, вернулись домой.
7. Она забыла, что обещала ждать их и не уходить из дома.
8. Я распоряджусь, чтобы ваши вещи принесли и распаковали.
9. Так как ночь была холодная, он надел пальто.
10. Они замолчали, исчерпав все возможные темы разговора.
11. Чего мне хочется, так это побывать там самой, а не слушать рассказы других.
12. По всей вероятности, он скоро придет. Он достаточно умен, чтобы понять, что мы те люди, которые ему помогут.
13. Лучше раз увидеть, чем сто раз услышать. И отрицать этого нельзя!

14. Построенный на вершине холма храм был виден издалека.
15. Посыльный, принесший письмо, уже ушел.

46. Comment on the numerals in the following sentences.

1. **Ten** people are wanted for the job.
2. **The second song** was a great hit.
3. My son is **twenty** and my daughter is **eighteen**.
4. **Seven** is a lucky number.
5. **The two** left the office early.
6. We often invite them to make **a four** at cards.
7. I am teaching the child to count **by tens**.
8. **Hundreds** went to the show.
9. **Two millions** of citizens are under forty.
10. **Two million** citizens voted for the Party.
11. **Five hundred** students are taught at this department.
12. **Five hundreds** of people joined the marchers.
13. **A third possibility** occurred to me.
14. They all looked forward to Sundays because then everyone was allowed **a second helping** of the poor food.
15. **Two-thirds** of the council were against the new scheme.
16. Women have strange intuitions about men. They possess **a curious sixth sense** about them.
17. The young people met at **a first night party**.
18. There is always **a first time**.
19. **A «first love»** is never forgotten.
20. Mine is **a second generation computer**.

47. Write in words.

- 4, 14, 40, 5, 50, 5-th; 9, 19, 9-th, 90-th; 8, 8-th, 18-th, 80-th.

48. Translate into English.

1. Привычка — вторая натура.
2. Рабочие этого завода работают в ночную смену.
3. Наши студенты начинают учить второй язык на втором курсе.
4. Мой дом — третий справа. Мимо точно не пройдешь.
5. Учти, третьей возможности у тебя не будет.
6. Мои друзья и коллеги стали для меня второй семьей.
7. Боюсь, что вам придется сдавать экзамен во второй раз.
8. Это большой город. Его население превышает три миллиона.
9. Из двух братьев Дон самый высокий.
10. Ученый провел первый, второй, третий, четвертый эксперимент, но получил те же результаты.

11. Я выпил чашку чая, затем вторую, третью и лишь после четвертой понял, что утолил жажду.
12. Дети входили в зал парами.
13. В жизни каждого есть первая любовь.
14. Они познакомились на премьере.
15. Три года спустя у него родился второй сын.
16. В возрасте 50 лет Дэвид получил второе образование.
17. Прошел год, затем второй, а вестей все не было.
18. Дом номер 8 — третий справа.

49. Translate into English.

1. Не могу не нервничать. Так много еще дел, которые нужно привести в порядок: подстричься, сделать маникюр, починить обувь, сдать вещи в чистку.
2. Я помню, как мне однажды посоветовали, что лучший способ похудеть — это плохо готовить.
3. Не узнав нас, полицейские прошли мимо, даже не обратив внимание на разбитую машину.
4. Не могу себе представить, чтобы вам отказали. Вы как раз тот человек, который может занять эту должность.
5. Устремив взгляд на потолок, Дик начал петь на незнакомом языке.
6. Нельзя отрицать, что с ним очень трудно иметь дело. Хотя, честно говоря, с ним интересно поговорить.
7. Почтальон, приносивший нам почту много лет, говорит, что он слишком стар, чтобы продолжать делать эту работу.
8. Шеф вошел в офис и неожиданно обнаружил, что все сотрудники ушли домой.
9. Можно было услышать, как они оживленно о чем-то спорили. Нельзя было терять время. Нужно было принимать решение.
10. Я устал от того, что мои родители обращаются со мной как с ребенком. Но ситуацию уже не изменить.
11. Человек, принесший эту записку, ждет внизу ответа.
12. Девочка перестала плакать только лишь когда мать остановилась, чтобы купить ей шоколадку.
13. Эту воду нельзя пить. Ее нужно фильтровать.
14. Мы бродили по лесу, а луна в это время медленно поднималась над деревьями.
15. Меня упрекнули в том, что я опоздал и заставил всех ждать.

50. Use the personal pronouns *we (us, our)*, *you (your)* or *they (them, their)* in an impersonal sense.

1. ... can never find a taxi when ... need one.
2. I see, ... have invented a bomb which will kill people without damaging property. What will ... think of next?

3. ...'ll kill us all with these dangerous weapons ... are inventing!
4. ... must not grumble, I suppose. ...'ve had a pretty good year.
5. ... never know who ...'ll bump into when ... go out.
6. It says in the paper that ... 've had a lot of rain in the West Country. I'm glad I'm not there!
7. Enjoy ... selves while ... can: ... cannot take the money with ... when ... die.
8. ... say ... are going to have a hard winter.
9. Do you think ... might let ... have a party if ... promise not to make noise?
10. Fellow-students, ... can only persuade the authorities to give in to ... demands if ... remain united. Let ... stand together!
11. ... can lead a horse to the water, but ... cannot make him drink.
12. It says in the paper that ... are thinking of putting up the price of petrol again.

51. Put the appropriate possessive pronoun or the definite article into these sentences.

1. She sat in front of the mirror, running ... fingers through ... hair.
2. 'Do you want to put ... coat on?' 'No, I'll just put it round ... shoulders.'
3. I felt somebody tap me on ... shoulder, and then grab my arm.
4. I felt somebody tap ... shoulder, and then grab me by ... arm.
5. He had ... hat pulled well down over ... eyes, and ... hands were thrust deep into ... pockets.
6. She turned up ... collar of ... coat to protect ... neck from the cold wind.
7. He was severely bruised about ... legs, but ... face was unmarked.
8. He shook me warmly by ... hand and put ... arm round ... shoulders.
9. Before you go to bed, make sure you wash ... face, brush ... teeth and put ... clothes away neatly.
10. 'Let me take you by ... hand, and lead you through the streets of London.'
11. 'Close ... eyes, hold out ... hand, and see what the good Lord has brought you!'

12. 'We were stabbed in ... back' means 'we were betrayed by our own people'.
13. They lay on ... backs and closed ... eyes.
14. If you do not want to hear it, put ... fingers in ... ears.
15. You look a mess! Tuck ... blouse into ... skirt and straighten ... shoulders.
16. I looked him straight in ... eye and told him to take ... shirt off.
17. The police grabbed him by ... scruff of ... neck, and put handcuffs on ... wrists.

52. I. Choose the right word.

1. Stop patting me on my shoulder/the shoulder as if we were old friends!
2. The snake bit him on the leg/his leg.
3. Munchausen pulled himself out of the water by the hair/his hair.
4. I argued with Sarah till I was blue in my face/the face.
5. She looked me straight in the eye/my eye and told a lie.
6. He had a thorn in the foot/his foot.
7. Lena is always wearing a bracelet on her wrist/the wrist.
8. Look me in the face/my face and tell me what is wrong.
9. Grandpa has a constant pain in his back/the back.
10. The President had an operation on his heart/the heart.
11. I stepped on his foot/the foot.
12. I shook him by his hand/the hand.
13. She shook his hand/the hand.
14. Don't take it in your head/the head!

II. Translate into English.

1. Он посмотрел ей в лицо и все понял.
2. Выражение его лица вдруг изменилось.
3. Перед лицом трудностей мы должны объединиться.
4. Она взяла ребенка за руку и перевела его через улицу.
5. Повесь эту картинку над головой.
6. Я почувствовал неожиданную боль в боку.
7. Он поцеловал ее в щеку, и они расстались.
8. Если человек тонет, то его надо спасать, схватив за волосы, но не за руку.
9. Джон посмотрел ей в лицо и все понял.
10. Мэри положила руку ему на плечо.

11. Он взял ее под руку.
12. Он покачал головой и глубоко вздохнул.
13. У генерала в руке был пистолет.
14. Она помахала нам рукой и ушла.
15. Он был ранен в голову и часто страдает от головных болей.

53. In these sentences, choose the alternative that fits.

1. Don't tell me your problems. I've got enough problems of (me, mine, my own).
2. Who is that man? Is he a friend of (you, your, yours)?
3. Come and sit beside (me, myself, mine).
4. It belongs to an old friend (of my father's, from my father, of my father).
5. She prefers to live by (her own, herself, her).
6. She prefers to live on (herself, hers, her own).
7. A friend of (my father, my father's) is a painter. He painted this portrait of (mine, me, my own) when I was only sixteen.
8. Is that car (your, yours) or is it (of your wife, your wife, your wife's)?
9. He has (his, an, the) own business.
10. What I would really like is a car of (the, one's, my) own.
11. If a letter starts 'Dear Sir', it should finish with the words '(You, Yours, Your) faithfully'.
12. Louisa's work is much tidier than (mine, me, my) or (of Anna, Anna, Anna's).

54. Form 12 reflexive verbs by matching these 12 verbs to the definitions given below.

Verbs: ask, behave, blame, enjoy, give, help, kill, let, make, please, pull, take.

- | | |
|---|---|
| <p>1. commit suicide
_____ yourself</p> | <p>7. believe in your own importance
_____ yourself
seriously</p> |
| <p>2. have a good time
_____ yourself</p> | <p>8. behave as if you were in your own home
_____ yourself at home</p> |
| <p>3. feel guilty
_____ yourself</p> | <p>9. surrender (e.g., to the police)
_____ yourself up</p> |

- | | |
|--|---|
| 4. wonder
_____ yourself | 10. make an effort to regain
your self-control
_____ yourself
together |
| 5. take as much as you want
_____ yourself | 11. relax
_____ yourself go |
| 6. do only what you want
to do _____ yourself | 12. do what you should do/
not do anything wrong
_____ yourself |

55. Translate into English.

1. Она похолодела и стала медленно креститься.
2. Он посвятил себя музыке. И никогда себя в этом не упрекал.
3. Никто не должен обманывать самого себя.
4. Устраивайтесь поудобнее и угощайтесь пирогом.
5. Если ты привидение, то покажись!
6. Он видит себя центром вселенной.
7. Я уговорила себя помочь им.
8. Болезнь распространяется очень быстро.
9. Я очутился один в совершенно незнакомом городе.
10. А теперь, дорогая, укладывайся спать.
11. Петр защищался как мог.
12. Десять маленьких негритят отправились обедать. Один проспал, другой подавился, третий повесился ...
13. Позаботьтесь о себе! Хоть иногда позволяйте себе расслабиться.
14. Джон сделал работу самостоятельно.

56. In these sentences, choose the alternative that fits.

1. Don't do everything for (him, himself), he must learn to do things for (him, himself).
2. Please (you, yourself). It's entirely up to (you, yourself).
3. They are in love — they only have eyes for (themselves, each other).
4. I'll see you both next year. Look after (you, yourselves).
5. They are very fond of (themselves, each other).
6. He is very conceited. He has a very high opinion of (him, himself).
7. We had no difficulty in making (ourselves, us) understood.
8. She gave Michael the whisky and kept the wine for (her, herself).
9. The solicitor wrote a letter to John and (I, me, myself) in which he asked us if we could settle the matter between (us, ourselves).

10. They had only five pounds between (them, themselves), so they bought some food and shared it equally between (them, each, themselves).
11. He is old enough to (dress himself, get dressed) now.
12. I will join you as soon as I have (had a wash, washed myself) and (got dressed, dressed myself).
13. As for (me, myself), I prefer to let people make up (their own, each other's, one another's) minds.
14. Look after the pennies and the pounds will look after (them, each other, themselves).
15. Everyone should ask (himself, oneself, themselves) if they are doing enough.
16. Put (you, yourself) in my position. Would you blame (you, yourself) if you were (I, me, myself)?
17. They seem to get on with (each other, themselves) very well.
18. We meet (us, ourselves, every day).

57. Give a suitable reply to the following questions using ... *self/ves*. e.g. 'Did someone wash your hair for you?' 'No, I washed it myself.'

1. — Did your mother make a cake for you? — No, I
2. — Did one of Mr. Smith's employees give you that? — No, Mr. Smith
3. — Was this violin made by one of Stradivarius's pupils? — No, it
4. — The students had a dance in the college. Did the teaching staff organize it? — No, the students
5. — What did you think of the film? — I thought the film ... boring, but I liked the music.
6. — What do you think of 'The Police' (pop group)? — I ... , but my friends think they are great.
7. — Did you teach Anna to play the guitar? — No, she
8. — Who actually writes the Queen's speech? — I don't think she
9. — Do you want someone to go with you to the doctor's? — No, I can
10. — Will you do this exercise for me? — No, do
11. — Did the local police call in this detective to investigate the crime? — No, they
12. — Do you still wash and dress him? — No, he is old enough to

58. Join these sentences with the relative pronouns *who*, *which* or *whose*. If *who* or *which* can be left out, leave them out.

1. I like people	speak their minds.
2. There is something	I do not understand about this.
3. She only eats vegetables	have been organically grown.
4. There are not many films	I really enjoy.
5. He is the sort of man	ideas make people really angry.
6. We are looking for someone	can help us in the shop.
7. What do you think of boys	wear make up?
8. I recently met an author	books are all about witchcraft.
9. Only learn the words	are worth learning.
10. He is the man	everyone is talking about.
11. Is this the guitar	you bought in Spain?
12. There is a prejudice against people	she speaks with a strong accent.
13. Draw a triangle	sides measure 3, 4 and 5 cm.
14. Do you know anyone	birthday is in June?
15. I need a watch	has a built-in alarm.
16. Was it John	told you that?
17. I work for a company	which is really great.
18. The clothes	she wears are really strange.

59. Join the subject in the column 1 to the expression in column 2 using the relative pronoun *who(m)*. If the pronoun can be left out, leave it out.

1	2
1. The man	invented the ball point pen.
2. The girl	he wants to marry.
3. People	go jogging.
4. The woman	interviewed you.
5. The policeman	won the medal for bravery.
6. The women	you talked to.
7. A man	I once met.
8. The couple	live next door.
9. Everyone	is involved.
10. The boy	you saw.
11. All the people	would like to meet you.
12. All the people	you would like to meet.

60. a. Complete the responses with the interrogative pronouns *which?* or *what?* (In one or two cases either pronoun is possible.)

- Could I speak to Mr. Smith? — ... Mr. Smith do you want?
- Give me the money. — ... money?

3. — Could I have my books back please? — ... are your books?
4. — I'm going to buy some books. — ... books do you need to buy?
5. — Put one of those logs on the fire. — ... one?
6. — Where did you put the photos? — ... photos?
7. — Anna and Louisa are nice girls. — ... class are they in?
8. — My son is nearly seventeen. — ... subjects is he taking?
9. — I fly either Swissair or British Airways. — ... airline do you prefer?

b. Ask these questions with *which?* or *what?* In one or two cases either pronoun is possible.

1. ... kind of films do you like?
2. I don't know ... dress to wear tonight.
3. ... of these sets do you recommend?
4. ... buses go to the town centre?
5. ... is your favourite food?
6. ... food do you like best of all?
7. ... food do you prefer, French or Italian?
8. I'd like to get a job, but I do not know ... job suits me best.
9. A teacher soon gets to know ... children are really interested in English, and ... ones are not interested in the least.

61. a. Complete the sentences with one of the words *some, any, no, body, thing, where + else.*

1. We always go to Prague. Can we go ... for a change?
2. — Did you leave it to Anna? — No, I gave it to
3. — Is that all you need? — No, I want ... as well.
4. — Have you got what you need? — Yes, thanks, I don't need
5. Why does Louisa always go around with Anna? — Because she doesn't know
6. — Why do you always come here? — Because there's ... to go.
7. — Why does she always wear the same dress? — Perhaps it is because she doesn't have ... to wear.
8. — If you don't want it, I'll give it to
9. — Why do you always have your hair cut at Tony's? — ... cuts it as well as he does.

b. Complete these sentences with one of the possessive forms *some, any, no, every + /body's or body else's* according to the meaning of the sentence.

10. He took ... book by mistake.
11. It wasn't ... fault. It was just an accident.
12. She knows ... secrets.
13. It's ... business what I do in my private life.
14. Soon, ... patience was exhausted.
15. Why does ... garden always look tidier than mine?
16. It was ... fault. I am the one to blame.
17. Because his own bike had a flat tyre, he simply took

62. Join the two parts of these sentences. Put in *whom* only when it is necessary.

1. We need someone		knows about statistics.
2. I'm looking for a man		I can do business with.
3. They are pop group		you do not hear very often.
4. Have you seen the girl		usually sits here?
5. She is the last person		you would tell!
6. I am talking to those of you	who	have actually experienced poverty.
7. What about the ones		cannot fight for themselves?
8. Do you know the girl		I was with the other night?
9. These are the sorts of people		the company should employ.
10. He is the kind of man		really knows what is going on.
11. Do you know anyone		can play as well as he can.
12. He is the only one		the men will listen to any more.

63. Join these sentences by adding a suitable relative pronoun. Make necessary changes.

e. g. I'd like to buy a tie. It will match my suit.

= I'd like to buy a tie *which/ that* would match my suit.

This is my sister. She lives in Birmingham.

= This is my sister, *who* lives in Birmingham.

1. I went to see her flat. She lived in it when she was a student.
2. I went to see the flat. She lived in it when she was a student.
3. Come and meet the friends. I told you about them.

4. Come and meet my friends. You know most of them.
5. This is the Director. He founded the company.
6. There are several directors. This is the director. He founded the company.
7. What we really need is a dam. It would be big enough to supply the whole area with power.
8. I have the photo of the Kariba dam. It supplies the whole area with power.
9. I'd like to introduce Mr. Bridge. I used to work with him.
10. Can that be the Mr. Bridge? I used to work with him.
11. I have to study mathematics. I do not enjoy it.
12. Statistics is the one part of maths. I do not enjoy it.

64. Complete the sentences using the pronouns "what" or "that".

1. Things will get better soon. ... is ... tomorrows are for!
2. Is you really mean?
3. I greatly doubt you say is true.
4. He did ... he could. Everyone can say
5. Mother is absolutely sure you've chosen as your career is not ... you should really do.
6. ... is ... I've always been telling you about!
7. ... embarrasses me is ... none of them has ever thought about their mother.
8. You don't realize ... you are talking about and ... is very sad.
9. ... a terrible shock! Just imagine ... !
10. Don't you know ... he always does ... he wants?
11. You must do ... he asks you to. ... is a must!
12. — Information? Is ... you need? — ... is true.
13. Is actually happened?
14. Freedom! ... is ... we do need for your land!
15. A shopaholic! ... is ... you are!
16. — Money is ... I need. — ... is no discovery!
17. ... letter explains ... went wrong.
18. We all know ... you are! ... is no secret.
19. — ... to do next? — ... is the question.
20. ... surprised me most was ... he didn't feel guilty.
21. I don't think you are doing now is ... you've always wanted to do.
22. ... is evident is ... it's no excuse.

23. The witness wasn't shocked at ... he saw. He had been warned ... the sight wouldn't be a pleasant one.

65. Translate into English.

1. Она всегда знала, что каждый из нас больше любит.
2. Вы все мои хорошие друзья.
3. Какую книгу вы читаете? — Ту, что вы дали мне.
4. Это то, что мне давно хотелось узнать.
5. К этому времени собралась небольшая толпа и люди спрашивали друг друга в чем дело.
6. Мы оба вздрогнули, когда увидели друг друга.
7. Вы можете взять любой из двух дисков, но не оба.
8. Они попросили меня сопровождать их, чего мне как раз и хотелось.
9. Из двух сестер Аманда была более красивой.
10. У нас есть две свободные комнаты, можете занять любую.
11. Некоторые из них не смогли прийти; каждый имел серьезную причину.
12. Она из тех, кто далеко пойдет.
13. Этого я от тебя меньше всего ожидала. И теперь виню себя в том, что доверяла тебе все эти годы.
14. Они были похожи как две капли воды, только один был немного выше другого.
15. Когда увидишь остальных, напомни им об этом.
16. Большое вам спасибо за все то хорошее, что вы сделали для нас обоих.
17. Какого цвета должна быть шляпа: белого или голубого?
18. Все было готово. Все были в зале.

SYNTAX

66. Find the subject and state what it is expressed by. Translate the sentences into Russian.

1. Nancy, Sarah, Barbara are popular English names.
2. "I" is a much overused word in the English language.
3. Life is too short to be taken seriously.
4. There is a place and time for everything.
5. Meeting old friends is my greatest pleasure.
6. To have been nominated the best actress of the year was beyond her wildest dreams.
7. Travelling broadens the mind; but you must have the mind.

8. No progressing is regressing.
9. Two is company, but three is none.
10. The unexpected always happens.
11. It's miserable weather outside again!
12. Yours was the best essay.
13. The weak are sometimes more resilient than the strong.
14. There is no denying the importance of education.
15. It was impossible for him to go back on his word.
16. His regular comings and goings late at night attracted the detective's attention.
17. In the morning the ringing of the bell woke me.

67. State the type of the predicate. Translate the sentences into Russian.

1. They looked at me as if they strongly disapproved of me.
2. John and Helen have been travelling for three months and they are terribly homesick.
3. She is made unattractive, in the eyes of the world, by having a strong character.
4. I used to hate coming home when it was almost dark.
5. He seemed to read my mind. "Yes, you're right. My life might have been different."
6. The child is delicate, she ought to have a change of air.
7. What would uncle Henry say if he were alive?
8. Sometimes Bessie would come up to me in my lonely bedroom, bringing a piece of cake; sometimes she would tell me a bedtime story.
9. I had to get up early to catch the coach.
10. I just dream away the time, and then I can't answer the teacher's question.
11. We started to work like wild and stopped working only at midnight.
12. Gregory stays firm in his beliefs.
13. Gradually it became dark outside. The rain was still beating on the windows.
14. I felt sure it must be a ghost, a visitor from another world.
15. I was eager to see him in the morning, but there was no sign of him.
16. The garden had run wild.
17. Herbert stays cool in such situations.
18. His authority and prestige in the school stood high.

19. My school teacher will drop dead when he sees me!
20. The door stood open, inviting her to come.
21. The phone went dead and Pandora was lost to me.

68. Comment on the double predicate in the following sentences and translate them into Russian.

1. Andy usually drinks his coffee black.
2. Brian, the manager, played it cool.
3. The leaves fell thick under the trees.
4. Jessica kissed them good-night and left.
5. He drank the bottle dry.
6. The sun shone out bright and warm.
7. Her answer came quick and sharp.
8. His father had died a poor man and after that the family split up.
9. The sunlight sifted golden and heavy through the pines.
10. She sliced the bread thick.
11. I went back to sleep but the dog licked me awake at 9.30, so I took it for a walk.
12. The strawberries arrived fresh and delicious.

69. Select the correct word and give your reasons.

1. I couldn't hear the actors (good, well) from the last row.
2. Ali won the race (easy, easily).
3. The flowers looked (fresh, freshly) to me.
4. We thought that «Streetcar» was a (real, really) good play.
5. I can't read (good, well) with these glasses.
6. Gladioli will smell (sweet, sweetly) in the living-room.
7. The damp air (sure, surely) feels (good, well) after that long dry spell.
8. The prospect of yet another week of hard work makes him feel (bad, badly).
9. He rides his mount (good, well).
10. The Secretary of State stood (firm, firmly) in his decision.
11. Some actors speak their lines far too (loud, loudly).
12. Some actresses speak (soft, softly), but the gallery-goers hear them (clear, clearly) nevertheless.
13. The orchestra sounded (cacophonous, cacophonously) at the rehearsal.
14. Most (gentle, gently) he stroked the cat's fur.

15. The verdict of guilty made the prisoner feel (angrily, angry) toward the jury.
16. The crowd approved (hearty, heartily) of the busker's music.
17. The jet plane flew by too (quick, quickly) for me to see it but it (sure, surely) sounded (real, really) (noisy, noisily).
18. The dazed victim of the accident gazed (helpless, helplessly) across the road.
19. She clasped the infant (tight, tightly) in her arms.
20. Mother and daughter are very (close, closely) to each other.

70. Check your articles.

1. — Hungry man is angry man. — Yes, way to man's heart is through his stomach.
2. Ravens had gone from Tower: Kingdom would fall.
3. She asked Mum for advice and she got it; she asked her mum for cash and she didn't get it.
4. Childhood hatred, like childhood love, can last lifetime.
5. — It was absolute pleasure having you in my class! — Pleasure was mine.
6. — Let's have early supper tonight. — Oh, no! I'm weight-watcher.
7. Queen smiled. She had told black lie.
8. "My love to you is like Sunday morning, my love to you is like stormy weather."
9. — I met R.Murphy. — Do you mean R.Murphy who wrote all those grammar books? — Exactly.
10. — Mine is Panasonic, not Sony. What's yours? — Phillips.
11. Monterey Peninsula just out into Pacific Ocean halfway up California coast.
12. Vatican is Pope's Palace on Vatican Hill in Rome. Vatican City is only surviving Papal state.
13. For beginner starting to learn second foreign language this book is must-have.
14. Mount Ararat in eastern Turkey is mentioned in Bible as place where Noah's Ark came to rest.
15. Pan American Highway runs along Andes of South America.

71. Choose the correct form of the verb in the following sentences.

1. Neither Julia nor Michael (is/are) going to the play tonight.
2. Anything (is/are) better than going to another movie tonight.

3. Dieting (is/are) becoming more popular every day.
4. A number of reporters (was/were) at the conference yesterday.
5. Everybody who (has/have) a fever must go home immediately.
6. Your glasses (was/were) on the bureau last night.
7. There (was/were) some people at the meeting last night.
8. The committee (has/have) already reached a decision.
9. A pair of jeans (was/were) in the washing machine this morning.
10. Each student (has/have) answered the first three questions.
11. Either John or his wife (make/makes) breakfast each morning.
12. After she had perused the material, the secretary decided that everything (was/were) in order.
13. The crowd at the basketball game (was/were) wild with excitement.
14. A pack of wild dogs (has/have) frightened all the ducks away.
15. The jury (is/are) trying to find a solution.
16. The army (has/have) eliminated this section of the training test.
17. The number of students who have withdrawn from class this term (is/are) appalling.
18. There (has/have) been too many interruptions in this class.
19. Every elementary school teacher (has/have) to take this examination.
20. Neither Jill nor her parents (has/have) seen this movie before.
21. John, along with twenty friends, (is/are) planning a party.
22. The picture of the soldiers (bring/brings) back many memories.
23. The quality of these recordings (is/are) not very good.
24. If the duties of these officers (isn't/aren't) reduced, there will not be enough time to finish the project.
25. The effects of cigarette smoking (have/has) been proved to be extremely harmful.
26. The use of credit cards in place of cash (has/have) increased rapidly in recent years.
27. Advertisements on television (is/are) becoming more competitive than ever before.
28. Living expenses in this country, as well as in many others, (is/are) high.
29. Mr. Jones, accompanied by several members of the committee, (have/has) proposed some changes of the rules.

72. Select verbs that agree with their subjects.

1. A few of the girls is/ are experienced riders.
2. Each of them has/ have a complete set of maps.
3. Most of the milk is/ are gone.
4. Neither of the cars has/ have a radio.
5. Every one of the packages is/ are heavy.
6. Everyone quickly understands/ understand the rules of the game.
7. Neither of the actresses was/ were nominated.
8. Each is/ are well-trained.
9. All of the fruit was/ were eaten.
10. A few in the crowd is/ are troublesome.
11. The public consists/ consist of you and me.
12. Jack's imagination, as well as his sense of humour, was/were delightful.
13. Carl, not Juan and I, is/ are doing the artwork.
14. No one except the band members leaves/ leave early.
15. Has/ have any of the shipment arrived?
16. Ramon and she likes/ like hiking.
17. Rock and roll is/ are wonderful.
18. Neither our phone nor our doorbell was/ were working.
19. Ninety percent of the students is/ are present.
20. A number of girls like/ likes strenuous sports.

73. Select pronouns that agree with their antecedents.

1. After the long hike through the woods, all the scouts complained that ... feel hurt.
2. Either Camille or Rose will bring ... cassette player.
3. Everyone at the campground will need to bring ... own tent and bedroll.
4. Some of the women wrote to ... local newspapers about the pollution problems.
5. Every driver checked ... car before the race.
6. Each of the actors had ... own superstition.
7. Both of the girls practiced ... dives off the high tower.
8. Marcia and her younger brother are saving money to have ... car repaired.
9. Someone has parked ... car in my space.
10. All of the girls knew ... parts perfectly by opening night.
11. Neither of the sweaters had ... price tag removed.

12. Everybody should exercise ... right to vote.
13. Many of the crew got ... first case of sickness in the violent storm.
14. Gina and her grandfather proudly showed us ... string of rainbow trout.
15. One of the houses had ... windows broken by the hail.
16. Everyone bought ... own copy of the textbook.
17. The President and the Vice-President expressed ... separate opinions about the issue.
18. Anyone who needs a pencil should raise ... hand.
19. Either Stu or Mike will lend me ... fishing gear.
20. Each of the cars has ... own parking place.

74. Translate into English paying attention to the agreement of the subject with the predicate.

1. Обоим — и Александру и Нине, нравится их новый район.
2. Ни один из катеров не пострадал во время шторма.
3. К двум часам Антонио, так же как и другие певцы, был готов к началу конкурса.
4. Один из местных полицейских набрал наибольшее количество очков по стрельбе сегодня.
5. Ни Джон, ни Брюс так и не оправились от ужасного путешествия.
6. «Том и Джерри» — любимый мультфильм моего племянника.
7. На прилавке стоял набор для соли и перца.
8. Каждая официантка работала очень четко и быстро.
9. Некоторые в толпе что-то прятали под пальто.
10. Или Мария или Том отвечают за это оборудование.
11. Дополнительной характеристикой этой модели являются встроенные динамики.
12. Кто-то не выключил мотор в машине.
13. Если кто-то позвонит, попроси его перезвонить вечером.
14. У каждой команды свой цвет и символ.
15. Вот та пара перчаток, которую вы у нас оставили.
16. Будет ли конец этим вопросам?
17. Если кто-то любит природу, то он старается как можно чаще общаться с ней.
18. Все хотели прослушать запись собственного голоса.
19. «Три жизни» Гертруды Стейн оказали большое влияние на многих современных писателей.

75. Can you explain the difference between each pair of sentences?

1. a) Only John can speak Arabic really well.
b) John can only speak Arabic really well.

2. a) Frankly, I cannot talk to her any more.
b) I cannot talk to her frankly any more.
3. a) The post has not come yet.
b) The post still has not come.
4. a) In this company, every employee is important.
b) Every employee is important in this company.
5. a) They soon decided to leave.
b) They decided to leave soon.
6. a) I told you earlier to come round.
b) I told you to come round earlier.
7. a) Earlier, I wanted John to have it.
b) I wanted John to have it earlier.
8. a) In London I only like to eat in expensive restaurants.
b) I only like to eat in expensive restaurants in London.
9. a) Often, you won't catch Peter cheating.
b) You won't often catch Peter cheating.
10. a) I have never been very interested in politics.
b) I never have been very interested in politics.
11. a) I'll see you at nine thirty on Friday.
b) I'll see you on Friday at nine thirty.
12. a) Anna carefully put the letters away.
b) Anna put the letters away carefully.

76. Comment on the cases of inversion in the following sentences.

1. Never again will you watch television! I'm throwing the TV-set right out of the window the moment we get home. I've had enough of television.
2. Not for love or money shall I change places with you!
3. In vain did he try to prove that he was innocent.
4. Hardly had she started reading the letter when she burst out crying.
5. Far away high up in the mountains lived an old wise man.
6. Such is the way of the world.
7. — Here comes the Dean. — Yes, here she comes.
8. In came Mr. Wormwood in a loud check suit and a yellow tie.
9. I said I was going to win, and I did win.
10. Do believe me, darling! I do love you dearly!
11. It is I who am at fault, not you.
12. It was on this very spot that I first met my wife.
13. Young and tender is the night!

14. In God we trust.
15. You look upset. And so is your mother.
16. Should he turn up, ask him to call us.
17. Had I known it then, my life would have taken another course.

77. Make the sentences more emotional by using inversion.

1. You should not go away under any circumstances.
Under no circumstances
2. I have never felt so angry in my whole life.
Never in
3. You rarely see so many Russian ships in the harbour.
Rarely
4. She not only plays but she composes as well.
Not only
5. I didn't realize until then how much she wanted to go.
Not until then
6. I realized only much later what he was trying to achieve.
Only much
7. He had scarcely had time to take his coat off when the phone rang.
Scarcely
8. We had no sooner said "yes" than they ran upstairs to pack.
No sooner
9. I have begun to think about politics only recently.
Only recently
10. I have seldom heard such rubbish.
Seldom
11. We could not talk freely until the others had left.
Not until
12. You will be able to extend your visa only in special circumstances.
Only in

78. Translate into English.

1. Не успел я закончить разговор, как Молли вскочила и выбежала из комнаты.
2. Никогда раньше не слышала я подобной чепухи!
3. Она открыла коробку, и наружу выпрыгнула мышка.
4. Ни единым словом она не обмолвилась о предстоящей помолвке.

5. Это Дженни испекла торт, не я.
6. «Тихий Дон» — роман М.Шолохова о казаках.
7. Он хотел видеть Монику, а не ее родителей.
8. Да будьте же терпеливы с детьми! И забудьте все их проказы!
9. Все дальше и дальше продвигался караван по пустыне.
10. «Ночь нежна» — роман, сделавший С.Фицджеральда знаменитым.
11. Да понимаю я как это важно для всех нас!
12. Будь это не столь важно для тебя, это не задело бы тебя за живое.
13. — Ты выглядишь вполне довольным. — Так оно и есть.
14. Щедрой была его благодарность!
15. Что меня потрясло, так это реакция моих друзей на мой успех!

79. Make the sentences more emphatic.

1. I managed to speak with him only in the car.
2. The whisper of the sea came from behind the hills.
3. I have never seen a face so happy, sweet and radiant.
4. She cared little for her words.
5. Her grief was great. It was so great that I didn't know how to comfort her.
6. A timid voice came from the back of the room.
7. He had no sooner finished one job than he was given another.
8. She is not only beautiful but talented as well.
9. He little realises what a fool he is making of himself.
10. I couldn't speak of this accident to my mother.
11. He met his match in tennis only once.
12. He watched her sitting like this many a time.
13. The moment was to act now.
14. He fell down.
15. The rocket went up.

80. Translate into English.

1. Как горько мы сожалели о нашем решении, но назад пути не было.
2. Далеко-далеко в дремучем лесу стоит маленькая избушка и живет в ней ведьма.
3. Никогда прежде у нас не было так много хороших книг, как сейчас.

4. Учительница, так же как и ее студенты, собирается на концерт.
5. Солнце взошло, яркое и зловещее.
6. Только лишь потому, что это была интересная работа, он согласился ее выполнять.
7. Мои двоюродные братья, также как и моя сестра, сдают последний экзамен сегодня.
8. Она умерла молодой, и он даже не помнил ее лица.
9. Напрасно мы пытались объяснить им, что ни один из них двоих не прав. Они и слушать нас не хотели, что было очень обидно.
10. Старые всему верят, пожилые все подозревают, молодые все знают.
11. Туман был настолько густым, что полиция была беспомощна.
12. Никогда раньше не мог бы я предположить, что либо тебе, либо мне суждено это осуществить.
13. Мои братья, так же как и я, готовы помочь тебе.
14. Не успел он поставить свои вещи на перрон, как обе, и коробка, и чемодан, пропали.
15. — Каковы его политические взгляды? — Понятия не имею, хотя он и я приятели всю жизнь.
16. Ну и лентяй же ты! Ни за что на свете не буду иметь с тобой никаких дел больше.
17. Ни одна из проблем еще не решена.
18. Случись у тебя свободная минутка, присоединяйся к нашему обсуждению.

81. Check your articles.

1. Man comes form different world than you. He belongs to privileged, he is one of chosen.
2. Man who wastes money is known as spendthrift.
3. Tina thinks Ted is failure, so man drinks. More he drinks, more he fails.
4. My friend works for dating service. His job is to match men and women who want to build family.
5. Article, small word, often causes problems.
6. We must give house new coat of paint tomorrow. And on Sunday we shall give house final coat of paint.
7. Only place where success comes before work is in dictionary.
8. Atlantic is said to be called "Kitchen of Weather".
9. Six countries of West Indies are Bahamas, Barbados, Cuba, Dominican Republic, Haiti and Jamaica.
10. Tone of story is set from very beginning.
11. Walt Disney, famous film animator and producer, created Disneyland, large pleasure park, which was opened in California in 1955.

12. Beautiful fjords and breathtaking scenery of Western Norway turn week's holiday into unforgettable experience.
13. Novel is not-to-be-missed book which has become bestseller.
14. Roy isn't type of man to make woman happy.
15. — What do men call man who can cook? — Chef. — What do men call woman who can cook? — Housewife.
16. Discovery of ruins of ancient palace was climax of very exciting expedition.
17. With fifth century came fall of Roman Empire.

TEST YOUR KNOWLEDGE

82. Give a complex analysis of the following texts, paying special attention to the non-finite forms of the verb, cases of inversion, double predicates, substantivized parts of speech.

I. Not for a moment did Miss Honey doubt now, that she had met a truly extraordinary mathematical brain and the word child-genius went flitting through her head. She knew that these sort of wonders do pop up in the world from time to time, but only once or twice in a hundred years. After all, Mozart was only five when he started composing for the piano and look what happened to him. So the teacher could not resist the temptation of exploring still further the mind of this astonishing child. She knew that she ought to be paying some attention to the rest of the class but in vain did she try to do it. She was altogether too excited to let the matter rest.

II. "This particular type of poetry is called a limerick," Miss Honey, the teacher, said. "This one is very famous," she said, picking up the book and returning to her table in front of the class. "A witty limerick is very hard to write," she added, "they look easy but they most certainly are not." "I know," Matilda said. "I've tried quite a few times but mine are never any good." "I insist upon hearing one of them," Miss Honey said, smiling one of her rare smiles. On hearing the limerick, written about her, Miss Honey's pale and pleasant face blushed a brilliant scarlet.

III. And now Miss Honey's hopes began to expand even further. She started wondering whether permission might not be got from the parents for her to give private tuition to Matilda after school. "There is no point," she said to the girl, "in you sitting in

class doing nothing while I am teaching the rest of the form how to spell cat and rat and mouse." The prospect of coaching a child as bright as this appealed enormously to her professional instinct as a teacher. Having got the address from the school records, Miss Honey found a house in a pleasant street. She rang the bell, and while she stood waiting she could hear the television blaring inside.

IV. The door was opened by a small ratty-looking man, Matilda's father. "Please forgive me for butting in on you like this. I am Matilda's teacher at school and it is important I have a word with you and your wife. I expect you know that your daughter has a brilliant mind." "We are not in favour of blue-stocking girls. A girl should think about making herself look attractive. A girl doesn't get a man by being brainy," the father said. Miss Honey could hardly believe what she was hearing. In vain did she try to explain that with the proper coaching Matilda could be brought up to university status in two or three years. "Who wants to go to university for heaven's sake! All they learn there is bad habits!" "But if you got sued for selling someone a rotten second-hand car, you'd have to get a lawyer and he'd be a university graduate. Do not despise clever people, Mr. Wormwood, said Miss Honey and away she went."

V. Lavender was in the row behind Matilda, feeling a bit guilty. She hadn't intended to get her friend into trouble.

"You are not fit to be in this school!" The Headmistress was now shouting. "You ought to be behind bars, that's where you ought to be! I shall have you drummed out of this establishment in utter disgrace! I shall have the prefects chase you down the corridor and out of the front-door with hockey-sticks! I shall have the staff escort you home after armed guard! And then I shall make absolutely sure you are sent to a reformatory for delinquent girls for the minimum of forty years!"

But Matilda was also losing her school. She didn't in the least mind being accused of having done something she had actually done. She could see the justice of that. It was, however, a totally new experience for her to be accused of a crime that she definitely had not committed. She had had absolutely nothing to do with that beastly creature in the glass!

VI. Matilda, sitting in the second row, cupped her face in her hands, and this time she concentrated the whole of her mind and her brain and her will up into her eyes. Without making any sound

at all she kept on shouting inside her head for the glass to go over. She saw it wobble, then, it tilted and fell on the table. Miss Honey's mouth dropped open but she didn't say a word. She couldn't. The shock of seeing the miracle performed had struck her dumb. She had gaped at the glass, leaning well away from it. Never, never in the life had she seen anything of the kind happen! She looked at Matilda. She saw the child white in the face, trembling all over, the eyes glazed, staring straight ahead and seeing nothing.

(From "Matilda" by R.Dahl)

83. Choose the alternative that fits the sentence.

1. I shall not waste time (to reply, reply, replying) to his letter.
2. It's high time (we go, we went, to go).
3. I'd rather (stay, staying, to stay) in tonight.
4. There is no point (to argue, in arguing, you argue) with him.
5. We had to stand up (to get, getting, to getting) a better view of the game.
6. I think we had better (go, going, to go).
7. I will agree (help, helping, to help) you as long as you behave yourself.
8. Would you care (to have, have, having) a look at my latest effort?
9. It's nearly lunch time. Why don't we stop (to have, to having, having) a snack?
10. Isn't it about time (you started, you start, starting) taking life seriously?
11. It's no use (you complain, to complain, complaining), nobody will take any notice of you.
12. I'm longing (see, to see, to seeing) you again.
13. He seems (feel, feeling, to be feeling) better today.
14. The car needs (to service, being serviced, servicing).
15. I daren't (go, to go, going) out after dark.
16. What's the use (to worry, you worry, of worrying)?
17. If you need anything, please do not hesitate (to ask, asking, ask).
18. Hadn't we better (leave, leaving, to leave) soon?

84. Combine the two sentences into one using the necessary pronoun.

1. The air surrounds us. It consists of various elements.
2. I had a stick. I defended myself with it.

3. Your brother surprised me with his learning. I was introduced to him yesterday.
4. Silk is much worn in Europe. The Chinese had the merit of discovering it.
5. The palace is magnificent. The Queen lives in it.
6. You have told me something. I shall not forget it.
7. Bill came home on a certain day. I do not remember it.
8. The bridge is very high. I passed over it yesterday.
9. The water is very refreshing. I tasted it.
10. The picture was very fine. The artist took a long time to paint it.
11. The climate is warm. It prevails in India.
12. Rats do much damage. They multiply very fast.
13. I had money on me. I gave it to a beggar.
14. He did not like the bread. I was in the habit of eating it.
15. Show me the book. You have read it.
16. The sun is far away. Our light comes from it.
17. Steel pens last a long time. They were invented long ago.
18. The ship was very small. Columbus crossed the Atlantic in it.
19. The microscope is very useful. We can see invisible objects with it.
20. The nineteenth century was called the age of machinery. Machinery came into use in it.
21. The swallows were assembling for their flight. I saw them yesterday.
22. The cup was very old. The servant broke it.

85. Insert the right article.

I. In 1665 ... great plague raged in London. ... insanitary conditions of ... houses, ... narrowness of ... streets, ... dirty habits of ... people, all helped to spread ... disease. ... people died in ... thousands, and every day ... carts used to go round from ... house to ... house to collect ... dead, accompanied by ... man crying: "Bring out your dead!" ... rich who could afford to do so left ... town and fled to ... country, while ... poor remained and died in great numbers.

... next year ... second misfortune came upon ... unfortunate city, namely, great fire. Out of ... blue it started in ... baker's shop, and aided by ... east wind, rapidly consumed ... wooden houses of which ... large portion of ... town was built, raging for ... few days. Even ... great cathedral of St. Paul's was destroyed by ... fire, which,

leaping across ... narrow streets reached right to ... banks of ... Thames. But ... disaster did much ... good. It destroyed many of ... dirty, unhealthy streets, and swept away ... homes of disease, enabling ... better houses to be erected in their place.

II. ... Sir Ralph the Rover was ... wicked pirate who sailed about from ... sea to ... sea attacking ... innocent merchant ships and robbing them of ... cargo. One day he came to ... coast of Scotland and saw ... dangerous rock on which ... bell had been placed to warn ... sailors of ... presence of ... danger. Sir Ralph thought that if he removed ... bell, ... merchant ships would be wrecked upon it, and then he could easily rob them. ... great pirate rowed to ... rock in ... small boat with ... party of ... sailors and cut off ... bell, which sank down into ... deep water. He then sailed away across ... sea and enriched himself in ... various parts of ... world.

After about ... year he returned and reached ... neighbourhood of ... famous rock. ... thick fog came on, and he could not tell where he was, though he feared he must be somewhere near ... dangerous place. How strongly he wished now that he had not cut off ... bell from ... rock! Blindly ... ship drifted along ... shore at ... mercy of ... tide. All of ... sudden, there was ... crash; ... ship had struck ... rock! In ... few minutes ... ship filled with ... water and sank to ... bottom of ... sea with all on ... board.

86. Translate into English.

1. Они укоряли себя за то, что подвели его. Ведь он был на волосок от смерти. Его спасло чудо.
2. Курение опасно для здоровья. Это настоятельная необходимость для молодых и старых отказаться от курения.
3. Каждый день она плавала и загорала сколько ее душе было угодно, не вспоминая о прошлом и не думая о будущем.
4. У него украли машину на прошлой неделе. Полиция еще не нашла ее, но она делает все возможное.
5. Не возражаете прийти в следующий вторник? Один из приятелей Томаса собирается прочесть нам следующую главу своего последнего романа.
6. Никогда я не смогу угадать, что происходит в этой твоей хорошенькой головке!
7. Никогда больше не надену я это платье!
8. Я люблю тебя навсегда, потому что ты — это ты.
9. Сегодня Вы спасли мою жизнь во второй раз. Вы действительно один из смелых!

10. В кемпинге мы встретили много иностранцев: одного швейцарца, двух голландцев, нескольких датчан, одного испанца и трех португальцев.
11. — Это Айвазовский или Репин? — Это же картина "Пушкин у моря" — работа кисти Айвазовского и Репина.
12. Коровы, лошади, овцы, быки — домашний скот. Скот дает нам много продуктов питания, а также кожу и шерсть.
13. Услышав новости, которые были печальными, она не могла не расплакаться.
14. Не настаивайте, чтобы я ушла. Я пришла сюда ради своих детей.
15. Профессор, только что прочитавший лекцию, отвечал на вопросы студентов.
16. Не упорствуйте в том, чтобы вам заплатили эти деньги! Они не ваши, вы их не заработали.
17. Президент сказал, что его задача — сделать бедных богатыми, а богатых еще богаче.
18. Не зная правил игры, они ушли, не приняв в ней участия.
19. — Да знаю я его секрет! — И я тоже.
20. — Число людей, изучающих английский язык, становится все больше с каждым годом. — Да, это настоящая необходимость для культурных и образованных (людей).

APPENDIX

TACTIC SUGGESTIONS TO STUDENTS ON WRITING SUMMARY AND ESSAYS

Summary

A summary is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original.

The student who is in the habit of searching for the main points, understanding them, learning them, and reviewing them is educating himself. The ability to get at the essence of a matter is important. The first and most important step in making a summary is reading the passage thoroughly. After it write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points. Retain the paragraphing of the original, unless the summary is extremely short. Preserve the proportion of the original.

Change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences. Omit figures of speech, repetitions, and most examples. Don't use personal pronouns, use proper names.

Do not introduce any extra material by way of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

Narrative Essay

In narrative essays you are required to tell a story or write about an event.

Instructions

1. You must do all you can to make your essay interesting. To achieve this it is necessary to include incident and details which are drawn from everyday life or which you have imagined. Once you've found something definite to say your essay will be interesting to read.

2. Unity. Just as it is important to connect your sentences within a paragraph, you should make sure that your paragraphs lead on naturally to each other. Do not repeat yourself. Make sure that every paragraph adds something new to the essay.

3. Balance and proportion. The length of a paragraph will depend on what you want to say. However, do not let yourself be carried away by fascinating but unimportant details. Never attempt to write an essay in a single paragraph.

4. Do not address the teacher or make comments on what you want to say like "I do not like the subject and do not know how to begin ..." or "...and now it is time to finish my essay", etc.

5. It is absolutely necessary to read your work through when you have finished writing. While doing so keep a sharp look out for grammatical mistakes.

6. After you've finished your essay choose a suitable short tail. Make sure that it has to do with the subject, but it shouldn't give the reader too much information.

Planning

It is always best to tell things the way in which they happened. Your first paragraph should set the scene. The most exciting part of your story should come at the end, on the way you'll keep the reader in suspense.

The general outline for stories should be as follows:

Before the Event.

The Event.

After the Event.

Before working on your plan try to decide what the main event will be so that you can build up your story round it. It is not always necessary to make out a full detailed plan. But it is wise to note a few ideas under each heading so that you have a fairly clear picture of what you are going to say before you begin writing. Remember that a plan is only a guide.

Examine carefully the following plan:

Title: The Stranger on the Bridge.

Main Event: Late at night a man climbs over a wall surrounding a big house.

Plan:

Before the Event:

1. Midnight: bridge — cold — dark.

2. Frank on bridge. Someone approaching. Effect on him.
3. Steps come nearer. Frank turns to look.
4. Pretends to stop — sees stranger: description.
The Event:
5. Conversation: man wants information.
6. Frank suspicious: why? Follows. Outside the house. Lights, man over wall.
After the Event:
7. Frank now sure — telephone box.

Note: 1—7 — numbers of paragraphs in the essay.

Descriptive Essay

Planning. In descriptive essay there is no underlying "story" to hold your composition together so it is necessary to think of a central idea to which everything you describe can be related.

In descriptive writing there is no single event which will keep the reader in suspense as there is in a story. Whether or not your essay will be exciting to read will depend entirely on the interesting details you include. In your first paragraph you should consider the subject in general and deal with details in the paragraphs that follow. Your description may take the form of a personal impression or may be purely imaginary.

The general outline for descriptive essay should be as follows:

Introduction.

Development.

Conclusion.

It is absolutely necessary to make out a plan noting but a few ideas under each heading. In this way you will avoid repeating yourself.

Examine carefully the plan below:

Title: A Walk on Sunday Morning.

Central Idea: A day spent in the city can be quite so interesting as one in the country.

Plan:

Introduction.

1. Decision to spend day in the city: square — gardens.

First impressions.

Development.

2. Arrival at square: people — pigeons — statue. Incident: boy and pigeons.
3. Leave square. Public Gardens: different atmosphere.
4. Pond most interesting. Various boats.
5. Rest. Join crowd-man-model of ship.

Conclusion.

6. Midday. Leave for home. Surprise that city could be so pleasant.

Write an essay on one of the following subjects (write a plan, for your teacher to refer to it if necessary):

The Conquest of Space.

An Imaginary Journey in a Balloon.

The Man or Woman you Would Like to Marry.

Sleeping in the Open.

The Crowd outside a Cinema.

A Thunderstorm.

The Indoor Game you Like Best.

A Trip down a Big River by Boat.

CONVERSATIONAL FORMULAS

Expressing and reacting to opinions

True ... but ...

This is my way of looking at it.

I think it goes further than that ... a lot further.

Yes, you're right.

Well, you see what I mean.

That's one way of looking at it. But ...

Yes, if you like ...

You may be right ... All the same ...

Just a minute ...

Come off it ...

James thinks that ...

In Margaret's opinion ...

Margaret feels that ...

His view is ...

Group discussion

If you ask me ...
Wouldn't you say that ...
Don't you agree that ...
As I see it ...
I'd like to point out that ...
I sometimes think that ...
Would you agree that ...
Do you think it's right to say that ...?
I didn't quite follow what you mean, I'm afraid.
I don't quite see what you mean, I'm afraid.
I don't quite see what you are getting at.

Narrative technique

What happened to him was ...
What he did was ...
You can guess how he felt.
What do you think he did?
Imagine my surprise when he ...
You'll never guess what happened next.
He wondered/He tried to find out/He hinted that ...
Did I ever tell you about the time I ...
That reminds me of the time I ...
Funny you should mention this, because something similar happened to me once ...
Anyway...
As I was saying ...
To get back to the story ...
To cut a long story short ...
Anyway, what happened in the end was ...

Agreement

Yes, I agree entirely here.	I fully agree.
I couldn't agree more.	I am of the same opinion.
You know, that's exactly what I think.	It stands to reason.
Yes, that's true.	It really looks like that.
	I won't deny that.

That's my way of looking at it
too.
What you say is perfectly true.
It goes without saying that ...

That's a fine way of putting it.
That's a good point.
That's just what I was
thinking.

Disagreement

There may be something in
what you say but ...
I see your point but ...
You don't seem to realize that
...
... but that's not the point ...
Not in the least!
Just the other way round!
I can't possibly ...
I shouldn't say so.
I've got some reasons to
disagree.
I've got an argument to oppose.

It's not at all the same thing.
On the surface of it really is ...
but ...
On the one hand ...
On the other hand ...
Well, I'm not so sure.
Well, I wouldn't go quite that
far ...
I wouldn't say that exactly.
It might be right but...
That's totally unfounded.
You can't be serious.

Instructing people how to do things

First of all you ...
The first thing you have to do
is ...
After you've done that you ...
The next thing you do is...

Oh, and by the way, don't
forget to ...
Make sure you remember to ...
Oh, and be careful not to do ...

Expressing complaints

I'm sorry to have to say this ...
We've got a bit of a problem
here, you see ...
I'm sorry to trouble you, but...
There is no excuse for ...
I'd like to point out that ...
I wonder if you could help
me...
I have a complaint to make...

It's just not good enough. You
must try to ...
It is completely unjustified
(unfair).
It gives us real cause for
grievance.
Next and this is very serious —
I feel that ...

Expressing apology

Oh dear, I'm most awfully sorry.
I can't tell you how sorry I am.
I just don't know what to say.
Please excuse me, won't you,
I ...

I'm sorry I didn't realize.
I'm ever so sorry.
Excuse me if ...
... if you don't mind my asking.

Expressing likes and dislikes

I

I like ... very much indeed.
I (really) enjoy ...
I've always liked/loved ...
There's nothing I like/enjoy more than ...
I'm (really) very fond of ...
... is (really) terrific/great/lovely.
It's too lovely for words.
I haven't seen ... for years I have liked so much.

II

(I'm afraid) I don't like ...
I've never liked ... , (I'm afraid).
... is not one of my favourite ...
I (really) hate ...
I think ... is pretty awful/really unpleasant.
I'm not (really) keen on ...
... is ... ghastly/rubbish ...
I can't say ... appeals to me very much.
I must say I'm not too fond of ...
What a dull/boring ... Why, there's no ... in it.

Dealing with moods and feelings

Joy and enthusiasm:

Great/That's great/Terrific.
Good! Marvellous! Fantastic!
How wonderful! How exciting!
How thrilling!

Annoyance:

How annoying! What a nuisance! What a bore!
That's just what I needed!
I've just about had enough of ...
I just can't stand ...
... is driving me crazy (mad).

Distress:

I'm worried I just don't know what to do ...
I feel terrible. I've got a lot on my mind.
I don't feel at all happy. I'm fed up.
I can't take much more of this.

Indifference:

I can't say I'm interested.
I couldn't care less.
Please yourself.
I don't mind what you do.
The whole thing bores me to death.

Reassurance:

Cheer up. Take it easy.
Don't you think you're over-reacting a bit?
There's no need to get so upset.
Don't let it get you down.
It's not as bad as all that, surely?
Oh, come on, it's actually quite interesting.
I see what you mean, but on the other hand ...

EXPRESSING OPINION

I think I'd much prefer to ... ; nothing like as good (bad) as ... ;
that's what I thought ... ; and that's another thing; there's much variety in ... ;
to be similar in ... ; there's a tremendous number of differences in ... ;
to have much (little) in common ...

CHECKING UNDERSTANDING

Alright so far! Are you with me? Is that clear? Do you see what I mean? That's right. Now ... , got that? Good! Now Fine! Now
Sorry, but I don't quite see why you have to Sorry, can you say that again, please? Sorry, but I'm not quite clear on ...

CONTENTS

ESSENTIAL COURSE

Unit One	6
Text: "Three Men in a Boat" by Jerome K. Jerome	9
Conversation and Discussion:	
Changing Patterns of Leisure	24
Unit Two	36
Text: "Encountering Directors" by Ch. Samuels	39
Conversation and Discussion:	
Man and the Movies	57
Unit Three	69
Text: "To Sir, with Love" by E.R. Braithwaite	71
Conversation and Discussion:	
English Schooling	90
Unit Four	107
Text: "The Fun They Had" by I. Azimov	109
Conversation and Discussion:	
Bringing Up Children	124
Unit Five	136
Text: "Art for Heart's Sake" by R. Goldberg	140
Conversation and Discussion:	
Painting	161
Unit Six	176
Text: "The Man of Destiny" by G.B. Shaw	179
Conversation and Discussion:	
Feelings and Emotions	200
Unit Seven	210
Text: "The Happy Man" by S. Maugham	214
Conversation and Discussion:	
Talking about People	236
Unit Eight	248
Text: "The Apple-tree" by J. Galsworthy	251
Conversation and Discussion:	
Man and Nature	268

SPEECH SOUND EXERCISES

<i>Unit One</i>	280
[e — æ] — [eɪ — ɛə] — Checked Vowels — [θ, ð] — Aspiration — The Prevocalic [h] — The Linking [r]	
<i>Units Two, Three</i>	283
[ɪ — i:] [ɔ: — ɜ:] — Palatalization — [ŋ, ɲ — ɲ] — [ʊ, u:] — [ʃ, ʒ]	
<i>Units Four, Five</i>	287
[ʌ — ɑ:] — [ʒʊ] — [aɪ — aɪə] — [aʊ — aʊə] — [tʃ, dʒ] — [w — v] — [t — d]	
<i>Units Six, Seven, Eight</i>	291
[p — ɔ: — ɜʊ] — [ɔɪ] — [l] — [d] — [z, v] — Assimilation According to the Place of Obstruction — Loss of Plosion	

EXERCISES IN INTONATION

<i>Section One. Review of Part Two</i>	295
<i>Section Two. Intonation Pattern XIV. Rise-Fall</i>	306
<i>Section Three. Temporizers. Emphatic Stress</i>	313
<i>Section Four. Wide and Narrow Range of Pitch</i>	326
<i>Section Five. Intonation Pattern XV</i>	334
SUPPLEMENT	356

GRAMMAR EXERCISES

Morphology	362
Syntax	405
Test Your Knowledge	416

APPENDIX

Tactic Suggestions to Students on Writing Summary and Essays	422
Conversational Formulas	425

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