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Учебник состоит из 7 разделов, каждый из которых содержит текстовые и вокабулярные задания, а также задания, направленные на развитие коммуникативных навыков. В учебнике реализуется установка на развитие профессиональных знаний и умений будущего учителя.

В 4-м издании полностью переработаны все вторые части разделов, направленные на развитие навыков неподготовленной устной речи.

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ПРЕДИСЛОВИЕ

Настоящий учебник предназначен для студентов V курса факультетов и отделений английского языка педагогических институтов. Учебник ставит своими целями:

— дальнейшее развитие творческих умений и навыков устной и письменной речи, а также умения углубленно читать, точно и всесторонне понимая оригинальный английский текст любой трудности;

— дальнейшее расширение словарного запаса студентов и интенсивная активизация лексических единиц, накопленных на предыдущих этапах обучения;

— развитие навыков реферирования и перевода с английского языка на русский;

— дальнейшая тренировка и коррекция навыков произношения;

— совершенствование профессиональных знаний и умений будущего учителя, в том числе навыков педагогического общения;

— развитие дискуссионных навыков и умений;

— развитие коммуникативных навыков.

Учебник состоит из Основного курса (Essential Course) и Приложения (Appendix). Основной курс (авторы В. Д. Аракин, Г. Б. Антрушина, Е. П. Кириллова, Э. Л. Левина, С. И. Петрушин, Т. С. Самохина) состоит из 7 уроков, каждый из которых делится на две части и имеет следующую структуру: текст (отрывок из произведения или отдельный рассказ английского или американского автора), сопровождающийся краткими сведениями об авторе и — в большинстве случаев — комментарием; словарь активных лексических единиц с дефинициями и иллюстративными примерами (при отборе активных лексических единиц авторы пользовались материалами современных частотных словарей); список активных словосочетаний; фонетические тренировочные упражнения; упражнения на интерпретационный анализ текста; упражнения на отработку и закрепление активного вокабуляра; речевые упражнения; задание на стилистический анализ текста, профессионально-направленные упражнения и задания.

В настоящем издании полностью переработаны вторые части всех уроков ("Conversation and Discussion"). При их составлении авторы опирались на современную методику преподавания иностранного языка — коммуникативное обучение языку. Исходя из требований этой методики, мы сочли необходимым включить в эту часть максимальное количество заданий на аргументированное монологическое высказывание, диалоги с обсуждением и отстаиванием противоположных точек зрения, дискуссии по проблемным вопросам и по принципу «за — против», круглые столы, ролевые игры.

Вторая часть каждого урока состоит из четырех разделов. В первом из них обычно дается текст информативного характера. В заданиях к нему студентам предлагается выделить основные идеи и аргументацию автора; наметить основные смысловые вехи текста. Второй раздел имеет коммуникативную направленность с определенной целевой установкой: реакция на чужое мнение, расспросы, убеждение собеседника, выражение согласия — несогласия, одобрения — неодобрения.

рения — неодобрения и т. п. Вводятся соответствующие разговорные клише. Третий раздел строится вокруг текста, содержащего спорные положения. Задания направлены на стимулирование дискуссии. В четвертом разделе предлагаются материалы и тематика для обобщающих дискуссий и круглых столов по данной теме.

В приложение входят проблемные педагогические задачи (автор Е. П. Кириллова).

Методические указания

1. На каждый урок требуется 20 — 24 часа аудиторного времени при выполнении всех упражнений (письменные упражнения выполняются учащимися во внеаудиторное время и проверяются в аудитории выборочно). При ограниченном количестве времени материал может быть использован выборочно: например, можно предложить студентам во внеаудиторное время прочитать текст, а потом обсудить его в аудитории, используя соответствующие речевые упражнения. Непройдённые тексты хорошо использовать для «неподготовленного» чтения, перевода, реферирования в период подготовки к экзаменам.

2. Большой объём некоторых текстов определяется спецификой заключительного этапа — достаточно высоким уровнем знаний студентов и, соответственно, высоким уровнем предъявляемых к ним требований. Работа над текстом в аудитории предполагает чтение, выборочный перевод и анализ текста («интерпретацию текста») по схеме, предлагаемой в упражнении «Read the text and consider its following aspects». Интерпретационный анализ имеет своей целью привлечь внимание студентов к тем частям текста, которые представляют наибольший интерес с точки зрения раскрытия содержания через определённый набор языковых и художественных средств. Обеспечивая более глубокое и неформальное понимание текста, интерпретационный анализ создаёт надёжную опору для заключительного, обобщающего обсуждения его стилистических особенностей (см. упражнение "Reread the text to speak on the following points of style").

3. Как уже было сказано, авторы считают основной целью работы над языком на V курсе тренировку и дальнейшее развитие творческих умений и навыков устной речи.

4. Тексты и упражнения располагаются по принципу нарастания трудностей, что делает возможным при выборочной работе использовать материал, наиболее соответствующий уровню знаний студентов.

5. В упражнениях с профессиональной направленностью, отталкиваясь от тематики основного урока, преподаватель сможет направить внимание студентов на ряд важных в практике преподавания видов работы: диагностику и профилактику фонетических ошибок, подбор справочного материала ("Information Files") и наглядных пособий по теме, адаптацию материала для школьного уровня, методический анализ упражнений и т. д.

Сюда же включены задания на подготовку «микроуроков». К каждой теме дается список необходимых выражений «классного обихода». (Схему прове-

дения «микроуроков» см.: «Практический курс английского языка для 4 курса педагогических вузов» В. Д. Аракина и др.).

6. В разделе "Insight into Profession" предлагается материал для бесед на различные профессиональные темы с методическим, педагогическим и лингвистическим уклоном, не связанные с темой урока. Раздел начинается с перечисления основных проблем, своего рода предваряющих тезисов, которые должны стать предметом обсуждения. Вопросы для обсуждения носят проблемный характер и могут быть использованы преподавателем для организации дискуссий самого различного характера («пресс-конференции», «научно-методические конференции по обмену опытом» и т. д.). Каждый раздел рассчитан на два часа аудиторного времени с условием подготовки студентами материала как домашнего задания.

Авторы

COMMUNICATION: THIS EVER NEW OLD PROBLEM

Talking Points:

1. Human relations can safely be said to be a basic human necessity. In most cases it is regarded as one of the social or spiritual needs of the individual. But how to communicate effectively?

2. The profession of a teacher obviously implies the ability to speak in public — to students, parents, etc. Do you think this ability is inborn or one can acquire it through training?

I. a) Read the following text about public speaking.

1. Aim of communicator must be clear. If you don't know where you are going, any road will lead there — so says an old saying. But in a world where there are many enticing side-paths — both to speaker and listener, to writer and reader — we must be sure just what message we are taking to what people. What responses do we want? The kind of message transported makes a difference. There are messages of information, of persuasion, of suggested action and these are often combined.

2. There should be a clear picture of audience. Many communicators ignore the background and educational level of prospective members of the audience. People are not a mass.

3. Communication should not be too long. Brevity is not only the soul of wit, it is also the essence of good communication. While practicing, time your speech!

4. Reinforce the message. Every message that is read, listened to, or viewed has some value. But it is the reinforced message that will be remembered and acted upon.

A key idea must be repeated in varied settings, be exhibited from varied points of view, with different instruments of communication. The old message in a new setting prevents boredom.

5. Since you must hold the attention of your listeners, it is also important that your speech be well organized, so that the listeners can follow the ideas very easily. After an interest-provoking introduction, the speaker may even give a short outline of his speech.

6. In speaking, as in writing an essay or composition, the most important requirement for success is to have something interesting that you want to say.

7. For most people the best method is to speak from a clear outline, that contains key-words to keep the flow steady, but leaves the actual words of each sentence up to the speaker to form as he or she proceeds, guided by the outline.

8. It is very important to look at different people in the audience as you speak.

9. Some people use a formal style of speech, others prefer a more casual one. If you're formal, don't be stiff, if you're casual, don't slouch or wander.

10. Obviously, to succeed, a speaker must be easy to hear — be audible. Be sure to speak to the back row.

11. If you come to the end of the point and need to refer briefly to your notes, simply do it. You don't have to say "uh".

b) Add a few more helpful hints if you know any.

c) Make a speech on any topic you choose trying to use all the helpful hints given above.

d) Answer the following questions:

1. Do you think public speaking is difficult? Can any intelligent, well-informed person seize the attention of the audience?
2. What qualities must a good speaker possess?
3. Do you think stage fright is a usual thing for any speaker?
4. Say what interested you most in any public speech you have heard. Was it a spirited speech, full of enthusiasm, or did it impress you because of its good wording?

II. We often communicate today at meetings and conferences,

a) Read the following text.

Special attention should be paid to the role of the conference leader. His duties are: 1) to plan for the conference, 2) to encourage general participation, 3) to make frequent summaries, 4) to keep the discussion on the subject, 5) to make suggestions by means of questions, 6) to arrange for each participant to receive a written summary of the conference as soon as possible after it is over.

Summarizing is extremely important: the summary takes what is worthy of attention and holds it up for everyone. Failure to listen causes men to get away from the subject, and it is part of the leader's role to get them back again.

If the object in holding the conference is to get others' thoughts, the leader ought not to declare his own views until he has heard theirs. The conference leader can make suggestions by the method of asking questions. E.g., let's assume that you have a participant who is making generalisations. He makes a lot of them. You can ask, "Can you give us a specific example of that point? "

To ask questions instead of making declarative statements is conducive to obtaining more participation.

b) Learn the following conversational formulas and phrases which are common at conferences and public meetings:

The meeting is declared open.	Разрешите считать собрание открытым.
The floor is open for nominations.	Прошу выдвигать кандидатуры.
We are to elect the chair/the president and the secretary of the meeting.	Мы должны выбрать председателя и секретаря собрания.
I move (make a motion) (that) nominations (should) be closed.	Предлагаю прекратить выдвижение кандидатур.
I second the motion.	Поддерживаю предложение.
The floor is open for discussion.	Начинаем прения.
Conduct the meeting, please.	Пожалуйста, велите собрание.
N. will keep the minutes.	Н. будет вести протокол. На повестке дня следующие вопросы: 1. ... 2. ...
The following items are on the agenda; Item One... Item Two...	
The agenda is carried (adopted, passed).	Повестка дня принята.
The floor is given to N. for the report.	Слово для доклада предоставляется Н.
There is a motion to fix the time limit at 10 minutes.	Есть предложение установить регламент 10 минут.
Submit questions in writing, please.	Вопросы прошу подавать в письменном виде.
Who asks the floor?	Кто просит слова?
May I speak on the point in question?	Разрешите выступить (высказаться) по данному вопросу.

May I take the floor?
 N. has the floor.
 The motion is carried (adopted).
 The motion is voted down (over-ruled).
 Let's attend to the other items of the agenda.
 I move that the discussion should be stopped owing to the late hour.
 Hear! Hear!
 I'm putting the matter to the vote.
 Shall we draw up a resolution on the points discussed?

 The resolution is passed unanimously (by an overwhelming majority). The majority has it.

Who's in favour of (against) it?
 Who's Abstained (from voting)?

The agenda is complete.
 I declare the meeting closed.

Some more phrases for less formal occasions

Would you care to comment on that? Не хотите ли высказаться по этому поводу?
 Aren't you losing sight of some facts? Не упускаете ли вы из виду некоторые факты?
 Is that a question or a speech? Это вопрос или выступление? Кажется, я неудачно выразился.
 I'm afraid I've put it clumsily. Это очень трудно сформулировать.
 It's hard to put it into words.

Прошу слова. Слово предоставляется Н.
 Предложение принято.
 Предложение отклонено.

Есть предложение перейти к другим пунктам повестки. Я предлагаю прекратить прения в связи с недостатком времени.
 Правильно! Правильно!
 Ставлю вопрос на голосование.
 Будем ли мы принимать резолюцию по обсуждаемым вопросам?
 Резолюция принята единогласно (подавляющим большинством голосов).
 Принято большинством голосов.
 Кто за (против) ?
 Кто воздержался (от голосования) ?
 Повестка дня исчерпана.
 Объявляю собрание закрытым.

He's put it very well.	Он очень хорошо сказал.
Any questions?	Есть вопросы?
Let me be the judge of that.	Разрешите мне судить об этом.
It's for your information. Let it be a challenge to you.	Это для вашего сведения. Подумайте над этим (вопросом)
Do I make myself clear?	Моя мысль ясна?
Would you mind explaining?	Объясните, пожалуйста.
Let's go forward, shall we?	Давайте дальше.
Keep to the point.	Не отклоняйтесь.

c) Use the given expressions in situations of your own.

d) Conduct a conference on* one of the following talking points:

1. How to improve teaching practice in the 5th year.
2. Should the methods and techniques of foreign-language teaching be changed at school?
3. The pros and cons of school practice in the early stage.

III. a) Read the following text:

Recently I was teaching to a third-grade class. I threw out a number of ideas and asked the students to write something for me without worrying about grades* or spelling. Most of the class got right away, but a few students looked puzzled, almost panicky. One girl said, "I want to write, but I just don't know how to get started."

That wasn't the first time one of my students had made that kind of statement or the first time I had thought about the problem of getting started. Many times during the years right after I graduated from College, I sat staring at blank paper wanting very much to write but unable or afraid to get started.

At that moment I had an idea. I decided that after the rest of the class was through with writing I would talk with all the children about how people get themselves ready to work. This would not be intended as a way of criticising the students having trouble, but rather a way of getting the students to think about the rituals people develop to help themselves concentrate and do serious work.

* AE:

marks. 10

So that I wouldn't embarrass anybody, I decided to start talking about my own problems with getting started and the rituals I've developed to overcome them. I explained that each morning before I write I go to the phonograph and decide what record I want to hear. The record I choose sets the tone and rhythm for my work.

After putting on music, I pace a bit, think about what I'm going to write, sit down slowly at my desk, adjust my pad of yellow lined paper to just the right angle, fiddle with my fountain-pen a bit, look off into space and then begin to write as if I've woken up from a trance. I write for about an hour and a half a day, no more*

I explained that I'm a steady writer,* but that a good friend of mine who's also a writer works in a thoroughly different manner.

After giving these examples, I asked if any student had ever had problems beginning to work and had come up with a personal solution. I was greeted with silence, and just when I was beginning to think that-the students didn't understand what I was talking about, one girl raised her hand. She said, "I heard an ice skater on TV the other night. She said she has to sit alone in a corner and think for a while before she can skate. Is that the kind of thing you mean?"

One boy mentioned that he liked to close his eyes and shut everything out before he got to work. The girl who had said she didn't know how to begin writing said that she was a bit like me. She said she liked to walk around and think before getting to work.

It was becoming clear that the students were excited by thinking of work habits as a personal matter. From this discussion I realized that the students had come to think of work as something that had no personal style. For the most part, they considered it something one did because others insisted on it, rather than something that enriched them.

Consequently, the students and I took a detour from writing and spent a lot of time looking at people's working habits.

At this point, I decided the children and I were ready to take the topic of work habits further and develop the whole curriculum around the theme of people working. There is no limit to the possibilities of bringing the real and rewarding world of personal, non-mechanical work into classroom.

b) Answer the following questions:

1. What is the message of the article?
2. Does the author think work habits are a personal matter? What do you think on the point?

The author is both a classroom teacher and a writer.

3. Do you think the author managed to communicate his ideas to the class effectively? If so, say how he did it.

c) Discuss the article in pairs.

d) Give suggestions of your own how to conduct an interesting and effective lesson of English (in any stage) that would involve all the members of the class in work. Describe a few techniques that would maintain interest.

IV. Select a picture or series of pictures that you believe would be essential to teach a specific aspect of English at school to make it both instructive and entertaining. Be ready to tell the class how you would use it.

V. Make a round-table talk to discuss the problems raised in this section.

Key Words and Expressions: to get started; to follow through; to get oneself ready to work; to overcome smth.; to come up with a personal solution; to have a personal style; to have feedback from the class; clear aims and objectives; in (at) the primary/intermediate/advanced stage; to stimulate thinking; active response on the part of the class, etc.

UNIT ONE

TEXT ONE THE

PASSIONATE YEAR

By James Hilton

(Fragments)

James Hilton (1900—1954) was born in England and educated at Cambridge where he wrote his first novel, "Catherine Herself". His first big success came with the publication of "Good-bye, Mr. Chips". It was dramatized and filmed. "Lost Horizon" published in 1933 was awarded the Hawthornden Prize. Some of his other books are: "We Are Not Alone" (1937), "Random Harvest" (1941), "Nothing So Strange" (1947), "Time and Time Again" (1953). A resident of the United States since 1935, he died in Long Beach, California.

(Kenneth Speed, B.A., a young Master at Millstead Boarding School for boys, was warned that the first night he takes prep¹ he might be ragged² as it was a sort of school tradition that they always tried to rag teachers that night.

Preparation for the whole school was held in Millstead Big Hall, a huge vault-like chamber in which desks were ranged in long rows and where Master in charge sat on high at a desk on a raised dais.)

Speed was very nervous as he took his seat on the dais at five to seven and watched the school straggling to their places. They came in quietly enough, but there was an atmosphere of subdued expectancy of which Speed was keenly conscious; the boys stared about them, grinned at each other, seemed as if they were waiting for something to happen. Nevertheless, at five past seven all was perfectly quiet and orderly, although it was obvious that little work was being done. Speed felt rather as if he were sitting on a powder-magazine, and there was a sense in which he was eager for the storm to break.

At about a quarter past seven a banging of desk-lids began at the far end of the hall.

He stood up and said, quietly, but in a voice that carried well: "I don't want to be hard on anybody, so I'd better warn you that I shall punish any disorderliness very severely."

There was some tittering, and for a moment or so he wondered if he had made a fool of himself.

Then he saw a bright, rather pleasant-faced boy in one of the back rows deliberately raise a desk-lid and drop it with a bang. Speed consulted the map of the desks that was in front of him and by counting down the rows discovered the boy's name to be Worsley. He wondered

how the name should be pronounced — whether the first syllable should rhyme with "purse" or with "horse". Instinct in him, that uncanny feeling for atmosphere, embarked him on an outrageously bold adventure, nothing less than a piece of facetiousness, the most dangerous weapon in a new Master's armoury, and the one most of all likely to recoil on himself. He stood up again and said: "Wawsley or Wurss-ley — however you call yourself — you have a hundred lines!"³

The whole assembly roared with laughter. That frightened him a little. Supposing they did not stop laughing! He remembered an occasion at his own school when a class had ragged a certain Master very neatly and subtly by pretending to go off into hysterics of laughter at some trifling witticism of his.

When the laughter subsided, a lean, rather clever-looking boy rose up in the front row but one and said, impudently: "Please sir, I'm Worsley. I didn't do anything."

Speed replied promptly: "Oh, didn't you? Well, you've got a hundred lines, anyway."

"What for, sir" — in hot indignation.

"For sitting in your wrong desk."

Again the assembly laughed, but there was no mistaking the respectfulness that underlay the merriment. And, as a matter of fact, the rest of the evening passed entirely without incident. After the others had gone, Worsley came up to the dais accompanied by the pleasant-faced boy who dropped the desk-lid. Worsley pleaded for the remission of his hundred lines, and the other boy supported him urging that it was he and not Worsley who had dropped the lid.

"And what's your name?" asked Speed.

"Naylor, sir."

"Very well, Naylor, you and Worsley can share the hundred lines between you." He added smiling: "I've no doubt you're neither of you worse than anybody else but you must pay the penalty of being pioneers."

They went away laughing.

That night Speed went into Clanwell's room for a chat before bedtime, and Clanwell congratulated him fulsomely on his successful passage of the ordeal.⁴ "As a matter of fact," Clanwell said, "I happen to know that they'd prepared a star benefit performance for you but that you put them off, somehow, from the beginning. The

prefects⁵ get to hear of these things and they tell me. Of course, I don't take any official notice of them. It doesn't matter to me what plans people make — it's when any are put into execution that I wake up. Anyhow, you may be interested to know that the members of School House⁶ subscribed over fifteen shillings to purchase fireworks which they were going to let off after the switches had been turned off! Alas for fond hopes ruined!"

Clanwell and Speed leaned back in their armchairs and roared with laughter.

Commentary

1. to take prep: to be in charge of preparation of lessons in a regular period at school.

2. to rag (coll): to play practical jokes on; treat roughly.

3. You have a hundred lines: Copying text is a common penalty for misbehaviour in English and American schools.

4. ordeal: in early times, a method of deciding a person's guilt or innocence by his capacity to pass some test such as passing through fire, taking poison, putting his hand in boiling water, or fighting his accuser. It was thought that god would protect the innocent person (to submit to the ordeal by battle; ordeal by fire, etc.). Now it means any severe test of character or endurance, as to passthrough a terrible ordeal. Eg. It

was his turn to speak now, so he braced himself up for the ordeal.

5. prefects: in some English schools senior boys to whom a certain amount of authority is given.

6. House: (here) a boarding-house attached to and forming a portion of a public school. Also, the company of boys lodged in such a house. *E.g.* I'm as proud of the house as any one. I believe it's the best house in the school, out-and-out.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. subdue *vt* 1) conquer; overcome; bring under control, as to subdue nature 2) soften; make quiet or less strong, *e.g.* The enemy fire was subdued. Lunch was somewhat of an ordeal, all the present being subdued by the preceding scene.-He was unusually subdued that night. *Also:* subdued light, spirits, voices, etc.

2. conscious a 1) aware, knowing, as to be conscious of pain, cold, etc., *e.g.* I'm conscious of my guilt (*i.e.* I know I've done wrong). The teacher should be conscious of any subtle change of atmosphere in his class (*i.e.* The teacher should feel and realize any change of atmosphere). She was far more politically conscious than her husband (*i.e.* She knew more about the political life and her estimation of it was more objective). 2) (of actions and feelings) realized by oneself, *e.g.* He spoke with conscious superiority (*i.e.* realizing that he was superior), -conscious (in compound words), as self-conscious, class-conscious, dress-conscious, etc., *e.g.* With a dress-conscious person clothes may become an obsession: he doesn't see even himself as an individual, but as a kind of tailor's dummy to hang the latest trophy on.

Note: Don't confuse **conscious** and **conscientious**, *e.g.* Being a most conscientious worker, she wondered how she should act in this kind of situation. Your paper is a truly conscientious piece of work.

3. grin *vi/t* 1) smile broadly and in such a way that the teeth can be seen (to express amusement, contempt or satisfaction), *e.g.* The boy grinned from ear to ear when I gave him the apple. He was grinning with delight, **grin and bear it** endure pain or trouble without complaint 2) express by grinning, *e.g.* He grinned his delight.

grin л, *e.g.* There was a broad grin on his face. His sardonic grin aroused my anger.

4. orderly a 1) well arranged; in good order; tidy, as an orderly room, *e.g.* The books were ranged alphabetically on the orderly shelves. 2) peaceful; well behaved, as an orderly crowd (election, assembly, etc.) 3) (*mil. use*) concerned with carrying out orders, as the orderly officer, the orderly room. Anf. **disorderly**, *e.g.* He was arrested for disorderly conduct. The disorderly crowd straggled in the direction of the Town Hall.

orderliness n, *e.g.* She made a mental note of the perfect orderliness and discipline at the lesson. *Ant.* **disorderliness** n, *e.g.* Speed said he would punish any disorderliness very severely.

5. outrageous a shocking; beyond all reasonable limits; very cruel, immoral, offensive or insulting, as outrageous behaviour, *e.g.* This outrageous remark was followed by shocked silence.

outrageously *adv*, *e.g.* The book was proclaimed to be outrageously indecent and banned in most countries.

outrage n 1) extreme violence; violent transgression of law or decency, as an act of outrage; never to be safe from outrage 2) (*with*

ind. art.) a very wrong or cruel act of physical injury to another person's property, or to the person himself, or to his feelings, *e.g.* The dropping of bombs on women and children is an outrage against humanity. *Coll.* Just look at the hat she's wearing; it's an outrage!

outrage *vt* treat violently; injure severely; treat with scorn, as to outrage public opinion (do smth. that everybody thinks wrong)

6. neat a 1) clean and in good order, as a neat room, to keep smth. as neat as a pin 2) well-formed; pleasing in shape and appearance, *e.g.* She has a very neat figure. Your handwriting is very neat. 3) in good taste; simply and pleasantly arranged, as a neat dress 4) done with skill and care, as a neat piece of work 5) (of style, language, remarks) short and clever; witty and pointed, *e.g.* She gave a very neat answer. Detective stories are loved for their tidy problems and neat solution. 6) (*use of wine and spirits*) without water, as to drink brandy neat; neat juice (syrup)

neatly *adv*, *e.g.* I realized that I had been very neatly put in my place.

Word D i s c r i m i n a t i o n: neat, tidy, trim, spick-and-span.

Neat suggests cleanliness, simplicity and a certain orderliness or precision which sometimes becomes the chief implication of the word. In neat person the adjective describes the personal appearance: dress, hairdo. The general effect is that of cleanliness, well-fitting clothes. In **tidy person** the adjective refers to the person in the habit of putting things in their proper places and of keeping everything around him clean and orderly. Tidy implies habitual neatness, *e.g.* We liked his tidy habits. He always kept his room tidy (*i.e.* all the things in the room were in their proper places). *Cf.* **neat room** where **neat** gives the suggestion of cleanliness and pleasing effect. **Trim** adds the implication of smartness, often of smugness or compactness, as a trim ship (cabin, maid-servant, etc.) Also: trim clothes, trim figure, etc. **Spick-and-span** stresses the brightness and freshness of that which is new (or made to look like new), as spick-and-span white shoes, *e.g.* Her mother keeps her spick-and-span every moment of the day. The kitchen was spick-and-span. Anf. **disorderly, confused, messy, slovenly**.

7. witticism n a witty remark: a jest, *e.g.* I was feverishly searching my mind for some witticism that might make her smile.

wit л 1) (*sing.* or *pl.*) intelligence; understanding; mental power; quickness of mind, *e.g.* He hadn't the wit(s) (hadn't wit enough) to know what to do in the emergency. He has quick (slow) wits, **out of one's wits** mad; greatly upset or frightened, *e.g.* He was out of his wits

when he saw the house was on fire, **at one's wits' end** not knowing what to do or say; quite at a loss, *e.g.* He gave her a questioning glance but she was at her wits' end too. **to collect one's wits** gather together, recover control of one's thoughts, *e.g.* He tried to collect his wits before saying anything, **to live by one's wits** live by clever but haphazard methods, not always honest, *e.g.* But there were many who declassed by hard social conditions, never worked and lived by their wits, **to have (keep) one's wits about one** be quick to see what is happening, alert and ready to act, *e.g.* The kid has his wits about him, he will get out of the mess all right. 2) clever and humorous expression of ideas; liveliness of spirit, *e.g.* Our teacher (or teacher's conversation) is full of wit.

witty a clever and amusing; full of, or marked by wit, as a witty person (remark). *Ant.* **dull, 'stupid,**

8. impudent *a* not showing respect; being rude on purpose and in a shameless way, *e.g.* What an impudent rascal he is! What an impudent accusation!

impudently *adv.*, *e.g.* When charged with the crime of the broken window the boy grinned impudently and said nothing.

impudence *n* being impudent, impudent words and actions, *e.g.* None of your impudence! (*i.e.* Don't be so impudent!) He had the impudence to say that I was telling lies! His impudence knew no bounds.

9. benefit *n* 1) help; advantage; profit; improvement, *e.g.* Did you get much benefit from your holiday? (Did it do you good?) The book wasn't of much benefit to me (didn't help me very much). The money was used for the benefit of (in order to help) the population after the disaster. What benefit would it be to the nation? **benefit performance (concert, etc.)** a performance (at a theatre), a concert, etc., when the money is for the benefit of some special cause 2) (often in the *pi.*) an act of kindness; a favour; an advantage, *e.g.* He should have been grateful for the benefits he received from his relatives.

benefit *vt/i* help or be helped; give or receive benefit, *e.g.* The sea air will benefit you. He benefited by the medicine the doctor gave him.

Word Combinations and Phrases

to carry well (voice, music, etc.) (to have) a feeling for atmosphere

to be hard on smb. (*coll.*) to roar with laughter

to make a fool of oneself (*coll.*) to pass entirely without incident to consult smth. (a map, a dictionary, the time-table, etc.) (*bookish*) to put smb. off (*coll.*) to take (official) notice of smth. (or smb.)

EXERCISES

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

2. Consult a dictionary, transcribe the following words and practise their pronunciation:

vaultlike, dais, atmosphere, powder-magazine, disorderliness, pleasant-faced, deliberately, uncanny, outrageously, facetiousness, armoury, assembly, subtly, clever-looking, impudently, penalty, congratulate, fulsomely, ordeal, prefect, execution

3. Read the following word combinations paying attention to assimilation and the linking "r":

on the dais, watched the school straggling to their places; but there was an atmosphere of subdued expectancy; the boys stared about them; at the far end of the hall consulted the map; by counting down the rows discovered the boy's name; when the laughter subsided; in the front row but one; again the assembly laughed; who dropped the desk-lid; but that you put them off; and they tell me; in their armchairs

4. Read the passage beginning with "Speed was very nervous..." till "...he was eager for the storm to break"; concentrate your attention on weak forms and the rhythm.

5. While reading the following dialogues mind the intonation of the stimuli and responses and convey proper attitudes according to the author's directions given in the text:

A. When the laughter subsided, a lean, rather clever-looking boy rose up in the front row but one and said, *impudently*: "Please sir, I'm Worsley. I didn't do anything."

Speed replied *promptly*: "Oh, didn't you? Well, you've got a hundred lines, anyway."

"What for, sir" — *in hot indignation*.

"For sitting in your wrong desk."

B. "And what's your name?" asked Speed.

"Naylor, sir."

"Very well, Naylor, you and Worsley can share the hundred lines between you." He added *smiling*: "I've no doubt you're neither of you worse than anybody else but you must pay the penalty of being pioneers."

They went away laughing.

6. Read the text and consider its following aspects.

a) Comment upon the choice of words in:

watched the school *straggling* to their places (why not "walking, coming?"); the boys *stared* about them (why not "looked?"); there was some *tittering* (why not "laughter" ?); the whole assembly *roared with laughter* (why not "the whole school laughed"?)

b) Explain:

there was a sense in which he was eager for the storm to break: I don't want to be hard on anybody; a class had ragged a certain Master; you put them off

c) What stylistic devices are used in the sentences beginning with "Speed felt rather as if..." and "Instinct in him..."? Explain their purpose and effect. Comment on the fitness of the ' comparisons.

d) Indicate the use of formal (learned) words and colloquialisms. Explain their purpose.

e) What words and phrases give atmosphere to the description? Select descriptive details that contribute to the realism of the fragment.

f) Point out the climax of the episode. Give reasons for your choice.

g) Do you think that there are sentences where the author is over-emphatic? Select them and criticize or justify the emphasis.

7. Copy out from Text One the sentences containing the word combinations and phrases and translate them into Russian.

8. Paraphrase the following sentences using the word combinations and phrases:

1. Our life in the house followed a quiet pattern. 2. The scheme was soon put into operation. 3. She turned sharply to meet his glance. Suddenly she felt a pang of pity. No, she could not be cru-

el to him. 4. It was hard to tell where you stood with Eddy and I was careful not to become a laughing-stock for his pals. 5. He was arrested by her face immediately, so gentle it looked in the crowd. 6. He looked up in the telephone-directory but there was no telephone listed under his name. 7. When the white figure emerged at the window, there was a spooky silence, but in a moment we recognized George and burst into laughter. 8. He tried to get rid of me with more promises but I wouldn't surrender. 9. She evidently felt ill at ease and spoke very quietly but everything she said could be heard distinctly. 10. Nothing happened in the morning, but when the good news came, the next hour was a succession of hand-shakes and laughing comments.

9. Compose short situations in dialogue form for each of the given word combinations and phrases. Mind their stylistic peculiarities. Use proper intonation means in the stimuli and responses.

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

1. Обстоятельства помешали им привести свой план в исполнение. 2. Учитель говорил тихим голосом, но его было хорошо слышно. 3. Сказав это, он понял, что поставил себя в глупое положение. 4. Услышав эту шутку, все разразились громким смехом. 5. Какое расстояние отсюда до города? — Я не знаю. Посмотри по карте. 6. После этого весь судебный процесс проходил без единого происшествия. 7. Спид знал, что молодой учитель должен с самого начала утвердить свой авторитет (to gain a firm standing), и поэтому он сразу поставил мальчиков на место, когда они стали плохо вести себя. 8. Она отделалась от него шуткой (with a jest). 9. Я не хочу, чтобы ты поставил себя в глупое положение. 10. Герберт не обращал внимания на то, что она говорила. 11. Все знали, что Фэти пользуется шпартгалками, но никто не обращал на это, внимания. 12. Не будь с ней так сурова, она не виновата. 13. Узнав о случившемся, отец сурово обошелся с сыном.

11. Answer the following questions:

1. What was Speed conscious of when he took his seat on the dais? How did the boys behave? 2. What was the first breach of discipline during the prep? 3. Do you think Speed's reaction to the breach of discipline was correct? 4. Was he conscious of the risks he ran? What does the author call his act? 5. What did Speed remember when the

assembly was roaring with laughter? 6. In what way did Speed put off the mischief-makers? Do you think the way he dealt with the situation was correct? 7. What did Speed learn in the evening? 8. What would you do if you were in similar conditions? Would you do the same?

12. Ask each other questions covering the text. Mind the intonation of interrogative sentences to convey proper attitudes.

Models: a) Do you think the boys liked Speed's answer? Who do you think warned him? etc.

b) When was it that tittering began? How was it that Speed won the respect of the boys?

13. Study the vocabulary notes and translate the examples into Russian.

14. Translate the following sentences into Russian paying attention to the words and word combinations in italics:

A. 1. *Subduing* a wilful child is not an easy task. 2. Both Hope and the Professor were rather *subdued*, not quite their customary selves. 3. In the large dimness of the hall they sat together, for three hours very *conscious* of each other. 4. I've never suspected you to be so *dress-conscious*. 5. Largs gave them one of his infrequent but disarming *grins*, which suddenly turned him into an over-size small boy out for a lark. 6. Mamma is smiling with all her might. In fact Mr. Newcome says ... "that woman *grins* like a Cheshire cat." 7. I paid attention to the *orderly* placing of furniture in the room. 8. Mrs. Ernest Weldon wandered about the *orderly* living-room, giving it some of those little feminine touches. 9. He was a man of unusually conscientious, industrious and *orderly* mind, with little imagination. 10. He thought of it as he contemplated the small *orderliness* of the cabin against the window background of such frantic natural scenery. 11. He came mincing forward, almost swooned at the sight of so many staring faces but bravely recovered himself, and then began hissing at them like an *outraged* serpent. 12. And as Lady Foxfield stepped back a pace and appeared to swell up with *outraged* dignity, Bessy grabbed half a dozen balls of wool and hurled them straight at her. 13. The pictures on the walls of the room were an *outrageous* challenge to good taste. 14. The fascist invaders committed numerous *outrages* on the territories they occupied.

B. 1. The words may have been the usual conventional stuff, but they *neatly* fitted a fine marching tune. 2. He gave the egg a *neat* rap on the table and peeled it scrupulously. 3. He was *neat* in his dress;

he went to work in quiet grey trousers, a black coat and a bowler hat. 4. Her coat was pretty old, but *neat* as a new pin. 5. But he would have worried more about all this if he had not been so busy worrying about how to keep his senses, his *wits* and his manhood intact on the back of that infernal motorcycle. 6. "I have here the figures of the annual expenditure of the company in wages." — "Keep 'em. Don't want figures. No use addling our *wits* with a lot of nonsensical figures." 7. Throughout all this my lord was like a cold, kind spectator *with his wits about him*. 8. Nick possessed that ability sometimes found in an unemployed slumdweller *to live precariously by his wits*. 9. During the whole of this time Scrooge had acted like a man *out of his wits*. 10. He was a man with little *wit* in conversation. 11. There was a celebratory dinner at which Speed accompanied songs and made a nervously witty speech and was vociferously applauded. 12. As Candover's conduct was especially noisy and *impudent* and calculated to lead to *-a* serious breach of the peace, he was taken into custody by Sergeant Pegswood. 13. He spoke *impudently* and it steered the conversation around to the dangerous point. 14. "He will be found," said the Professor calmly. "And when you find him, perhaps you had better keep him." — "If you mean what I think you mean," replied Paisy tartly, "then you've got a sauce." — "A sauce?" The Professor looked almost startled. "How can I have a sauce?" — "I mean — a nerve, a cheek —" — "*Impudence*, eh? A curious idiom. I must remember it for America." — "You needn't, 'cos the slang's all different there." 15. "Fact is, an Afghan or an Afridi or somebody ran off with one of our buses,* and there was the very devil to pay afterwards, as you can imagine. Most impudent thing I ever heard of." 16. I didn't think it would *benefit you* if you argued with Williston. 17. Who *benefits* by the death of Simpson? 18. Anthony lit a cigarette and braced himself for the ordeal. He wondered what *benefit* this affair would be to everybody. 19. The traditional suspect of a detective story is a person who *benefits* by the death of the murdered man.

15. Translate the following sentences to revise the different meanings of the words "order" and "disorder".

a) Translate into Russian:

1. He is under orders to start for India next week. 2. The general drew up his troops in order. 3. You may get these books by money

* here planes (Air Force slang)

order. 4. He has always been distinguished by intellectual ability of high order. 5. The disorders in the city detained him long. 6. I've come to see you in order that you may be sure everything is all right. 7. He went on throwing open doors, and peeping in. Everything was in apple-pie order, ready for immediate occupation. 8. The hotel-maid called for orders.

b) Translate into English:

1. Председатель призвал его к порядку. 2. Он дал указание немедленно приступить к работе. 3. По приказу судьи его вывели из зала. 4. Мы разложили книги по степени их важности. 5. Все эти товары в полном порядке. 6. Он остановился в дверях, чтобы рассмотреть всех получше. 7. Машина испортилась, но они думали, что шофер нарочно тянет время (to play for time). 8. После налета грабителей комната была в большом беспорядке. 9. Вражеские войска в беспорядке отступали. 10. Ее одежда и волосы были в беспорядке.

16. Translate the following sentences into English using the active vocabulary and the patterns of the lesson:

1. Спид отчетливо сознавал, что такой шаг опасен, но решил рискнуть. 2. Ему удалось установить тишину, но в классе чувствовалось сдержанное волнение. 3. Он отлично справляется со своей работой. Это очень добросовестный, опытный рабочий. 4. Увидев, что все в полном порядке, он выразил улыбкой свое одобрение. 5. Несмотря на шум во время перемены, мы услышали их приглушенные голоса за стеной. 6. Она так устала, что даже не почувствовала боли. 7. Что ты там ухмыляешься? Иди и помоги нам. 8. Я не могу простить ему его наглости. Я хочу, чтобы он немедленно уехал. 9. Не было сомнения, что за его широкой улыбкой скрывалась обида. Я поняла, что его задела ее слова. 10. Речь Спида на прощальном обеде так и искрилась остроумными шутками. 11. Его откровенная усмешка вызвала у всех возмущение. 12. Когда он собрался с мыслями, он понял, что дети хотели подшутить над ним. 13. Это был спокойный, методичный человек, лет 50. 14. Она совершенно растерялась и не знала, как поступить в этой сложной обстановке. 15. Урок был хорошо организован, и учительнице удалось овладеть вниманием учеников с самого начала. 16. Его непринужденность и остроумие создавали ту приятную обстановку взаимопонимания, которая

необходима в любом обществе. 17. Он был арестован за нарушение общественного порядка. 18. Как он остроумен! Обратите внимание на его точные ответы и быструю реакцию. 19. Его наглость и возмутительное поведение вызвали всеобщий гнев. 20. На ней было скромное, но изящное платье, и комната ее была тоже аккуратной и говорила о вкусе хозяйки. 21. После Нюрнбергского процесса были преданы гласности многие преступления против человечества, совершенные нацистами. 22. Все это сделано ради вас. 23. А что, если его остроумие не поможет, и атмосфера скуки так и сохранится до конца вечера? 24. Статья не принесла никому никакой пользы. 25. Отделавшись от мальчиков шуткой, он прошел через испытание успешно, хотя отчетливо сознавал, что это был не лучший выход из положения. 26. Все деньги от благотворительного концерта были отданы в помощь пострадавшим от землетрясения. 27. Помогло ли вам новое лекарство? 28. Письмо было написано аккуратным женским почерком, и мы сразу догадались, кто его написал.

17. Write a one-page precis of Text One.

18. Give a summary of Text One.

19. Relate the incident that took place during the preps at Millstead from the point of view of: a) Speed who tells it to his colleague Clanwell in a facetious way; convey proper attitudes by using adequate intonation means; b) one of the boys who took part in the ragging of the new teacher; the boy is excited and somewhat frightened; use proper intonation means; c) Clanwell whose attitude to the whole incident is disapproving.

20. Write an entry in Speed's imaginary diary describing the episode.

21. Reread Text One to answer the following questions on its style.

a) How is the atmosphere of uneasiness and suspense created and maintained? Comment on, and illustrate, the methods used for heightening the emotion. What is the author's aim?

b) What are the outstanding qualities of the language of the extract?

c) Does the extract appeal to you? If so, why? If not, give well-founded criticism.

Topics for Written Composition

1. Teaching foreign languages. What should it be like?
2. What makes a good language teacher?

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen to your fellow-student's reading of Ex. 2; correct the mistakes, if any.

II. Ask your fellow-student to read the word combinations from Ex. 3; analyse his mistakes in assimilation and the linking "r", if any, and correct them.

III. Listen to your fellow-students' reading of the passage (Ex. 4), correct their mistakes.

IV. Answer the following questions:

1. What in your view are specifically English features of school life as can be judged by this extract? 2. What are the most important problems of the current educational system in Great Britain? (Speak of secondary education.) 3. Can you suggest the lines of improvement in the system of Russian secondary education?

V. Prepare a list of specific features of English school system and school life that would be of particular interest to Russian schoolchildren.

VI. Prepare yourself to speak on the points of item 2 of Ex. IV of this section at your class level. Use pictures, charts, slides or filmstrips to illustrate the material. Use the following expressions of classroom English:

1. The slides will be presented at a moderate speed with taped/live voice sound. 2. I'm going to provide "live" commentary. 3. And now we'll go over it again. That was the first round. 4. I want your attention, please. (May I have your attention, please!) 5. I want absolute silence! 6. Let's go forward, shall we? 7. Will you help me to handle the projector?

Reminder: in the picture/still, in the foreground/background, on the left/right, to the right/left of smth. (also: at left/right).

CONVERSATION AND DISCUSSION

WHAT MAKES A GOOD TEACHER?

Topical Vocabulary

academic a (- work/achievements/assessments)

assess *v* (to - academic achievements; to be -ed by the students)

authority *л*; **authoritarian** *л, a* (- basis/approach/posture)

available a (to be - for personal contact; to be - to children; to be - in a private capacity)

background *л* (child's/social/family/home -)

care *л* (- and concern)

caring *a* (- attitude)

climate *л* (supportive ~; - of trust and support; to create -)

development *л* (academic/social/personal - of a pupil)

distance *л* (social -)

encouragement *n*; *syn.* motivation

function *v* (to - happily/effectively); *syn.* operate

guide *v*; *syn.* counsel, advise

impart *v* (to - one's knowledge)

individual *л, a* (- approach)

individualize *v*

individually *adv* (to approach each student -)

interchange, n

interview *л* (- with parents/career advisers)

peer *л* (- group)

pressure *л* (to operate under ~; - on teachers)

problem *л* (to present a -; a - child, to anticipate a -; to respond to pupils' -s)

relationship *л* (teacher-student -; to work on -; to maintain -; social -; to build up -)

skill *л* (trade/social/study -s)

status *л* (high, low -)

teach *v* (to - effectively);

teacher *л* (sympathetic/exacting/friendly/open/approachable/conscientious/confident/knowledgeable/strict/efficient/tactful-)

out-of-class (- activities)

patience *л* (endless/eternal -)

I. 1. Read the following article:

What makes a good foreign language teacher?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"It shouldn't be monotonous."

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

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

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

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

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

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

2. Answer the following questions:

1. The author claims that "modern methods of language teaching... require a more sympathetic relationship between student and teacher." Do you think that the language classroom differs fundamentally in character from the science or maths-classroom? If so, in what ways?

2. Teachers and learners are subject to social distance. The reasons for this are as follows: different ages and interests, different levels of knowledge of the subject, unequal status, unequal distribution of power. Do you think there is a high or low level of social distance between teacher and student in this country? Does it not contradict the idea of "a more sympathetic relationship"?

3. Do you think that the responses of the students about a good foreign language teacher depend on the age of the students? Would the requirement "teacher's thorough knowledge of the subject" be the first on the list in all the age groups?

4. What do you think of the students' assessments of a teacher's efficiency? Can it be regarded as objective? Do you think that the students should be questioned regarding this topic? In what way?

3. Make up your own list of qualities that make a good foreign language teacher and compare it with the one given in the article.

4. Read the following text for obtaining its main idea:

Quite properly, one may argue, the emphasis in society today is falling upon the need to individualize. The danger that the individual may become lost in the crowd has led in turn to the questioning

of the very basis of authority by students, and in some cases by Authority itself.

It is for this reason, among others, that schools constantly need to examine the relationships that exist between teachers and pupils, indeed within the school as a whole, and ask some, or all, the following questions: is it possible in today's climate of opinion to continue operating on an authoritarian basis? Can discipline be maintained in a situation where there is little day-to-day social commerce between students and teachers, and where relationships are based not upon mutual trust and understanding, but upon a "Do as I say and argue afterwards" approach? How much effort are we making *to* understand the pressure under which children are operating (or failing to operate)? What, come to think of it, do we mean by discipline, anyway? How far is it possible to open lines of communication in such a way as to admit the possibility of children being outspokenly and fiercely critical of what is happening in their own school?

Primarily, however, the concern must be with the child and the way or ways in which any child lives and moves within the school.

There is little point in teachers believing that an expressed desire to help, to guide and to advise will be accepted at its face value by today's child. The teacher has to prove himself through a period of apprenticeship, during which time he will be assessed by the children themselves. If, during this time, he reveals a genuine, as opposed to an expressed interest, he will eventually be accepted in both a tutorial and perhaps a counselling role.

I admit to a personal doubt as to whether any teacher will be accepted in a counselling role if he has not at some time or other joined regularly in some activity involving prolonged contact with children in a social setting. Once a child has committed his trust there is a further need to create situations where, if necessary, the teacher may make himself available to 'children in a private capacity, as a friend, when he may be talked to alone and in confidence.

But the pressures on teachers today are considerable, especially since their sphere of operations has increased to include the individual welfare of all children in form or tutor groups. Unfortunately it is hard to see how tutors can become tutors in the real sense of the word unless they are prepared to become deeply involved (though not so involved as to be unable to be dispassionate and clear-sighted) in the interest and preoccupations of the children. To fill the position satisfactorily implies a desire to know the child's background and his

family history, and it implies also a respect for the child as he is, and not as we would like him to be.

(From: Stuart-Jervis C. Pastoral care. L., 1974. P. 15-19.)

5. Answer the following questions:

1. Why does the need to individualize become so urgent in our society in its present stage of development? What is your idea of the basic requirement of our educational system: "The child is not an object but a subject of education" ?

2. Do you think we can say that the "climate of opinion" has been created in our country? What does it mean? In what way does it affect the atmosphere in school and the teacher-student relationship?

3. What does the author of the article mean by "operating on an authoritarian basis" ? Is this manner still characteristic of modern schools in our country?

4. What are the pressures under which children nowadays are operating? Are the schoolchildren of today different in anyway from what you used to be at school?

5. What personal qualities of a teacher can help him to pass "a period of apprenticeship" with his pupils successfully?

6. How can you create situations where you can be available to children as a friend? What do you think of teachers who, for example, invite students to their places for a get-together?

7. Do you agree with the author's recommendation to respect the child as he is, and not as we would like him to be? Does it not contradict the basic idea of educating the child?

8. It is clear that the pressures on teachers very often prevent them from becoming a tutor in the real sense of the word. Do you see any practical ways of improving the situation?

6. Very often the form tutor's role lies somewhere between the extremes of the tutor as "register clerk" and the tutor as the "key person" at school. Enlarge on the list of his duties and obligations to his pupils. Which of them are the most important ones?

—to have all the necessary information on his pupils;

—to have interviews with parents;

—to be informed by subject teachers about problems or worries of a pupil;

—to make written records of the assessment of his pupils;

—to see pupils in times of crisis or when they are in trouble, etc.

II. Social skills in meeting people, listening and conversation are very important for a teacher.

1. Act as a teacher in the situations given below. Make dialogues based on the following:

1. *Father — to Teacher*

The conflict is my relationship with my son. On the one hand, I want to be a good father and give him the advice he is asking for. He is in the tenth form, not sure where he wants to go, what he wants to do. But on the other hand, he reacts like crazy to me. I know that he needs to make his own choices about where he goes and what he does ' and so I am kind of torn between saying, "This is what I think you ought to do," and saying, "Stay with the moment and focus on each day and your studies and the next day will take care of itself."

2. *Pupil — to Form Tutor*

I'd like to tell you something in confidence. Do you know why our boys missed the chemistry class? It's because we hate the chemistry teacher.

3. *Headmistress — to Teacher*

Frankly speaking, your manner of dressing and your hair style seem a little bit bizarre for a school teacher. Don't you think that a teacher has some special obligations to his pupils in setting a certain example?

2. Figure out the problems raised in the dialogues. Give your opinion of them in class.

III. 1. There are many different approaches to teaching and upbringing.

a) Study the extracts given below and single out the main idea of the author.

b) If you agree with the author, expand on his idea. If you don't, give your counter-arguments.

c) Discuss the problems in class giving your own "for and against".

— There are, of course, truly artful teachers and brilliant students. Perhaps some day we will understand their skills and talents and how they acquired them, so that we can systematically produce more of

them. At present, however, they are true exceptions that defy specification. We simply do not know what makes an artful teacher.

—Most students spend most of their school days doing or avoiding things they don't want to do. Though we've abandoned the cane, education is still based largely on punishment.

—If a student's work is regularly followed by praise, recognition for improvement and persistence, advancement and good marks for each piece of work, chances are the rate and quality of his work will continue to improve.

—A glaring example of the irresponsible use of punishment is the struggle carried on in certain schools against different fashions — hairstyles, maxi- and mini-skirts, and so on. This question should be approached in the context of instilling good taste by such means as displays of the most suitable models, debates, honest arguments, discussions and others.

—Children are unconscious reflections of what goes on in the parent underneath. A man and a woman can seem to be nice, calm, sweet people and then they get married and have children who become monsters and you wonder, "How did they deserve that?" But if you probe very deep inside you'll find that the calm exterior is wrapped around a very deep problem of non-recognition of self and • that deeper self gets mirrored in the child.

2. Now after your teaching practice you have some first-hand experience which you may use doing the tasks below.

a) Answer the following questions about certain aspects of the teaching-learning process:

1. What do you think about the penalty of copying the text ("a hundred lines") practised in English and American schools? 2. What would you do at the lesson if there were any attempts to rag the teacher by banging desk-lids, tittering or some other kind of rowdyism? 3. Do you think that feeling for atmosphere is important for a teacher? 4. What do you think is the best way to achieve the ideal situation at the lesson-genuine enthusiasm and attention on the part of the pupils? 5. Do you think complete silence at the lesson agrees with enthusiasm of the pupils? 6. What do you think should be done if the interest of the group flags? Have you ever experienced that kind of situation? 7. Does it make any difference to you when your lesson is being observed by a visitor? Does it seriously affect the pupils? The teacher? 8. Do you approve of teach-

ers who prefer to ask only top pupils in the presence of visitors? 9. Which forms did you prefer during your teaching practice? Was the discipline better in senior or in junior forms? 10. On the whole, what are the main pitfalls that may await a young teacher at school? 11. Do you think teaching is an art, or merely a skilled occupation depending on experience?

b) Make up situations using the words and word combinations in brackets:

1. Imagine that you are speaking about a lesson of English you have just observed. Your opinion is rather favourable, (genuine enthusiasm, to maintain discipline, orderly, to drill pupils in smth., to capture attention, to catch words on the fly, to feel the time, with unflagging interest, one's feeling for atmosphere, quietly but in a voice that carried well, to take attendance)

2. Speak about a lesson of English you did not like. Give your criticism of the methods used at the lesson and of the discipline, (to parade the best students to perform before the visitor, a textbookish language "yes — no" questions, to rap one's knuckles on, to undermine discipline, not to demand active response from, the interest flagged, to struggle through passages, a complete and utter failure, to be glued to one's notebook, tittering, to impose silence)

3. Speak about the pitfalls that may await a young inexperienced teacher at the first lessons, (to be tongue-tied, peals of laughter, to impose silence, to undermine discipline, to follow the well-beaten path of, interest flags, crowded curriculum, defective memory for names, traces of fatigue on the part of, formidable exercises, not to feel the time, recess, rowdyism)

4. Speak about your last teaching practice, (basic school, to be allotted (to), grade (form), an instructor on teaching practice, to observe a lesson, a definite clear-cut aim for each lesson, genuine enthusiasm, various types of approaches, for the presentation (or drill) functions, to split the class into subgroups, out-of-class activities)

5. Speak about any lesson you observed or your own lesson where audio-visual aids were used, (to capture attention, to black-out the classroom, film-strip projector, slides, to create situations, to develop speech habits, to describe stills, tape-recorder, tape, to play the tape back)

c) Make up situations using the following conversational formulas of threat or warning and act the dialogues in class.

Don't you dare! If I catch you. Do that again! You'd better not... I won't have that sort of thing again! Look sharp! Look out! I won't hear it again! ...did you hear me? Mark my words! I'll give it hot to you! You'll get it hot! I won't have it. Take care (not to...). Be sure (you don't...). You've been warned.

Suggested circumstances:

1. You don't like the idea of your younger brother having mixed up with some rough boys you disapprove of.
2. Your pupil is a bully and he has just been naughty in spite of your numerous warnings.
3. Some boys and girls badly treat a newcomer to the class and consider him to be an absolute outsider.
4. You've found out that a pupil of yours while on vacation from school was guilty of some misbehaviour.
5. In spite of your numerous attempts you can't impose silence at the lesson and you catch somebody who is making much noise.
6. One of your pupils does not fulfil his allotted role of the monitor.
7. You try to put your foot down on account of your pupils' misbehaviour during the recess.
8. You reprimand a lazybones who is lagging behind the group in your subject.

IV. Discuss the following points:

1. The role and place of a teacher in our society

Note: Consider the following:

The social role of a person in the society depends upon the amount of esteem, admiration and approval we get from our immediate social group, as well as society in general. It also depends on such criteria as well-being and intelligence. In the course of the discussion try and answer the following questions:

- a) Is the social status of a teacher high in our society?
 - b) Do you think that the ability to speak a foreign language confers a high status on an individual in our society? What do you think of your own status as a language teacher?
 - c) What is the role of a teacher in the upbringing of the younger generation?
2. The personality of a teacher

Note: Consider the following:

Our personality fundamentally affects our reactions under different circumstances. Some individuals tend to be attracted by certain roles which they hope will satisfy their personal needs, such as a desire for power or caring for others. A typical description of personality types might include the following:

Authoritarian: shows tendency for liking authority and exercising power

Affiliative: shows tendency for preferring to form close relationships with others

Conformist: shows tendency for wanting to think and act as others do

Aggressive: shows tendency towards aggressive behaviour in order to achieve aims

Co-operative: shows tendency to work closely with others in performing tasks

Achieving: shows tendency towards wanting to achieve status, power, success

In the course of the discussion try and answer the following questions:

1. Do you think that only certain types of personality make ideal teachers?
2. What do you think is the best explanation of personality: that it is basically fixed, or that it develops and changes?
3. What do you think of the view that we exhibit different aspects of our personalities in different situations, e.g. teaching different age groups?
4. Do you think that a good teacher is the one who has an inborn gift for teaching or can the skill of teaching be taught?

INSIGHT INTO PROFESSION

KEEPING ORDER IN CLASS

Talking Points:

1. What do you think is the best approach to keeping order in class? Do you think this skill is an inherent ability? Or is it acquired through training and practice?

2. Do you think you kept order well during your recent teaching practice? If so, what is it that helped you to maintain discipline?

3. Do you regard any of your experience as a pupil valuable? If so, what is it?

4. Have you any exemplar, e.g. a teacher of your school-days who is a model to you in this respect?

I. a) Read the following text:

Naughty — or Inquisitive?

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

Actually, I think that such woolliness is often the product of teachers' refusal to face up squarely to the basic question relevant to discipline in London schools: namely, "to cane or not to cane?" So long as the cane is available, even if only as a last resort, to extract obedience through fear, discussion of alternative policies must remain hamstrung. The learning of complex skills, leadership and the ability to use initiative is not taught through the cane. Caning has ceased even in the Navy's boy training establishments — they found that corporal punishment did not work. Yet some teachers — including correspondents to "Contact" — want it restored in London's junior schools. Maybe someone would explain to me why London teachers lag some years behind our military men in this matter, and 190 years behind the Poles, who abolished corporal punishment in schools in 1783.

Charles Gibson

b) Give the message of the article.

c) Answer the following questions:

1. What is the author's argument against corporal punishment?
2. Judging by this letter, what are the arguments of some British educationists in favour of "caning" ?
3. What is the approach of Russian educationists to the problem of corporal punishment in general? What are the reasons for it?

d) Write a paragraph to state your point of view on the problem.

II. a) Give a summary of the following article in English:

С самого первого урока

Нина Сергеевна чувствовала, что терпит поражение. Сначала она старалась, как умела, ничем не выдавать себя. Первой выходила из класса: быстрой, независимой походкой направлялась к учительской. А дома долго не могла заснуть, мучительно искала причину...

Она недавно окончила педагогический институт. Предмет свой знала отлично. Всегда считалась первой в группе по методике преподавания. И теперь вот... не справлялась с классом.

Бывали у нее на уроках, конечно, и завуч школы, и директор, но в их присутствии ребята сидели тихо. Внешне все выглядело благополучно.

Молодой учительнице казалось, что она любит детей. А ребята ее не приняли.. В первые дни как будто все было хорошо, а потом классы стали похожими на муравейники. На учительницу ребята просто не обращали внимания, и она ничего не могла поделать. Попытки овладеть классом приводили лишь к большому обострению отношений с учениками. Росло взаимное отчуждение, то и дело вспыхивали конфликты. В сердце учительницы поселилось отчаяние. А потом пришел день, когда ей стало как-то все безразлично...

Случай с учительницей К. далеко не единичен. Многие преподаватели, хорошо знающие свой предмет, не находят правильного тона в общении с детьми, а потому и не испытывают радости от своей работы. Вина это их или беда?

Иной учитель считает, что самое главное для него — это добиться в классе дисциплины и порядка. И забывает о том, что методы, с помощью которых они устанавливаются, имеют не

меньшее воспитательное значение, чем сама дисциплина. Можно достичь видимости относительного благополучия окриком, угрозой. Некоторые учителя при этом самодовольно приговаривают; "У меня не пикнут!". Но вряд ли такой педагог пользуется искренним уважением и любовью ребят.

Хочется заранее отвести возможные обвинения в том, что противопоставляется опора на интерес и вдохновение учителя требованию. Ничуть. Нужно и то и другое. Начни Нина Сергеевна с продуманных, четких инструктивных требований, направленных на создание работоспособного коллектива в классе, — и очень скоро рабочая атмосфера на уроке стала бы привычной. Вот тогда-то она смогла бы развернуть и свое дарование, увлечь ребят творческим порывом и пробудить интерес к знанию...

b) Discuss the text in pairs. (The talking point: "How important is the teacher's understanding of his relationships with the class?")

c) Answer the following questions:

1. Do you think Nina Sergeevna's main fault was her failure to keep order in class? Or was it something else? 2. What do you think about different ways of maintaining discipline in class, such as rapping knuckles on the table, shouting, etc. ? Do they have any effect? 3. Was it difficult for you to maintain good discipline at your lessons during your teaching practice? 4. What measures did you take if somebody tried to undermine the discipline?

d) Make up short monologues dealing with discipline problems in a second ary school. Say how you think the teacher should fight against truancy, tardiness, rowdiness, "I-don't-care attitude", etc.

III. Make a round-table discussion based on the talking points of this section.

KeyWords and Expressions: to have discipline problems; to keep order (said of teachers); to come to order (said of pupils); to play truant; to mark the register (to take attendance); to cope with difficult students; to maintain discipline in class; to establish communication; to undermine discipline; a feeling for atmosphere; to rap one's knuckles on the desk; to impose silence; to send smb. to the head's office, etc.

UNIT TWO

TEXT TWO

THE ESCAPE

By Somerset Maugham

W. Somerset Maugham, a famous English writer, was born in 1874 in Paris. He received his medical degree, but he never practised medicine; the ambition to write dominated his entire life. In 1897 "Liza of Lambeth", Maugham's first novel, appeared. It had no success. For the next ten years Maugham wrote and starved. He turned out a steady stream of plays and novels none of which excited much attention. His luck changed in 1907. In that year "Lady Frederic", a comedy of manners, was produced in London. It had a bright, fashionable success. By and by, Maugham became internationally celebrated; his plays were performed all over the world. Now independent and well able to enjoy life Maugham began to travel. He came to know Europe thoroughly and spent long periods in the United States, the South Seas and China. His favourite country was Spain ("The Land of the Blessed Virgin" and "Don Fernando"). In 1915 Maugham published a novel that had been in preparation for many years. Called "Of Human Bondage" it was received by critics with great respect. Over the years, it has become a modern classic. Many popular successes followed its publication: "Ashenden", "Moon and Sixpence", "Cakes and Ale", etc. He died in 1965.

I have always been convinced that if a woman Once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a quality?) that renders most men defenceless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. He went down like a row of ninepins.¹ This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be

ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.²

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous."

"Upon my word I don't know why she should think that."

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic

look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the srewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure.³ Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered. "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him today.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. I shall never get over the blow, but of course your happiness must be my first consideration. I send you herewith seven orders to view; they arrived by this morning's post and I am quite sure you will find among them a house that will exactly suit you.

Roger.

Commentary

1. He went down like a row of ninepins, (fig.) here: He was defeated at once and surrendered without resisting.

2. She never had a little lamb but it was sure to die: There was never anything dear to her that she wouldn't lose. "A little lamb" is

somebody that one loves dearly; an allusion to the well-known nursery rhyme:

Mary had a little lamb. Its fleece
was white as snow, And everywhere
that Mary went, The lamb was sure
to go.

3. she would assess her wounded feelings at an immoderately high figure: she would make him pay much for jilting her.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. hazard *n* a chance, risk or danger, as a life full of hazards; the hazards of one's life; **at all hazards** at all risks; whatever dangers there may be, *e.g.* You should do it at all hazards, **to take hazards** to run risks, *e.g.* He was aware that he was taking hazards but there was no way back.

hazard *vt* 1) trust to chance; take the risk of, *e.g.* Rock-climbers sometimes hazard their lives. 2) offer or venture, as to hazard a remark (guess), battle

hazardous *a* risky; dependent on chance, as a hazardous climb.
Ant. **safe, secure, sheltered.**

2. persuade *vt* 1) convince; lead (a person) by argument to believe something or to think in a certain way, as to persuade a person of the truth of a report, *e.g.* I persuaded myself that all was well. 2) cause (a person) by argument to do something, *e.g.* His friends could never persuade him to go to a hockey-match: he said the absurdity of the game made him feel too sorry for the players.

persuaded *p.p.* (*predic. only*) certain; convinced, *e.g.* I am almost persuaded of his honesty.

persuasion *n*, *e.g.* No persuasion on my part could make him do it. He agreed to stay in bed only after much persuasion.

Word Discrimination: **to convince, to persuade.**

Both are rendered in Russian as «убеждать». **To persuade** may be translated into Russian by «склонять, уговаривать»; this shade of meaning does not apply to **convince**, which will help to distinguish the difference between the two words.

To convince a person means to satisfy his understanding as to the truth of something by proof, evidence or arguments, *e.g.* Nothing will convince me that lies and falsehoods can be justified. *Adjectives:* convinced, convincing, *as* convinced bachelor; convincing proof, evidence, statement, reason.

To persuade a person is to influence him in some way, either by argument, proof or otherwise. Conviction or the process of convincing leads to belief. Persuasion leads to action. A stubborn person may be convinced of the necessity of doing something, but nothing may be able to persuade him to do it, *e.g.* You have persuaded me that I must apologize.

To convince a person is to prove the truth to him. To persuade a person is more than that: it implies not only convincing, but also influencing a person to act, to do something on the basis of his conviction.

Persuade may refer to the *process* itself of arguing with a person whereas convince is never used in this sense, but implies rather the final result of argument. *E.g.* We were persuading him to give up that dangerous plan, but failed to convince him.

3. scheme *vt/i* plan or form a plan, *esp.* a secret or dishonest one, *e.g.* They schemed to overthrow their rivals.

scheme *n* 1) a plan, *e.g.* The designer acquainted us with the scheme. 2) an arrangement in which each part fits the other parts perfectly, as a colour (furnishing) scheme (*i.e.* an arrangement chosen so that the effect is pleasing) 3) a secret, *esp.* dishonest, plan, *e.g.* Their scheme was exposed and the criminals were soon put on trial. 4) a carefully arranged statement of a plan, *e.g.* In the first lesson the teacher gave the students a scheme of work for the year.

4. commit *vt* 1) (*usu.*) to do a bad or foolish act, as to commit a crime, suicide, an error, *e.g.* He committed a grave error and he was conscious of it. I wonder what made him commit suicide. 2) hand over or give up for safe keeping; entrust; place, as to commit smth. to paper (to writing); to write it down, *e.g.* If you are very ill, you have to commit yourself to doctors and nurses. The prisoner was committed for trial (*i.e.* sent before the judges to be tried). The body was committed to the flames, (*i.e.* burnt). 3) to speak or act in such a way that one will be compelled to do smth., *e.g.* He has committed himself to support his brother's children (*i.e.* said or done smth. that makes it necessary for him to support them).

5. acute *a* 1) (of the mind and the senses) sharp; quick, *e.g.* Dogs have an acute sense of smell. A man with an acute mind soon knows

whether a book is valuable or not. 2) severe, sharp and sudden, *e.g.* A bad tooth may cause acute pain. 3) very strong; deeply felt, *e.g.* His son's success in the examinations gave him acute pleasure. 4) (of an illness) serious and causing great suffering; coming sharply to a crisis. (*Cf.* chronic), *as* acute gastritis 5) sharp, pointed, as an acute angle (one that is less than a right angle)

acutely *adv.*, *e.g.* He was acutely conscious of her presence, and it made him unusually silent.

6. appeal *vi* 1) ask someone to decide a question; (*esp.*) ask someone to say that one is right; ask earnestly for something, *e.g.* The prisoner appealed to the judge for mercy. She appealed to me to protect her. 2) move the feelings; interest; attract, *e.g.* Do these paintings appeal to you? (Do you like them?) Bright colours appeal to small children. The sea voyage does not appeal to me.

appealing *pr. p., a* imploring, *e.g.* The girl said it with such an appealing smile that Mr. Fowler, to his own surprise, granted the request, though but half a minute before he meant to refuse it.

appeal *n* 1) an earnest call for help, as to collect signatures to an appeal, *e.g.* An appeal is being made for help for those who lost their homes in the earthquake. 2) a call to smth. or smb. to make a decision, *e.g.* So powerful seemed his appeal that the people were deeply moved. 3) interest or attraction, *e.g.* That sort of music hasn't much appeal for me. (I'm not much attracted by it.) The novel has general appeal, **to make an appeal to smb.** to attract smb., *e.g.* This type of romantic hero is sure to make an appeal to feminine hearts.

Word Discrimination: **to address, to apply to, to appeal to, to turn to, to consult, to go to.**

The Russian word «обращаться» has a number of equivalents in English:

To address, which is a formal word, means to speak to smb., to make a speech, as to address a person, audience, meeting. It is not followed by a preposition, but in the expression "to address oneself to smb." the preposition "to" is used. *E.g.* It is to you, sir, I address myself. *Also:* That remark was addressed to his neighbour.

To apply (to smb. for smth.) is more limited in use than **to address** and is even more formal. We say: to apply to an authority, to apply for work, information, permission, a certificate, etc. *E.g.* Carrie decided to apply to the foreman of the shoe factory for work.

To appeal (to smb. for smth.) to ask earnestly for smth. (*usu.* for help or moral support), to appeal to someone's feelings.

To turn (to smb. for smth.) to go to someone for help (less formal and less emotional), *e.g.* The child turned to its mother for help.

To consult to go for advice or information, as to consult a lawyer, a doctor, a map, a dictionary. *E.g.* Nobody ever thought of consulting him. I must consult the doctor.

To see and **to go to** may be used in the meaning of "to consult" (*coll.*), *as* to see a doctor, a lawyer.

7. endurance *n* ability to endure, *e.g.* He showed remarkable powers of endurance. There are limits to human endurance.

endure *vt/i* 1) bear bravely; remain firm or unmoved; suffer without complaining, as to endure suffering (pain, torture, etc.), *e.g.* If help does not come, they will endure to the end, 2) suffer; bear; put up with (*esp.* in the negative with 'can, could, be able'), *e.g.* I can't endure that man. 3) last; continue in existence, as as long as life endures.

enduring *pr. p., a, as* an enduring peace (*i.e.* one that will last a long time)

8. content *vt* satisfy, *e.g.* There were no roses at the florist's, and we had to content ourselves with big, red carnations. There is no contenting some people (*i.e.* it's impossible to satisfy them).

contented a satisfied, as a contented look (smile, laugh, etc.)

content a (*predic. only*) *I* satisfied with what one has or has had; not wishing for any more, *e.g.* He is content with very little. 2) willing, *e.g.* I am content to remain where I am now.

content *n* the condition of being satisfied; feeling easy in one's mind, as to live in peace and content (*i. e.* peacefully and happily, with no worry or anxiety); **to one's heart's content** as much as one wants, *e.g.* And now you may enjoy yourself to your heart's content.

Word Combinations and Phrases

to be as hard as nails
to have (very much) a mind to do smth.
to fall out of love to keep one's own counsel

to be apt to do smth.
to want finding (washing, a good beating, etc.) to take to one's bed to be one's first consideration

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. Consult a dictionary, transcribe the following words and practise their pronunciation:

inevitable, menacingly, necessity, quay, extricate, experience, dispossess, prudence, pathos, hazard, apparently, persuade, callous, dreadfully, scheming, angel, cheque, pathetic, jewel, acutely, solemn, oath, quandary, release, assess, immoderately, gesture, restaurant, sympathetic, chamber, agent, basement, attic, tiring, patience, perseverance, innumerable, reconsider, endurance, revolt, content, assiduous, messenger, herewith

3. Read the following word combinations paying attention to different types of assimilation and the linking "r":

and the necessity for immediate action; round the world; at the selfsame port; that dispossessed Roger of his common sense; on the point of filling with tears; between the hazards of life and this help-less little thing; she twice trumped my best card; his eyes were opened; he swore a solemn oath; in her appealing way; people are apt to think; in the basement; made the house unsuitable; they climbed thousands of stairs; but it did not affect the gentleness of his reply; we'll be married the very moment we find a house

4. Read the following sentences: beginning with "I have always been convinced...", "Not always that..." and "Mrs. Barlow, for she was twice a widow...". Divide them into intonation groups; read them using proper intonation patterns and beating the time; mind strong and weak forms of form words and all the phonic phenomena of connected speech.

5. Read the following extracts: from "When Roger told me,..." up to "...as hard as nails", from "If you don't find a house soon,..." up to "...sixty houses on them", and from "Mrs. Barlow had the patience of an angel..." up to "...Ruth Barlow took to her bed" paying attention to the intonation of the stimuli and responses in the dialogues. Convey proper attitudes by using adequate intonation patterns.

6. Read the text and consider its following aspects:

a) What is the relation of the opening passage of the story (ending "... from whom he had fled") to the main plot? Comment on the syntax of the second sentence ("Not always that;..."); justify its length.

b) What would be lost if the sentence "but Ruth Barlow had a 'gift' (or should I call it a 'quality'?) that renders most men defenceless" were written "but Ruth Barlow had a 'quality' that renders most men defenceless..."? What does the device of contrasting 'quality' to 'gift' aim at?

c) Select from the first paragraph words and phrases characterizing Ruth Barlow. What is the attitude implied? What method of characterization is used here? Point out clichés. Why does the author use them? How do they colour Roger's attachment to Ruth?

d) Analyse the rhythm in the sentence beginning "If she married a husband..." and the effect achieved. Indicate the stylistic devices in "She never had a little lamb but it was sure to die".

e) What method (or methods) of characterization is used in the fragment beginning "I couldn't say less...", ending "...when next we met"? Is this description of Ruth in full accord with the one given in the first paragraph? If not, what is the reason? Explain "as hard as nails".

f) Exemplify the author's use of vivid epithets in the character of Ruth Barlow. Which features of hers do they accentuate?

g) Point out instances of irony. (Is it irony or humour? Prove your point.)

h) What is the purpose of the parenthesis in "...she would (in her appealing way) assess her wounded feelings..."?

i) Comment on the sentence structure in "Sometimes they were too large...". What is the effect achieved?

j) Exemplify the use of metaphors, similes and repetition. Comment on their effect.

k) Indicate the variety of the sentences and the rhythmic effects achieved.

1) Point out the climax of the story. Comment on the methods used for heightening the tension in the passages leading to the climax.

7. Copy out from Text Two the sentences containing the word combinations and phrases given above and translate them into Russian.

8. Paraphrase the following sentences using the word combinations and phrases:

1. Conflict almost tore her apart. She was not sure whether she should have the heart to talk with them or keep her plans secret. 2. Before she has a special check on her heart and general condition we must take care of her. We should think about her health in the first place. 3. He had drive and energy... Besides, he could be pitiless, so

Johnson thought he was the right man to run his business. 4. I doubt if my opinion will have enough weight. As a rule youngsters disregard the advice of adults. 5. She could hardly hold her temper in check. She wished to say very unladylike things to him. 6. For some reasons of his own he held back some information and kept his plans secret. 7. Your dress is stained. It needs to be cleaned.

9. Write sentences of your own using the given list of word combinations and phrases (3 sentences on each item).

10. Compose short situations in dialogue form using the word combinations and phrases. Pay attention to the intonation of the stimuli and responses.

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

1. Она обратилась к врачу, но ей не стало лучше, и она слегла. 2. Его новый метод, вероятно, будет иметь успех. 3. Большинство взрослых склонно изучать иностранный язык по учебникам. 4. Я прежде всего забочусь о твоем благополучии. 5. Он был скромным человеком и молчал о своих делах. 6. Я прошу вас держать наш разговор в секрете. 7. Я склонна думать, что работа для него самое главное. 8. Твое платье необходимо погладить. Оно выглядит неопрятно. 9. За такие проказы его нужно хорошенько наказать. 10. Я очень хочу посетить ее урок. Говорят, что она очень интересно объясняет материал. 11. Тебе не мешало бы постричься, уж очень неряшливый у тебя вид. 12. У него было сильное желание повидаться с семьей, но прежде всего он думал об эксперименте и его исходе. 13. Людям свойственно забывать свое горе. 14. Он производил на всех впечатление мягкого и доброго человека, но на самом деле был черств и сух и умел добиться своего любыми средствами. 15. Человека, который бы умел держать язык за зубами, не так-то легко найти. 16. Я очень хочу побывать этим летом в своем родном городе.

12. Answer the following questions:

1. What kind of woman was Ruth Barlow? Was she really in love with Roger? Why did she make up her mind to marry him? 2. Was Roger in love with Ruth? Was it a serious and a profound feeling? 3. What kind of man was Roger? How do his flat-chase tactics characterize him? How should he have behaved? 4. Whose side

do you take in the conflict: Ruth's or Roger's? 5. Isn't there anything to be said in Ruth's defence? 6. What is the social significance of the story?

13. Study the vocabulary notes and translate the examples into Russian.

14. Translate the following sentences into Russian paying attention to the words and word combinations in italics:

A. 1. "There are certain *hazards* in looking too attractive in the classroom," Bester said. 2. When he saw the lovely Sofie, the youth could not help admitting that the captive possessed a treasure which would fully reward his toil and *hazard*. 3. Travel on the thoroughfares of Manila was not without its *hazards*. 4. The *hazards* of radioactive waste are receiving as much attention as the *hazards* of radioactive fallout. 5. He had endeavoured *to persuade* his father to permit him to accompany me, but in vain. 6. Mrs. Brooke foresaw that the task of *persuading* Rosa to this marriage would be the fiercest and most important of all the engagements they had taken part in. 7. We could not tear ourselves away from each other, nor *persuade* ourselves to say the word "Farewell". 8. My *persuasions* have restrained my uncle from undertaking a journey to Ingolstadt. 9. I could not *persuade* myself to confide to him that event which was so often present to my recollections. 10. There is something in your words which *persuades* me that you are sincere. 11. I avoided explanation for I had a *persuasion* that I should be supposed mad. 12. We decided to put the *scheme* into operation as soon as possible.

B. 1. I shall *commit* my thoughts to paper, it is true; but that is a poor medium for the communication of feeling. 2. I wandered like an evil spirit, for I had *committed* deeds of mischief beyond description horrible. 3. He refused to *commit himself* by talking about the crime. 4. The article *appealed* to patriotism and called for immediate action. 5. He *appealed* to her reason but in vain. She would not listen to him. 6. My passionate and indignant *appeals* were lost upon them. 7. Intellectual pleasure is the most satisfying and the most *enduring*. 8. He could not *endure* seeing animals treated cruelly. 9. I can't *endure* the thought that he will have *to content* himself with such a poor job. 10. Exhaustion succeeded to the extreme fatigue both of body and of mind which I had *endured*. 11. I was better fitted by my constitution for the *endurance* of cold than heat. 12. I have *endured* toil and misery. I have endured incalculable fatigue, and cold, and hunger. 13. I had not been *content* with the results promised by the modern professors of natural

science. 14. The blue lake, and snow-clad mountains, they never change; and I think our placid home and our *contented* hearts are regulated by the same immutable laws. 15. They did not appear rich, but they were *contented* and happy; their feelings were serene and peaceful. 16. "You are in the wrong," he replied; "and instead of threatening, I am *content* to reason with you." 17. During my youthful days *discontent* never visited my mind. 18. In spite of the intense labour and wonderful discoveries of modern philosophers, I always came from my studies *discontented* and unsatisfied.

15. Fill in the blanks with "to persuade" or "to convince" in the required form. Give reasons for your choice:

1. The conclusion of this speech ... my father that my ideas were deranged. 2. I was firmly... in my own mind that she was guiltless of this murder. 3. During Elizabeth's illness many arguments had been urged to ... my mother to refrain from attending upon her. 4. Who would believe, unless his sense ... him, in the existence of such a monster? 5. We ... him that his method was inefficient but we could not... him to try our method. 6. Martin Eden could not... Ruth that he would become a writer. 7. Ruth could not... Martin to take a job as clerk and give up writing. 8. Atticus could not... the jury that Robinson was not guilty. 9. The members of the Digamma Pi Society ... Fatty to use cribs at the exams. 10. For centuries Outer Space seemed as unattainable as the Moon. Now everybody is ... that Space will be conquered. 11. It took a great deal of ... on his part to get her agree to publish excerpts from her account of her daily life. 12. He ... her to let him take one of the notebooks to his newspaper.

16. translate into English using "to persuade" and "to convince":

1. Убедить его, что это очень опасный шаг, было невозможно. 2. Факты убедили его в том, что подсудимый невиновен. 3. Мне удалось убедить его, что на случай чрезвычайного положения все должно быть в порядке. 4. Пришлось убеждать его в том, что это не помешает нам подготовиться к зачету. 5. Все были убеждены, что присяжные осудят преступника. 6. Рудольф был убежден, что судьба хранит для него про запас какую-нибудь романтическую историю. 7. Мартину долго пришлось убеждать работников редакции, что у него нет денег на обратный путь. 8. Рудольф вначале был убежден, что девушка специально придумала всю эту историю с карточками, чтобы привлечь к себе внимание.

17. Translate the following sentences into English using the active vocabulary:

1. Миссис Чивли пыталась упрочить свое положение в обществе путем рискованных интриг. 2. Он был настолько упрям, что не было никакой возможности убедить его покинуть старую квартиру. 3. Защищая Робинсона, Аттикус шел на риск, но он не мог поступить иначе. 4. Только после долгих уговоров он согласился подписать эту бумагу. 5. Он осмелился возразить, и Браун с удивлением взглянул на него. 6. Тело погибшего было предано земле, и отряд без промедления тронулся в дальнейший путь. 7. Он совершил ошибку и теперь должен заплатить за это. 8. Его острый ум и быстрая реакция вызвали всеобщее восхищение. 9. Его раздражало то, что он связал себя обязательством. 10. Я очень остро чувствовала, как изменилось их отношение ко мне после этого случая. 11. Его выносливость была совершенно необыкновенной, и мы обращались к нему, когда нужно было сделать особенно трудную работу. 12. Вы должны понять всю безнадежность вашего плана. 13. Он не выносит джаза, поэтому не стоит уговаривать его идти на концерт. 14. Ее мольба о помощи не осталась без внимания. 15. Его совершенно не привлекают танцы, поэтому не старайтесь убедить его пойти на этот вечер. 16. Он был очень молод и думал, что его любовь будет длиться вечно. 17. Экспедиция была несомненно очень рискованной, но вы блестяще справились со всеми задачами. 18. Вам придется удовольствоваться этим скромным ужином, так как больше ничего нет. 19. Его довольная улыбка в такой неподходящий момент вызвала у всех возмущение. 20. Дружба всегда помогает переносить все жизненные невзгоды.

18. Write a one-page summary of Text Two.

19. Retell the story of Roger's "narrow escape" using your active vocabulary, word combinations, phrases and patterns: a) as Ruth Barlow sees it: she is, certainly, bewildered and even indignant; use proper intonation means to convey her attitude to Roger and his conduct; b) as Roger tells it to a friend of his in a confidential way; he is greatly relieved; express his attitude by using proper intonation means; c) from the point of view of the lady next door to Ruth Barlow's who pretends to sympathize with Ruth and disapprove of Roger's behaviour, but, in fact, hugely enjoys the situation; use adequate intonation patterns to convey her attitudes.

20. Discuss the events of the story in dialogues as they would be treated by: a) Ruth Barlow and a lady friend of hers: b) Roger and the narrator of the story. Use proper intonation means in the stimuli and responses to convey proper attitudes.

21. Reread Text Two to answer the following questions on its style and composition.

a) In what way does the story begin? Is the reader's interest awakened at once? If so, how does the author achieve it?

b) What is gained by telling the story in the first person? From whose point of view is it told? Point out the passages reflecting the narrator's attitude, Roger's and the author's. Is the author detached in his attitude to Ruth? Prove your point.

c) Is the plot an important feature of the story? Indicate briefly the stages by which the narrative is unfolded.

d) Does the story end as the reader expects? Point out passages aiming at suspense.

e) Is the title appropriate? Does it reflect the point of the story?

f) What words and phrases give atmosphere to the story in descriptions of human appearance, characters, human relations? (Make up lists.)

g) Do you regard "The Escape" as a typical specimen of Somerset Maugham's prose? Read the following to answer the question:

The qualities of Somerset Maugham are not at all elusive. An innate dramatic sense enables him to write sound, solidly constructed novels that never fail to interest the reader. His prose is clean and hard and is always marked by a precision that is rare in contemporary writing. Passion and lyricism are not evident but in their place the reader will find a superbly controlled irony and a brilliant wit. Transforming the commonplace into art, he produced a long, distinguished list of plays, short stories and novels that will never cease to give the greatest of pleasure.

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen to your fellow-student's reading of the words given in Ex. 2. correct the mistakes, should he make them.

II. As your fellow-students read out Ex. 3, write down their mistakes, analyse them and make all the necessary corrections.

III. Listen attentively to your fellow-students' reading of Ex. 5 and write down

- their mistakes. What recommendations will you give them if they make mistakes in assimilation, strong and weak forms and intonation-group division?

IV. Obviously the short story can be regarded as a most suitable literary genre for foreign-language learning. Brevity is a significant point, because it allows the

class to focus on the story even within a single class period and within the limits of one textbook unit, a) List the requirements to the short story to be used as subject matter for study at your level, b) Say what you consider to have been the best technique of working with a short story during your course of study.

V. a) Adapt any short story you like for the 9th/10th form. (Be sure it introduces some "culture element"), b) Make it suitable for reading after some particular lesson, c) Make a list of essential vocabulary, d) Write questions covering the story to be asked in class.

VI. Prepare yourself to conduct a micro-lesson on oral and written reproduction. Prepare a suitable story and write comprehension questions covering it. The story should be read over to the class twice. Don't forget to write the proper nouns and place names on the board. The following classroom expressions may come in handy:

1. I'm going to read it over again. 2. And now you'll have to do some writing. 3. Try to assemble your thoughts first. 4. These idioms will add a little colour to your work. 5. Don't write in the margin. 6. Be sure your paper has a name on it. 7. Form the letters clearly. 8. Indent the line which begins a paragraph. 9. High time to hand in your papers! 10. Your time is up. 11. I'm going to mark them this week.

CONVERSATION AND DISCUSSION

BOOKS AND READERS

Topical Vocabulary

acquire *v* (to - an idea/knowledge/a habit)

anticipate *v*

binding *n*

book *n* (a - to open anywhere)

book plate

book jacket

brevity *n*

character *n* (to depict -s, to unmask -s, - portrayal)

clarity of presentation

climax *n*

comprehension (reading -)

conclusion *n*

cover *n* (book- -)

digest *n* (book -s; a thesaurus of book -s)

enrichment *n*

explore *v*

fiction *n*

genre *n* (literary -)

handicap *n* (a - in study)

judgement *n* (a sense of -)

line *n* (a space between the -s; to read between the -s)

literary *a* (~ work; - materials; - critic)

mark *v* (to - (up) a book)

master *v* (to - information and content)

matter *n* (reading/printed -)

message *n* (to convey a -; the -• is lost upon the reader)

non-fiction *n*

observation *n* (to call for ~; power of ~)

plot *n*

proof-reading *n*

rate *n* (- of reading)

read *v* (to - slowly/labouriously/from cover to cover)

reader *n* (intelligent/sophisticated/fast/slow/bad -)

reading *n* (slow/repeated/critical/exploratory -; revision -; - for enjoyment)

release *n*

scribble *v* (to - in a book)

selection *n*

sequence *n* (the - of events)

skim *v* **skip** *v*

suspense *n* (to hold the reader in -; full of -)

title *n*

I. 1. Have you ever considered how different reading can be?

a) Read the following text.

Reading is the most important single skill in study: in the Humanities perhaps 90 per cent of private study time is taken up in reading. It is known that there are big differences between individuals in their rates of reading and comprehension. Clearly if you can speed up your rate of reading you will save much time. Books and articles, of course, differ in difficulty and in clarity of presentation. Rate of

reading depends on the difficulty of the material and on the purpose of reading.

We can distinguish:

- (1) Reading to master information, usually necessarily careful, slow and repeated;
- (2) Exploratory reading, as in skimming through a book in order to get a general view of it;
- (3) Revision reading, as in reading rapidly through a book with which you are already familiar, in order to confirm knowledge;
- (4) Reading in order to search for specific information or to answer a specific question;
- (5) Critical reading, as in reading a book for review;
- (6) Reading for enjoyment, as a novel;
- (7) Proof-reading, when meticulous attention is paid to spelling, punctuation and sentence structure.

A good reader will vary his rate of reading according to his purpose. A novel may be read very quickly, perhaps at 750 words per minute or more, if the reader has no intent to remember, but merely wants to know the fate of the hero or heroine. A single paragraph or diagram in a textbook, on the other hand, may have to be read through very slowly four or five times before it is fully comprehended.

(From: Maddox H. How to Study. L, 1967.)

b) Tell the class with what purpose you usually read. Do you think you read fast enough? What kind of reading is most essential to a school teacher?

2. a) Read the following text dealing with comprehension of literature on school level.

What does the reader bring to the study of his first literary work in a foreign language? Acquaintance in the mother tongue with the plot, characters, atmosphere, and general significance of a story may well be an excellent preliminary step to the study of that story in the new language. This is comparable to the clarification of what the words stand for in an expression in the mother tongue before giving its equivalent in the language being learned. The relating of the two takes place at a psychological level that is for the most part preverbal, and is in no sense the same as translating, or matching one word with another.

By what steps may the language student gain what can be called knowledge on a literary level of a work of literature? By the same

steps he presumably uses in reading a literary work in English. Reading between the lines — and this is most important in literary study — presupposes an accurate and comprehending reading of the lines themselves. In any story there will be first of all a plot in which something happens to someone, at some time and in some place. If answers to the simple questions "where" and "when" are not immediately obvious, that is good reason for the teacher to bring them up. If nothing happens, but all is atmosphere, mood, introspection, or background detail, this too is important and calls for observation and comment. Who are the characters? In what terms does the author present and describe them? What do they do or say? What is the manner of their speech and dress, their conduct toward people and affairs? What is the problem with which the characters are to deal, and how soon and in what terms is it made explicit? How does the sequence of events move on to a climax and a conclusion? How does the character reveal itself or change as events proceed? In all this the author will naturally leave much to be inferred, but at the beginning it is of first importance to comprehend and restate, with whatever brevity and simplification seem appropriate, what the author says.

But there is a second step of even greater importance. The literary artist's words and statements will of course be disappointing to the reader who takes them merely at their face value. The author wishes not only to demonstrate and to prove, but to impress and persuade, and he counts upon the power of metaphor to make his words convey much more than they actually say. It is this quality that distinguishes literary writing from scientific writing, and it is in this area, where conceptions are woven by the reader about the concepts which the words convey, that the reader plays a challenging and delicate role, one which calls for his full adherence to the author's intent and the student's need. His success is in no small measure dependent upon the care and thoroughness with which he has fulfilled his obligations in step one.

As a third step we may ask the question, "How well has the author accomplished what he set out to do?" No reader who has taken the first step and who has been encouraged and guided through the second is likely to remain entirely neutral when this question is asked. He will have enjoyed the experience of following the author's presentation or he will not, he will agree with the ideas set forth in the story or disagree, and he will have value judgements to give of the author's performance as an artist. Of course it is a prime respon-

sibility of the teacher to provide the student with the means of making these criticisms IN THE FOREIGN LANGUAGE.

(From: Brooks N. Language and Language Learning. N.Y., 1960.)

b) Put down the main points raised by the author.

c) Make a list of questions that are suggested by the author to help the students to read between the lines. What other questions would you suggest on the plot and the situation, the characters, etc.?

II. 1. The author of the following text is trying to persuade the reader "to mark up a book", i.e. "to write between the lines".

a) Read it and pay attention to his argument.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love.

You shouldn't mark up a book which isn't yours. Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it.

Confusion about what it means to own a book leads people to a false reverence for paper, binding and type — a respect for the physical thing — the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without stating his claim by pasting his book-plate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best-sellers — unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books — a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few

books or many — every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean wide awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page size of the book — so that the edges of the sheets won't protrude? Make your index, outlines, and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly, and some should be read slowly and even laboriously.

(From: "Reading in English", N. Y., 1963. *Abridged.*)

b) Here are some means that can be used in persuading others:

- (a) citing facts to support your view;
- (b) relating relevant incidents or experiences in which you or others have been involved;
- (c) citing authorities who support your view;

(d) making a direct appeal by expressing your conviction with sincerity or feeling;

(e) appealing to emotions.

Which of the given above has the author used to persuade the reader "to mark up a book"?

c) Make dialogues to persuade your partner to read a certain book, or to do something you consider important. Follow the tactic suggestions given above. (Dissuasion dialogues are also suggested.)

2. Speak on the points given below with the aim of advising your partner on the choice of books or writers. Use the following conversational formulas of advice:

You'd better... If I were you, I shouldn't... Whynot... It's high time to ... I'll tell you what... Make sure ... Make the best of it. I'll tell you what...

a) Speak on the literary merit of your favourite book to arouse your party's interest. Use the following words and expressions:

plot development; climax; to depict characters; to unmask characters; an observer of human nature; character portrayal; illustration of; instances of humour; to give the impression of; difference in emotion; to be employed by the author; to awaken interest; traces of; an exciting (interesting, intriguing, etc.) story to read; brilliance of the language; etc.

b) Speak about your favourite modern English or American writer, and/or one of the novels. Use the following:

a landmark in the history of modern fiction; it holds you with a firm grip; psychological insight into; a book to open anywhere; to bring into sharp focus the problems of the twentieth-century man; a great master of ironic style; full of critical spirit; beautiful descriptions of, based on actual facts; challenges of life; etc.

c) Speak about the kind of books you prefer to read in your spare time. Use the following:

a favourite pastime; fiction by the greats; to excite the mind; a true picture of life; (not) to be fascinated by the blood-and-bones atmosphere of detective stories; unflagging interest; tidy problems; neat solution; an entertaining puzzle element; a briskly developing plot; to hold the reader in suspense.

III. It is common knowledge that the present-day flow of information, the ever-increasing bulk of reading matter is very great. Let us consider some ways to manage the situation.

1. One of the ways is regular reading of digests, i. e. short condensed accounts and summaries of the most important books.

a) Read a few book digests taken from "Thesaurus of Book Digests" and "Book Review Digest". See if you can get a good idea of the books under consideration.

THE DIDACTICA (1631) by Comenius. Jan Amos Komensky, better known under his Latin name of Comenius (1592-1670), last bishop of the Czech Church of the Unitas Fratrum, has been called the father of modern education.

In his "Didactica", Comenius sharply challenged most of the principles of medieval education; he continued in a second edition in the "The Great Didactica" of 1638, which was literally a volume to describe the means of educating almost everyone. He demanded that education be made universal, without regard to age, country or sex. It was to be based upon instruction in the student's native language; memorizing of rules was to be replaced by object lessons and general practical experience.

Gilda Berger. SMOKING NOT ALLOWED; THE DEBATE. N. Y., 1987. In the first part of this book the author aims to provide background information on the controversy over legislation restricting tobacco smoking. She discusses the history of smoking, early opposition to smoking, snuff, cigars and chewing tobacco and cigarettes, Part II examines health effects of active and passive smoking and "the legal, economic, and social aspects of banning smoking. Grade seven and up."

CHARLEY'S AUNT (1892), by Brandon Thomas. This is one of the most popular farces in the English language. The action takes place in Oxford, where Jack Chesney and Charley Wykeham wish to ask their girls, Amy and Kitty, to lunch in order to propose marriage before the girls' guardian, Mr. Spettigue, hustles them off to Scotland. Charley's aunt, Dona Lucia, from Brazil, is coming to visit him; they think she would be a suitable chaperon. When she wires she cannot come, the boys are desperate and press Lord Fancourt Barberly, who has been practising amateur theatricals, into service as Charley's aunt. He acts a very robust aunt and flirts outrageously with Amy and Kitty, who think him a dear old lady. When the real Dona Lucia turns up with Lord Fancourfs girl, Ela Delahay, the complications increase rapidly, but there is a happy ending.

HARD TIMES (1854), by Charles Dickens. This novel is a protest against educators who think only of material things. "Facts, facts, facts," is Thomas Gradgrind's motto. His children, Louisa and Thomas, suffer from his materialistic teachings. Acting on her father's principles, in order to help her weak brother, Tom, whom she loves dearly, Louisa enters into a loveless marriage with Josiah Bounderby, an elderly, and extremely practical banker. Tom, who is in the employ of the banker, robs him. He casts suspicion on an innocent weaver, Stephen Blackpool. James Harthouse, a heartless young politician, loves Louisa. To escape an affair with him, she goes to her father, who, shocked by the results of his teaching, protects her. She separates permanently from Bounderby. Tom flees the country; Blackpool is cleared of all accusations. Other characters are: M'Choakumchild, the exacting schoolmaster; Mr. Sleary of the circus; Sissy Jupe, daughter of one of the circus performers; Mr. Sparsit, Bounderby's housekeeper.

MODERN ARABIC POETRY: AN ANTHOLOGY. N. Y., 1987. In this collection of twentieth-century poetry, selections from the work of "93 poets from 15 middle east countries are rendered by 28 English language poets, who worked with copy from bilingual translators."

b) Speak to your group members giving your opinion of taking up digests as reading matter in the target language. Consider both the pros and cons of this kind of approach.

c) Discuss the idea of thesaurus of book digests in terms of computer information banks.

2. Another obvious way is to read faster — just as simple as that! What do you think of learning how to do it?

a) Here are some helpful hints how to read better and faster. (Certainly it is not a course of speed reading.)

1. Approach the printed page with an active mind. Ask questions of your author and search for the answers.

2. Ask yourself how the material that you are reading relates to what you knew before, and how it compares with what you thought before.

3. Make use of the various clues provided to suggest the main ideas. These include the table of contents, the chapter headings, paragraph headings, topic sentences, words and phrases in italics or heavy type, and similar devices.

4. You can train yourself, with practice, to "skim" what you read; that is to move your eye rapidly down the lines to pick up the key words. You are really reading, not while your eyes are moving, but while they "fix" upon a word or group of words. In order to read rapidly, you must get as much meaning as possible from every "stop".

b) Write a few more helpful hints to improve one's reading skill if you know any.

c) Discuss the effect of such techniques with the group members.

3. Answer the following questions. Think up some more to raise a little discussion in class.

1. To some people reading is a relaxation as to other people a game of cards, for example. Do you belong to such kind of readers? If so, what authors and books do you prefer for this sort of easy reading?

2. Do you read all books from cover to cover? In general, are you a good or a poor "skipper", that is, are you a fast or a slow reader? How fast do you read?

3. Are there books that you can read twice, that would remain a source of permanent enrichment to you? If so, what books could you name among them?

4. Though the habit of reading is justly called "the most delightful habit in the world", there are people who buy books with jackets to match their wallpaper or draperies. Do you think such people really own books? What kind of person do you think can be called a true owner of books?

5. What is reading after all? A source of information? A refuge for the lonely? A pastime? Say what reading is to you after all.

IV. 1. Discuss a few professional problems on reading at a school level.

2. Read the following text and make a round-table talk on the point raised by the author.

Часто приходится слышать: «Когда читать? Работа непростая. Прихожу поздно. Телевизор — и то не всегда смотрю. Раньше еще пытался кое-как связать концы с концами, а потом махнул рукой — за всем не поспеешь».

Действительно, поймашь и себя иной раз при общем разговоре — это ты не видел, это не слышал, это не читал...

Не случайно говорят о поразительном информационном взрыве, сопутствующем нашему веку. Если пересчитать на счетной машине, без чего человеческая жизнь была бы неполной и обедненной, то машина выдала бы нам, наверное, столько информации, что вряд ли ее смог освоить простой смертный.

Однако не замечали ли вы такого парадокса — что больше всего знают как раз те люди, которые, казалось бы, больше всего заняты, закручены, загружены. Но из-за того, что время ставит их в жесткие рамки, они и умеют им распорядиться с наилучшей пользой. Как говорится в житейской шутке: «В его сутках двадцать пять часов, потому, что он встает на час раньше». Понятно, я не призываю вставать на час раньше или ложиться на час позже, чтобы все успеть, хотя иногда кажется, что иные люди отмахиваются от многого в жизни не в силу объективных причин, а от лени, какой-то самоуспокоенности.

...Когда читать? Такого вопроса не должно существовать для современного человека. Так же, как и вопросов: когда смотреть? когда слушать? А если они возникают — значит, уже утрачено нечто такое, что надо торопиться вернуть. Вернуть обязательно, чтобы не понять вдруг в какой-то момент, что ты безнадежно отстал, остановился, замкнулся в придуманном тобой мире, таком узком и маленьком в сравнении с безграничной жизнью.

For Role-play

Situation: Readers' Conference on Television
Characters: Author
Chairman
A few viewers invited to the studio
Viewers asking questions by phone
Talking Point: Discussing any book you choose

Topics for Oral and Written Composition

1. The more you do the more you can do.
2. Reading is to the mind what exercise is to the body.
3. You must run very fast to stay where you are.
4. "No reading is worthwhile unless you enjoy it." (S. Maugham)
5. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." (F. Bacon)

INSIGHT INTO PROFESSION

INCREASING THE STUDENTS VOCABULARY

Talking Points:

1. How can the student improve his vocabulary when working on his own? What are the techniques that can be recommended by the teacher for the purpose?

2. How is the dictionary to be used for the purpose of increasing one's vocabulary? Should we just look up the necessary meaning or make a thorough study of the word?

3. What is the role of voluntary reading in improving the student's knowledge of the language?

I. a) Read the following article:

For most of us, the great source of new words is the printed page. Therefore anyone who wishes to increase his recognition vocabulary must do a good deal of reading. Your college assignments* in all courses will probably require you to read more extensively and more critically than you have done before, but if you wish to make significant increases in your vocabulary you should supplement required reading by a program of voluntary reading. This reading should follow your personal interest and needs. It should be regarded as pleasure, not a chore, because what is required is to develop a liking for reading. A student who likes to read will find the things that are most valuable for him, and as his reading experience widens, his taste in books will grow.

Once a student has the desire to learn through reading, he will discover the techniques of increasing his vocabulary — perhaps even without recognizing that they are techniques — in his efforts to understand what he is studying.

...Here are the three principal techniques for recognizing the meanings of new words: recognition by context, discovery by dictionary reference, and recognition by word analysis. Let us consider these techniques.

Recognition by Context. For a number of reasons, the best way to improve your recognition vocabulary is by watching context. First, it is the method you must use in understanding spoken communica-

A.E. for homework

tions, since you cannot usually stop a speaker to look up his words in a dictionary. Second, it is the method used by lexicographers (makers of dictionaries), and far from being a "lazy" or "guessing" method, it is the only way to become sensitive to educated usage.

As you acquire skill and confidence in interpreting words from context, you will learn to spot the ways in which a speaker or writer helps to make clear the meanings of unusual words. Sometimes he will actually define the new word, as we did with 'lexicographers' above. Sometimes he will explain the word showing it in operation, *as* when we are told that a scribe makes and preserves books. Sometimes he will repeat the meaning in other words of similar meaning, as in 'profound change and momentous alterations'. By learning to look for such aids you will not only become a better reader and listener, but you will begin to use these explanatory techniques yourself and so become a better speaker and writer.

Discovery by Dictionary Reference. When you look up a word in your dictionary you should try to find out as much as you can about it. The more you find out about new words from your dictionary, the better you will remember them; and the better you remember them, the more likely you are to transfer them to your active vocabulary. The things you most need to know about a new word are its pronunciation, etymology, and meanings. The pronunciation not only helps you to pronounce it conventionally in reading aloud or in speech, but also helps you fix the word in your memory. Since the appearance of a word is often no safe clue to its sound, we have all had the embarrassing experience of making a very obvious mispronunciation when called upon to read an unfamiliar word aloud. The habit of checking pronunciation as you look up a new word greatly reduces the chances of mispronunciation.

The etymology of a word gives you its family history and thus makes your knowledge of it more complete. When you learn, for example, that 'critical' comes from a Greek phrase meaning "able to discern" and was originally used for one who was able to discern the implications of a work or a policy and thus to judge it, you will better understand how word can be used today in such different senses as: "It is an excellent critical discussion of the problem", "He is a critical user of the dictionary", and "His condition is now critical". Apart from its usefulness in making you a more discerning or more critical user of words, the study of etymology can be a pleasant hobby. It may not make the study of the 'calculus' any easier to know that its name came from the Latin word for a pebble and goes back to the

days when the Romans used pebbles to help them with their arithmetic; but it is interesting to be reminded from what primitive origins modern calculating machines have come. It is a testimony to human intolerance that 'sinister' originally meant 'left-handed' and a 'barbarian' was once a 'stranger'. And it is amusing to discover that our slang phrase 'in the coop' perpetuates the original meaning of 'jail', a cage or coop. It is not surprising that some people find it as much fun to collect etymologies as to collect stamps, and much less expensive.

Recognition by Word Analysis. Looking up an etymology inevitably leads to word analysis, the breaking down of a word into its parts and the recognition of the original meaning of each part. Thus we are analysing 'preliterate' when we recognize that it is a compound of the prefix *pme-* (meaning "before", or "not yet") and the root *litera*, "a letter"; and we are analysing 'docile' when we see that it is made up of the root *docere*, "to teach", and the suffix *-He*, "capable of", so that a docile person is literally one who is capable of being taught.

Because so many Latin and Greek words have been borrowed and assimilated by English, a knowledge of the most common Latin and Greek prefixes and roots (the suffixes are less important for our purposes) helps us to recognize, at least in a general way, the meanings of many words. For example, the ability to recognize *-cede* (*-ceed*) and *-cess* as forms of the Latin *cedere*, "to yield" or "go", gives us a partial clue to the meanings of the English words 'cede, cessation, cession, accede, access, accession, accessory, antecedent, ancestor, concede, concession, concessionaire, exceed, excess, incessant, intercede, intercessor, precede, precedence, predecessor, procedure, proceed, process, procession, recede, recess, recessive, secede, succeed, succession,' and their inflectional forms. One writer has estimated that a knowledge of fourteen Latin and Greek roots will help us to recognize over 14,000 words.

(From: Beringause A., Lowenthal D. The Range of College Reading. N.Y., 1967. Abridged.)

b) Answer the following questions:

1. What is meant by 'recognition' vocabulary? by 'required reading and Voluntary' reading? (Explain, don't translate). 2. What is the role of the active vocabulary and of the recognition vocabulary in the process of language learning? Which of the language skills and habits does each of the types support? 3. What method of increasing

one's recognition vocabulary does the author suggest? What do you think about the method? 4. What are the three principal techniques for recognizing the meanings of new words? Which of the three do you consider especially (least) effective? Give your reasons. 5. How do you understand the words referring to the recognition-by-context method: "...far from being a 'lazy' or 'guessing' method..."? 6. What is the procedure recommended by the author for discovering the meanings of new words by dictionary reference? Do you think it is a sound recommendation? Is your usual procedure to make a thorough study of a new word or just to look up the meaning you need? 7. Why does the author include etymology in the things the student most needs to know about a new word? What is your opinion on this point? For what study levels may it be accepted? 8. What other methods of increasing one's recognition vocabulary can you suggest, besides the one of extensive reading recommended in the article? 9. What kind of procedure would you recommend your pupils of different levels for discovering meaning of new words by dictionary reference?

c) Discuss the article in pairs. One of the speakers is to support the author's views, the other shall try and argue the disputable points of the article.

II. a) Explain in a well-developed paragraph what a student ought to do to enlarge and improve his vocabulary.

b) Express your opinion on the role of voluntary reading in improving the student's knowledge of the language and enlarging his scope.

III. Make a round-table debate with your classmates on the following topics (refer to foreign-language learning):

1. Reading with a purpose.
2. Collecting words.
- ' 3. Speed reading: fact or fancy? 4. Reading for fun.

Key Words and Expressions: to increase (improve) one's vocabulary; the printed page; recognition vocabulary; active (functional) vocabulary; required reading; voluntary reading; recognition by context/by word analysis; discovery by dictionary reference

UNIT THREE

TEXT THREE

ONE STAIR UP

By Campbell Naime

(Fragment)

Nairne, Campbell, a Scottish novelist, the author of two books "One Stair Up" (1932) and "Stony Ground" (1934). "One Stair Up" deals with the life of an Edinburgh working-class family and is characterized by realism, a fine style and a sense of humour.

They went up a short marble staircase, treading without sound on a rich carpet of some green material that yielded like springing turf, and moved across a salon hung everywhere with the coloured and signed portraits of film stars. Back in this dim region of luxury, quite still except for the soft whirring of fans they could hear a tea-spoon chink, a cup grate on a saucer, a voice rise above another voice and sink again into voluptuous stillness. Out of a door marked "Circle" over the bull's-eye in each of its two folding partitions, a trim girl in a chocolate uniform with blue pipings silently emerged, glanced at the tickets, and admitted them, flashing her torch into a hot darkness lit here and there by red lamps and speared diagonally by a shaft of white light falling on the rounded oblong of the screen. "Gee baby, you're a swell kid."¹ There was a murmur in the audience, and a man's face came surprisingly out of shadow as he struck a match in the lower part of the gallery. Still flashing her torch, the girl hopped in front of them down the steps of the circle, picked out a couple of vacant seats, and stood back to let them squeeze past her into the row. "Thank you," Andrew said huskily. Several faces glared at them as they sat down. "This a comedy?" Rosa took off her gloves and surveyed the dim amphitheatre in the hope of recognizing some of her acquaintances. It pleased her to be seen in the dress circle, even with Andrew. But her eyes were still unaccustomed to the obscurity. She noted that the cinema, as usual, was nearly full, and looked for the first time at the screen. Two shadowy faces, enormous on the white background, moved together and kissed.

"It isn't the big picture,"² Andrew said. "That doesn't come on till eight-forty. You see all right?"

She nodded. He risked no further inquiries, knowing how often she had forbidden him to talk to her in a cinema. He promised himself that to-night he would resist that awful temptation to explain the story in a whisper when he fancied he saw the end of it. Nor would he even say: "Liking it, Rosa?" — "No bored, are you? 'Cos³ if you are we'll go out." — "It's hot stuff, isn't it?" No, he would say nothing and enjoy himself... Ah, this was better. Nice and warm in a cinema, and dark; you couldn't see anybody else, and *they* couldn't see you. Prefer cinemas to theatres any day.

The film ended a few minutes after they had come in. Down swung a looped curtain, pot-plants and palms leapt up under the stage apron, one row of lights and then another shed a pink radiance over the exits, in the domed roof a shower of small stars twinkled and glittered and three bowls flushed suddenly to ruby colour. A dozen or so of the audience got up and pushed out to the exits. Swiftly the light dimmed again. The curtain rattled back and the white oblong emerged from folds already caught by lines of flickering grey print. A draped girl swam into view and began to blow bubbles out of a long pipe. One of these expanded and expanded until it filled the whole screen. It then burst into the letters "All Next Week", which in turn dissolved and announced a film called "Mothers of Broadway" as a forthcoming attraction.⁴ The film seemed to have smashed all records. It drew tears from the hardest hearts. It sent thrills down the spine. It was a rapid-fire drama. It was a heart-searing tale of studio parties, million-dollar prize fights, and supercharged automobiles. It was, according to other statements that rushed out of the screen, packed with heart-throbs, tingling with reality, vibrant with love and hate — and what a story it had! "You will love it," the screen confidently asserted. "You must see it: the film you'll never forget." Beautiful blondes evidently abounded in this tale of thrill-thirsty young bloods.⁵ One of them, it seemed, was to find after rushing through "gaiety, temptation, and sorrow" that motherhood is the greatest of all careers. "A film that plucks the heart-strings. Bewitching Minnie Haha in the mightiest drama of Broadway."

"Not much good, I expect," Andrew said, "Hullo" — the lights dimmed and a chorus of metallic jazz broke out — "I think that's the big picture on now."

He had now a pleasant feeling that he was going to enjoy himself.

There was some rare fun in this picture. That fat man with the beard — you had to laugh! First of all you saw a shelf with a basket of eggs on it, then a cat moved along, then the eggs tumbled one by

one on the man's head. Oh dear! the way he squeezed that yolk out of his eyes and staggered forward and plumped headfirst into a water-butt. And then the lean chap, coming into the corridor, didn't look where he was going and hit a cook who was marching out of the kitchen with a tray of custards. What a mix-up. Custards all over the place. Holding his seat tight to control his laughter, Andrew wondered whether these chaps really allowed themselves to be knocked down and swamped with custards. No wonder they got big salaries if they had to put up with that kind of thing every day of their lives. Perhaps they faked some of it. Anyhow it was too funny for words. And now here was that dog — must be a hard-worked dog, for you saw it, or another like it, in dozens of these comic films — and of course it was carrying something in its mouth. Oh yes, a stick of dynamite. Where was it going to put that? Under the fat man's bed. Andrew wriggled with enjoyment, then started and feughed gleefully⁶ the dialogue was cut short by a sudden loud explosion. Haha! There was the fat man with a black eye, no beard, half a collar, and no trousers. Oh, this was good! Rosa must be liking this.

What ababy he is, Rosa was thinking. You can't really be angry with him. He doesn't seem to have grown up at all. Talk about Peter Pan.⁶ He's just a big hulking kid. Faintly contemptuous, she watched his blunt nose and chin silhouetted in the darkness. Is he really so stupid, she wondered. Yes, I suppose he is. Oh, for heaven's sake stop that cackling! The explosion shattered its way into the half. She started.

"Good, isn't it?" he broke out, forgetful in his excitement.

She tossed her head.

"I don't see anything funny in that."

"Och,⁷Rosa!"

His hands dropped; all the joy died out of his face and eyes. He looked so abject that she was sorry for him against her will.

"I thought — it *was* quite funny, you know — I mean, people laughed. I wasn't the only one. But if you don't like it — "

She tried hard, still moved by pity, to reply with gentleness, but the retort shaped itself and was uttered before she had command of it.

"I haven't your sense of humour, that's all."

Commentary

1. Gee baby, you're a swell kid: These words are coming from the screen. Gee [dgi:] is an interjection which in American English expresses approval.

2. By "the big picture" Andrew means the main film on the programme (a film-show in Britain as a rule consists of the main film usually called "the main feature" and a so-called "support film" which usually precedes the main feature).

3. 'cos: (*coll.*) because

4. a forthcoming attraction: a film to be released in the near future.

5. young bloods: *here* society youths

6. Peter Pan: the main character of "Peter and Wendy", a book written by J.M. Barrie in 1911 and extremely popular in English-speaking countries. Peter Pan was a boy who never grew up and is a symbol of the sincerity and ingenuousness of childhood.

7. Och: interjection used in Scotland and Ireland for "oh, ah"

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **dim** *a* 1) not bright, clear or distinct, shadowy; as the dim light of a candle; the dim outline of buildings in a dark night; a dim memory of what happened in childhood, *e.g.* The hall was dim in the light of a single electric-light bulb which hung down in its centre. He had a dim recollection of the stranger flinging himself upon him. 2) (of the eyes and the eyesight) not seeing clearly, *e.g.* The old man's sight was getting dim. Her eyes were dim with tears.

dim *vt/i* become dim, make dim, *e.g.* The stars in the sky dimmed; it was getting cloudy. The light of a candle is dimmed by the sun.

dimly *adv.*, *e.g.* He dimly saw figures near him.

2. fold *vt/i* 1) bend or double one part of a thing over on itself, as to fold a letter, a newspaper, etc. 2) bend close to the body, as to fold one's arms. (*i.e.* cross them closely together across the chest); to fold one's hands (*i.e.* put them together with the fingers locking), *e.g.* The bird folded its wings, **to fold one's arms and to fold one's hands** are also used figuratively meaning to be idle. *Ant.* **unfold** *vt/i* 1) (of some thing that is folded) open, as to unfold a newspaper, *e.g.* Buds unfold in the summer. 2) reveal, disclose, as to unfold one's intentions

folding *a* able to be folded, as a folding screen, bed, chair, boat; a folding door (a door consisting of two parts)

fold *n* a part of smth. that is folded, as a dress hanging in loose folds.

folder *n* a holder made of stiff paper or cardboard for loose papers

-foldj *suff.* of *a* 1) two, three, etc. times as much or as many, *e.g.* He pushed with tenfold force. 2) combining two or more qualities that are different, *e.g.* The reasons for our going to town were threefold.

-fold₂ *suff.* of *adv* two, three, etc. times as much, *e.g.* The production of steel increased fourfold.

3. flash *vt/i* 1) send or give out a sudden bright light; (of the eyes) become brilliant or sparkling, *e.g.* The lightning flashed across the sky. He smiled and his fine eyes flashed in his dark face-. *Syn.* **glitter, twinkle, flicker** 2) come suddenly into the mind, *e.g.* The idea flashed into (through) his mind. 3) appear suddenly; move past at great speed, *e.g.* The express train flashed past. 4) send (light, etc.) suddenly and quickly, as to flash a light in a person's face; to flash a smile (a glance, etc.) at someone; to flash a signal (*e.g.* with a lamp), *e.g.* His eyes flashed fire. His eyes flashed back defiance.

flash *π* 1) a sudden burst of light or flame, as a flash of light, a flash of lightning 2) "a short, sudden feeling or an outburst of mental brilliance, as a flash of hope (merriment, wit, inspiration, etc.) 3) a moment; an instant, as in a flash

flash-light *π* 1) a light that flashes (*e.g.* as in a lighthouse) 2) a small electric light or torch.

flashback *π* (*cinemat.*) recapitulation of an earlier scene, *e.g.* His character emerges through a set of flashbacks that show him as a boy and then as a young man.

flashy a brilliant or smart on the surface but really poor or worthless, as flashy jewelry, clothes, etc.

Word Discrimination: to **flash**, to **glitter**, to **twinkle**, to **flicker**.

Flash implies a sudden outburst of light or a sudden display of something that brilliantly reflects light.

Glitter refers to an unsteady emission of light caused by the reflection on transparent or bright bodies, thus a diamond glitters by the reflection of the light on it. A person's eyes may be said to glitter with fever, wickedness, greed, cunning, etc.

Twinkle suggests soft, faint and intermittent flashing, as the twinkling of the stars. A person's eyes may be said to twinkle with amusement.

Flicker suggests a light moving with an unsteady and swift motion, swaying because of a sudden disturbance in the air, as the flicker of a candle.

4. squeeze *vt/i* 1) press hard, as to squeeze a person's hand 2) press in order to get the liquid out; get out by pressing, as to squeeze

a lemon dry 3) pack tightly, *e.g.* He squeezed a lot of things into his suitcase. 4) press, push or force (one's way), as to squeeze (one's way) through a crowd, past somebody, *e.g.* Can I squeeze in?

squeeze *n* the state of being close together as in a crowd, *e.g.* We all got in, but it was a (tight) squeeze, **a close (narrow, tight) squeeze** a difficult or dangerous position

5. obscure *o* 1) not easily seen; not clear or distinct; dark or dim; as an obscure view 2) difficult to understand; not clear to the mind, as an obscure poem 3) not well known, as an obscure village. *Syn.* **dim, vague.**

obscurely *adv*, *e.g.* She realized obscurely that he had told her the story to annoy her.

obscurity *n* the state or quality of being obscure, *e.g.* He is content to live in obscurity.

obscure *vt* darken; hide from view, *e.g.* The moon was obscured by the clouds.

Word Discrimination: **dim, obscure, vague.**

Dim expresses a degree of darkness, it suggests just so much darkness that the things before one cannot be seen clearly.

Obscure is now more often used in its figurative sense (denoting something the true meaning of which is not understandable) than in its literal sense, but it is still employed when there is a suggestion of darkening by covering, concealment, overshadowing, *e.g.* The strange object looked obscure through the deep water.

Vague in its physical application denotes smth. which is lacking in distinct outlines, as the vague shape of a building or a tree in the distance.

Vague in its non-physical sense means knowledge, an idea, statement, answer, feeling, etc. lacking in clear definition either because it is too general or because it is not formulated clearly enough, *e.g.* He had got used to connecting her with a vague sense of the future.

We may have only a dim recollection of the appearance of a house, and only a vague idea of the district in which it is situated. A writer's ideas may be so vague as to tend to become obscure to most of the readers.

6. risk *vt* 1) expose to the possibility of injury, loss, etc., as to risk one's neck (head, life), health, fortune, etc. 2) take the chances of, be in danger of; be willing to accept the result of (+ *noun or gerund*), *as* to risk failure, to risk being caught

risk *n* possibility or likelihood of meeting danger or injury, suffering, loss, etc.; an instance of this, *e.g.* There is no risk of your catching cold if you wear warm clothes, **ran risks, a risk, the risk** (often of + *gerund*) expose oneself or be exposed to bad consequences, loss, etc., *e.g.* He didn't realize that he was running the risk of being captured by the enemy. If she fails one more exam, she runs the risk of being expelled, **take risks, a risk, the risk of** deliberately expose oneself to danger, etc., *e.g.* He was a man who had made decisions and taken risks, **at one's own risk** accepting responsibility, *e.g.* Remember, if you join the expedition, you do it at your own risk.

risky *a* containing risk, dangerous, *e.g.* It was risky for the boys to go straight into the swamp.

Note. Bear it in mind that unlike the Russian verb «рисковать» the verb **to risk** is never used without an object. Thus, when speaking of a definite situation, as «Было трудно, но я решил рискнуть» we shall say either "I decided to risk it" or "I decided to take the risk". In a more general situation as «Я люблю рисковать» we shall say "I like taking risks".

7. tempt *vt* 1) persuade to do smth. wrong, *e.g.* No matter what you promise the boy, you'll hardly tempt him to betray his friends. 2) attract so as to make smb. do smth., *e.g.* It was no use offering him the book: nothing would tempt him to read poetry.

temptation *n* (both in good and bad senses), *e.g.* Clever advertisements are temptations to spend money. The sight of the purse on the table was a strong temptation to the thief. He could hardly resist the temptation of going there again.

tempting *a* attractive, as a tempting offer, a tempting apple, etc.

8. fancy *vt* 1) imagine, suppose, *e.g.* Can you fancy me as a teacher? 2) be under the impression that; be inclined to suppose (though not feeling certain), *e.g.* He fancied (that) he heard footsteps behind him. 3) like (+ *пойл or gerund*), *e.g.* I don't fancy going there. 4) believe without sufficient reason, *e.g.* He fancies that he can succeed without working hard. 5) expressing surprise (in exclamatory sentences), *e.g.* Fancy doing that! Fancy her saying such a thing! Just fancy! Fancy that, now!

fancy *n* 1) the power of calling up things to the mind, *e.g.* He has a lively fancy. 2) smth. imagined, *e.g.* I have a fancy (a vague idea) that he will arrive late. 3) a liking; **take a fancy to (a person or thing)** become fond of, *e.g.* The child took quite a fancy to her. **take (catch) a person's fancy** please or attract him, *e.g.* The new comedy took the fancy of the public.

9. turn *n* 1) the act of turning; a turning movement, as a few turns of the handle; a turn to the right; **done to a turn** (of food) cooked just enough, neither underdone nor overdone 2) a change in condition, *e.g.* The weather took a turn for the better (worse). 3) a time, occasion or opportunity for doing something, *esp.* some thing done by a number of people one after the other, *e.g.* It's your turn to read now. **in turn** one after another; **out of turn** not, in the usual order; before or after the time appointed or usual, *e.g.* You mustn't speak out of (your) turn. There was a long queue at the box-office but he cut out of turn, **take turns** work alternatively, *e.g.* We shall take turns at looking after the child, 4) an action regarded as affecting someone, *e.g.* He once did me a good (bad) turn (*i.e.* a service, disservice). One good turn deserves another (*i.e.* if you help me I should help you in return). 5) a tendency or disposition; a cast of mind; an aptitude, *e.g.* He is of a mechanical turn (*i.e.* interested in, clever at using machinery). He has a gloomy turn of mind. 6) (*coll.*) a shock; an unpleasant surprise, *e.g.* The news gave me quite a turn.

10. dissolve [di'zɒlv] *vt/i* 1) change or cause to change from a solid to a liquid state (*c/*. **melt** which implies the use of heat), *e.g.* Sugar dissolves in water. Dissolve the salt in water. Note: The mixture that results from such a process is called solution (as a solution of salt and water). 2) break up, put an end to, as to dissolve a marriage, a business partnership, parliament (before a general election) 3) fade away; vanish gradually from sight, *e.g.* The view dissolved in mist.

dissoluble [di'sɒljubl] *a* that maybe dissolved, *e.g.* The Catholic Church says that no marriage is dissoluble. Ant. **indissoluble**.

dissolution [disa'lju:n] *n* breaking up or separating, as the dissolution of marriage (of a partnership)

11. smash *vt/i* (often with 'up') 1) break something to pieces with noise, *e.g.* The boy smashed a window with a stone. 2) be broken to pieces, *e.g.* The dishes smashed as the tray upset. 3) defeat utterly as to smash an enemy's attack 4) rush violently-into, *e.g.* The car smashed into a wall.

smash *n* 1) the act and noise of something breaking to pieces, *e.g.* We heard a smash as the other motor-car hit ours. 2) crushing defeat, disaster, destruction, *e.g.* A big bank failed and many businesses were ruined in the smash that followed.

12. fake (often with 'up') *vt* to make up, to seem right or true, *e.g.* The whole story had been faked up. Syn. **forge**.

Word Discrimination: **fake, forge**.

Fake differs from **forge** in not necessarily implying a criminal purpose, *e.g.* He faked a story to amuse his friends. *But* He faked an old manuscript to sell it for a large sum of money.

Forge always implies a criminal purpose (to forge a cheque, a signature, a banknote, etc.).

forgery n, forger n

fake *n* 1) a worthless thing that is represented as being smth. it is not; maybe used attributively, *as* a fake picture 2) a person that represents himself as someone he is not. Syn. **fraud**.

Fake differs from **fraud** in not necessarily implying dishonesty, for a **fake** may be a joke, or a theatrical device (*e.g.* Actors use fakes instead of real swords), or it maybe dishonesty (*e.g.* This testimony is clearly a fake).

Fraud always refers to wilful deception and dishonesty (*e.g.* He got money by fraud) or to a person who cheats or a thing that deceives (*e.g.* This hair-restorer is a fraud, I'm as bald as ever I was!).

Word Combinations and Phrases

(be) hung with portraits (pictures, photos, etc.)	to be too funny for words (<i>coll.</i>)
sink into stillness (silence)	to be cut short
to be (un)accustomed to smth. (to doing smth., to do smth.)	(be) moved by pity
	to put up with smth.
	to have command of smth.
	(a feeling, a reply, a subject, etc.)

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. Consult a dictionary, transcribe the following words and practise their pronunciation:

marble, luxury, voluptuous, obscurity, inquiry, apron, confidently, gaiety, chorus, partition, chocolate, uniform, diagonally, oblong, gallery, amphitheatre, radiance, exit, bowl, dissolve, record, automobile, vibrant, metallic, yolk, dynamite, dialogue, contemptuous, silhouetted, abject

3. Practise the pronunciation of the following compound words paying attention to stresses:

'tea-spoon, 'bull's-eye, 'dress .circle, 'background, 'pot-plants, 'stage ,apron, 'rapid-'fire, 'heart-.searing, 'heart-throbs, 'thrill-'thirsty, 'heart-string(s), 'water-butt, 'mix-'up, 'hard-'worked, a 'hard-worked 'dog, 'black 'eye

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

a short marble staircase; in the dim region; here and there; you're a swell kid; a murmur in the audience; stood back to let them squeeze; surveyed the dim amphitheater; in the hope of; some of their acquaintances; in the dress circle; she noted that the cinema; on the white background; it isn't the big picture; no further inquiries; a shower of small stars; filled the whole screen; sent thrills down the spine; packed with heart-throbs; in this tale of thrill-thirsty young bloods; in the mightiest drama; then the eggs tumbled; he squeezed that yolk; and then the lean chap

5. Read the following sentences out loud; beginning with "Back in this dim region of luxury...", "Out of a door marked "Circle"..." and "Down swung a looped curtain...". Beat the time and observe all phonetic phenomena of connected speech. Use proper intonation patterns.

6. Study the following proverbs, a) Translate them into Russian or supply their Russian equivalents, b) Practise their reading paying attention to the sound {ai} and the intonation; beat the time:

1. Beauty lies in lover's eyes. 2. A stitch in time saves nine. 3. Once bitten, twice shy. 4. Let bygones be bygones. 5. Out of sight, out of mind. 6. Velvet paws hide velvet claws. 7. Salt water and absence wash away love. 8. Time and tide wait for no man. 9. Idleness rusts the mind.

7. Read the text and consider its following aspects, a)

Comment upon the choice of words:

in this *dim* region of luxury (whynot "dark?"); a trim girl... silently *emerged*, *glanced* at the tickets, and *admitted* them (why not "silently appeared, looked at the tickets, and let them in"); several faces *glared* at them (whynot "looked"?).

b) Point out formal (learned) words and colloquialisms in the first three paragraphs. Explain how their use is motivated by the nature of the context in which they occur.

c) Explain:

treading without sound on a rich carpet... that yielded like springing turf; a hot darkness... speared diagonally by a shaft of white light; in this dim region of luxury, quite still except for the soft whirring of fans; a draped girl swam into view; the curtain rattled back; it was a rapid-fire drama; it was a heart-searing tale; supercharged automobiles; it was... packed with heart-throbs, tingling with reality, vibrant with love and hate; thrill-thirsty young bloods; what a mix-up; perhaps they faked some of it; talk about Peter Pan; the retort shaped itself and was uttered before she had command of it

d) Select from the first three paragraphs sentences through which the author, by implication, introduces the reader into the relations between Rosa and Andrew. What can be deduced about their relations?

e) Make a thorough stylistic analysis of the extract describing the advertisement film. Which elements strike you as particularly effective and why? Exemplify the author's use of vivid stylistic devices. Comment on the syntax of the extract. How is the description arranged from the point of view of tempo? What is the author's attitude to the described film? (Prove your point.)

f) Comment on Andrew's words "Not much good, I expect" in relation to the preceding paragraph. What change in the atmosphere is created by the words?

g) Make a thorough stylistic analysis of the description of the "big" picture. Compare it with the description of the advertisement film. What is the difference in the treatment and style?

h) Point out passages given in non-personal direct speech. What is the effect achieved?

8. Copy out from Text Three the sentences containing the word combinations and phrases given above and translate them into Russian.

9. Paraphrase the following sentences using the word combinations and phrases:

1. His words were interrupted by a strange noise coming from the next room. 2. She knows French pretty well. 3- Coloured photos hung on the walls. 4. We found the film indescribably funny. 5. I resent this state of things and am going to put an end to it. 6. They were used to seeing a lot of him. 7. The noise in the room ceased. 8. She was sorry for Tom and decided to help him.

10. Compose two dialogues using the word combinations and phrases. Mind the intonation patterns in the stimuli and responses to convey proper attitudes.

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

1. До чего смешной рассказ, правда? — К сожалению, я не разделяю твоего мнения. 2. Ваш сын в совершенстве владеет немецким языком. — Мне приятно это слышать. 3. Фасад театра был увешан афишами. 4. Оратора прервали, и следующего оратора тоже никто не захотел слушать. 5. Я больше не намерен мириться с этим! 6. Он не привык к этому климату, не мог приспособиться к нестерпимому зною. 7. Он кончил говорить, и в зале воцарилась тишина. 8. Движимый жалостью, он взял ребенка на руки и стал ему что-то рассказывать в надежде успокоить его.

12. Answer the following questions:

1. What was the salon like? 2. In what part of the hall did Andrew and Rosa have seats and how did they reach them? 3. What did Andrew promise himself? 4. Describe in detail the way the film "Mothers of Broadway" was advertised. 5. Describe "the big picture" and the impression it made on Andrew and on Rosa. Which of them do you think was right? Motivate your opinion. 6. What did Rosa think of Andrew? 7. How did Andrew react to Rosa not liking the film? 8. Why did Rosa fail to reply with gentleness?

13. Study the vocabulary notes and translate the examples into Russian.

14. Translate the following sentences paying attention to the words and word combinations in italics:

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward,

Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision. 17. The children *took the risk of* getting into old Mr. Radley's garden. 18. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

B. 1. The boat had the *tempting* look that small rowing boats have, but Dora *resisted the temptation* to get into it and glide upon the *glittering* lake. 2. His sister ran away from home with an actor who happened to be playing in Kansas City and who *took a passing fancy* to her. 3. The old quartet has broken up but sometimes they come together again for TV, records, concerts and anything that *takes their fancy*. 4. The turn of the conversation had upset Mark; he did not like to hear Pete talking like this. 5. She said she would leave him for a while and earn her own living. When things *took a turn for the better* she would join him again. 6. He is an old chum of mine, and feels my pulse, and looks at my tongue, and talks about the weather, all for nothing, when I *fancy* I'm ill; so I thought I would *do him a good turn* by going to him now. 7. Haven't you a *turn* for something? What about literature, art and so forth? 8. What was she afraid of here which made her dream *vaguely* of an escape, rescue, a shock which would *dissolve* barriers? 9. The president called for the student union to be *dissolved*. 10. Though scrupulously clean, the room appeared dusty, as if the walls were *dissolving* into powder. 11. There was trouble here at the time of the *dissolution* of the monasteries and that bridge was destroyed. 12. Girls of her type do not *smash* a man's life, they build it. 13. He *smashed* the ball into the net through the goalkeeper's

upflung hands. 14. Most of the wall and the towers of the city are *faked*, but the restoration is wonderful. 15. The innocence of their converse had been a *fake*. 16. This play and other Shakespearean discoveries were soon revealed to be *fakes*. 17. A town councillor was charged with *forging* votes in his favour. 18. A wealthy banker, a man respected by all, he was arrested one day on a charge of *fraud*.

15. Paraphrase the following sentences using your active vocabulary:

1. By doing this he put his health at stake. 2. He embraced his little daughter and his eyes became brilliant with joy. 3. He has let me down. 4. The literary critic found that the young poet's verses lacked clarity. 5. I have written to him twice, now you should do it. 6. He was sitting with his arms crossed on his chest. 7. The motorbike moved past at great speed. 8. I don't believe his story, he is lying. 9. What you intend to do is rather dangerous. 10. The attraction was too strong for him to resist it. 11. I'm rather inclined to suppose that he has told her all about it. 12. He smiled warmly and pressed my hand hard, which rather surprised me as I knew he didn't like me. 13. Kindness ought to be repaid by kindness. 14. The doctor didn't allow her to eat tomatoes, but this one looked so attractive that she decided to have it. 15. How many dresses can you stuff into this small suitcase? You must, at least, double them carefully, or they'll be in a mess! 16. They defeated the enemy forces utterly. 17. How could she have said such a thing? 18. They are going to be divorced. 19. The lights in the hall went down. 20. I can't say I have a clear idea about it.

16. Fill in the blanks with the right word:

flash, glitter, twinkle, flicker

1. There were a lot of skaters on the ... ice of the rink. 2. The lightning ... and a clap of thunder followed. 3. He could hardly see her face in the ... light of the candle. 4. There was no moon, the stars were 5. She was dressed in her tweed overcoat, upon which snow... here and there. 6. The spires of the city ... a little in the light as if faintly visible stars had alighted upon them. 7. He struck a match and held it up; his hand trembled and the ... light went out. 8. He sped past a shrubbery, a lighted window ... somewhere.

dim, vague, obscure

1. I can't say I know the play well, I have rather a... idea about it. 2. In the ... light of an oil-lamp the contours of the things seemed....

3. "His verses lack clarity." — "Yes, they are quite^.. ." 4. It happened such a long time ago, my recollections of the event are rather.... 5. Muriel felt a ... uneasiness, but she had seen her father in such moods before. 6. Pattie was born in an ... town in the centre of England.

17. Use your active vocabulary to make up a sentence in such a way as to provoke the given remark.

Model: "She was cut short in the middle of her speech!"

"Fancy that, now!"

1. ... — "Risky, isn't it?" 2. ... — "Just fancy!" 3. ... — "Fancy him doing a thing like that!" 4. ... — "Why run unnecessary risks?" 5. ... — "He was there in a flash!" 6. ... — "Nor did he give her as much as a nod!" 7. ... — "Oh, he seems to have taken quite a fancy to little Pete." 8. ... — "A tight squeeze, indeed!" 9. ... — "Fancy that, now!" 10. ... — "Yes, it caught my fancy, you know."

18. Translate the following sentences into English using the active vocabulary:

1. Он привык к славе, и ему тяжело было жить в неизвестности, однако приходилось мириться с этим. 2. Он усиленно старался вспомнить, куда он положил письмо, и, наконец, достал папку в надежде найти его там. 3. Автобус переполнен, вряд ли мы сможем в него втиснуться. 4. Кажется, эта книга увлекла тебя. 5. Мне не нравятся эти складки. Они, кажется, вышли из моды. 6. После одного оборота ключ застрял в замке. 7. Он кивнул мне и улыбнулся; его глаза весело блеснули. 8. «Твоя квартира мне не нравится, да и улица тоже», — сказал я. Он, в свою очередь, заявил, что ему не нравится моя квартира. 9. Мне приятно слышать, что я понравился вашим родителям. 10. Он воображает, что сможет написать статью по-английски, но я сомневаюсь в этом, он не владеет языком. 11. Я вдребезги разбила свою любимую чашку. — Подумать только! 12. Я признаю, что трудно было не поддаться искушению. 13. Он презрительно пожал плечами, словно говоря: «Ваше предложение не кажется мне соблазнительным. Я не желаю рисковать быть схваченным полицией». 14. Ему было приятно думать, что в этой глухой деревне он в безопасности; он устал рисковать. 15. Вчера я рассказал ему эту новость, а он, в свою очередь, решил рассказать ее Диду. 16. Он не мог дать таких показаний! Это фальшивка! 17. Когда она снова повернула к нему лицо, в ее глазах светилась радость. 18. Эта

поэма представляется мне малопонятной. 19. Вспыхнула спичка, осветив на мгновение белые стены комнаты и испуганные побледневшие лица. 20. Парламент был распущен, и новые выборы были назначены на сентябрь. 21. В конце длинного темного коридора появился мерцающий огонек свечи. 22. Что ты си-^дишь, сложа руки? Не пора ли взяться за дело? 23. Ты будешь это делать один? — Нет, мы будем чередоваться. 24. Я не желаю рисковать своей головой ради человека, которого презираю. 25. Я позвал его, и он тут же появился. 26. Он не захотел рисковать, и она не испытывала к нему ничего, кроме презрения. 27. Он оказался в тяжелом положении, и ему было приятно видеть, что мы хотим помочь ему, хотя это и значило идти на риск. 28. Он промчался мимо на своем мотоцикле и даже не взглянул в мою сторону. — Подумать только! 29. У кассы толпилось много народу, но он сумел получить билет без очереди. 30. Я никогда не забуду услугу, которую он мне оказал! 31. Погода меняется к лучшему. — Да что ты! Мне кажется, вдали только что блеснула молния. Не выходи без плаща, а то ты рискуешь промокнуть. 32. Он улыбнулся ей ослепительной улыбкой. 33. Множество звезд мерцало на небе, а луны не было видно: ее закрыло большое облако. 34. Ребятам было приятно кататься по гладкому сверкающему льду, они и понятия не имели, что рискуют провалиться в воду.

19. Give the gist of Text Three.

20. Compose dialogues in the course of which:

a) Rosa and Andrew discuss the film. Rosa's impression of the film is not favourable, therefore she sounds categorical, irritated and impatient; to convey her attitudes use the intonation pattern "High Head + Low Fall". Andrew tries to soothe her, some times he is puzzled; make use of the intonation pattern "High Head + Low Rise".

b) Rosa describes her evening at the cinema to a friend of hers in a cool, reserved and dispassionate way; use the intonation pattern "(Low Head +) Low Fall" and "High Head + Low Fall"; her friend, on the contrary, is genuinely interested and encourages further conversation: the intonation pattern "High Fall" with preceding "Low Head" or "High Head" or "High Head + Low Rise" could be used.

c) Andrew shares his impressions with a friend of his. The former is deeply impressed by the film, therefore he sounds enthusiastic and lively; make use of the intonation patterns "Low Head + High Fall" or "High Head + High Fall". The latter is genuinely interested in Andrew's narration, and encourages further conversation; to convey his attitudes the intonation pattern "(Low Head +) Low Rise" and "High Head + Low Rise" should be used.

21. Reread Text Three to discuss the following points of its style.

a) Into what distinct parts does the text fall? Give an appropriate and effective heading to each part. Comment on the variety of stylistic treatments used for each part.

b) Is the author's attitude charged with humour or irony? Prove and illustrate your point.

c) What method of characterization does the author use? Give examples.

d) What is your opinion about the extract? Give it in a few well-motivated sentences.

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen to your fellow-student's reading of Ex. 2, correct his mistakes.

II. Ask your fellow-student to read the compound words given in Ex. 3; ask him to beat the time if he makes mistakes in stresses.

III. Listen to your fellow-student's reading of Ex. 4: analyse his mistakes and ask him to correct them.

IV. a) Make up a list of essential vocabulary and phrases to talk films, b) Prepare a "micro-lesson" to practise the vocabulary in dialogues and monologues. Use the following expressions of classroom English:

1. Don't be hasty! Think it over! 2. This is probably a good place to stop. 3. You don't seem to know anything except your Fes and No. 4. It sounds ambiguous. 5. Did you spot the difference in pronunciation? 6. That's it! 7. Yes, that sounds like English. 8. You shouldn't monologue on the subject. 9. You have done a good job of work-10.1 see you can't phrase it. 11. You speak too haltingly.

V. a) Define the value of good feature films in bringing up children, b) Make up a list of recent feature films of educational value that you would like to use for class discussions in senior forms, c) Suggest a few questions you might use to stimulate the discussion on some of them.

VI. Take up problem-solving situations 1-5 (See the Appendix). Discuss them in class.

CONVERSATION AND DISCUSSION

CINEMA: ITS PAST, PRESENT AND FUTURE

Topical Vocabulary

accelerated a (- motion)
actor n (leading/character/supporting -)
adventure film
animated cartoon
audience n
camera n
cameraman л
cast v (~ a film; - an actor for the part; to type/ - an actor)
close-up n
comedy n (satirical/lyrical -)
credits л
crime film
crowd scene
dialogue л
direct v (to - a film/an actor)
director л (film -)
documentary л
dub v (dubbed film)
educational film
feature film (features *coll.*)
film л (syn. movies, pictures, flickers *coll.*)
film v (to - a book)
film-goer л (syn. movie-goer)
flashback л
make v (to - a film; syn. to release a film; film -ing; film -er)
message л
montage л
newsreel л (- footage)
part л (- of the film; two— film; syn. role; to play the - of)
performance л (give a wonderful -; get a good ~ from the actors)
photograph v
photography л (*syn.* camerawork)
producer л
role л
science fiction film

screen version (*syn.* screen adaptation)
screen test
script n (~ writer)
serial n
shoot v (to - a film/a scene; to - in sequence; to - on location)
short-length film (shorts *coll.*)
silent film (silents *coll.* *syn.* mute film)
slow-motion л
slow-moving a (*ant.* fast-moving)
sound n (- track)
special effects (fire/sound/light effects)
star n (~dom n); **star** v
thriller n (socio-political -)
translate v (to - to the screen; *syn.* to adapt for the screen)
video n
video-recorder n

I. Cinematography made its first public appearance at the beginning of the century and since that time has been rapidly developing, thus turning into one of the most popular mass media, the so-called "face" of the society. The influence of cinema, its responsibilities and role in the society have always been discussed.

1. a) Read the following text about the first silent films.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Eu-

rope, between 1914 and 1918 more men were killed to less рифове than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

b) Answer the following questions:

1. Why did the audiences of silent movies appreciate them so much?
2. What makes the author think that the first movies provided the audiences with a sort of escape from reality? Do you agree with this point of view?
3. Why does the author call the first cinema-houses "Cathedrals of Light" ? Do you think that this comparison can be applied to modern cinema-houses?
4. Are there many people nowadays for whom cinema is a favourite pastime? Can we claim that cinema is still the most powerful cultural influence exceeding even the press?
5. Do you think that the advent of sound killed the silent movies?

c) Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

d) There are three main functions of the first silent movies singled out by the author in this extract. Pick them out and enlarge on them. Do you think that these functions are performed by modern films as well?

2. In the text below the author illustrates a very important statement: the interdependence between the development of the society and cinema.

a) Read the text for obtaining information.

Room at the Top (1959) is commonly spoken of as a turning point in British cinema and a forerunner of the new realism.

The first signs of change are already seen in the Free Cinema movement pioneered by Lindsay Anderson, Tony Richardson and Karel Reiz. They laid emphasis on the individual and his environment and dealt with the pressures, corruptions and frustrations of everyday life.

Room at the Top, directed by Jay Clayton, still clung to some of the old box-office values. It was based on a best seller, it relied on stars (Laurence Harvey and Simone Signoret). But at its core was a concern with human values and an honesty in expressing them which sharply differentiated it from its contemporaries. The attention given to the film by the critics measured its importance. It was the big talking point. The clamour of mixed opinion led, in England at any rate, to a great box-office success.

The large social and economic changes that had shaken the 1950s echoed into the 1960s. Pop art flourished. The Beatles sang and were compared with Beethoven. Affluence was everywhere, but so were poverty and crime.

For the cinema the permissive cult pushed back the frontiers to territory ever more violent and erotic and compelled a revision of cinema censorship. The 1960s carried screen permissiveness about as far as it could go. The new films explored the new moralities and attitudes of the younger generations, and at the same time alienated numbers of older people whose minds were rusted up in the past.

In 1967 the Federation of Films Unions produced a report in which they repeated the charge that British Production was dominated by the USA, and that 70 percent of screen time in 1967 was occupied by foreign films.

In 1970, because of trade uncertainty and the smaller number of films being made, the most promising film projects went "automatically" to the major American companies.

During the time of economic vacuum when so much of promise in film-making had been brought to nothing, British Lion passed into other hands.

(From: *Belts E. The Film Business. L., 1973. Abridged.*)

b) In this text the author singles out several periods in the development of British cinema. What are they? What are the basic characteristics of each period?

c) Can the development of cinematography in this country illustrate the connection between film and society?

1. Are you familiar with the Soviet films of the 30s, 40s and 50s? What was characteristic of them?

2. Were all these films realistic or did some of them idealize, romanticize and glorify reality?

3. In what way can the films reflect the values of the society?

4. Do you think that most of the films carry an ideological message? Should they serve as an instrument of shaping public opinion?

5. What is characteristic of the latest Russian films? Don't you find them sometimes shocking in their portrayal of reality?

II. 1. Read the following dialogue which presents an interview with a famous American character actor Tom Buchanan. Pay special attention to the phrases in bold type used for expressing opinion.

/: How did you get into movies in the first place?

Buchanan: I first became interested in acting when I was in college. I had a sister, and she told me about a class in play interpretation. So the old instructor who also directed the little theater in college, let me sit there and listen to him while they were reading Shakespeare's *Two Gentlemen of Verona*. I was particularly intrigued with Shakespeare's fools. Two weeks later I was playing with the regular company on the stage. I was really stagestruck. It took about ten years to realize that people were laughing with me and not at me. I thought I was God's gift to the world as a dramatic heavy,¹ but the more sincere I'd play a heavy, the louder they'd laugh.

/: And what kind of parts did you usually play?

B.: Heavies and old men. I was playing old men when I was in my twenties, when I started. My voice put me in the character class; I've always had that voice. I had a seven-year contract in pictures because of my voice,

/: Did the director give you any special consideration in your first picture?

B.: You're supposed to know what you're doing in this business. The second day we were shooting on this very first picture, the director came to me and said "Would you like to see the rushes?"² and I said "What's that?" He said "That's the work we shot yesterday." I went in and saw it, and I saw myself... I saw what was wrong. I was playing for the back row,³ and I was mugging.⁴

/: Did you enjoy doing Penny Serenade?

B.: That was a big thrill for me, a big thrill. I learned a lot on that picture. George Stevens, **in my opinion**, is the greatest director we've ever had. He's a wonderful director for an actor. Once I asked him: "George, what do you credit your success to? Is it your knowledge of the camera? I know you used to be a cameraman." He said "It's two things. The camera is one of them... I know what I can do with a camera. The other one is that I've always wanted to be an actor. I come from an acting family, but I never could make it. And I think I know what actors want." And he really does. You'll have a scene to do two weeks later, and he'll come and be talking to you about something, just getting you in the mood, making you think correctly for that particular scene. A wonderful guy... he listens, doesn't do a lot of talking.

/: Would you improvise different things in such a situation?

B.: Most directors will allow that... but don't tell them you've discovered something, or you should do this. Go ahead and do it, let them see it, then they'll come and tell you to do it. Then they've thought of it.

/: It's been said that the character actor doesn't get directed as much as the lead.

B.: Well, as a rule, he's had more experience than the lead and doesn't need the direction. They hesitate to tell him what to do; he's probably been on the stage, or on the screen for fifty years, and if he doesn't know it by now he'll never know it. But they can always suggest, **believe me. I think** the director should watch every actor. It was a great thrill working with young people. They all looked up to me, they didn't know it, but I was looking up to them, and learning a lot from these kids.

/: Did you find yourself getting stale at all?

B.: Yes, you do. You have to watch it constantly. You become careless, your work becomes slovenly. Some days you don't feel up to it. It's the same character year after year, day after day. It's not good, it's not healthy.

/: What do you do to avoid it?

B.: Just keep alert, if you can. Be alert, and when you start out to do a scene, be thinking about it. The minute you're not sincere you're licked. And if you don't enjoy doing it, the audience won't enjoy watching it.

/: Did you feel that you were typecast?⁵

B>: Yes, in a way. I had a variety of roles, but they principally typed me as a "lovable rogue". He'd be a heavy, but everyone would be on his side.

I/ Then you got into TV in a big way? ...Has the TV series done much to change your public status?

B.: Oh sure; I can go anywhere in the country — to foreign countries, in fact — and the kids will holler "Hi, Uncle Joe!" More people can see you in one night than used to see you in a whole career. **The only thing is**, they may get tired of you, which **I don't think** is good. **I think** there are more bad things against TV than good, as far as the actor is concerned.

/: Do you have a favorite film?

B.: Yes, Texas. Because I knew what I was doing. I'd only practised ten years for that part, as a dentist. I never realized before how important your "business" is, until that picture. I bet I received about a hundred letters on that picture, some of them from dentists. **You know**, the greatest compliment you can get, when somebody sees you in a picture, is for somebody to say "Anybody could do." It's a great compliment when you're portraying a part so it looks natural. That means you're doing well.

(From: The Real Stars/Ed, by L. Maltin. N.Y., 1973.)

Commentary

1. **a heavy:** *theat.* a villainous part or character

2. a rush: a print of a motion picture scene processed directly after the shooting

3. **to play for the back row** *here:* to exaggerate; to act the way one acts on the stage

4. to **mug:** to make faces to attract the attention of an audience

5. **to typecast:** to cast an actor repeatedly in the same type of role calling for the same characteristics possessed by the actor

2. Here are some more phrases for expressing opinion and responding to it.

From my point of view... As I see it. Personally I think... As far as I'm concerned... It would seem to me that... As far as I'm able to

judge... I am of the same opinion. That's it (right). That's just what I was going to say! Right you are! I disagree with you on that point! But... Do you mean to say... I'm afraid I don't follow...

3. Work in pairs. Discuss the problems given below using the phrases for expressing opinions and responding to them. Use the material of the interview.

1. *Character actor.* Do you think it is always some peculiarities, like figure, features of the face, voice that put an actor into a character class? Is a character actor who is typecast as a villain or a fool confined for ever to these roles? If so, how to avoid getting stale?

2. *Character actor — the lead.* Can character actors display an acting which overshadows many a "star" and transforms a poor film into a work of art? Should they act at all, or should they merely be natural and "play themselves" ?

3. *Actor — professional training.* Do you think that professional training, including such things as a voice production or bodily control, is a must for an actor? Is it possible to come into this profession by some other way than drama school?

4. *Acting — its popularity.* What is it to your mind that makes this profession so popular? Is it viewed as the surest road to fame or is it that "everyone wants to be somebody else" ?

5. *Actor: stage — cinema — television.* Is it true that nowadays no actor is confined to only one medium? Do you think that working for television is good for the actor?

6. *Actor — director.* What-makes a good director? Is it true that we live in an age of director's cinema and actors are merely puppets in his hands? Are there any ways to achieve a fruitful collaboration between the talents of writer, director and actor?

4. Role-playing. Get ready for an interview. One part of the group is asked to make an actor's character sketch for themselves in written form. The other part is getting ready with the questions putting the spotlight on the main events of the actor's career and his views on the problems of modern cinema. Act the interview in class. By the end of it the interviewer is supposed to make a character sketch of the actor and compare it to the original one made by his partner.

III. Many famous directors expressed their ideas about the role of cinema and its task to reflect life as it is, to pose problems and discuss them. The question emerges: Should cinema preserve its function as an entertainment?

1. Read the essay by J.B. Priestley and single out the author's main idea on the function of art.

Disturbing?

What has been puzzling me for some time now is this. Why does everything worth reading, hearing, looking at, have to be disturbing? That is according to all reviewers and critics. Among the men and women who count, the pacesetters in taste, the highest term of praise is disturbing.

But now I must ask a question that will show how far out of touch I am. Why do I have to be disturbed all the time? Why do the newer novelists and playwrights (sometimes on TV too) and their critics and admirers think it is necessary I should be disturbed? Why should disturbing be the term of highest praise now? Why am I supposed to regard this as the strongest recommendation? What do they think I ought to be disturbed out of? Where the devil do they imagine I've been all my life — lolling in a rose-garden? However, let's forget me and consider the public in general. Why do they have to be disturbed all the time? For my part I can't believe it is necessary.

There are of course a certain number of stupidly complacent people in this country who would be better after a jolt or two. Oh yes, such people exist and no doubt they ought to be disturbed.

They ought to be, but they won't be. Not for them the "disturbing" novels, plays, films, painting, sculpture, music. They keep well away from such things. They take care to guard their complacency.

When we move away from these people to the population at large, the very notion of a general complacency that needs a shock is laughable. Never have the English felt more disturbed. They wonder day and night where the money's to come from and where it goes to. Crime increases and the prisons are overcrowded. Mental homes are packed out and psychiatrists desperately overworked. People take barbiturates and pep pills as they took acid drops when I was young. They spend not hundreds but thousands of millions on gambling, amusements, cigarettes and booze, not out of confidence or any excess of joy but largely out of an attempt to cope with worry, anxiety, deep-seated feelings of unease.

What they don't spend their money on is all that work, so fashionable among the intelligentsia, which is praised because it's disturbing. They want, as they say, to be taken out of themselves, not further into themselves. They don't want to pass their evenings being told what life's like, they've had that all day, thank you. And yet, being the chil-

dren of their ancestors, not some race newly created, when they watch their favourite television series or go to the pictures, they are really groping for what our age has deprived them of—mythology, the timeless world of gods and heroes, unchanging and shining immortals.

Now we come to the inner circle of the educated, the sensitive, the cultured, the people to whom these reviews and notices of novels, plays, films, the visual arts, are being addressed. It is for their sake, to attract their attention, that disturbing is trotted out over and over again, with an occasional change to deeply disquieting.

The truth *is* of course that these are the very people who have been feeling disturbed for years. Disturbing these people seems to me like watering the Thames. I shall be told of course that the really significant writers and artists of our time are expressing what such people feel. It is their duty to keep right on disturbing the disturbed, just as it is the duty of the intelligent and conscientious critic to single out and recommend whatever will best disturb the disturbed. And to show them what they may not have noticed, that what they thought was still dark grey in fact now a deep black.

If the universe were absurd, we'd never realize it, having nothing to compare it with. Life can be disturbing of course, but it can't be all disturbance, without any point of reference outside it; and I feel it's about time we kept this in mind — while we still have minds.

(From: "Essays of Five Decades" by J.B. Priestley. *Abridged*.)

2. Comment on the title of the essay. What does the author mean by the word "disturbing"?

3. Single out the main arguments given by the author against art being "disturbing". Do you agree with them? If you do, enlarge on his reasoning, giving illustrations from your firsthand experience. If you don't, give your counter arguments.

4. Make a round-table talk to discuss the points raised by the author in reference to cinema as art and its function in the society.

IV. Group Discussion. The Future of Cinematography.

Topic 1. Video: is it a blessing or a curse?

a) Read the text that can serve as a starting point for your discussion.

Video Comes Home

Home video successfully arrived in 1972 when Sony devised its 3/4 inch U-Matic system. Using a cassette that slipped easily into the

recorder, it was no longer necessary for the user to touch the tape at all. A few months later, 1/2 inch cassette systems were available at reasonable prices, and the home video soon began.

One of the main uses of home video cassette recorder is "time-shift viewing". People can record a programme which they want to watch, but which is on at an inconvenient time, and watch it later on. If there are two programmes which they want to watch being transmitted at the same time, they can simply record one while watching the other. And most video cassette recorders have a timer device which allows people to record their favourite programmes if they go away for several days.

To begin with, the only type of material available on videograms were full-length feature films. Films can go on offer on video within a year of their cinema release.

The range has now broadened, however, and there are other types of videogram that can be rented or bought. These are mainly how-to-do-it tapes. For sports fans, there are tapes about diving, tennis, board-sailing, squash, cricket, badminton and many others.

Other tapes include Chinese cooking, learning a foreign language, keep-fit, self-defence, yoga, passing a driving test, training dogs, exam revision and growing vegetables.

(From: Film and Video. 1986.)

b) Consider the following talking points. Choose one of them, express your opinion and make practical suggestions for the effective use of video.

Talking points:

1. Video and cinema. The effect of the future availability of video productions on the cinema.
2. Video and television.
3. Video and book-reading.
4. The problem of controlling video production, the ways of preventing children from seeing scenes of depravity, filth and horror.
5. Video as a force for social interaction, education and propaganda.

Topic 2. What films do we need?

a) Make a round-table talk on the state of film-making in this country. Be ready to make suggestions about the possible improvements in film-making.

b) Choose the necessary adjectives from the ones given below to describe films that should satisfy your requirements:

appealing, strong, powerful, intelligent, humane, sensational, gripping, poignant, memorable; touching, moving, quiet, slow-Spaced, entertaining, satirical, pleasing, undemanding, rewarding

INSIGHT INTO PROFESSION

TEACHING FILMS: FOR AND AGAINST

Talking Points:

1. Teaching films have been with us for a few decades already but Still teachers do not seem to be on friendly terms with them. What are the reasons for this kind of situation?

2. What are the advantages and disadvantages of teaching films in foreign-language teaching as compared with other audio-visual aids?

3. Are you familiar with film-segments and loop-films included in the complex set of teaching materials for our schools?

I. a) Read the following text:

Teaching Films: A Necessity Or ... A Nuisance?

For various reasons many foreign-language teachers are not quite on friendly terms with films. Even the filmstrip and slide that are less difficult to handle in the classroom have met with more acceptance outside language teaching than within it.

Meanwhile film is certainly acknowledged as one of the most effective visual aids that exist. From good films students learn faster and remember a body of subject matter longer than when the same subject matter is presented only verbally; films have been used successfully to facilitate thinking and problem solving.

Foreign-language films can bring to the students activities that they could not otherwise observe or become involved with. They are indispensable for teaching the "culture element". The tendency of those who view films to identify themselves with the actors and the situations makes films highly valuable for image forming and language learning.

I have used English films with considerable success in quite varied situations. In addition to their value for actual language learning, they break the monotony of classroom and laboratory work and provide variety to the curriculum.

Creative teachers use professional feature and science-popular films at the advanced stage of language learning as subject matter for class discussions and debates, for evaluating their artistic value.

Let's be honest: the main stumbling block lies in the lack of professional competence of the teacher himself. Contrary to the good old blackboard he cannot handle it on his own which creates embarrassing moments in front of the pupils.

Very often it is the lack of methodological competence. And the HOW is as important as the WHAT! For example, some teachers take feature films and show them to pupils in the hope that exposure would result in learning. More often than not this procedure has the opposite effect, incomprehension leading to discouragement. Or they expect the students to identify themselves with the film actors on second showing without any preparation with taped sound track or the ancillary film-strip.

And finally, the quality of both software and hardware* should be excellent! A bad sound track may lead to incomprehension and further — to irritation and disillusionment of the students.

b) List the arguments and counter-arguments on using films in foreign-language teaching.

II. Answer the following questions:

1. Can you name the films that are in common use at our secondary schools? 2. What do you think of the cartoon loop-films for the junior forms? 3. Did you use any audio-visual aids during your school practice? If so, describe the techniques you used.

III. Tell a visiting school teacher from Great Britain/the United States how teaching films — and audio-visual aids in general — are used in foreign-language teaching in this country.

IV. Design a language lesson for the 9th-10th form that could be efficiently taught by film.

* hardware — technical equipment such as tape- and cassette-recorders, film- and slide-projectors, record players, television and videotape recorders, computers, etc.; software — slides, films, records and other materials used with the equipment.

UNIT FOUR

TEXT FOUR

DANGEROUS CORNER

By John Boynton Priestley

(Three fragments from the play)

John Boynton Priestley (1894 - 1984) is one of the outstanding English authors of today. His early books (1922-26) were of a critical nature. It was the success of his novel "The Good Companions" (1929) which brought him world fame. In early thirties Priestley began his work as a dramatist. "Dangerous Corner" (1932) — one of the series of Seven Time Plays — was his first effort in dramatic art. Priestley's other most famous novels are "They Walk in the City", "Angel Pave-ment", "Wonder Hero", "Far Away". "Let the People Sing". "Bright Day" and many others.

I

The scene is laid in a cosy drawing-room. Several men and women — some of them members of the same family, others their intimate friends — are idly discussing a wireless play they have just heard. The host and hostess of the party are Robert Caplan and his wife Freda.

Gordon: What did you hear?

Freda: The last half of a play.

Olwen: It was called "The Sleeping Dog".

Stanton: Why?

Miss M.: We're not sure — something to do with lies, and a gentleman shooting himself-

Stanton: What fun they have at the B.B.C.!

Olwen (who has been thinking): You know I believe I understand that play now. The sleeping dog was the truth, do you see, and that man — the husband — insisted upon disturbing it.

Robert: He was quite right to disturb it.

Stanton: Was he? I wonder. I think it a very sound idea — the truth as a sleeping dog.

Miss M. (who doesn't care): Of course, we do spend too much of our time telling lies and acting them.

Betty (in her best childish manner): Oh, but one has to. I'm always fibbing. I do it all day long.

Gordon (still fiddling with the wireless): You do, darling, you do.

Betty: It's the secret of my charm.

Miss M. (rather grimly): Very likely. But we meant something much more serious.

Robert: Serious or not, I'm all for it coming out. It's healthy.

Stanton: I think telling the truth is about as healthy as skidding round a corner at sixty.

Freda (who is being either malicious or enigmatic): And life's got a lot of dangerous corners — hasn't it, Charles?

Stanton (a match for her or anybody else present): It can have — if you don't choose your route well. To lie or not to lie — what do you think, Olwen? You're looking terribly wise...

Olwen (thoughtfully): Well — the real truth — that is, every single little thing, with nothing missing at all, wouldn't be dangerous. I suppose that's God's truth. But what most people mean by truth, what that man meant in the wireless play, is only half the real truth. It doesn't tell you all that went on inside everybody. It simply gives you a lot of facts that happened to have been hidden away and were perhaps a lot better hidden away. It's rather treacherous stuff. ...

II

The conversation drifts to Martin Caplan, Robert's brother, who committed suicide six months ago. Robert insists on knowing certain trifling facts relating to the day of the suicide. Yet, what looks trifling and innocent enough at first, leads to graver and still graver discoveries. Finally Robert is confronted with facts whose ugliness he finds himself unable to bear.

In the beginning of the fragment that follows Olwen, a friend of the Caplans, argues with Robert pointing out to him once more that half truth is dangerous.

Olwen: The *real* truth is something so deep you can't get at it this way, and all this half truth does is to blow everything up. It isn't *civilised*.

Stanton: I agree.

Robert (after another drink, cynically): You agree!

Stanton: You'll get no sympathy from me, Caplan.

Robert: Sympathy from you! I never want to set eyes on you again, Stanton. You're a thief, a cheat, a liar, and a dirty cheap seducer.

Stanton: And you're a fool, Caplan. You look solid, but you're not. You've a good deal in common with that cracked brother of yours. You won't face up to real things. You've been living in a fool's paradise, and now, having got yourself out of it by to-night's efforts — all your doing — you're busy building yourself a fool's hell to live in. ...

III

Freda: I'm sure it's not at all the proper thing to say at such a moment, but the fact remains that I feel rather hungry. What about you, Olwen? You, Robert? Or have you been drinking too much?

Robert: Yes, I've been drinking too much.

Freda: Well, it's very silly of you.

Robert (wearily): Yes. (*Buries his face in his hands.*)

Freda: And you did ask for all this.

Robert (half looking up): I asked for it. And I got it.

Freda: Though I doubt if you minded very much until it came to Betty.

Robert: That's not true. But I can understand you're thinking so. You see, as more and more of this rotten stuff came out, so more and more I came to depend on my secret thoughts of Betty — as someone who seemed to me to represent some lovely quality of life.

Freda: I've known some time, of course, that you were getting very sentimental and noble about her. And I've known some time, too, all about Betty, and I've often thought of telling you.

Robert: I'm not sorry you didn't.

Freda: You ought to be.

Robert: Why?

Freda: That kind of self-deception's rather stupid.

Robert: What about you and Martin?

Freda: I didn't deceive myself. I knew everything — or nearly everything — about him. I wasn't in love with somebody who really wasn't there, somebody I'd made up.

Robert: I think you were. Probably we always are.

Olwen: Then it's not so bad then. You can always build up another image for yourself to fall in love with.

Robert: No, you can't. That's the trouble. You lose the capacity for building. You run short of the stuff that creates beautiful illusions, just as if a gland had stopped working.

Olwen: Then you have to learn to live without illusions.

Robert: Can't be done. Not for us. We started life too early for that, possibly they're breeding people now who can live without illusions. I hope so. But I can't do it. I've lived among illusions —

Freda (grimly): You have.

Robert (with growing excitement): Well, what if I have? They've given me hope and courage. They've helped me to live. I suppose we, ought to get all that from faith in life. But I haven't got any. No reli-

gion or anything. Just this damned farmyard to live in. That's all. And just a few bloody glands and secretions and nerves to do it with. But it didn't look too bad. I'd my little illusions, you see.

Freda (bitterly): Then why didn't you leave them alone, instead of clamouring for the truth all night like a fool?

Robert (terribly excited now): Because I am a fool. Stanton was right. That's the only answer. I had to meddle, like a child with a fire. I began this evening with something to keep me going. I'd good memories of Martin. I'd a wife who didn't love me, but at least seemed too good for me. I'd two partners I liked and respected. There was a girl I could idealise. And now —

Olwen (distressed): No, Robert — please. We know.

Robert (in a frenzy): But you don't know, you *can't* know — not as I know — or you wouldn't stand there like that, as if we'd only just had some damned silly little squabble about a hand at bridge.

Olwen: Freda, can't you — ?

Robert: Don't you see, we're not living in the same *world* now. Everything's gone. My brother was an obscene lunatic —

Freda (very sharply): Stop that.

Robert: And my wife doted on him and pestered him. One of my partners is a liar and a cheat and a thief. The other — God knows what he is — some sort of hysterical young pervert — (*Both women try to check and calm him.*) And the girl's a greedy little cat on the tiles —

Olwen (half screaming): No, Robert, no. This is horrible, mad. Please, please don't go on. (*Quieter.*) It won't seem like this tomorrow.

Robert (crazynow): Tomorrow! *Tomorrow!* I tell you, I'm through. I'm through. There can't be a tomorrow. (*He goes swaying to the door.*)

Freda (screaming moves to Olwen and grips her arm): He's got a revolver in his bedroom.

Olwen (screaming and running to the door): Stop, Robert! Stop! Stop!

For the last few seconds the light has been fading, now it is completely dark. There is a revolver shot, a woman's scream, a moment's silence, then the sound of a woman sobbing.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **malicious** a feeling, showing or caused by, ill-will or spite, as a malicious person (remark, tone, face, etc.), *e.g.* How can you set the

child against his parents? It's a malicious thing to do. Why do you always speak ill about all your comrades? Don't be so malicious.

malice *n* active ill-will; spite; desire to harm others-; **bear smb. malice** wish smb. harm, *e.g.* I bear you no malice.

2. **match** *n* 1) a game; a contest of skill, strength, etc. 2) a person who is able to meet another as an equal (in skill, strength, intellect, etc.), *e.g.* He has met his match. Soon it became clear that the younger boy was quite a match for the big one. 3) a person or thing that is exactly like another, or that agrees or corresponds perfectly, *e.g.* The coat and the hat are a good match (*i.e.* agree in colour and style), 4) a marriage, *e.g.* I'm told they are going to make a match of it (*i.e.* they are going to get married). 5) a person considered from the point of view of marriage, *e.g.* He is a very good match.

3. **treacherous** a 1) false; untrustworthy; disloyal, as a treacherous friend 2) betraying smb.'s trust; involving disloyalty, as a treacherous action 3) appearing good, but not to be depended on, as treacherous weather, a treacherous smile, *e.g.* The mountain roads were enveloped in such a treacherous fog that driving at night involved a serious risk.

treachery *n* treacherous action; act of betraying smb., *e.g.* No one knew yet by whose treachery it was that the deepest secrets of the family had become public property. *Syn.* **betrayal**, *e.g.* This act of his was a betrayal of all that they both had held sacred.

treacherousness *n* quality of being treacherous, *e.g.* Before that incident I hadn't been aware of the latent treacherousness in his nature. *Note:* An act of treachery is described by the verb **betray**, *e.g.* You may be confident that I'll never betray your secret. A person guilty of treachery is described by the noun **traitor**, *e.g.* Mrs. Cheveley knew that Sir Robert Chiltern had begun his political career as a traitor, by selling a Cabinet secret for a considerable sum of money.

4. **deceive** *vt* cause smb. to believe what is not true, *e.g.* Don't try to deceive me, I know what really happened.

deception *n* the act of deceiving or being deceived, *e.g.* There are few things as difficult to forgive as deception; **self-deception** believing something not because it is true but because one wants to believe it, *e.g.* With a shock I realized that she didn't lie when she told everybody about her coming marriage; she half-believed it herself: it was a pitiful case of self-deception. *Syn.* **deceit** *n*

Word Discrimination: **deception, deceit.**

Deception and deceit are closest when used in the meaning of act of deceiving. Yet, even in this case there is a difference. *Cf.* The boy s

deceit made his mother very unhappy. (**Deceit** here implies telling lies.) As a politician he often practised deception. (**Deception** implies making false promises, producing a false impression, treacherous tricks, cheating, etc.) **Deceit** maybe also used as a characteristic of a person, *e.g.* Deceit is quite foreign to her nature.

deceitful a inclined to lying; intentionally misleading, *e.g.* I can't stand deceitful people.

deceptive a deceiving, producing a false impression, *e.g.* Appearances are deceptive. The evidence against him was rather deceptive.

5. breed (bred, bred) vt 1) give birth to young, *e.g.* Rabbits breed quickly. Birds breed in spring. 2) cause animals, birds, etc. to have young by choosing pairs (male and female) and bringing them to gether, *e.g.* He makes a living by breeding horses. 3) bring up, look after, teach, educate, *e.g.* It is a heroic country indeed that breeds such sons. He's an Englishman born and bred (*i.e.* by birth and education). 4) be the cause of, *e.g.* War breeds misery and ruin. Familiarity breeds contempt. *Syn.* **bring up** (cotr. noun **upbringing**).

breeding *n* good manners and behaviour; knowledge given by training and education, *e.g.* He's a man of fine breeding.

Word Discrimination: **upbringing, breeding.**

Upbringing denotes process, **breeding** denotes result.

well-bred a having or showing good manners

ill-bred a badly brought up, rude, *e.g.* A well-bred person is always mindful of others, an ill-bred one is so absorbed in himself, that the rest of the world might as well not exist.

6. faith n 1) trust, confidence, reliance, *e.g.* Faith means believing something without proof. Have you any faith in what he tells you? Robert shot himself because he had lost faith in the people surrounding him. **put one's faith in smth. (smb.)** trust; feel confidence in smth. (smb.), *e.g.* I advise you not to put your faith in such a remedy. 2) a system of religious belief, as the Christian or Mohammedan faiths

faithful a loyal; keeping faith; deserving trust, as a faithful friend, a faithful wife

unfaithful a treacherous; **be (un)faithful to smb.** (often applied to husband or wife)

faithfulness *n* loyalty, the quality of being true to smb. or smth., *e.g.* His faithfulness to duty was never doubted.

7. check vt 1) examine a thing to find out whether it is accurate, usually by comparing it with something else, *e.g.* Will you check these figures (see that they are right) ? **check on smb. (smth.)** try and find out whether the previous information or knowledge about

smb. or smth. is true to fact, *e.g.* "Here are some names and addresses of people who were witnesses," said the police inspector. "Of course, they'll have to be checked on." 2) hold back, control, stop, *e.g.* We have checked the advance of the enemy. He couldn't check his anger.

check *n* 1) a control; a person or thing that keeps back or makes it impossible to do things, *e.g.* Wind acts as a check on speed, **keep (hold) in check** control, *e.g.* Human emotions are held in check by social convention. 2) a sudden stop or delay, *e.g.* Tom's illness gave a check to our plans. His ambitions received a sharp check. 3) an examination of the accuracy of a thing, *e.g.* If we both add up the figures, your result will be a check on mine. 4) a ticket or a piece of paper, wood or metal with a number on it given in return for smth. (for hats and coats in a theatre, for bags, luggage, etc.)

"Word Combinations and Phrases

get at smth. (<i>coll.</i>)	set eyes on	run short of smth.	clamour for smth.
smb. (smth.) (<i>coll.</i>)	face up to	keep smb. going	dote on smb.
things (<i>coll.</i>)	fool's paradise	everything's gone	come out (about
make up smth. (smb.)	(as in	facts, truth, etc.)	
"smb. I'd made up")			

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. Consulting a dictionary, transcribe the following words and practise their pronunciation:

intimate, hostess, wireless, serious, discovery, cynical, dissipated, addict, noble, capacity, illusion, gland, malicious, enigmatic, dangerous, route, treacherous, suicide, innocent, civilised, sympathy, seducer, paradise, wearily, represent, sentimental, courage, religion, clamour, idealise, squabble, obscene, pervert

3. Read the following paying attention to the phonetic phenomena of connected speech (assimilation, linking "r", all kinds of plosions, etc.):

their intimate friends; called "The Sleeping Dog"; what fun they have at the B.B.C.; who has been thinking; I understood that play; was quite right to disturb it; who doesn't care; I'm all for it coming out; every single little thing; what most people mean by truth; what that man meant in the wireless play; that happened to have been hidden away; certain trifling facts; you can't get at it this way; after another drink; and you're a fool; with that cracked brother of yours; I asked for it; that's not true; as more and more of this rotten stuff came out; my secret thoughts; another image; I had to meddle; a greedy little cat on the tiles; please, don't go on; and grips her arm

4. Read the following word combinations out loud paying attention to the pronunciation of the nasal sonorant [rj] in the intervocalic position:

are idly discussing a wireless play; upon disturbing it; I'm all for it coming out; with nothing missing at all; trifling and innocent; in the beginning of the fragment; pointing out to him; to blow everything up; living in a fool's paradise; half looking up; with growing excitement; not living in the same world; screaming and running to the door

5. Read the text and consider its following aspects.

a) Comment upon the choice of words in:

I'm always *fibbing* (why not "lying" ?); I never want to *set eyes on you* again (why not "I never want to see you again?"); you've a *good deal* in common with that *cracked* brother of yours (why not "you've much in common with that mad brother of yours?"); some damned silly little *squabble* (why not "quarrel"?)

b) Explain a considerable number of abbreviations occurring in the text (we're, it's, that's, you'll, you're, I've, etc.).

c) Indicate the figure of speech in "What fun they have at the B.B.C.!".

d) Explain the allusion in:

1. The sleeping dog was the truth, do you see, and that man insisted upon disturbing it. 2. To lie or not to lie — what do you think, Olwen?

e) Express in your own words:

I think telling the truth is about as healthy as skidding round the corner at sixty. — What stylistic device is used in the sentence? Comment upon its effectiveness. How does the statement characterize the speaker?

f) Indicate the stylistic devices in:

1. And life's got a lot of dangerous corners — hasn't it, Charles?
2. It can have — if you don't choose your route well.

g) Explain:

a match for her or anybody else present; you won't face up to real things; that cracked brother of yours; fool's paradise; you're busy building yourself a fool's hell to live in; someone who seemed to me to represent some lovely quality of life; you were getting very sentimental and noble about her; in love with somebody who really wasn't there; I began this evening with something to keep me going; we'd ... had some silly little squabble; a hand at bridge; on the tiles

h) Comment on the methods used for heightening the emotion in the concluding episode.

6. Copy out from Text Four the sentences containing the word combinations and phrases and translate them into Russian.

7. Paraphrase the following sentences using the word combinations and phrases:

1. We've very little sugar left. You'll have to go out and get some.
2. There was a certain weakness in him which prevented him from accepting things as they were.
3. Before that day I had never seen the man.
4. It was obvious that the facts he had given were not real: he had invented them.
5. Her child was all her world, the only thing that supported and encouraged her.
6. The real truth is sure to be revealed sooner or later.
7. He had been living in a secret happy world of his own which had nothing to do with reality. Now it was all over.
8. He found he had little petrol left and stopped to fill in.
9. The flower grew so high on the steep bank that the child couldn't get hold of it.
10. The infuriated crowd shouted angrily demanding their money back.
11. Hope and courage alone helped them to survive.

8. Compose two dialogues using the word combinations and phrases. Mind the intonation patterns in the stimuli and responses to convey proper attitudes.

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

1. Ричард Стэнли был из тех людей, которые не умеют и не хотят взглянуть в лицо реальности. Стараясь забыть о своей унылой безрадостной жизни, он выдумывал красивые сказки, в которых он сам был главным действующим лицом. Эти мечты помогали ему жить. Он был по-своему счастлив в этом выдуманном раю. 2. Теперь, когда мы добрались до некоторых фактов, остававшихся до сих пор неизвестными, можно надеяться, что в скором времени истинные обстоятельства дела будут выяснены. 3. У тебя нет лишней ручки? У меня кончились чернила. 4. У ворот роскошной виллы губернатора грязные оборванные люди шумели и кричали, требуя работы. 5. Не понимаю, как это можно так сходить с ума по кому-то, кого и в глаза не видел до прошлого месяца. 6. Чтобы смотреть правде в глаза, требуется определенная сила характера. 7. Я слышал, вы потеряли работу. У вас, наверное, кончились деньги? — Да, почти. Но дело не в этом. Я любил свою работу и жил только ею. Теперь, когда у меня ее отняли, все погбило.

10. Answer the following questions:

1. How do you understand the words: "The truth, like a sleeping dog, is not to be disturbed"? 2. What was Robert Caplan's view on Truth? 3. What was Stanton's opinion on the same point? Explain his words and comment on them. 4. What was Olwen's view on Truth? Comment on it. 5. Why did Stanton think Robert a fool? Was he right? 6. What was Robert's attitude to Betty? 7. What discoveries did Robert make during the evening which distressed him so much? 8. Why did he shoot himself? 9. What type of man is represented in the character of Robert?

11. Study the vocabulary notes and translate the examples into Russian.

12. Translate the following sentences into Russian paying attention to the words and word combinations in italics:

A. 1. He heard Mrs. Baines's voice like a voice in a nightmare; it was sharp and shrill and full of *malice*, louder than people ought to

speak. 2. "Same tidy creature," he said. "A place for everything and everything in its place." He laughed with a faint *malicious* note in the laugh. 3. She is the gentlest creature living; not at all the type to *bear malice* or nurse grievances. 4. "So glad to hear your girl's going to get married — at last," she went on sweetly. "He's a charming boy; a good *match* and a fine catch, as they put it." The *malicious* words made her wince; the *ill-bred* hint sent an indignant flush to her cheeks. 5. I've an elder brother who's a *match* for two like you... 6. "This skirt and that blouse? Do you call it a march?" — "Why, they are both blue, aren't they?" — "These shades of blue don't harmonize; the bright one completely kills the other one. This electric blue is a *treacherous* colour..." 7. Mrs. Lawson, accustomed to dominate and to bully, had little dreamt that in the young daughter-in-law she was meeting her *match*. 8. The *deceitful* people, the *treacherous* climate, — how she hated it all. 9. Forests have ears,/And fields have eyes;/Often *treachery* lurking lies./ Underneath the fairest hair. (Longfellow) 10. Gives not the hawthorn bush a sweeter shade/To shepherds, looking on their silly* sleep/ Than doth a rich embroider'd canopy/To kings that fear their subjects' *treachery!*" (Shakespeare. "Henry VI") 11. Sensing the *treacherousness* of the ground they were treading, he *checked* himself in embarrassment. 12. *Unfaithfulness* was hard to bear, but *deceit* was even harder. The *treacherous* warmth of her smile, the *deceptive* frankness of her eyes... 13. There can be no genuine relationship which involves *deceit*. The very essence and beauty and joy of our relation depend upon its being honest and frank. 14. The *deceptive* friendliness of his manner misled people into expecting sympathy and understanding where there were none of these excellent qualities.

B. 1. ...two people who don't understand each other, *breeding* children whom they don't understand and who will never understand them... 2. Her *upbringing* was rather conventional. She was taught that it was wicked to hurt others if you knew you were hurting them. 3. Of course, the best solution would have been to kick the fellow out, but unfortunately his *breeding* cut off that simple and beautiful way of dealing with the painful situation. 4. Martin had *faith* in himself, but he was alone in that *faith*. 5. Love should be absolute love. /*Faith* is in fullness or nought... (R. Browning) 6. Friends meet to part; love laughs at *faith*; /True foes once met, are join'd till death. (G. Byron) 7. Even Mr. Jaggars started when I said those words. It was the slight-

* silly = blessed (arch.)

est start that could escape a man, the most carefully repressed and the soonest *checked*, but he did start. 8. There were times when she would come to a sudden *check* in this tone of mockery and would seem to pity me. 9. This extravagant spending must be *checked*. 10. I tried very hard *to keep* my silly self in *check*, but felt the *treacherous* blush spread all over my face and neck.

13. Translate the following sentences into English using your active vocabulary:

1. Я не желаю ему зла, но и сочувствовать ему я тоже не могу. Нужно смотреть правде в глаза: его поведение по отношению к товарищам было предательским. 2. Тяжелее всего было видеть злорадные лица тех, кого еще вчера он считал верными друзьями. 3. Он попытался поднять ее на смех, но оказалось, что она ничуть не уступает ему в злом остроумии. 4. У меня есть чудесный сюрприз для тебя. Я нашла пару для твоей голубой китайской вазы. 5. В предательском тумане очертания знакомых предметов казались пугающе необычными. 6. То обстоятельство, что она была без ума от своих двух девочек, не очень помогало ей в их воспитании. Они росли лживыми и невоспитанными детьми. 7. Я из полиции. Мне нужно проверить некоторые данные показаний свидетелей. 8. Ее спокойствие было обманчивым. Однако никто не понял бы этого, если бы не предательская слеза, которая вдруг скатилась по ее щеке. 9. Если мы говорим о ком-то, что он невоспитанный человек, мы имеем в виду его грубость, бестактность и, главное, неспособность и нежелание считаться с окружающими. 10. Миссис Финни еще ни разу не встречала девушку, которую она могла бы считать подходящей Партией для своего сына. 11. Под оболочкой воспитанности и хороших манер скрывалась лживая и злобная душа. 12. Что же это было, что остановило его на полпути в задуманном им предательстве? Мы не знаем. Да и не все ли равно? Намерение предать — само по себе уже предательство. 13. Легче всего обмануть того, кто хочет, чтобы его обманули. 14. Первые впечатления часто обманчивы. 15. Его спокойная верность долгу вызывала уважение. 16. «Я всецело за то, что бы вы высказались», — сказал он с вежливой улыбкой. 17. Полностью довериться такому человеку, как он, также опасно, как довериться бушующему морю. 18. Только хорошее воспитание сдерживало эту необузданную натуру.

14. Give brief situations in which you will say the following (may be done in pairs). Convey proper attitudes:

1. you are being malicious; 2. a good match (in both meanings); 3. a match for; 4. faith in; 5. be unfaithful to; 6. a check on; 7. check smb.; 8. deceitful — deceptive; 9. treacherous (wind, climate, weather, fog, etc.)

15. Render Text Four in detail (use indirect speech).

16. Give the gist of Text Four.

17. Answer in detail and discuss the following questions:

1. Why is the play called "Dangerous Corner" ? What is meant by "dangerous corner"? 2. What is the point of the play (so far as you can judge by the given fragments)? 3. Would it be correct to state that the author, is against the truth and warns people against it? 4. What is generally understood by 'illusions'? 5. Is it good or bad for people to have illusions? Give your reasons. 6. Do you agree with Robert that people are always in love with somebody "who really isn't there", somebody they have made up?

18. Reread Text Four to speak on the following points of style.

a) Exemplify the use of colloquialisms. How can you explain their comparatively limited number in a dramatic text?

b) Is the speech of the characters individualized? Illustrate your point.

c) Analyse the language of the extracts in a few well-motivated sentences. Compare the language of the text with that of "The Escape". Account for the differences.

19. a) Study the following proverbs and explain their meaning, b) Give brief situations to illustrate them:

1. Trust is the mother of deceit. 2. All fails where faith fails. 3. Love asks faith, and faith firmness. 4. A faithful enemy is better than a treacherous friend. 5. He is easiest deceived who wants to be deceived. 6. Deceit breeds deceit. 7. Familiarity breeds contempt. 8. Appearances are deceptive. 9. Let the sleeping dog lie. 10. Those who live in glass houses shouldn't throw stones.

c) Make up dialogues on proverbs 8,9,10 in which one of the speakers will support the idea conveyed by the proverb, and the other will argue it.

20. Complete the following dialogues. Give a brief preface pointing out who is talking and under what circumstances. Then continue the dialogue. Use your active vocabulary and convey proper attitudes:

1. "Now, I want to know exactly what really happened. Can you give me all the details with nothing missing at all?"

"I could try. But what's the use?"

"We must get at the truth somehow. I'm not at all satisfied with what I know."

"Well, you ought to be." ...

2. "Having got himself out of the trouble, he is simply asking for another. Couldn't you do something?"

"Could you? Can any one?"

"Oh, it's a silly way to talk. Of course, we can. I'm all for us doing something." ...

3. "You are meddling like a child with a fire."

"Well, people do sometimes, you know."

"I'm sure I never do."

"I'm sorry you don't. It's pure lack of imagination that makes you so sensible. And, after all, what am I to be blamed for?" ...

4. "You are their teacher. You ought to know what's going on inside the heads of those pupils of yours."

"It's more difficult than you think."

"But what about that girl of yours who wrote the letter? Do you know her well?"

"I've always thought so." ...

5. "I still think him a fully reliable and faithful person."

"Don't you remember that famous quotation — is it Shakespeare? — something about a villain faithful only to his own treachery?"

"Now, I don't quite see what you mean by it." ...

31. Render the following text in English. The italicized parts should be reproduced close to the text:

«Опасный поворот» — первая пьеса Джона Пристли, и сам автор склонен был рассматривать ее скорее как «техническое упражнение в драматическом искусстве, чем подлинное исследование (study) человеческих характеров».

Однако, как показало время, автор, по-видимому, недооценил художественных достоинств своей пьесы: иначе трудно было бы объяснить тот неизменный успех, с которым она шла на сценах чуть ли не всех стран Европы и Америки.

Несомненно, если рассматривать пьесу с чисто «технической» стороны, можно с уверенностью сказать, что это блестяще написанная пьеса. Особенно это относится к композиции — к этому знаменитому «трюку со временем» (time trick), к которому теперь мы уже привыкли по множеству подражаний — особенно в кино, — но который во время написания пьесы (1932 г.) был ошеломляющим новшеством, повергавшим в изумление зрителей, читателей и критиков.

«Трюк» заключается в том, что в третьем действии, после того как прозвучал роковой выстрел Роберта, на сцене гаснет свет, после паузы зажигается снова, и мы, вместе с героями пьесы, возвращаемся в ту точку времени, в которой мы были в начале первого действия. Иначе говоря, начало первого действия повторяется почти слово в слово — с некоторыми сокращениями. *Думаете это скучно? Нет! Это настолько захватывающе, что у вас мороз пробегает по коже.* Мы снова видим этих людей, таких спокойных и счастливых: дружная любящая семья и их близкие друзья. Но мы теперь уже знаем, что это *обман*, что под маской дружелюбия и *воспитанности* скрываются *ложь, предательство и измена*. Каждая фраза пустой светской беседы звучит теперь двусмысленно, ибо за ней стоит та правда, которую мы знаем об этих людях и которую они хотят скрыть. Получается так, как *будто мы видим* одновременно эту уютную сцену в гостиной и сквозь нее те подлинные факты, которые *вышли наружу* на протяжении пьесы. Вот каков этот «технический трюк». Он подчеркивает и углубляет основную мысль пьесы. В этой концовке окончательно спадают маски. Мы больше не верим *любезным* улыбкам и лживым словам, и если вся пьеса разоблачает моральное падение большинства этих людей, то концовка мастерски *подчеркивает еще и их лживое лицемерие*. Вот таким образом «чисто технический трюк», блестяще задуманный и выполненный, способствует углублению и раскрытию характеров и идейного содержания пьесы.

22. Additional topics for students' talks, discussion and written composition:

A. 1. Priestley's play "Dangerous Corner".

2. Priestley as a playwright.

3. A novel by Priestley.

B. The character of Louka and his theory of "consoling deceit" (Maxim Gorky. "At the Bottom of Life").

C. The difference between the writer's optimism and the writer's "fool's paradise". Speak on concrete books and authors.

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen attentively to your fellow-students' reading of Ex. 2; correct their mistakes in the pronunciation of the sounds and stresses.

II. Listen to your fellow-students' reading of the word combinations from Ex. 3. What advice will you give them if they fail to pronounce them correctly?

III. Ask your fellow-student to read Ex. 4. In what way would you correct his mistake, should he intrude the [g] sound after [rj]? What recommendation would you give schoolchildren if they made a similar mistake?

IV. There is no denying the fact that appropriate reading matter in the target language can effectively be used for educational objectives as well. Try to recollect an interesting class discussion you had in the course of teacher training that was both entertaining and instructive. Describe the discussion in terms of teaching methods.

V. Think up a list of topics that could raise debates in your class. Select the best one and prepare yourself to conduct a class discussion on it. Use the following phrases (for the discussion leader):

1. Avoid elliptical, loaded or vague questions. 2. First arrange in your mind all you are going to say. 3. Don't monopolize the discussion! 4. You are too subdued. 5. What do you think on the point? 6. Do you share her view? 7. Give your reasons, etc.

VI. It has been acknowledged by educationists that drama can help the development of children in a number of specific ways. What are the implications of that view for teacher training in general/foreign-language teaching in particular?

VII. Take up problem-solving situations 6-10 (See the Appendix). Discuss them in class.

CONVERSATION AND DISCUSSION

THE THEATRE

Topical Vocabulary

appeal *n* (the - of the theatre; visual -; auditory -)

audience *n* (*also*: public *n*) **co-actor** *n*

costume *n*

dialogue *n* (*here*: the spoken text of the play)

drama *n*

dramatist *n* (*also*: playwright)

dramaturgy *n*

effects *n* (light -; sound -)

entertainment *n*

graphic *a* (- elements of the theatrical production)

house *n* (*also*: theatre -)

inflection *n*

make up *n*

perform *v* (*also*: act, play)

performance *n* (*also*: production)

part *n* (*a*/*so*: role)

plastic *a* (- elements of acting)

play for the gallery (*a*/*so*: to play for the house)

play-acting *n* (*also*: acting; playing; performance)

play-writing *n*

presentation *n* (*also*: production)

fep., *n si* (*i.e.* repertory theatre)

rhythm *n* (*i.e.* the rhythm of the production)

scene *n*

scenery *n* (*also*: setting(s))

spectator *n*

stage a play (to produce/to present a play)

stage-direction *n* (*i.e.* 1. the art and technique of a stage director.

2. *pi.* instructions as to actors' movements written into the script of the play)

synthetic *a*

technique *n* (the - of acting) **theatre-goer** *n* "the fourth wall"

upstage *v* (*i.e.* move upstage of a co-actor, forcing him to act with his back to the audience and thus spoiling his performance)

The Main Genres of the Theatre

drama, tragedy, comedy, farce, melodrama, opera, musical comedy, musical, ballet, variety-show

I. The theatre is one of the greatest kinds of art. Its appeal is immense. What is its place among other arts? What is the secret of its appeal? What are the main problems of play-writing and of play-acting?

1. a) Read the following.

What is a Play?

A play is a story devised to be presented by actors on a stage before an audience.

This plain statement of fact presents an exceedingly simple definition of the drama, — a definition so simple indeed as to seem at the first glance easily obvious and therefore scarcely worthy of expression. But if we examine the statement thoroughly, phrase by phrase, we shall see that it sums up within itself the entire theory of the theatre, and that from this primary axiom we may deduce the whole practical philosophy of dramatic criticism.

It is unnecessary to linger long over an explanation of the word *story*. A story is a representation of a series of events linked together by the law of cause and effect and marching forward toward a predestined culmination, — each event exhibiting imagined characters performing imagined acts in an appropriate imagined setting.

The phrase 'devised to be presented' distinguishes the drama sharply from all other forms of narrative. In particular it must be noted that a play is not a story that is written to be read. By no means must the drama be considered primarily as a department of literature, — like the epic or the novel, for example. Rather, from the standpoint of the theatre, should literary method be considered as only one of a multitude of means which the dramatist must employ to convey his story effectively to the audience. The great Greek dramatists needed a sense of sculpture as well as a sense of poetry; and in the contemporary theatre the playwright must manifest the imagination of the painter as well as the imagination of the man of letters. The appeal of a play is primarily visual rather than auditory. On the contemporary stage, characters properly costumed must be exhibited within a carefully designed and painted setting illuminated with appropriate effects of light and shadow; and the art of music is often called upon to render incidental aid to the general impression. The dramatist, therefore, must be endowed not only with the literary sense, but also with a clear eye for the graphic and plastic elements of pictorial effect, a sense of rhythm and of music, and a thorough knowledge

of the art of acting. Since the dramatist must, at the same time and in the same work, harness and harmonise the methods of so many of the arts, it would be uncritical to centre studious consideration solely on his dialogue and to praise him or condemn him on the literary ground alone.

It is, of course, true that the very greatest plays have always been great literature as well as great drama. The purely literary element — the final touch of style in dialogue — is the only sure antidote against the opium of time. Now that Aeschylus is no longer performed regularly as a playwright, we read him as a poet. But on the other hand it must be granted that many plays that stand very high as drama do not fall within the range of literature.

(From: Hamilton C. The Theory of the Theatre. N.Y., 1939.)

b) Answer the following questions:

1. Why is the theatre sometimes alluded to as a "synthetic" art?
2. What arts are involved in the production of a play? Which of them do you consider especially important for a successful presentation of a play?
3. Do you share the author's opinion that the dramatist must manifest the imagination of the painter as well as the imagination of the man of letters and that he should possess a sense of music and a thorough knowledge of the art of acting? One might say that these aspects of the play are rather the concern of the director producing the play than of the author, aren't they?
4. Does drama belong to literature? What is the author's opinion? What is your opinion?

c) Summarize in one paragraph the main ideas of the extract.

d) Confirm or refute:

1. The appeal of the play is primarily visual rather than auditory.
2. The dramatist must be endowed ... with a clear eye for the graphic and plastic elements of pictorial effect... .
3. ...many plays that stand very high as drama do not fall within the range of literature.

e) Define in a few well-founded sentences the role and place of music in the drama production. What do you think about the modern tendency of using music in the theatre to the extent when the drama turns into a kind of variety show?

f) Read the following text and summarize it in English.

В. Дмитриев — это воистину художник для театра, божьей милостью театральный художник, он не просто «оформляет пьесу», он раскрывает ее, раскрывает так же, как и режиссер.

Сад, созданный им в первом акте («Дяди Вани»), — это жизнь в цвету, хлынувшее счастье, радость в зените, — запах сада заполняет весь зрительный зал, и мы вдыхаем полной грудью этот аромат надежды, и вот уже аплодируем, ибо «сад» есть тончайший символ не только этой чеховской пьесы, это символ красоты. Садам этим театр сразу же, с места, берет сильный и смелый аккорд — блестящая мысль театра.

(Из рецензии Ю. Юзовского на постановку «Дяди Вани» во МХАТе в 1947 г.)

Define the role and place of the scenery in the theatrical performance. Comment on the modern tendency of the "minimum scenery". The text above shows that the scenery can become an essential element of the drama production enhancing the idea of the play and creating a mood. As you see from the extract, the mood created by the scenery can present a kind of contrast to the general mood of the play. How else can the scenery be used? Give examples describing the scenery of a play you have seen.

2. a) Read the following extract from an essay by V. Belinsky and summarize it in English.

...Любите ли вы театр так, как я люблю его, т.е. всеми силами души вашей, со всем энтузиазмом, со всем исступлением, к которому только способна пылкая молодость, жадная и страстная до впечатлений изящного?... Не есть ли он исключительно самовластный властелин наших чувств, готовый во всякое время и при всяких обстоятельствах возбуждать и волновать их, как воздымает ураган песчаные метели в безбрежных степях Аравии? Какое из всех искусств владеет такими могущественными средствами поражать душу впечатлениями и играть ею самовластно? ... Итак, положим, что драма есть если не лучший, то ближайший к нам род поэзии. Что же такое театр, где эта могущественная драма облекается с головы до ног в новое могущество, где она вступает в союз со всеми искусствами, призывает их на свою помощь и берет у них все средства, все оружия, из коих каждое, отдельно взятое, слишком сильно для того, чтобы вырвать вас из тесного мира сует и ринуть в безбрежный мир высокого и прекрасного. Что же такое, спрашиваю вас, этот театр?

О, это истинный храм искусства, при входе в который вы мгновенно отделяетесь от земли, освобождаетесь от житейских отношений! Эти звуки настраиваемых в оркестре инструментов томят вашу душу ожиданием чего-то чудесного, сжимают ваше сердце предчувствием какого-то неизъяснимо-сладостного блаженства; этот народ, наполняющий огромный амфитеатр, разделяет ваше нетерпеливое ожидание, вы сливаетесь с ним в одном чувстве; этот роскошный и великолепный занавес, это море огней намекает вам о чудесах и дивах, рассеянных по прекрасному Божию творению и сосредоточенных на тесном пространстве сцены! И вот грянул оркестр — и душа ваша предощущает в его звуках те впечатления, которые готовятся поразить ее; и вот поднялся занавес — и перед взорами вашими разливается бесконечный мир страстей и судеб человеческих! ...

...Вы здесь живете не своей жизнью, страдаете не своими скорбями, радуетесь не своим блаженством, трепещете не за свою опасность; здесь ваше холодное я исчезает в пламенном эфире любви. Если вас мучит тягостная мысль о трудном подвиге вашей жизни, вы здесь забудете ее; если душа ваша алкала когда-нибудь любви и упоения, если в вашем воображении мелькал когда-нибудь, подобно легкому видению ночи, какой-то пленительный образ, давно вами забытый, — здесь эта жажда вспыхнет в вас с новой, неукротимой силой; здесь этот образ снова явится вам, и вы увидите его очи, устремленные на вас с тоскою и любовью, упьетесь его обаятельным дыханьем, содрогнетесь от огненного прикосновения его руки... Но возможно ли описать все очарования театра, всю его магическую силу над душою человеческою?... О, ступайте, ступайте в театр, живите и умрите в нем, если можете!...

b) Answer the following questions:

1. What is the author's attitude to the theatre? 2. How does he define the drama? What is the difference between his point of view and that of C. Hamilton? 3. What, in the author's opinion, is the appeal of the theatre? Do you share his opinion?

c) Explain the following:

Что же такое театр, где эта могущественная драма... вступает в союз со всеми искусствами, призывает их на свою помощь и берет у них все средства, все оружия... .

...Вы здесь живете не своей жизнью, страдаете не своими скорбями, радуетесь не своим блаженством, ...здесь ваше холодное я исчезает в пламенном эфире любви.

d) Tell the class what is the role of the theatre in the lives of people and in your own life.

II. 1. Different people have different opinions about the theatre. The short monologues that follow will acquaint you with seven persons expressing their views on theatrical problems. Enact the monologues in the form of interviews.

Use the following conversational formulas of encouraging people to speak and avoiding being misunderstood.

(a) Do tell us what you think about it, will you? Really! So, what do you suggest? You don't care for it, you mean. And what is wrong with it? What about...? It's very interesting indeed. But don't you think...? Explain it, please. You mean to say that...

(b) Please, don't misunderstand me. I mean... Don't get me wrong. You haven't got the point, I think. Now, I didn't say that. No, I mean something different. No ... just let me finish. I was about to say that... I'm not implying that... Well/ I didn't really mean that...

David Stone, 42, artist

I am quite fond of the theatre, even though I don't go there too often. In my opinion, the value of the theatre is rather the same as of art in the broad sense of the word: it is the focus of the spiritual life of the nation. As for the contemporary theatre, I think that it sadly lacks genuine poetry, harmony and heroic spirit. The prevailing tendency of today is to stage the tragedy in such a way that it loses its noble spirit and lofty passions. I don't think that is the appropriate way to bridge the gap between, let us say, Shakespeare and the contemporary audiences. Somehow, Shakespearean atmosphere should be preserved. I am all for high tragedy.

Charles Sanders, 30, musician

The theatre is a splendid art. It is also a very difficult art, and a defenceless one, because every one sees only the tip of the iceberg but is quite sure that he sees it all, and has something to say about it.

Personally I am not a passionate theatre-goer. I prefer to sit at home and read the play. The theatre dictates to me: they put their

dish before me and insist on my swallowing it. I won't have it. I prefer to have my own vision of the play.

Of course, one mustn't lose sight of the educational role of the theatre. But education should by no means become the primary aim, it shouldn't be too obvious, too didactic. The educational aim is best achieved when suddenly some secret spring is touched, and the spectator feels: here is the moment of Truth. It is for this precious moment of Truth that people go to the theatre.

Eugene Morris, 25, worker

I've never given a thought to the reason why I go to the theatre. My parents took me when I was a child, and the habit stuck.

With me, the theatre is rest, work and a festive occasion. A good play makes one think: is it true to life? what should I have done in his place?

What I don't like in our contemporary theatre is the prevailing insistence on the character who is a hopeless failure. What is the purpose of such plays? I want to see a hero on the stage, a man whom I could admire and try to imitate. Of course, I don't mean an "ideal" hero: no one is likely to believe in him. I mean a strong, honest man, but also kind and tolerant. It is difficult for me to dictate to dramatists, but I hope you see what I mean.

Peter Wyndham, 35, film producer

When a child I didn't go to the theatre. Once or twice my grandmother took me to the opera. One day we were late and arrived at the moment when a terrible thunderstorm had just broken out on the stage. Certainly an: imitation thunderstorm, but I was so terrified that I screamed and ran away. After that I refused pointblank to go to the theatre, and I grew up absolutely outside its influence.

I don't want you to think that I reject the theatre like so many film people. It's not that. I am simply indifferent. A friend of mine has produced "Macbeth" in Birmingham, and I can't make myself go and see it, though every one says it is a tremendous success.

Irene Finch, 50, teacher

Today the theatre means nothing to me. Yet, there was a time when I was a passionate theatre-goer. I remember going home once,

after the first night of "Othello" with Laurence Olivier. I was actually crying. The emotional impact was immense. I still remember every detail of that performance.

Of course, I was young then. Probably, that is the reason. But no: I don't think so. Ask the young people today: are there plays that affect them so? I don't think so. The houses are certainly full, and one can't get a ticket for love or money. But, to my mind, the theatrical passions of today do not spring from a genuine love of the theatre but from other, less pure sources: fashion, prestige, idle curiosity.

Helen Green, 16, schoolgirl

I don't understand why people go to the theatre. All these talks on the stage make me sick. I prefer films, variety shows and, of course, rock concerts.

As to the theatre, it is not so bad when the scenery looks real. I mean, when the forest looks like a forest and not like the inside of a garage. I also like gorgeous costumes. In general, I must have something to look at and, of course, to listen to. I don't mean talks, but a really good song or two would make even a boring play endurable.

Elisabeth Allen, 20, student

The theatre is not only my favourite pastime. It occupies an immense part of my life. I think it is the greatest of the arts, I believe it to be the school of life, and the happiest moments of my own life have certainly been lived in theatres.

Sometimes one hears that the days of the theatre are over because it cannot successfully compete with the films and TV. I think that is nonsense. How can the theatre be compared with the cinema! In the latter you just stare at flat dead shades on the screen. In the theatre you communicate with living breathing people who share with you their joys and sorrows, and — what is more — their joys and sorrows are also your joys and sorrows. In their problems you recognize your own, and you are no longer alone. The drama properly staged and acted is not only communication but communion.

2. Look through the monologues and select the main problems raised by the speakers. Give your own view of each problem confirming or refuting the speaker's opinion.

III. In the extract that follows several actors are discussing their trade.

1. Read the text carefully making notes of the main problems raised in the conversation:

When they had finished with parts and personalities, they started off on the theory of acting. They were talking, this time, about that ancient problem of whether one should, while acting, be more aware of the audience or the person or persons with whom one is playing the scene. David, of course, was taking the line that one should concentrate wholly on one's co-actor, on what is going on between two people on the stage: he was being opposed principally by Michael Fenwick, who was an avowed believer in technique.

"It's all a question of truth," David was saying, "you can't tell the truth if you have one eye on how it's being taken all the time, can you? You have to narrow your circle of concentration down to the situation you're playing, you can't keep listening for reactions."

"But the whole art of acting," said Michael Fenwick (and who else but actors ever claim that acting is an art?) "consists in communication. You have to convey your ideas to the public, you have to adjust your performance to what they can take."

"That's just dishonesty," said David, "that's sail that is. You mean that if you're playing Tennessee Williams in Cheltenham you gloss over all the punch lines, for fear of offending the old ladies. What good does that do anyone? They don't get a performance, they don't even get the play. You might as well give them what you believe to be true, not what you believe they believe to be true, mightn't you?"

"You seem to forget," said Michael, forgetting in an instant his last statement about art, "that acting is basically entertainment, the actor isn't there to instruct, he's there to amuse, and you can't amuse people unless you pay attention to their reactions."

"That's just nonsense," said David, "you must be talking about pantomime or something. What I was talking about was acting. I must say I've no particular desire to amuse anyone, I just want to get on with it, that's all."

"It's easy to tell," said Michael, "that you're not used to playing for live audiences. You've spent all your life in front of cameras, that's what's the trouble with you. That's what's the trouble with the theatre these days, people like Wyndham Farrar keep importing all these great stars of screen and telly, and expect them to be able to turn out a good stage performance, just like that. Stage acting is an

art, a lost art, it's been ruined by all you lot who think it's just an easy way of earning a lot of money."

"What in Christ's name do you think you are talking about?" said David belligerently. I've played in just about every bloody rep. in this bloody country, I'd been at it three years before I ever saw the inside of a television studio."

"Three years," said Michael, who had been on the stage for twenty-three years; "Do you think you can learn anything in three years?"

"Of course you can," said David, "if you've got your wits about you. And what I learned was that you must always, always be yourself. Whether you're playing to fifty in Oldham or five million or fifty million, there is nothing else you have to offer but yourself, so that's what you have to give. And to hell with inflections and upstaging and all that bloody moronic nonsense, that's all a bloody waste of time if you ask me."

Michael was too annoyed to reply immediately, and Julian took up this bristly challenge in a reedy, girlish voice.

"I don't see why," he said, "you should think that yourself is so wonderful? After all, the public pays to see a play, doesn't it, not to see David Evans or — er — Laurence Olivier."

"They may not pay to see David Evans," said David, ignoring as well he might the other example offered, "but that's what they see when they get there just the same, isn't it? And if I can't believe in myself as myself, I don't see what else there is to believe in. I don't want to spend my life covering myself up in wigs and muck. I don't believe acting has anything to do with imitation."

"I can't imagine what you're an actor for then," said Michael. "If you don't have any interest in the parts you're playing, or the people who are watching you, then what are you doing it for?"

"Oh, for myself," said David. "For myself. To discover about me. With each new part I play, I find out more about me. And if people will pay to see it, that's their outlook, not mine."

(From: The Garrick Year by Margaret Drabble. Abridged.)

2. Find in the extract the main points of argument. State with which of the speakers you agree. Motivate your opinion.

3. Debate the following. Keep it in mind that some of the statements are disputable.

1. The actor, when on the stage, should wholly concentrate on his part and on his co-actors. He should act as if the audience didn't exist.

Note. It is actually the problem of "the fourth wall" raised in his time by Stanislavsky. There is a pronounced tendency in the contemporary stage-direction to try and destroy "the fourth wall", i.e. "to play for the house".

2. The actor should convey to the audience his own vision of his part and not what he thinks they expect from him.

3. Acting is an art.

4. Acting consists in communication.

Note. The important point here is whether communication can be achieved only through "playing for the gallery".

5. Acting is basically entertainment, the actor isn't there to instruct, he's there to amuse.

6. The actor must always be himself. Acting has nothing to do with imitation. The actor is not supposed to adjust himself to every new role.

7. Stage acting is a lost art, it has been ruined by films and TV.

IV. Arrange discussions and round-table talks on the following.

1. Why do people go to the theatre?

2. What is a play? Amusement? Instruction? Just a story enacted on the stage?

3. The educational role of the theatre.

4. The theatre versus films and TV.

5. The actor and the problems of play-acting.

6. Dialogue. Its role in the play.

7. Scenery and music. Their role in the play.

INSIGHT INTO PROFESSION

THE TEACHING OF MEANING

Talking Points:

1. How are meanings of new words to be taught in class? Can the teacher resort to translating the new words into the students' mother tongue or is it an error in method?

2. Which ways of meaning presentation are especially effective at different study levels?

I. a) Read the following article:

The meaning of words can be communicated or taught in many different ways. The following list includes most of the possibilities.

1. By demonstration: using an object, using a cut-out figure, using gesture, performing an action.

2. By pictures: photographs, blackboard drawings, pictures from books.

3. By verbal explanation: description, giving a word with the same meaning, giving a word with opposite meaning, putting the new word in a defining context, translating into another language.

Some people often criticise translation into the mother tongue as a way of communicating or teaching meaning. Their objections are generally like this:

1. There is usually no exact correspondence between one language and another.

2. Translation into the mother tongue is indirect.

3. The use of the mother tongue takes time which could better be spent in using English.

All of these criticisms are true. But they can also be applied to the use of pictures, drawings, demonstration, and the use of real objects. For example, a picture for one group of learners does not always have the same meaning as it does for the teacher. The use of a picture to convey meaning is indirect because it requires decoding. Time spent using pictures could be better spent in using English.

Translation into the mother tongue, however, has certain features that can be used by the teacher to the learners' advantage. Here is a list of the main advantages.

(a) Translation can be done quickly. This is a disadvantage if the teacher wants to spend time on a word so that the learners will be sure to remember it. The speed of translation is an advantage, however, if the teacher wants to pass quickly over an unimportant word in a reading text. By giving the meaning quickly, using translation, the teacher has satisfied the learners and has avoided spending too much time on an unimportant word.

(b) Translation is not limited like pictures and objects to nouns, adjectives, and verbs. It can be used to explain many different types of words.

(c) The teacher can ask the learners to respond by using translation to see if they have understood something he presented in another way. Except where the teacher provides a multiple-choice list of

definitions or pictures, there is not really any other way in which the learners can respond freely, quickly, and easily to show they have understood something.

It is true that the use of translation as a way of teaching meaning has its drawbacks. It is usually too quick, it takes away time that could have been used to expose the learners to English, often there are not exact equivalents of English words in the mother tongue. However, translation shares these drawbacks with other ways of conveying meaning. By careful use of translation in suitable teaching techniques many of these drawbacks can be avoided.

The exclusion of the mother tongue from the classroom as a way of communicating meaning robs the teacher of one useful technique of encoding. It also leaves the learners to make their own uncontrolled and often incorrect translations.

(From: English Language Teaching Journal. L., 1978. *Abridged.*)

b) Answer the following questions:

1. What ways of teaching the meaning of words does the author suggest? 2. Which of the suggested ways do you consider more effective for different study levels? (Give your reasons.) 3. What kind of meanings cannot be conveyed in any other way but by verbal explanation? What are the subtypes of this method? (Illustrate each subtype by examples showing how it is possible to convey this or that meaning.) 4. What are the usual objections against using translation as a way of teaching meaning? 5. What are the author's arguments in favour of using translation? 6. What is your opinion? 7. What are the drawbacks of the demonstration method of teaching meanings? 8. What are the drawbacks of using pictures? 9. Does verbal explanation in the target language always achieve the aim? Why can it sometimes fail? What should be done to prevent the failure? 10. How can translation be used to check the students' understanding? What do you think of the recommendation? 11. Do you think that the mother tongue should be absolutely excluded from a foreign language class? Give sound reasons for whatever you say.

II. Which way of presenting meanings would you choose for the italicized words in the following fragment? Explain your choice for each case:

Alice was beginning to get very *tired* of sitting by her sister on the *bank*, and of having nothing to do: once or twice she had *peeped* into the book her sister was reading, but it had no pictures or *conversa-*

tions in it, "and what is the use of a book," thought Alice, "without pictures or conversations?"

So she was considering in her own mind whether the pleasure of making a *daisy-chain* would be *worth* the *trouble* of getting up and picking the daisies, when suddenly a white *rabbit* with *pink* eyes ran close by her.

There was nothing so very *remarkable* in that; nor did Alice think it so very much *out of the way* to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be too late!" (when she thought it over afterwards, it occurred to her that she ought to have *wondered* at this, but at the time it all seemed quite natural); but when the Rabbit actually took a *watch* out of its *waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it *Hashed* across her *mind* that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with *curiosity*, she ran across the field after it, and was just in time to see it *pop down* a large rabbit-hole under the *hedge*.

(From: "Alice in Wonderland" by Lewis Carroll)

III. a) Choose a text from the 5th- or 6th-form textbook and prepare a micro-lesson at which you will present the meanings of new words. Try to vary your methods of presentation.

b) Prepare a similar micro-lesson based on a text of the 9th- or 10th-form textbook.

Key Words and Expressions: to communicate (teach) meanings of words by demonstration, pictures, verbal explanation; to convey the meaning; exclusion of the mother tongue; encoding; decoding

UNIT FIVE

TEXT FIVE UP THE DOWN

STAIRCASE

By Bel Kaufman

(Fragment)

Bel Kaufman, an American writer. She worked as a teacher of the English language and literature in a New York high school for 15 years. "Up the Down Staircase" (1964) is her first prominent work. The book deals with the experiences of a young high-school teacher.

Sept. 25

Dear Ellen,* -

It's FTG (Friday Thank God), which means I need not set the alarm for 6:30 tomorrow morning; I can wash a blouse, think a thought, write a letter.

Congratulations on the baby's new tooth. Soon there is bound to be another tooth and another and another, and before you know it, little Suzie will start going to school, and her troubles will just begin.

Though I hope that by the time she gets into the public high school system, things will be different. At least, they keep *promising* that things will be different. I'm told that since the recent strike threats, negotiations with the United Federation of Teachers, and greater public interest, we are enjoying "improved conditions". But in the two weeks that I have been here, conditions seem greatly unimproved.

You ask what I am teaching. Hard to say. Professor Winters advised teaching "not the subject but the whole child". The English Syllabus urges "individualization and enrichment" — which means giving individual attention to each student to bring out the best in him and enlarge his scope beyond the prescribed work. Bester says "to motivate and distribute" books — that is, to get students ready and eager to read. All this is easier said enan done. In fact, all this is plain impossible.

Many of our kids — though physically mature — can't read beyond 4th and 5th grade level. Their background consists of the sim-

* Ellen and Sylvia Barrett had been at college together.

plest comics and thrillers. They've been exposed to some ten years of schooling, yet they don't know what a sentence is.

The books we are required to teach frequently have nothing to do with anything except the fact that they have always been taught, or that there's an oversupply of them, or that some committee or other was asked to come up with some titles.

I've been trying to teach without books. There was one heady moment when I was able to excite the class by an idea: I had put on the blackboard Browning's¹ "A man's reach should exceed his grasp, or what's a heaven for?" and we got involved in a spirited discussion of aspiration vs.² reality. Is it wise, I asked, to aim higher than one's capacity? Does it not doom one to failure? No, no, some said, that's ambition and progress! No, no, others cried, that's frustration and defeat! What about hope? What about despair? — You've got to be practical! — You've got to have a dream! They said this in their own words, you understand, startled into discovery. To the young, clichés seem freshly minted. Hitch your wagon to a star! And when the dismissal bell rang, they paid me the highest compliment: they groaned! They crowded in the doorway, chirping like agitated sparrows, pecking at the seeds I had strewn — when who should materialize but Admiral Ass.³

"What is the meaning of this noise? "

"It's the sound of thinking, Mr. McHabe," I said.

The cardinal sin, strange as it may seem in an institution of learning, is talking. There are others, of course — sins, I mean, and I seem to have committed a good number. Yesterday I was playing my record of Gielgud⁴ reading Shakespeare. I had brought my own phonograph to school (no one could find the Requisition Forms for "Audio-Visual Aids" — that's the name for the school record player) and I had succeeded, I thought, in establishing a mood. I mean, I got them to be quiet, when — enter Admiral Ass,⁵ in full regalia, epaulettes quivering with indignation. He snapped his fingers for me to stop the phonograph, waited for the turntable to stop turning, and pronounced:

"There will be a series of three bells rung three times indicating Emergency Shelter Drill. Playing records does not encourage the orderly evacuation of the class."

I mention McHabe because he has crystallized into The Enemy...

Chaos, waste, cries for help — strident, yet unheard. Or am I romanticizing? That's what Paul says; he only shrugs and makes up funny verses about everyone. That's Paul Barringer — a writer who

teaches English on one foot, as it were, just waiting to be published. He's very attractive: a tan crew cut, a white smile with lots of teeth; one eyebrow higher than the other. All the girls are in love with him.

There are a few good, hard-working, patient people... who manage to teach against insuperable odds; a few brilliantly endowed teachers who — unknown and unsung — work their magic in the classroom; a few who truly love young people. The rest, it seems to me, have either given up, or are taking it out on the kids. "Those who can, do, those who can't, teach." Like most sayings, this is only half true. Those who can, teach; those who can't — the bitter, the misguided, the failures from other fields — find in the school system an excuse or a refuge. ...

And Dr. Bester, my immediate supervisor, Chairman of the English Department, I can't figure out at all. He is a dour, desiccated little man, remote and prissy.⁶ Like most chairmen, he teaches only one class of Seniors; the most experienced teachers are frequently promoted right out of the classroom! Kids respect him; teachers dislike him — possibly because he is given to popping up, unexpectedly, to observe them. "The ghost walks" is the grape-vine signal for his visits. Bea⁷ told me he started out as a great teacher, but he's been soured by the trivia-multiplicate⁸ which his administrative duties impose. I hope he doesn't come to observe me until I get my bearings.

Commentary

1. Browning, Robert: an English poet and playwright (1812-1889)
2. vs.: short for versus (*Lat.*) against
3. Admiral Ass: the nickname given to James J. McHabe, the administrative assistant, because he signed his innumerable circulars "James J. McHabe, Adm. Asst."
4. Gielgud, John: an outstanding English actor and producer
5. ...enter Admiral Ass: the verb: "to enter" is used like this (the form of the Subjunctive I) in stage directions in a printed play *fe.gr.* Enter Hamlet = Let Hamlet enter)
6. prissy: a blend of precise and sissy; prim and precise (*coll., USA*)
7. Bea: short for Beatrice, one of the teachers
8. trivia-in-triplicate: from trivia, a Latin noun in the plural, which means trifles; triplicate *a* threefold (*e.g.* to draw up a document in triplicate — to write a document together with three copies of it). The author of the letter wants to say that Bester is overburdened with his administrative duties.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. negotiate *vi/t* 1) discuss matters in order to come to an agreement; negotiate with smb. for, on, over smth. (for peace, truce, cease fire, etc.) 2) bring about (a desired object), by preliminary discussion, arrange (a business affair), *e.g.* The Ministers negotiated a top-level meeting.

negotiations *n* the act of negotiating, making arrangements, *as* to enter into (conduct, carry on, hold, resume) negotiations with smb.; break-down of negotiations; **negotiations on an issue**, *e.g.* The negotiations on the oil issue are in progress.

negotiating parties groups of persons discussing political or business matters

negotiator *n* one who negotiates

2. distribute *vt* hand, give or send out among a number of persons, *e.g.* The teacher distributed the examination papers to the class (among the pupils).

distribution *n* distributing or being distributed

distributor *n* a person or thing that distributes

3. exceed *vt* 1) go beyond what is allowed or necessary, as to exceed one's authority, the limits of decency; *e.g.* The driver was fined for exceeding the speed-limit. You have exceeded your instructions (i.e. done more than you had authority to do). 2) be greater than, *e.g.* 30 exceeds 13 by 17.

exceedingly *adv* extremely, to an unusual degree, as an exceedingly difficult book

Word Discrimination: **exceed, surpass.**

Exceed is applied mostly to things in the sense of going beyond in measure, degree, quantity, and quality; one thing exceeds another in magnitude, height, or any other dimensions. It is usually taken in an indifferent or in a bad sense, particularly in regard to persons, as a person exceeds his instructions or exceeds the due measure.

Surpass signifies to exceed or be superior in that which is good. *E.g.* His playing now surpasses his teacher's. His record was surpassed the other day.

Either of the verbs may be used in reference to expectations. *E.g.* His success exceeded (or surpassed) his expectations.

4. involve *vt* 1) mix up in, as involve smb. in war, crime, debt, scandal, mystery, etc., *e.g.* He is deeply involved in debt. 2) have as a necessary consequence, as involve great expenses, difficulties, complications, serious trouble, much work, an increase in, etc., *e.g.* The war has involved an enormous increase in the national debt. 3) be (get, become) mixed up with smb., *e.g.* It was clear he didn't want to get involved with us.

involved a complicated in thought or form, as involved reasoning, an involved mechanism, sentence, etc. **involvement** *n* the state of being involved

5. aspire *vi* desire earnestly (to, after, at *or* infin.), *e.g.* We aspire after what is great and unusual.

aspiration *n* (for, after), as the aspirations of the people for freedom

6. ambition *n* strong desire to be or do smth., or for success, fame, honour, *e.g.* His ambition is to be a great scientist.

ambitious a-1) full of ambition, *e.g.* He is an ambitious boy; he wants to become famous. 2) needing great efforts in order to succeed, showing ambition; *e.g.* His plans are very ambitious, he wants to master the language in a year.

Word Discrimination: **aspiration, ambition.**

Both nouns express strong desire to achieve something but there is a subtle difference between them. **Aspiration** usually expresses an ardent desire for what is elevated, noble, spiritual or pure, the striving after which is uplifting or ennobling.

Ambition usually expresses an ardent desire for distinction. *E.g.* Pete was full of ambition, worked hard and became top boy of the class.

7. frustrate *vt* 1) to prevent smb. from doing smth., as to frustrate the plans of one's enemies, to frustrate one's enemies in their plans, to be frustrated in an attempt to do smth. 2) to bring to nothing, *e.g.* His hopes were frustrated.

frustration *n* 1), frustrating or being frustrated, *e.g.* The frustration of all the dreams aged her before her time. 2) a defeat or disappointment, *e.g.* His frustration strengthened his opposition.

8. observe *vt* 1) take notice of; see and notice; watch closely and carefully, study; *e.g.* We observed that it had turned cloudy. The head teacher observed several lessons. 2) keep *or* celebrate; pay attention to (laws, customs, festivals), as to observe a person's birthday, an anniversary, etc., *e.g.* This rule is strictly observed by everyone. 3) say by way of comment, *e.g.* He observed that we should probably have rain,

observation *n, as* to carry on, maintain observation; to be (keep a person) under observation, powers of observation; an observation post

observance *n* the keeping of law, custom, duty, etc.

observant *a* quick to pay attention to; in the habit of noticing things, as an observant boy

observer *n* 1) one who observes, as an observer of nature 2) one who keeps rules, customs, etc., *as* an observer of old traditions

9. impose *vt* 1) put or lay (a duty, tax, punishment, obligation, curfew, etc.), *e.g.* A fine was imposed on him for careless driving. 2) force or persuade a person to do or take smth. by using unfair methods, tricks, etc., *e.g.* He imposed his will on his family.

imposition *n* the act of putting or laying a tax, burden, punishment, etc. on smb., as the imposition of new taxes

imposing *a* making a strong impression because of striking character or appearance; causing admiration, as an imposing lady, an imposing building

Word Combinations and Phrases

to set the alarm(-clock) for	to work magic
to bring out something	to take (it) out on smb. (<i>coll.</i>)
to enlarge (widen) one's scope	to doom one (or: be doomed) to
easier said than done	failure
to fight (teach, etc.) against	to pay somebody a compliment as
great (fearful, insuperable,	it were
etc.) odds	to figure (smb., smth.) out (<i>coll.</i>) to
	get (find, take) one's bearings

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. Consult a dictionary, transcribe the following words and practise their pronunciation:

blouse, syllabus, individual, mature, background, frequently, oversupply, reality, capacity, failure, progress, frustration, cliché,

sparrow, phonograph, record player, regalia, epaulette, emergency, chaos, romanticize, insuperable, endowed, refuge, dour, senior, experienced, ghost, soured, administrative

3. Read the following words;

a) observing the principal and secondary stresses:

congratulation, ne,goti'ation, .fede'ration, ,indi,viduali'zation, .aspi'ration, .insti'tution, .requisition, ,indig'nation, e,vacu'ation

b) observing the principal stress:

'motivate, dis'tribute, 'agitate, materialize, 'indicate, 'crystallize, 'desiccate

4. Read out the following words and word combinations paying attention to the phonetic phenomena of connected speech.

1) Assimilation: a) The alveolar consonants [t, d, n, l] become dental before [ð, ʃ]:

set the alarm; congratulations on the baby's new tooth; not the subject but the whole child; to bring out the best in him; beyond the prescribed work; all this is easier said than done; and thrillers; except the fact that they have always been taught; to excite the class; on the blackboard; when the dismissal bell rang; find the Requisition Forms; I got them to be quiet; in the classroom; in the school system

b) The alveolar consonants [t, d] become post-alveolar under the influence of [r]:

her troubles; the recent strike threats; I've been trying; that's frustration; to have a dream; I had strewn; strange as it may seem; drill; strident; attractive; truly; trivia-in-triplicate; administrative

c) The backlingual consonants [k, g] become labialized before [w]:

require, quit, frequently, quiet, quivering, bilingual, language

2) The linking "r"

there is bound to be; there is an oversupply of them; or other; (in) their own words; enter Admiral Ass; are in love; there are a few good; or a refuge

5. Read the following extracts out loud: from "Is it wise. I asked..." up to "...cliques seem freshly minted" and from "There are a few good, hard-working, patient people..." up to "...an excuse or a refuge". Beat the time. Remember that parentheses as a rule should be unstressed and constitute the tail of the intonation group they belong to. Use proper intonation patterns to convey appropriate attitudes.

6. Study the following proverbs, a) Translate them into Russian or supply their Russian equivalents, b) Practise their reading paying attention to the vowels [ɜ:, v, u:/, the phonetic phenomena of connected speech and the intonation:

1. A bird in the hand is worth two in the bush. 2. Between two stools one goes to the ground. 3. Choose an author as you choose a friend. 4. Don't halloo until you are out of the wood. 5. He who would search for pearls must dive below. 6. Many words hurt more than swords. 7. No news is good news. 8. Of two evils choose the least. 9. The early bird catches the worm. 10. The work shows the workman.

7. Read the text and consider its following aspects.

a) Comment on the syntax and the rhythmic effect achieved in "I can wash a blouse, think a thought, write a letter."

b) Explain:

teaching not the subject but the whole child; individualization and enrichment; enlarge his scope; to motivate and distribute books; their background consists of the simplest comics and thrillers; some committee was asked to come up with some titles; a man's reach should exceed his grasp; to the young, clichés seem freshly minted; hitch your wagon to a star; ...who teaches English on one foot; to teach against insuperable odds

c) Indicate the stylistic devices in the following sentences. Comment upon the fitness of the comparison with sparrows in the first sentence. What is the speaker's attitude conveyed by the last sentence?

1. They crowded in the doorway, chirping like agitated sparrows, pecking at the seeds I had strewn. 2. I had succeeded, I thought, in establishing a mood. I mean, I got them to be quiet. 3. ...Enter Admiral Ass, in full regalia, epaulettes quivering with indignation.

d) Exemplify the use of colloquialisms and learned words. Why does the writer of the letter make use of both?

e) Comment on the passage beginning "There are a few good, hard-working, patient people...". What immediate impression does it make on you? What is the key sentence of the passage? Enlarge upon the idea expressed in it.

8. Copy out from Text Five the sentences containing the word combinations and phrases and translate them into Russian.

9. Translate the following sentences into Russian:

1. Disputed wills were always painful. They brought out the worst in everybody. 2. The ivory colour of the walls seems to bring out the beauty of the rugs. 3. I'm sorry, it's my own fault and I've no right to take it out on you. 4. I can't figure out what you're getting at. 5. She had, as it were, got her bearings in the household before she approached Finch on one of the chief objects of her visit. 6. He was holding them, as it were, in the net of his rickety. 7. The clock lost twenty minutes every day, and might have been counted a sluggard but for the fact that its alarm had to be set half an hour later than the time when one wished to be called, so urgent was it in its desire to go off. 8. If only he could figure out a way to achieve it without harm to himself. 9. The author works his magic in a story that is a marvellous combination of detection, pursuit, and imaginative reconstruction. 10. They were trying to figure out what had gone wrong. 11. He looked about him in the moonlight, getting his bearings. 12. The walls were painted yellow; the basic hue seemed dark and smooth, claylike as it were. 13. Enlarging one's scope involved endless trips to the town library, sleepless nights, millions of questions to which there didn't seem to be any answers. It was all uphill work; it was like an ocean, and he was alone in the middle of it, without any hope to find his bearings. 14. "In this accursed town the very fact that you were born in the slums dooms you to failure," he said in rage. "I understand that you're fighting against fearful odds, but why should you take it out on me, of all people?"

10. Paraphrase the following sentences using the word combinations and phrases:

1. Miss Barrett didn't want her lessons to be observed until she gained a little experience in dealing with her pupils. 2. The tragic turn of events revealed her good qualities. 3. I can't understand this man. 4. You should read more in order to extend your knowledge. 5. This attempt is sure to fail. 6. He told her something flattering. 7. They say this doctor can do wonders. 8. They fought bravely but the chances were not in their favour at all. 9. I admit you have cause for irritation, but don't scold the child, he's not to blame.

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

1. Он, так сказать, сделал ей комплимент, заметив, что темная шляпа ей очень идет, оттеняя ее седые волосы. 2. С какой стати ты вымещаешь свою злость на мне? Ты же знаешь, что это произошло не по моей вине. 3. Изучение иностранных языков способствует расширению кругозора; кроме того, как только человек начинает разбираться в иностранном языке, он глубже постигает и родной язык. 4. Я ничего не буду предпринимать, пока не начну ориентироваться в обстановке. Без этого все мои усилия обречены на неудачу. 5. Вчера он пытался выместить на мне свое раздражение, а сегодня сделал мне комплимент! Я не могу его понять! 6. Я восхищаюсь этой балериной. Она творит чудеса на сцене. 7. Мне придется поставить будильник на 6 часов, чтобы не опоздать. 8. Он преподавал в весьма неблагоприятной обстановке и, несмотря на это, делал чудеса. 9. Как ты думаешь, почему Смит уехал так внезапно? — Я тоже этого в толк не возьму. 10. Тебе необходимо расширять свой кругозор! — Легче сказать, чем сделать!

12. Compose short situations in dialogue form using the word combinations and phrases.

13. Answer the following questions:

1. What advice did Miss Barrett get a) from her college professor b) from the English Syllabus c) from Dr. Bester, her immediate supervisor? What did she think of all this advice? 2. How did Miss Barrett characterize her pupils? 3. On what "principles" were the books for the school in question selected? 4. What was the quotation that involved the class in a spirited discussion? 5. What problems emerged in the course of the discussion? 6. Why did the teacher regard the groan her pupils gave at the sound of the bell as the highest compliment to her? 7. What was the cause of Miss Barrett's conflicts with McHabe? 8. What did Paul Barringer look like? 9. Was his attitude to teaching similar to Miss Barrett's? 10. How did Miss Barrett classify her fellow-teachers? 11. What was the teachers' dislike of Dr. Bester motivated by? 12. What opinion have you formed of Miss Barrett on the basis of her letter?

14. Study the vocabulary notes and translate the examples into Russian.

15. Translate the following sentences into Russian paying special attention to the words and word combinations in italics:

A. 1. A high-ranking official has arrived in the capital to *negotiate* the ambassador's release. 2. It looked as if the *negotiations* would collapse before they started. 3. The *negotiators* meet tomorrow for further discussions. 4. A pretty girl standing in the middle of the room *was distributing* the toys and sweets among the children. 5. The profits are supposed to be *distributed* to the shareholders. 6. He ascribed his poor condition to the heat that certainly *exceeded* anything he had ever experienced. 7. It is the best known of the author's works, although his three later books *surpass* it in many ways. 8. He described the operation as an enormous success far *exceeding* expectations. 9. He was doing his best to avoid Martha, it would have been too painful to get emotionally *involved* once again. 10. He *involved* himself in what he always knew was a vain struggle. 11. The guerillas denied they were *involved* in the air crash. 12. The policy aimed at the country's economic independence from her neighbour succeeded remarkably well considering the *involvement* of the two economies. 13. Nick himself regarded his relations with Helen as a great passion and had no idea that his mother described it to her friends as "Nick's unfortunate *involvement*". 14. His statement that aroused much controversy was: "Cruelty is permissible where self-preservation is *involved*."

B. 1. His aspirations were conventional enough, but they differed from the *aspirations* of the majority of young men. 2. "I'm not *ambitious*." "What you mean is you're not particularly *ambitious* to be rich or famous." 3. He was a heartless, humourless, calculating man of *ambition*. 4. Bob hoped to become a dramatic critic. Ernest knew something of this *ambition*, but not all of it, for Bob could be secretive when he chose. 5. He was murdered after what seems to have been a *frustrated* kidnap attempt. 6. Their anger and *frustration* are likely to stiffen their resistance. 7. Though the flashing emotions are very much on the surface, what makes the piece particularly interesting is Pirandello's characteristic *observation* of the tragedy and *frustrations* below the surface of the comedy, and the dazzling contrasts between reality and deception. 8. She led him about, showing him all the electrical devices. They delighted him. He must press the electric buttons and *observe* all the resulting phenomena. 9. They said they would *observe* the cease-fire if the other side abided by it. 10. Hands in pockets, he lounged over to Finch, and,

with an eager smile lighting his clever, humorous actorish face, *observed*: "I want to tell you, Whiteoak, how awfully pleased I am with your performance today." 11. Finch, scarcely noticed by the family once their rejoicing over his return had subsided, was only an *observer* of this drama. 12. This was what he always left out of account — the accuracy of her *observation*. 13. He recalled the *imposing* facade of the house. 14. Mrs. Brooke set briskly about her *self-imposed* task of retrieving the family fortunes. 15. His grandmother! That *imposing*, sinister old woman! 16. The seven accused had been held in jail since the weekend, when the judge *imposed* stiff jail-sentences on them for contempt of court during the noisy trial. 17. A partial ban was *imposed* on the students' committee. 18. After several planes had been hi-jacked, the airlines *imposed* tight security measures. 19. They protested against minority groups *imposing* silence on speakers. 20. New restrictions on travel were reported to have been *imposed*.

16. Paraphrase the following sentences using your active vocabulary:

1. The secretary handed the booklets to all the participants in the conference. 2. The two parties decided to discuss matters in order to come to an agreement. 3. On several occasions he did more than he had authority to do. 4. I wish he hadn't got mixed up in this. 5. I've rescued Jane from a sense of defeat and disappointment. 6. She is a better dancer than her teacher used to be in her youth. 7. The Browns were popular in town and a lot of parents ardently desired that their little boys should be the playmates of the Browns' only child. 8. This girl is in the habit of noticing things. 9. The Browns used to celebrate all the holidays. 10. When they learnt what he was up to they decided not to let him put his scheme into effect. 11. The old lady's appearance and character never failed to impress people. 12. The talks went off extremely well. 13. The building of the house will require great expenses. 14. The teacher remarked that the woman's son was too vivacious. 15. The suspect was closely watched by the police. 16. Every citizen is to pay an income tax.

17. Use the active word combinations and vocabulary of this lesson to make up a sentence or question to provoke the given remark:

1. Oh, this surpassed my expectations! 2. Naturally, these plans were doomed to failure from the start! 3. Yes, indeed! And that's why he got his bearings very quickly! 4. That's why a considerable fine

was imposed on him. 5. Easier said than done! 6. You don't say! Can he have paid me such a compliment?

18. Translate the following sentences into English using your active vocabulary:

1. Переговоры между этими фирмами не прекратились бы, если бы в стране не начался энергетический кризис. 2. Ожидают, что переговоры между двумя премьер-министрами возобновятся и будут проходить в Лондоне. 3. Договаривающиеся стороны не смогли прийти к соглашению, и политические обозреватели полагают, что переговоры обречены на провал. 4. Министры иностранных дел встретились, чтобы договориться о встрече на высшем уровне. 5. Результаты переговоров превзошли все ожидания. 6. Сражение повлекло за собой большие потери в живой силе и технике. 7. В 1914 году многие государства оказались втянутыми в первую мировую войну. 8. После беспорядков в городе был введен комендантский час. 9. Дом выглядел очень внушительным, и у Каупервуда появилось честолюбивое стремление купить его. 10. Джемма разделяла стремление Овода посвятить себя освобождению Италии. 11. Наблюдательный человек сразу бы понял, что попытки навязать таким людям свое мнение связаны с известным риском. 12. Он был уволен из полиции за действия, которые официально были квалифицированы как превышение власти. 13. Врач сказал, что больной должен быть под постоянным наблюдением, с какими бы трудностями это ни было связано. 14. Миссис Смит ходила в церковь и соблюдала религиозные праздники, но ей не удалось навязать свои взгляды сыну. 15. Оставь меня в покое, я не хочу связываться в это дело. 16. Этот честолюбивый замысел сопряжен с большим риском. 17. Наблюдательная девочка не могла не заметить безысходного отчаяния сестры. 18. «Соблюдение этих правил требуется от всех, кто принят в нашу школу, — сказал м-р Ривз. — Правила устанавливает школьный совет».

19. Give the gist of Text Five.

20. Discuss Browning's words "A man's reach should exceed his grasp, or what's a heaven for?", a) Comment on the quotation, b) How would you answer Miss Barrett's question as to whether it is wise to aim higher than one's capacity? With which group of pupils would you side? c) Illustrate the quotation by a literary example, d) Make up dialogues dealing with the ideas Browning's words arouse.

21. Comment on the phraseological unit "to hitch one's wagon to a star".

22. Reread Text Five to speak on the following points of its style.

a) The story is told in the form of a letter. Is it a modern or an old-fashioned form? (Prove your point) What is the author's purpose in resorting to it? Point out some of the characteristic features of the style resulting from the choice.

b) What is gained by telling the story in the first person? How does the fact influence the mood and atmosphere of the narration?

c) What impression do you form of the character of Sylvia Barrett from her letter? Is she detached in her attitude to the facts she describes? Prove your point.

d) What method(s) of characterization does the author use?

e) Point out the sentences bearing touches of humour or irony. (Prove which it is.)

f) Comment on the language. Compare it with that of James Hilton (Text One).

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen attentively to your fellow-student's reading of Ex. 2. In what way will you correct his mistakes if he makes any?

II. Ask your fellow-student to read out loud Ex. 3; ask him to beat the time to observe proper stresses; correct his mistakes in the pronunciation of vowels.

III. While listening to your fellow-students' reading of Ex. 4, write down their mistakes, then analyse them and ask the students to correct them orally.

IV. Ask your fellow-student to read the passages given in Ex. 5 observing the intonation of parentheses; correct his mistakes.

V. Comment on Professor Winters' recommendation to teach not the subject but the whole child. What does it imply in terms of foreign-language teaching?

VI. What do you think of the popular quotation from B. Shaw "Those who can, do, those who can't teach"? Give reasons for your answer.

VII. a) Reread the text for the information on the "culture element". Make up a list of specific features of American school life as can be seen through this extract, b) Be ready to speak on the American high school system. (Revise the material given in Part Four.)

VIII. The text of this lesson is given in a form of a letter. That should remind you of the peculiarities of letter-writing in English, a) Write down the expressions for the salutation, the body of the letter and the complimentary clause that you

think appropriate for teaching on a school level, b) Speaking in terms of methods, why do you think letter-writing is so essential in foreign-language teaching at all levels?

IX. Give a professional account of the papers or written homework at your teacher's choice that you have corrected. Use the following:

1. I've marked/corrected your papers. 2. Will you do your corrections now! 3. Now I'm going to give you your homework back. 4. Would you read the last sentence again, please! 5. In this way we check on the proficiency of the students. 6. All students of English especially those who are trained to become school teachers must have legible writing. 7. Give it a suitable title.

X. Take up problem-solving situations 11-15 (See the Appendix). Discuss them in class.

CONVERSATION AND DISCUSSION

NEW CHALLENGES IN EDUCATION

Topical Vocabulary

access n (to provide wide - to knowledge/cultural treasures, etc.)

adjust v (to - one's mind to smth.)

advocate v, n (to - smth.; to be an - of smth.)

background n (cultural/educational/family -)

branch out v (to - to another problem/subject)

broaden v (to - one's education; to - the range of interest)

challenge n (~s of space/in education)

carry out v (to - computations/task/operations)

communicate v (to - attitudes/ideas/facts/propositions)

computer n (—aided instruction; - terminal)

essentials n (- of a subject)

deep-going a (- changes)

development n (- of new ideas)

device n

eliminate v

grounding n (to get a firm - in a subject)

impact n

innovation n

insight n (- into smth.)

interaction n (man-machine ~)
jot down v
language n (machine -; artificial -)
learning n (rote -; insightful -; lifelong -)
manual a (- work/training)
mould v (to - character/personality)
operate v (to - a computer)
physical facilities
private study
proceed v (to - at one's own speed)
program v (to - a computer)
provide v (to - drills/commentary)
role-play; role-playing activity
rote n (- learning; to learn by -)
remedial a (- material/class)
score n (to keep -)
sophisticated *p.p.* (- equipment/comment/speaker)
scientific and technological revolution
speed n (to proceed at one's own -)
subject matter
substitute *v, n* (- teacher; to ~ smth. for smth.)
superior a (to be - to a teacher)
take notes of lectures (*but*: to make brief/outline notes)
terminal n (home -; computer -)
time sharing
trial and error (method)
user n

I. Lifelong learning is vital for every individual. Only by continuous nourishment of the human mind, body and soul can man be adequate to the challenge of our time. "How to teach" seems to be a well-developed area in education. What about methods of learning?

1. a) Read the following:

You may think that study is an individual matter; that methods which suit some individual will not suit others; and that different methods are appropriate to different subjects. All this is true. Study remains an art. The best methods of learning medieval history will not necessarily be the best methods of learning chemical engineering. But, whatever subject you are studying, there are nevertheless certain general principles which you should know about, and which

should enable you to work out your own personal methods and schemes of study more effectively, and with less trial and error.

Success in study depends not only on ability and hard work but also on effective methods of study. Some students can do more work in a given time than others, and do it more easily. This is largely a matter of ability, no doubt, but ability is by no means the only factor. Important study skills such as note-taking, revising, and making plans and time-tables have to be learned and practised, yet very few students get any systematic instruction in these matters. Most have to rely on the study techniques which they learned at school, or to proceed by personal trial and error. Even the most gifted students can seldom discover unaided the most effective ways of studying.

Take a question which must concern all students: What is the most effective method of learning from textbooks? Several methods are possible, *e.g.* 1) simple reading and re-reading, 2) underlining the main points and important details in the text, 3) reading and then making brief outline notes.

Actual research studies of the effectiveness of these methods, as judged by examination success, have in fact been done on quite a large scale. Method (3) turned out to be the best, but only if the text was read over first in order to get the general sense, and if the notes were made in the student's own words. Without some practice and training in note-taking, method (3) was actually inferior to method (1).

You must thoroughly understand what you are studying. If you really understand a subject not only do you remember it easily, but you can apply your knowledge in new situations. The important thing is not what you know, but what you can do with what you know. The extra effort involved in getting a firm grounding in the essentials of a subject is repaid many times in later study.

How are you to achieve understanding? Understanding involves 1) linking new knowledge to the old and 2) organizing it and remembering it in a systematic fashion.

(From: Maddox H. *How to Study*. L, 1971.)

b) Answer the following questions:

1. Do you think that study is really an individual matter? Do you believe that you can become efficient in learning through proper organization and method? 2. Which of the three methods of learning from textbooks suggested by the author do you usually stick to in your studies? Which do you personally find effec-

tive? 3. There is a most important general rule of learning given by the author in this extract. What is it? 4. How do students achieve understanding?

2. In this text the author presents a personalized view of what has happened in the first decades of modern computers in American education.

a) Read the text for obtaining its information:

Throughout the 1960's far-reaching claims were made for the potential for computers to improve education. The efforts, particularly of computer companies, were concentrated on "Computer-Aided Instruction" or "CAI". While the phrase computer-aided instruction is broad enough to describe all current applications of computers to the process of education, in practice CAI has come to stand for only one possible use of the computer — namely, as a substitute teacher. Students sitting at computer terminals can receive instruction in a wide variety of subjects. A perennial favorite is language instruction. This can consist of vocabulary, grammar, and spelling drills, or of monitored language translation in a more sophisticated version. For example, the computer may provide words in English, for which the student is supposed to give synonyms in French.

In a more sophisticated application CAI will teach the student new subject matter and quiz him on it. Textual material is provided either directly on a display terminal or through supplementary notes.

A major claim made for CAI is that each student can proceed at his own speed. The student who is having difficulty with a given topic, as shown through the number of errors he commits, can branch out to another program and be provided with remedial instructional material. In this sense CAI is more individualized than the instruction the average teacher can provide to a class.

The computer also has certain attributes which in special situations makes it superior to the teacher. First, the computer has infinite patience. Second, through time sharing, it can simultaneously drill a large number of students, each one proceeding at his or her own speed. Third, the computer, if correctly programmed, does not make any mistakes. And finally, there are distinct advantages in the completely independent relation between the student and computer. The student can make all his mistakes in private without having to demonstrate his ignorance to the teacher and to the rest of the class.

All those advantages have to be acknowledged.

(From: Kemeny J.G. Man and the Computer. N.Y., 1972. Abridged.)

b) Answer the following questions:

1. How can computers be used in the area of language instruction? 2. Can a computer quiz the student besides teaching him new subject matter? 3. What are the main four advantages of a computer in education, as the author puts it?

c) Summarize the whole of the text in two paragraphs.

d) Tell the class how you think computer-aided instruction should be used in language teaching at school.

H. Much of the information we need in carrying on either our professional work or leisure-time activities we gather through interviews — purposeful conversations, as we might call them.

1. Use the following monologues for making imaginary interviews with the speakers on the current problems of education.

Mind that besides asking questions the interviewer should *encourage people to speak*.

Model: Mrs. Brown, tell us what happened, will you? — Really! — So what did you do about it? — The computer, you mean... — Read it for us, will you? — And what about you, Mr. Green?

Mona Thompson, 47, comprehensive school teacher

It's easy for the experts to tell us how to teach. I wish they'd tell my fourteen-year-olds how to learn. I think study techniques are becoming most important today. Besides, I wonder how I should motivate my teenagers to read. Of course, there are plenty of interesting books in the library, but the boys and girls in my class aren't interested in them. All they care about is football or pop music. It's no use telling them to read. I've tried, but they don't listen.

John Kemeny, 60, mathematician

I believe that education will continue to be one of the important areas for computer applications. I have, however, two major prejudices against computer-aided education. They are, first, that the computer is a very expensive substitute for a book, and, second, that it is a very poor substitute for a teacher. It is much more sensible to

let students read a page, or better a chapter, of a book on their own and then go to the computer terminal to be drilled or tested. CAI programs are most effective for rote learning and mechanical drill.

Dan Bright, 23, primary school teacher

There are too many old-fashioned people in the teaching profession and it's difficult for them to communicate with kids. It's a pity they don't go to conferences and learn about new teaching methods. After all, it's natural for kids not to worry much about spelling or adding up rows of figures. It's obvious to anyone that English spelling is just a convention and any pocket calculator will count much faster and more accurately than the human brain. It's hard to interest kids unless you can show them that what they learn is useful to them.

Jill Adams, 13, schoolgirl

The teachers get annoyed with me if I don't do my homework. But it's difficult to concentrate when the telly's on all evening. A few of the boys and girls in my class work but a lot of them never do anything. They say there's no point in it. There are some subjects I like, and a few of the teachers are all right, but you don't want everybody to call you a teacher's pet.

(From: Fowler W. Incentive Themes. Surrey, 1980.)

2. Act out the interviews in class.

3. Figure out the problems raised by the speakers. Give your opinion and tell the class how you would solve those professional problems.

III. The average rate of success in learning a foreign language achieved by learners today is probably much higher than that of their parents. Still language teachers continue to speak of means to improve the ease and effectiveness of language learning through modifications in their ways of teaching.

1. a) Read the following text to figure out the author's approach to foreign-language teaching. Do you think there is such a problem?

Every day I see advertisements in the newspapers and on the buses claiming that it is easy to learn English. According to these advertisements, with very little effort on the student's part, he will be able to speak the language fluently in three months or even ten days.

There is often a reference to Shakespeare or Charles Dickens to encourage him even more. When I see advertisements like this I don't know whether to laugh or cry. If it were as easy to learn English as they say, I would have to look for another job, because very few qualified teachers would be needed. But a large number of people must believe these ridiculous claims, or else the advertisements would not appear.

It is natural for students to be attracted to methods that will teach them as quickly and efficiently as possible. But it is difficult for anyone to explain in simple language why one method is better than another, and it is no use pretending that anyone has discovered a perfect way of teaching English in every possible situation. Some experts even say that there are as many good methods of teaching a language as there are good teachers, because every teacher is an individual with his own personality. No doubt this is true to a certain extent, but it is not very helpful to students.

For a long time people believed that the only way to learn a language was to spend a great deal of time in a country where it was spoken. Of course it is clear that students who go to England to learn English have a great advantage over others, but a large number of students go to the opposite extreme and think they can teach themselves at home with dictionaries. But it is wrong to assume that each work in English has a precise equivalent in another language and vice versa, and it is impossible for any translation method to provide students with the natural forms of a language in speech, let alone produce good pronunciation and intonation.

A great deal of teaching is still based on behaviourist psychology. Behaviourists are fond of making students repeat phrases and making them do exercises where they continually have to change one word in a sentence. If we were parrots or chimpanzees, these methods might be successful. A large number of theorists seem to think it is a pity we aren't because it would make it easier to use their methods.

In my personal opinion, no one can ever learn to speak English or any other language unless he is interested in it. Human beings, unlike parrots and chimpanzees, do not like making noises unless they understand what the noises mean and can relate them to their own lives. It is worth remembering that language is a means of communication. What people want to say and write in another language is probably very similar to what they want to say and write in their own. What they listen to and read cannot be a formula. It must be real.

There is another relevant point worth mentioning here. We need other people to talk to and listen to when we communicate. If what we are learning is strange to us, it will be helpful if there are other students around us who can work with us and practise the unfamiliar forms with us in real situation, talking to each other about real life in real language.

(From: Fowler W. Incentive Themes. Surrey. 1980.)

b) Make a round-table talk to discuss the points raised by the author. The leader should keep the ball rolling and bring the participants to working out the main techniques of teaching communicative competence.

2. People who like to study don't always fit into the modern scheme of things,

a) Read this poem by J.E. Faulks.

Problem Child

How shall I deal with Roger,
Mrs. Prodger? I've never yet been
able To sit him at table And make him
paint a label For the salmon in the
kindergarten shop.
But he is full of animation
When I mention a dictation,
And he never wants a spelling test to stop.
I've encouraged self-expression And intentional
digression But I think I'll have to let the system
drop.
For the normal child, like Roger,
Is a do-er, not a dodger, And your
methods, Mrs. Prodger, are a flop. How shall
I deal with Roger,
Mrs. Prodger?
I've had projects on the fairies, On
markets, shops, and dairies; I've had
projects on the prairies, But the little
fellow doesn't want to play:
Instead he has a yearning
For unreasonable learning,
And wants to do Arithmetic all day.

He shows a strong proclivity,
For purposeless activity,
And doesn't want experience in clay.
So I rather think that Roger
Is a do-er, not a dodger, And how would you
deal with Roger, can you say?

b) Answer the following questions:

1. The person who is supposed to be speaking in the poem is a teacher in one of the early grades in school. She is talking to the principal, Mrs. Prodger. What does she say in the first few lines that she has been unable to get Roger to do?

2. What does *animation* mean? Do you think Roger liked to have a dictation exercise or not? What did he feel about spelling tests?

3. How might one "encourage self-expression" among kindergarten children or first graders? What does *digression* mean? The teacher says that Roger, however, wants to do the subjects, not dodge them. What in the last part of the first stanza suggests that she thinks most little children are like Roger?

4. What projects has the teacher tried in an effort to interest Roger? How did Roger respond to these? What did he have a yearning for? What did he want to do?

5. What does *proclivity* mean? What does Roger show a strong proclivity for? What are these activities that Roger likes to engage in? Do you think the teacher really thinks that they are purposeless? What kind of experience does Roger not want?

IV. 1. Debate the following point:

Computers are indispensable in foreign-language learning.

Note: Arguments: Students sitting at computer terminals can receive instruction in a wide variety of subjects.

Computers can both teach and quiz students on the new subject matter.

Each student can proceed at his own speed, etc.

Before starting the debate make up a list of counterarguments.

2. Make a round-table talk to discuss the best ways to improve your professional efficiency in your teaching career.

For Role-Play

Situation: Informal talk out of class.

Characters: "Conscientious" student
Student who is not quite "conscientious"
Day-dreamer

Loafer Talking Point: Is learning how to study that important?

Topics for oral and written composition

1. The teacher must live to teach and not teach to live.
2. The most valuable gift you can give another is a good example.
3. Men learn while they teach.

INSIGHT INTO PROFESSION

HOW TO TEACH WRITING

Talking Points:

1. What do you think are the basic differences between written and spoken language as types of communicative activities?
2. Teaching writing has been rather neglected for a number of years, don't you think? What was the reason?
3. How should one start teaching his students written English?
4. Through what stage should a student pass before he acquires the skill of writing a composition?

I. a) Read the following text:

For some years linguists have been writing textbooks designed to teach foreign students spoken English. But only recently, as teachers have found that many students want and need to learn how to write English as well as to speak it, have linguistically oriented textbooks designed to teach written English appeared.

It is obvious that grammar, aural comprehension, reading, and even oral production are to varying degrees involved in writing. Certainly we cannot teach a writing course that never touches on

these areas. But, at the same time, teaching a writing course that covers *only* these areas is redundant. Given the limited time most of us have to teach the student as much as we can about English, we should, if only for efficiency's sake, use a method that teaches him something he will not learn in his other courses. That is, we should use a method that emphasizes that which is *unique* in writing...

Learning to write, then, involves more than learning to use orthographic symbols. Primarily, it involves selecting and organizing experience* according to a certain purpose. It follows that teaching the student to write requires active *thought*.

When writing the student must keep in mind his purpose, think about the facts he will need to select that are relevant to that purpose, and think about how to organize those facts in a coherent fashion.

Although, unlike pronunciation and grammatical production, the process of reading requires thought, it does not, as does writing, require *activity*. Reading is a passive process, while writing is active. Although he can learn through reading how various writers have selected and organized facts in order to carry out a specific purpose, the student himself must ultimately undergo the intense mental activity involved in working out his own problems of selection and organization if he is ever really going to learn to write. This is why the copybook approach, which requires the student to copy and emulate certain writing, doesn't work very well. While it does require the students to memorize structures, thereby increasing the grammatical ability, and perhaps even teaching him something about style, it does not require him to do much thinking.

Because the combination of thought and activity carrying out that thought is unique to writing, we must, in planning a writing curriculum, devise exercises that necessitate intense concentration. While grammar and reading are both certainly indispensable to such a curriculum, we must present them in such a way that the student will learn to use them as tools. For example, one of the first things the student will have to learn is that writing has certain structural differences from speech. One difference is that writing generally has longer sentences — what might be two or three sentences in speech is often only one sentence in writing. So the student must learn how to combine the short sentences of spoken English by modification or

* By "experience" the author means facts, opinions or ideas — whether acquired firsthand (through direct perceptions, and/or actions) or secondhand (through reading or hearsay).

by using sentence connectors of various kinds (conjunctions like *however* and *therefore*, phrases like in *the first place*, etc.)...

Of course, one of the biggest problems in teaching writing is that the student must have facts and ideas in order to write and that these must be manifested in the form of grammatical English sentences. But if we allow him to use the facts and ideas gained from his firsthand experiences, he will think of these first in his own language and then try to translate them word-for-word into English, often with most ungrammatical results. This is why the free composition approach to teaching writing is just as unsatisfactory as the copybook method, but in a different way. The student makes so many grammatical errors that his compositions lose much of the original meaning.

We can, however, avoid the problems caused by the student's limited knowledge of grammar and of the idioms of English by requiring that, instead of using the facts of firsthand experience, he use secondhand facts gained through the vicarious experience of reading. Since what is unique in learning to write is not so much learning *to state* facts as it is *to use* them, we can *give* the student the facts he will be required to use in the form of reading assignments. By using sentences gleaned from reading he can avoid making grammatical errors and can actively concentrate on the purposeful selection, and organization of those sentences: that is, he can concentrate on thinking.

(From: The Art of TESOL. Washington, 1975. *Abridged.*)

b) Answer the following questions:

I. What, according to the author, is the main drawback of all text books designed to teach written English? 2. What does learning to write involve? 3. What must the student keep in mind when writing? 4. What is the basic difference between the processes of reading and writing? 5. What is one of the first things the student has to learn about writing? 6. Why does the author consider both the "copybook approach" to writing and "the free composition approach" unsatisfactory? 7. What is the author's suggestion for teaching students to write?

II. Debate the following with your fellow-students:

1. To write a good composition it is enough to have a clear idea of what you are going to write about, the rest will take care of itself.

2. "Reading maketh a full man, conference a ready man, and writing an exact man." (Francis Bacon)

Key Words and Expressions: to give students ample practice in writing; to select facts relevant to a purpose; in a coherent fashion; to proceed by stages from the simple to the complex, to communicate ideas; constructions peculiar to written English; to explain specific techniques

UNIT SIX

TEXT SIX

ANTHONY IN BLUE ALSATIA*

By Eleanor Farjeon

Eleanor Farjeon wrote delightful and distinctive poems for children. Her first novel was "Ladybrook", a tale of Sussex country life which retained that delicate humorous touch which characterized the work she did for children. Her sensitivity to beauty and true understanding of the essential qualities of romance find expression in this charming rhapsody.

Skipping his breakfast paper one day, bewildered, as he always was, by vital facts about Home Rails, Questions in the House, and Three-Piece Suits: facts grasped, as he knew, instantaneously in their full import all over England by different orders of mind from his, through which they slipped as through gauze, Anthony's roving eye was captured by certain words in a paragraph headed

Mouchard (near the Jura Mountains)

Jura Mountains... Blue smoke... a blue-eyed Alsatian... a Concertina... the Blue Alsatian Express., many miles from nowhere... hay-making damsels in white sunbonnets... hayrakes... laughing at us...

A Minor Mystery

Anthony's eye roved no more. He felt that the gauze, which could not contain the torrents of the world's activities, might house this butterfly and not brush off its bloom. He read the paragraph with attention. It described the breakdown "many miles from nowhere" of the Blue Alsatian Express at the foot of the Jura Mountains. It described the blue smoke rising from a heated axle, the engine-driver sprinting along the lines like a madman, soldiers jumping out on the line and playing a concertina, a nervous woman-passenger wondering what had happened; it indicated the plutocratic luxury of the corridor train with its restaurant; it told of the blue mountains and the blue sky, and "the hay-making damsels in white sunbonnets and

hayforks on their shoulders" who "are laughing at us over the hedgerows".

And then came the paragraph headed "A Minor Mystery" which ended the account of the accident.

"One mystery about this train will never be solved. When it first came to a standstill a quiet little man, who looked like a country farmer, packed up his things, climbed out of the train, and deliberately walked away from it without any outward sign of annoyance, hesitation, or distraction, crossing the fields and disappearing into a wood.

Had the breakdown occurred within easy reach of his own home or destination?"

"Oh, no," said Anthony, answering the journalist, "of course not!"

Why should it? It was most unlikely. And — annoyance? Why should the little man be annoyed? And where was the Mystery, Minor or Major?

Railways — it is their drawback — compel you to travel to somewhere. You, who desire to travel to Anywhere, must take your ticket to Stroud or Stoke, and chance it. The safest plan is to choose some place with a name like Lulworth, Downton, or Nether Wallop; such places surely cannot go far wrong. But even though they prove to be heaven in its first, second, or third degree, still, there you must go, and nowhere else; — and think of the Seventh Heavens you flash through continually on your way there, Heavens with no names and no stations, Heavens to which no tickets are issued. To whom has it not happened, time and again, on his way to the Seaside, the Moors, or the Highlands, to cry in his heart, at some glimpse of Paradise from the carriage windows: "That is where I really wanted to go — that is where I would like to get out! That valley of flowers, that cottage in the birch-glade, that buttercup field with the little river and a kingfisher — if only the train would stop!" — But it never does.

Never? Once it did. Anthony laughed aloud at that Minor Mystery in his morning paper. Where was the Mystery? Luck had been with the quiet little man, and he did the only thing there was to do.

"...Why have we stopped?" asked the nervous lady who sat opposite Anthony in the stuffy carriage.

"Ha-ha-ha! Ha-ha-ha!" laughed a fresh young voice outside.

"Preposterous, preposterous! I shall be late!" snorted a fat millionaire.

"I want my lunch," puffed his fat wife. "I refuse to go without my lunch!"

* Alsatia [æl'seiT(i)a], poetical name of Alsace [P]lsses]

Anthony looked out of the window. A hedgerow bowed with blossom, beyond it a meadow in full flower, long flowering grass, threaded with flowering stems, lace-white, chicory-blue flowers, a profusion of flowers shimmering in the long grass. In one part of the meadow the grass lay mowed in swathes, the sweet flowers with it. A party of young peasants, in loose white shirts and embroidered jackets and aprons, lay in the grass munching honey-cake and drinking light beer. One tall young fellow, splendid as a god, stood edgeways in the sunlight, his bright scythe shining. A few girls stood and stooped in the long grass, picking the flowers; some wore wreaths of the blue and white flowers, some were laughing under their white sunbonnets, some used, some rested on their rakes, all were sweet and fresh and frank.

"Oh, why *don't we* go on?" moaned the nervous lady. "Oh, *what* has happened?"

Passengers spoke on all sides. "We are held up!" "We have broken down!" "Bandits! — these dreadful foreign parts!" "The engine is on fire!" "The engine-driver has gone mad!"

"Oh, oh, oh!" moaned the nervous lady in the carriage.

"Ha-ha-ha!" laughed the gay young voices in the air.

"I shall be late, I tell you!" fumed the fat millionaire.

"Are we *never* going to eat?" puffed his wife.

Beyond the meadow of flowers and haymakers lay the blue mountains, as blue as dreams, as Paradise. Soft dim woods lay between the meadow and the slope. At the very edge of the woods, as though it had just stepped out of the trees and set foot on the grass, was a tiny cottage with a balcony. In the fringe of trees meandered little paths and a little stream, and some goats. The scent of hay and flowers and aromatic trees filled the carriage.

"La-la-la-la, ti-ti-ti-ti!" A soldier sitting on the rails was singing *The Blue Danube* to a concertina played by another soldier.

The girls in the meadow began to dance.

"Oh, what is it, what is it?" wailed the nervous lady.

"Food, food!" puffed the fat one.

"How late, how *late* I shall be!" repeated her husband.

"Keep the doors shut — don't let them come in!" implored the nervous lady, wringing her hands.

"Ha-ha-ha!" laughed the dancing girls, "ha-ha-ha!"

"*Swish!*" sang the young god's scythe.

Anthony got his little bag from the rack and opened the carriage door. The nervous lady gave a tiny shriek.

"Ah!" don't let them in!"

"Late! late! late!"

"Lunch is served. Come!"

Anthony crossed the rail and found a gap in the blossoming hedge. In the hayfield, nearly hidden in flowers, was a crooked footpath. It led over the meadows to the little wood at the foot of the blue mountains. He followed it unhesitatingly. He left behind him the dancing laughing flower-gatherers, the young god mowing, the peasants drinking, the soldiers playing, the Blue Alsatian Express containing the millionaire who would be late — for what? For what could one be late? One was in Blue Alsatia. To which there are no tickets.

He entered the little wood and was lost to sight.

At the back of the cottage, barefoot by the little stream, stood a girl of sixteen, a lovely grey-eyed child, feeding her kids from a bundle of hay in her apron, at which they pushed and pulled. She wore a white chemise and a blue embroidered skirt. When the kids were rough she thrust them from her with her brown toes, and laughed like music. On a bench by the cottage stood a pitcher and a wooden bowl.

Her eyes met Anthony's. She let fall her apron, and the sweet hay tumbled down, a full feast for the kids. She went to the bench, filled the bowl with milk, and offered it to Anthony with a bit of honey-cake, her grey eyes smiling. As he drank, she made a simple gesture.

"Stay," she said.

The Blue Alsatian Express went on without him.

Anthony stirred his tea-cup. In the next column was an account of Last Night's Debate on —

He skipped it.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. skip *vt/i* 1) spring, jump or leap quickly or lightly from one foot on to the other, *e.g.* He skipped out of the way (*i.e.* jumped quickly to one side). 2) jump over a rope (called a *skipping-rope*) which is made to swing under the feet and over the head 3) pass over; leave out, *e.g.* You've skipped a sentence here. 4) read smth. hastily, omitting parts, *e.g.* The book was given me for one day only, and I just skipped it. *Syn.* **skim**

Word Discrimination: **skip, skim.**

Skip implies omitting those parts of the reading stuff which one considers dull or of no importance.

Skim, on the contrary, lays a stress on the fact that the reader picks out the parts which interest him, reading only choice places (cf. with the main meaning of skim, as to skim the cream from the milk).

2. vital a essential; necessary to the existence of smth., as a vital necessity, of vital importance; *e.g.* This is a matter of vital importance to us.

vitality *n* vital force; strength; vigour, *e.g.* His features were handsome enough, but they lacked vitality.

3. grasp *vt/i* 1) seize firmly with the hand, as to grasp a rope, a person's hand 2) (*fig.*) understand with the mind, *e.g.* I saw he was unable to grasp my meaning. She fully grasped the argument.

4. capture *vt* 1) make a prisoner of; catch, *e.g.* Our army captured 1,000 enemy soldiers. 2) get by force, skill or a trick, *e.g.* Tom was so clever that he captured all the prizes at school; **capture smb.'s attention (interest, sympathy, curiosity, etc.)** attract smb.'s attention (arouse interest, sympathy, curiosity), *e.g.* This advertisement is sure to capture the public attention, **capture smb.'s eye** attract attention, *e.g.* He wasn't sure whether the colour scheme could be defined as vivid or garish, but the picture certainly captured the eye.

5. minor a less; smaller (not followed by **than**); comparatively unimportant, as the minor planets; a minor injury; a minor matter; a minor mystery; minor repairs

minority *n* the smaller number or part, *e.g.* He had never liked to find himself among the minority.

Ant. **major** a greater or more important, as the major part of one's life, the major issue on the agenda; major matters, etc.

majority *n* the greater number or part, *e.g.* The optimism of the majority finally prevailed over the fears and doubts of the minority.

6. breakdown *n* 1) an accident (to machinery or to an electric-power system or to trains, trams, cars, etc.) which causes work or activity to stop, *e.g.* There was a breakdown on the railway and all the trains were two hours late. 2) a failure of the mind or of the body to work well, caused by doing too much work or by overstrained nerves, *e.g.* My impression is that he is on the verge of a nervous breakdown.

break down become disabled or useless; suffer a physical or mental weakening; collapse, *e.g.* The machinery broke down. His health broke down. All our plans broke down.

7. destination *n* the place to which a thing or person is going or being sent or which a person wants to reach, *e.g.* Finally we were

informed that he had left the town, but no one seemed to have any idea of the destination.

destine *vt* determine the future of (usu. in *the passive*), *e.g.* They were destined never to meet again.

destiny *n* 1) what happens to a person or thing in the end, esp. what is thought to be determined in advance, *e.g.* It was his destiny to die in a foreign country. 2) the power that is supposed to control events; fate, *e.g.* Destiny sometimes plays strange tricks on human beings.

8. issue *vi/t* give or send out; publish; distribute, as to issue commands (banknotes, stamps, a newspaper, etc.), *e.g.* How many newspapers are issued in this town?

issue *n* 1) putting forth or sending out; publication, as the issue of a newspaper; to buy new stamps on the day of issue; the most recent issues of a newspaper 2) a problem; a point in question; something about which there is debate or argument, as to debate an issue; to raise a new issue; to argue political issues 3) a result, outcome or consequence, as the issue of a battle (war, etc.)

9. shimmer *vi* emit a faint or wavering light, as moonlight shimmering on the water

shimmer *n* a wavering shine, as the shimmer of pearls *Syn.* **shine, glimmer, glitter, glisten, sparkle, gleam** Word Discrimination: **glitter, sparkle, shimmer, glimmer, glisten, gleam.**

1) The synonyms above differ, first of all, by the intensity of light each of them describes. The following scale of intensity might be suggested for these verbs (beginning with the highest degree of intensity): **sparkle — glitter — glisten — gleam — glimmer — shimmer.**

2) Another line of discrimination is connected with the nature of light or brightness described by each of the verbs. **Sparkle and glitter** describe scattered scintillation realized in a series of irregular, small, but bright flashes of light. The same wavering nature of light, but of a fainter degree, is implied by **shimmer** and **glimmer**. *Cf.* The bright sea was sparkling in the sun. The icebergs were coldly glittering against the green water. Through a faint mist the stars were dimly glimmering. We lazily watched the moonlight shimmering on the water.

In **glisten** the wavering character of light is less emphasized. *Cf.* The lake glistened in the moonlight (= reflected the moonlight and shone smoothly). The lake shimmered in the moonlight (= reflected the moonlight in tiny sparks).

Gleam means to send out a ray or beam of light, especially one that is faint or one that comes and goes at intervals, *as* "the gleam of a distant lighthouse", or "fireflies gleaming in the night".

3) Note an emotional colouring which sometimes can be discerned in some of these synonyms. *Cf.* Her eyes sparkled with merriment. Her eyes coldly glittered with anger. Her eyes glistened with tears. Her eyes gleamed with malice.

4) Note also that stars **sparkle** on a warm summer night, **glitter** on a cold winter night, **glimmer** through the mist. Diamonds **sparkle** or **glitter**; gold and silver **glisten**; brocade and taffeta **shimmer**; an unpowdered nose or a perspiring face may **glisten**.

10. gap 1) a break or opening; a hole (in a hedge, fence, etc.), *e.g.* We must see that there is no gap in our defences. 2) a blank; a space that is not filled; a wide separation (in views, sympathies, etc.) as a gap in a conversation (in one's knowledge, in a story), a wide gap between their views, etc., *e.g.* The age gap was too great: he was fifteen years her senior, **fill a gap** supply smth. that is lacking, *e.g.* He read the book without real interest, but just in the hope of filling the gap in his knowledge on the subject, **bridge a gap** build up a connection, *e.g.* Now she realized that her new activities did nothing to bridge the gap between her interests and her husband's. **generation gap** differences of opinion (tastes, manners) arising between parents and children or, in general, between representatives of different age groups.

Word Combinations and Phrases

a different order of mind from smb.'s	time and again
the account of smth. come to a standstill within easy reach of smth. (you must) chance it (such places) cannot go (far) wrong	luck had been (was) with (him) (he did) the only thing there was to do (we are) held up on fire
	set foot on smth. (<i>in a place</i>) lost to sight

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. Find the following words. Consult a dictionary, transcribe the following words and practise their pronunciation:

bewildered, instantaneously, gauze, paragraph, concertina, damsel, torrent, passenger, plutocratic, luxury, hedgerow, deliberately, annoyance, hesitation, destination, journalist, continually, paradise, preposterous, millionaire, chicory-blue, profusion, swathe, loose, embroidered, apron, edgeways, scythe, wreath(s), balcony, meander, aromatic, chemise, honey-cake, gesture, debate

3. Practise the pronunciation of the following word combinations paying attention to the phonetic phenomena of connected speech:

Questions in the House; in their full import; he felt that the gauze; contain the torrents; he read the paragraph; it described the breakdown; it indicated the plutocratic luxury; which ended the account; a quiet little man; why should the little man; and nowhere else; that cottage in the birch-glade; at that Minor Mystery; in the stuffy carriage; shimmering in the long grass; and drinking light beer; moaned the nervous lady; laughed the gay young voices in the air; fumed the fat millionaire; between the meadow and the slope; sitting on the rails; laughed the dancing girls; opened the carriage door; don't let them in; crossed the rail and found a gap in the blossoming hedge; to the little wood at the foot; in her apron; she thrust them; and the sweet hay tumbled down; filled the bowl

4. Read the following passage of descriptive character; from "Anthony looked out of the window" up to "...all were sweet and fresh and frank". Observe the intonation group division, the rhythm and all the phonetic phenomena of connected speech.

5. Study the following proverbs, a) Translate them into Russian or supply their Russian equivalents, b) Practise their reading paying attention to the vowels [ai, aia, Iɜ, eɜ], all the phonetic phenomena of connected speech and intonation:

1. Make hay while the sun shines. 2. A burnt child dreads the fire. 3. Experience is the mother of wisdom. 4. Nothing venture, nothing have. 5. Experience keeps a dear school, but fools learn in no other. 6. Every country has its customs. 7. Two is company, but three is none. 8. Strike the iron while it's hot. 9. A hungry belly has no ears. 10. Hares may pull dead lions by the beard.

6. Read the text and consider its following aspects.

a) Explain:

vital facts about Home Rails, Questions in the House, and Three-Piece Suits; different orders of mind from his; many miles from nowhere; We are held up! We have broken down!

b) Comment on the punctuation in the passage entitled "Mouchaid (near the Jura Mountains)".

c) Express in simpler language the sense of the sentence "He felt that the gauze, which could not contain the torrents of the world's activities, might house this butterfly and not brush off its bloom." Point out the stylistic devices used in the sentence and comment on their effectiveness. Do you accept the comparison with a butterfly or do you consider it too ornate? Give your reasons.

d) Justify the length of the sentence beginning "It described the blue smoke...".

e) Analyse the stylistic devices used in the author's digression beginning "Rail ways — it is their drawback...". Point out inversion, repetition, rhetorical question and comment on their purpose. Indicate the syntax of the second part of the passage and the rhythmic effect achieved. Can you detect any sound-imitative effects? What does the rhythm of the extract imitate? Comment on the rhythmic value of "But it never does. Never? Once it did" in its relation to the preceding extract. Comment on the names of places (Lulworth, Downton, Nether Wallop) which, in the author's opinion, "cannot go far wrong". Why can't they? Suggest some typical Russian countryside names with the same kind of implications.

f) Think of a suitable heading for the episode beginning "Why have we stopped?" What is the role of the extract in the structure of the story? Comment on the composition device by which the episode is introduced in the texture of the story.

g) Analyse the stylistic values of the fragments beginning "A hedgerow bowed with blossom...", ending "...all were sweet and fresh and frank" and from "Beyond the meadow of flowers" to "filled the carriage". What words and phrases give atmosphere to the passages? Is it a realistic description? How is its dream-like quality created? Do you consider the description sweetish and sentimental or do you think that it serves its purpose? If so, what purpose? Support your opinion.

h) Comment on the contrast provided by the fragments of dialogue interchanging with the descriptive passages referred to in *item g*).

What is the purpose of the device? Indicate the rhythmic effects achieved, especially in the passage beginning "Oh, what is it?...", ending "Lunch is served. Come!".

i) Point out the climax of the story motivating your choice.

j) Comment on the composition device used in the last three lines of the story.

7. Copy out from Text Six the sentences containing the word combinations and phrases and translate them into Russian.

8. Paraphrase the following sentences using the word combinations and phrases:

1. "Are you really going to spend your holiday in that horrid village, at the other end of the world?" "It's not so horrid, you know, it's a lovely place." "Probably, for people who think and feel differently from myself. As for me, I've rented a charming little cottage in a place from which you can get up to town in a very short time." "Glad to hear it. Only what's the good of going to town when you're on holiday?" "Oh, it's just that I sometimes get tired of green meadows and yellow buttercups and simply long to tread on asphalt and to have a meal at a restaurant. I've told you dozens of times that I'm not in the least naturecrazy." "Then, what's the point of leaving town at all?" "Oh, everybody does, you know. I always say, do as others do, and you won't make a mistake." 2. In the morning paper there was a detailed description of an unpleasant incident which occurred on a lonely country road thirty miles from London. Jean Gatsby, the famous film star, was driving her car. In a side road Miss Gatsby's car was stopped by three armed men. Yet, fortunately for the young actress, at the critical moment another car appeared on the road. Miss Gatsby had no other way out but scream loudly for help. The car stopped, and the masked gangsters ran to the wood and disappeared there. 3. "The pen is burning. I'll run and let out the sheep." "It's blazing! You'll burn yourself." "There's nothing for it, I must risk it."

9. Compose short situations in dialogue form using the word combinations and phrases. Pay attention to the intonation patterns of the stimuli and responses to convey proper attitudes.

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

1. Он решил, что если он будет внимательно следить за соседями по столу и делать все, как они, он не ошибется. 2. На этот раз нам не повезло. Наша машина сломалась. Она остановилась в пустынном месте. Поблизости не было ни одной деревни, до которой было бы легко добраться. Хоть бы какая-нибудь машина проехала! Но не тут-то было. Нам ничего не оставалось, как довериться случаю и ждать. 3. Он прекрасно понимал, что лю-

дям с иными вкусами и наклонностями его хобби, наверное, показалось бы смешным. 4. В газетной заметке сообщалось о бандитском налете, которому подвергся пассажирский поезд в горах Адельяно. 5. Он вздохнул с облегчением, когда вступил, наконец, на палубу корабля. Скоро берега чужой земли пропали из вида. Снова и снова он повторял себе: «Домой! Я возвращаюсь домой!» 6. «Вас к телефону!» — улыбаясь, сказала хозяйка дома. Он вышел в переднюю, взял трубку. Незнакомый голос в трубке сказал: «Завод горит. Немедленно приезжайте».

11. Answer the following questions:

1. In what way did Anthony read his morning paper? 2. Why couldn't he concentrate on vital facts in the paper? 3. Why was it that the article about the breakdown of the Alsatian Express captured his attention? 4. What were the contents of the article? 5. What was the "minor mystery" connected with the accident? 6. What is the drawback of the railways in the author's opinion? Do you share this opinion? 7. Have you ever experienced the feeling described in this paragraph and summed up in the words: "If only the train would stop!"? Describe an incident when you did. 8. How did it happen that Anthony found himself in a carriage of the Blue Alsatian Express? (Was it a real fact or only his day-dream?) 9. What did he see when he looked out of the window? 10. The rest of the passengers were also fascinated by what they saw out of the windows, weren't they? 11. Why was it that Anthony was the only passenger who seemed to appreciate the loveliness of the place? 12. Why did Anthony leave the train? 13. Where did he go? 14. Whom did he meet? 15. Then he returned to the train, didn't he? 16. Comment on the final paragraph of the story: how did Anthony, all of a sudden, return to his tea-cup and his paper again? 17. What is the point of the story?

12. Study the vocabulary notes and translate the examples into Russian.

13. Fill in the blanks with "shimmer", "glimmer", "glitter", "sparkle", "glisten", "gleam" and their derivatives:

1. Stars were ... in the frosty sky. 2. Her golden hair seemed to ... in the sunlight. 3. The satin of her dress... in the candlelight, and her bare neck and arms ... with diamonds. 4. The mirror dimly ... in the corner of the darkened room. 5. The snow faintly ... in the moonlight. 6. The ... icicles were shedding gay tears. 7. The polished furniture ... and the

crystal chandelier gaily... 8. The distant snow-capped mountain-peaks faintly... through the mist. 9. His black face .../with sweat, but the eyes ... with gaiety. 10. The lake ... in the dazzling hot sun. 11. Tears ... in her eyes. 12. I was startled by the fury ... in his eyes. 13. The lights of the harbour, usually so bright, just... through the fog.

14. Translate the following sentences into Russian paying special attention to the words and word combinations in italics:

A. 1. She wasn't a cultivated reader, an amusing plot being all she asked from a book. She *skipped* descriptions, and the author's digressions bored her to death. 2. "I will not conceal from you that the Prime Minister's presence at the Conference is a *vital* necessity." 3. "Monsieur Poirot, I have come to consult you upon a matter of the most *vital* urgency. I must ask for absolute secrecy." 4. "Mr. Vole," said "the solicitor, "I am going to ask you a very serious question, and one to which it is *vital* I should have a truthful answer." 5. Jack sighed, *grasped* his golf club firmly, but at this moment a strange sound *captured his attention*. 6. "I know it's difficult for you to *grasp*, but the theatre of today has at last acquired a social conscience, and a social purpose." 7. The letter came by the six o'clock post. An illiterate scrawl, written on common paper and enclosed in a dirty envelope with the stamp stuck on crooked. Mr. Mayherne read it through once or twice before he *grasped* its meaning. 8. She stared at him, her eyes filled with a deep, unspoken sorrow, like the eyes of a small *captured* monkey he had seen on the docks. 9. The boy at the table, making every effort to give full attention to his studies, was resentful of their conversation that *captured his interest*. 10. By now he was not nearly so certain as he had been that he had really heard the cry — the natural result of trying to *recapture* a lost sensation.

B. 1. Charlie Chaplin's "The Circus" comes to us like a surprise gift from history, the cinematic equivalent of a suddenly discovered *minor* masterpiece by Mozart or an unearthed James Joyce manuscript. 2. This, then, was the British expert described by Lady Willard as being a *minor* official at the British Museum. 3. Young Bleibner was suffering from some *minor* skin trouble. 4. A few yards down that unfrequented road a large car is standing, apparently *broken down*. 5. The constant state of strain under which she has been working recently may lead to a serious *breakdown*. 6. As Ferris taxied uptown he glimpsed at intersections the lingering sunset, but by the time he reached his *destination* it was already autumn dark. 7. The little girl was eleven — beautifully ugly as little girls are apt to be who

are *destined* after a few years to be inexpressibly lovely. *Vitality* is born early in such girls. It was utterly in evidence now, shining through her thin frame in a sort of glow. 8. As seen from one of its seven hills, Richmond was beautiful, with its broad streets, its noble trees and the *shimmer* of the gently flowing river. 9. The Army Bill was under discussion and it was clear Jefferson Davis thought none but himself qualified to speak on the *issue*. 10. Don't stray from the point at *issue*. I want to get to the bottom of this. 11. He was trying to catch a *gleam* or *gesture* that would lessen the *gap* which lay between his present and his past. 12. The boy was struck dumb by a suave turn of carpeted stairs and a pendant *glitter* of chandeliers and a mute *gleam* of gold frames. 13. He continued then for a moment to turn the brooch this way and that in the light to see it *sparkle*. It *sparkled* very nicely. 14. His skull and face were shining from a recent scrubbing, so that the little bridgeless nose *glistened* between the protective points of the cheekbones. 15. Her eyes opened wider as she contemplated the sear-green figured velvet, the shining brass, silver, and glass, the wood that *gleamed* as darkly brilliant as the surface of a pool of oil. 16. The sun was glaring from the pale sky, and just over the horizon a shifting silvery haze was *shimmering*.

15. Translate the following sentences into English using your active vocabulary:

1. У него была удивительная память, которая мгновенно схватывала и прочно удерживала рею особо важную информацию. Лекции он не записывал, но после мог воспроизвести все, что говорил лектор, в подробностях, без единого пробела. Накануне экзамена ему нужно было только бегло просмотреть учебник, и все знали, что счастье и на этот раз ему не изменит. 2. «Вы читали этот роман?» Он поднял со стола книгу. — «Я перелистала его». 3. Ответить просто, что она едет в Сан-Франциско, значило бы оказаться в глазах спутников самой заурядной пассажиркой, направляющейся к самому обыденному месту назначения, и потерять всякую надежду привлечь к себе внимание или возбудить интерес. 4. Симфония № 40 и симфония «Юпитер» считаются самыми значительными произведениями Моцарта. Однако великому композитору не было суждено услышать их: при жизни его они ни разу не исполнялись. 5. Читая любой детективный роман, читатель заранее знает, что преступник неизбежно будет схвачен и наказан. Это — существенный нравственный аргумент в пользу данного жанра.

6. Почти всю ночь он блуждал в тумане, пока его внимание не привлёк отдаленный свет, тускло блеснувший во мраке. 7. В вечернем выпуске газеты вы найдете подробный отчет о сегодняшних дебатах в парламенте. 8. Досадно, когда такую прекрасную музыку используют только для того, чтобы заполнить паузу между передачами. 9. Большинство экспертов пришли к заключению, что этот портрет, до сих пор приписывавшийся Ван Дейку (Van Dyck), на самом деле является подделкой, выполненной неким второразрядным художником девятнадцатого века. 10. Исход битвы при Ватерлоо должен был решить судьбу не только Англии и Франции, но и большинства европейских государств.

16. Give eleven brief situations in which you will say the following (may be done in pairs):

1. I bet you've only skipped it. 2. It is a thing of vital importance. 3. I'm afraid it will be difficult for him to grasp that... 4. ... captured the eye. 5. of minor importance. 6. He was destined to... 7.... to a destination unknown. 8. It was a nervous breakdown. 9. to lack vitality. 10. a gleam of hope (understanding, sympathy). 11. a wide gap between

17. Render Text Six.

18. Give the gist of Text Six.

19. Reread Text Six to speak on the following points of its composition and style.

a) Comment on the merits (or demerits) of the composition. What do they call this type of composition (the end returning the reader to the place and time indicated in the beginning)?

b) Is the plot of minor or of major importance in this story? If not the plot, what is it that matters here?

c) Comment on the end of the story. Is the reader led to expect this kind of end or is there an element of suddenness?

d) What kind of man is the hero of the story? What method of characterization is used?

e) Comment on and illustrate the various devices used to make the style suit the subject. Which of them do you consider especially effective?

f) Make a detailed analysis of the rhythmic effects in the whole story.

g) Point out lines bearing touches of irony or humour. Prove which II is.

h) How does the author use epithets? What is the author's purpose in repeatedly using the epithet "blue"?

i) Find examples of the author's keen sensibility to scenery. Are there any evidences of poetic sensitiveness? In what lines?

j) Comment on the language. Compare it with the language of "The Escape".

20. Complete the following dialogues. Use your active vocabulary. Express proper attitudes in the stimuli and responses by adequate intonation means. Observe the rhythm and stresses:

1. "Why on earth did he leave the train? Can you account for it?"

"I think I can. You see, ..."

2. "If only the train would stop!"

"Why should it?" ...

3. "Do you really mean to take me to that horrid place for the holidays?"

"But, darling, it's a lovely place!"

"Lovely, indeed! Many miles from nowhere with not even a cinema!"

4. "Why don't we go on? What has happened?"

"Nothing has happened. It must be a station."

"Oh, it's most unlikely. Look out of the window. Does it look like a station?"

"Hm, not much."

21. Make up dialogues on the suggested situations using the given phrases. Convey proper attitudes both in the stimuli and responses following the instructions given in each situation:

1. A young man is boasting of his travelling experiences. To hear him, he has been roaming through all the world and seen everything there is to see. As he is evidently making it all up, his friend sounds sceptical.

a) Did you really? (Have you really?) Indeed? Is that so? You don't say so! You can never tell. I don't believe it. I (rather) doubt it. It is most unlikely! You must have imagined it. Tell it to the marines. Dear me! Just fancy! Well, I never! Who'd have thought it! It's amazing! It's incredible!

b) But assure you....Not the slightest doubt about it. I've seen it with my own eyes. You may take my word for it. Do you doubt my word?

2. Two passengers are admiring the landscape out of a railway-carriage window or from a ship deck. One is immoderately enthusiastic about all he (she) sees; the other is bored and intensely dislikes it all.

a) How lovely! What a charming view! Just look at.... I'm thrilled no end. Isn't it marvellous to ...? I love going by train (boat), don't you? If only the train (boat) would stop! This place is divine, isn't it? Don't you find it so? You agree, don't you? It's breathtaking! A riot of colour!

b) Nothing to speak of. Why should you be so thrilled? Rubbish! Stuff and nonsense! I don't think so. Can't see anything in it. Why, it's just a landscape, isn't it? I'm not the one for nature. It's ridiculous to get so excited about... This modern craze for nature is absurd.

3. A very old lady is discussing different methods of travelling with her grown-up grandson. She prefers travelling as it was in olden times. The young man naturally likes modern methods.

a) used to; were in the habit of; slow but sure; you can never tell; the new ways; you ought to; you'd better not; mark my words; be on the safe side; you can't be too careful.

b) Why should we (you)...? I think you are wrong there. I'm all for; Times do change. Don't let that upset you. Take it easy. There is something in that but; We mustn't be behind the times. You can't be serious! Absurd! Crawl at a snail's pace,

22. a) Write a newspaper account that might have appeared in the next issue of the newspaper under the title "The Minor Mystery Solved". Begin in the following way:

In our previous issue we acquainted the readers with a curious incident related to the breakdown of the Blue Alsatian Express. During the emergency stop one of the passengers had mysteriously left the train. As we have been informed, ...

b) Read your account to your comrades in class. Arrange a competition for the best version.

23. Compose a second part of the story "Anthony in Blue Alsatia" with the view of showing how the newspaper article influenced Anthony's further life, behaviour or psychology.

24. Make a round-table discussion of the story in which one part of the participants will criticize the story pointing out its weak points, and the other will defend it enlarging on its merits.

PROFESSION-ORIENTED QUESTIONS AND ACTIVITIES

I. Listen to your fellow-students' reading of Ex. 2, detect their mistakes and correct them.

II. Analyse your fellow-students' reading of Ex. 3 by demonstrating the correct way of pronouncing the word combinations.

III. Read out Ex. 4 to your fellow-student; ask him to analyse your mistakes and correct them.

IV. a) Adapt the text for the 10th form level, b) Make up 10 questions covering the adapted text. (Lay emphasis on the beautiful nature that fascinated Anthony.)

V. a) Make a list of possible talking points on the topic "Man and Nature" that would be of particular interest for teen-agers, b) Work out topical vocabulary lists on some of them.

VI. Conduct a part of the lesson. Test the members of the class on their home work (check on their spelling, vocabulary or the content of the text). Use the following for prevention and analysis of their mistakes:

1. Open your books at ...; 2. Your wording is wrong. 3. You've mispronounced the word. 4. I've lost the gist because of the bad wording. 5. You don't keep up with class. 6. It's too fragmentary to be pieced together. 7. That was a glaring error! 8. We could gain little information from your answer. 9. This is a troublesome letter/sound/word. 10. A bad/good choice of words! 11. You don't seem to have prepared anything.

VII. Take up problem-solving situations 16-20 (See the Appendix). Discuss them in class.

CONVERSATION AND DISCUSSION

TRAVELLING. HOLIDAY-MAKING.

ENVIRONMENTAL PROTECTION

Topical Vocabulary

air travel
beauty spots
be swarming with tourists

bird's-eye view
cable railways
camping equipment
camp site
chemical waste (to treat chemical waste)
cut down forests
discharge sewage into rivers (lakes, etc.)
do sightseeing
environment n (environmental a; - protection)
get a tan
get back to nature
in the middle of nowhere
laze around
litter n, v (to drop -)
off the beaten track
package tour
pitch/put up the tent
play it off the cuff
pollute v
pollution n (discharge of -; - controls)
sea travel
see the sights
ski-lifts n
sleep rough
snorkel v (i.e. to go in for underwater swimming)
soak up the sun
sunbathe v
take a chance with the weather
throw-away products
tourism n; tourist n
travel agency/bureau
travel for pleasure
wind-surf v

I. I am sure we'll all agree that travelling is one of the most fascinating pastimes. Seeing new places, probably new countries (and why not?!), meeting new people — what could be more interesting? Besides, travel immensely enlarges one's scope and so forms an essential part of a person's education.

Yet, different people have different views as to the best ways of travelling. Let us see first what Richard Aldington, the prominent English twentieth-century writer, has to say on the point.

1. a) Read the following:

He also discovered the real meaning of travel. It sounds absurd to speak of a fifteen-mile walk as "travel". But you may go thousands of miles by train and boat between one international hotel and another, and not have the sensation of travelling at all. Travel means the consciousness of adventure and exploration, the sense of covering the miles, the ability to seize indefatigably upon every new or familiar source of delight. Hence the horror of tourism, which is a conventionalising, a codification, of adventure and exploration — which is absurd. Adventure is allowing the unexpected to happen to you. Exploration is experiencing what you have not experienced before. How can there be any adventure, any exploration, if you let somebody else — above all, a travel bureau — arrange everything beforehand? It isn't seeing new and beautiful things which matters, it's seeing them for yourself. And if you want the sensation of covering the miles, go on foot. Three hundred miles on foot in three weeks give you infinitely more sense of travel, show you infinitely more surprising and beautiful experiences, than thirty thousand miles of mechanical transport.

(From: "Death of a Hero" by R. Aldington)

b) Explain the following:

1. Travel means the consciousness of adventure and exploration...
2. Hence the horror of tourism, which is a conventionalising, a codification, of adventure and exploration...

c) Summarize in one paragraph the essentials of the extract.

d) Confirm or refute:

1. ...tourism ... is a conventionalising, a codification, of adventure and exploration...
2. How can there be any adventure, any exploration, if you let... a travel bureau — arrange everything beforehand?
3. It isn't seeing new and beautiful things which matters, it's seeing them for yourself.
4. Three hundred miles on foot in three weeks give you infinitely more sense of travel, ... than thirty thousand miles of mechanical transport.

e) Tell the class your opinion about tourism. Do you agree with Aldington's "horror of tourism"? Dwell both on the advantages and drawbacks of organized travel.

2. a) The author of the article that follows seems to share Aldington's opinion at least in one point:

The Only Way to Travel is On Foot

The past ages of man have all been carefully labelled by anthropologists. Descriptions like «Paleolithic Man», "Neolithic Man", etc., neatly sum up whole periods. When the time comes for anthropologists to turn their attention to the twentieth century, they will surely choose the label "Legless Man". Histories of the time will go something like this: "In the twentieth century, people forgot how to use their legs. Men and women moved about in cars, buses and trains from a very early age. There were lifts and escalators in all large buildings to prevent people from walking. This situation was forced upon earth-dwellers of that time because of their extraordinary way of life. In those days people thought nothing of travelling hundreds of miles each day. But the surprising thing is that they didn't use their legs even when they went on holiday. They built cable railways, ski-lifts and roads to the top of every huge mountain. All the beauty spots on earth were marred by the presence of large car parks."

The future history books might also record that we were deprived of the use of our eyes. In our hurry to get from one place to another, we failed to see anything on the way. Air travel gives you a bird's-eye views of the world — or even less if the wing of the aircraft happens to get in your way. When you travel by car or train a blurred image of the countryside constantly smears the windows. Car drivers, in particular, are for ever obsessed with the urge to go on and on: they never want to stop. And as for sea travel, it hardly deserves mention. It is perfectly summed up in the words of the old song: "I joined the navy to see the world, and what did I see? I saw the sea." The typical twentieth-century traveller is the man who always says, "I've been there." You mention the remotest, most evocative place-names in the world like El Dorado, Kabul, Irkutsk and somebody is bound to say "I've been there" — meaning, "I drove through it at 100 miles an hour on the way to somewhere else."

When you travel at high speeds, the present means nothing: you live mainly in the future because you spend most of your time looking forward to arriving at some other place. But actual arrival, when it is achieved, is meaningless. You want to move on again. By travelling like this, you suspend all experience; the present ceases to be a reality; you might just as well be dead. The traveller on foot, on the

other hand, lives constantly in the present. For him travelling and arriving are one and the same thing: he arrives somewhere with every step he makes. He experiences the present moment with his eyes, his ears and the whole of his body. At the end of his journey he feels a delicious physical weariness. He knows that sound satisfying sleep will be his: the just reward of all true travellers.

(From: "For and Against" by L.G Alexander)

b) Select from the text the author's major arguments, so as to make a kind of outline of the article.

c) Find in the text statements with which you agree and support them by your own arguments. Find statements with which you disagree and explain why you do.

d) Study the counter-arguments to the text and discuss it in teams using both the arguments of the text and the counterarguments below.

1. Travelling at high speeds is *a* means, not an end.
2. It is also a pleasure in itself.
3. Air travel is exciting and presents one with an unusual view of the world.
4. Sea travel in a modern ship is a wonderful holiday: one never gets tired of the view of the sea.
5. Twentieth-century methods of travel are practical and labour-saving.
6. It is foolish to climb a mountain when one can get to the top by a cable-railway or in a car.
7. Travelling on foot is exhausting and gets you nowhere.
8. If one wants to see the palaces and cathedrals of Petersburg or Rome, the mosques of Samarkand or Stambul, is one supposed to go there on foot?
9. If we depended on our legs alone, we would be isolated from the splendour of the world.
10. A good long walk is a fine pastime, but why call it "travel" ?
11. Modern means of travel extend and not replace the use of our legs.

3. a) Travelling and holiday-making are in a way related to each other. Read the following dialogue for enlarging your topical vocabulary (A — student of English; B — teacher).

A: How d'you explain it when people go abroad in a group, with all the arrangements taken care of by a travel agency?

B: You go abroad **on a package tour**.

A: What about someone who doesn't like planning, but just likes doing what he feels like at any particular moment or going where he feels like?

B: People like that **play it off the cuff**.

A: So, it's all right if I say I like playing it off the cuff when I'm on holiday?

B: Yes, perfect. That's what you plan doing, isn't it?

A: Well, for some of my holiday, anyway. What about when I'm on the beach and lying in the sun?

B: Use to sunbathe or to do some sunbathing or to soak up the sun.

A: And if I soak up the sun for two weeks?

B: Then you become **tanned** or you **get a tan**. The simile, by the way, is **as brown as a berry**.

A: And if I just go horribly red?

B: As **red** as a lobster.

A: Well, I just want **to get a lovely tan** and be lazy.

B: A good verb for just being lazy and relaxing is to **laze around**.

A: So it's correct if I say **I'm going to spend two weeks lazing around on the beach?**

B: Yes, I hope you have good weather.

A: So do I. Talking of weather how d'you explain it when you take a chance on having good weather?

B: That's the actual expression, **to take a chance with the weather**.

A: Assuming the weather's good and I have a good time, how will I feel when I get back?

B: Well, you can say **my holiday did me the world of good or I feel as fit as a fiddle**.

A: I see. Now what about expressions connected with places which have been discovered and those which haven't? If, for instance, I want to find somewhere well away from the usual tourist places?

B: Use off the beaten track. For instance there are hundreds of lovely places in Britain off the beaten track.

A: And if a hotel, for example, is miles from anywhere?

B: Just say, "I stayed at a hotel **in the middle of nowhere**."

A: My car once broke down in the middle of nowhere. What about when a place is full of tourists?

B: Well, if it's one of those places that's really crowded use **to be swarming with**. For example, "St. Paul's Cathedral was swarming with tourists when I was there."

A: And if all the hotels are full?

B: Just say **the hotels were booked solid** or **there wasn't a bed to be had anywhere**.

A: And if a person doesn't stay in a hotel, but sleeps in parks or railway stations, and so on?

B: **Use to sleep rough**. I remember I used to sleep rough sometimes when I was a student.

A: How about a few expressions connected with camping?

B: Well, I suppose most people who go camping like **to get back to nature**. Don't forget, by the way, that the place where you camp is **the camp site** and not "the camping". What else? You either **pitch** or **put up the tent**. You take some **camping equipment** with you. **Equipment**, by the way, is always singular.

A: What about people who take everything with them? There's an expression, isn't there?

B: Yes, they **take everything bar the kitchen sink**.

A: I like that one. Getting back to town, what's the expression for having a look at the famous places?

B: Well, use **to do some sightseeing** or **to go sightseeing** or **to see the sights**.

A: Well, thanks for all that.

(From: "BBC English by Radio and Television")

b) Make up dialogues of your own describing your travelling or holiday impressions. Use the vocabulary of the dialogue above. (Keep it in mind that most of it represents informal style.)

II. Environmental Protection.

One of the favourite pursuits of people travelling for pleasure is visiting the famous beauty spots. But — alas! — the number of such spots decreases from year to year. Lakes, rivers and seas are polluted, forests cut down, meadows littered with rubbish, the very air people breathe threatens disease and danger. The problem of environmental protection is one of the most urgent and crucial problems of today. The texts that follow deal with such important aspects of the problem as pollution and litter.

1. Read the texts and enact them either in the form of interviews or as role plays enlarging on the words of each speaker.

Use the conversational formulas of encouraging people to speak (see Unit 4, Conv. and Disc. II. 1.(a)) and the following formulas of persuading:

You'd better; Wouldn't it be a good idea to... ? You really must try to; You could always; Do listening to our reasoning; Why should you be so obstinate? I still hope we can persuade you to; If I were you I'd

Pollution

Situation

For 30 years the Crowchester Chemical Company has got rid of its waste by dumping it in the River Crow or by burning it. Most of the people living in Crowchester work for the company, so there have been few complaints. Recently, however, doctors at the local hospital found that cases of throat cancer in Crowchester were 20 times higher than the national average and tests proved that air and water pollution were responsible.

Characters

Mabel Bloxford, the wife of a former employee of the Crowchester Chemical Company who is suffering from throat cancer.
Leonard Miles, editor of the local newspaper *Henry Murdoch*, the president of Crowchester Chemical Co. *Brian Thatcher*, a lawyer representing local cancer victims *Veronica Wade*, a Member of Parliament *Ted Sherwood*, a university professor

Mrs Mabel Bloxford

Last year when my husband found out that he had cancer, the doctor advised us to leave Crowchester. We planned to buy a farm 50 miles away. But before we could save enough money for the deposit, he lost his job. Now we'll never be able to get away from here.

Leonard Miles

For the last 30 years, Crowchester Chemical Company has not only blackened our skies and polluted our rivers, it has been slowly and surely poisoning us in our own homes. Other big companies treat

their chemical waste. Not Crowchester Chemical Company. They think that money is more important than our comfort and our health. And the suffering of Crowchester cannot be measured in terms of pounds and pence. 37 people are seriously ill. Hundreds more are living in misery. The Crow River will never again be fit for drinking water. Crowchester Chemical Company must compensate us all for the trouble and the suffering they have brought among us.

Henry Murdoch

I do not accept that my company is responsible. We can't be held responsible. If people choose to work here or live nearby, they must accept the risks. We did not bring the company to the town. The town grew up round the chemical factory. And part of the reason the town is such a thriving community today, is because of my company. Of course, there is a little pollution. There is always pollution in the chemical industry. It can't be helped because this country needs chemicals. Crowchester needs chemicals too — without this company 3,000 people would be jobless.

Brian Thatcher

We are suing for over a million pounds in compensation, and we're also asking for a court order to close the factory. I'm confident that we shall win. What worries me is that it's impossible to stop this kind of thing until it's too late. The Government should have introduced strict pollution controls long ago.

Veronica Wade

Already many towns are worse than Crowchester. If we don't act soon, this country will become uninhabitable. Pollution is a crime against society and must be punished. I propose to fix strict limits for discharge of pollution. All companies which exceed these limits negligently will pay heavy fines. All companies which exceed the limits deliberately will be closed and their managers will go to prison.

Ted Sherwood

Pollution from factories is not the only problem. Motor vehicles and aircraft pollute the air. Oil tankers pollute the sea. Many city govern-

ments discharge sewage into their rivers and leave mountains of garbage in the countryside. Man is a dirty and wasteful creature. Yet all of this could be avoided, with a little imagination. There are engines which don't cause air pollution. Garbage can be recycled and sewage can be converted to energy. Private companies won't make the necessary investments. This money really does have to come from Government.

Litter

Situation

Last weekend Nick West was jogging along a popular path when he stumbled on a broken bottle and injured his leg. He wrote a letter to the editor of the local newspaper complaining about litter.

Characters

Nick West

Ann Scott, a housewife with two children

Linda Mitchell, a member of a local anti-litter group

Nina Haines, a journalist of the local newspaper

Fred Hurst, a representative of the local council

Reg Giles, a local policeman

Albert Greaves, the manager of a soft drinks company

Nick West

People who leave litter behind them are anti-social. They spoil the countryside and create all sorts of danger for other people. Broken bottles and rusty cans cause serious injuries, especially to children. Old magazines and empty packages help to start fires when fools throw away matches and cigarette butts. Why can't people be more careful?

Ann Scott

Dropping litter is a disgusting habit. If you don't do it in your own house why should you do it anywhere else? I never drop litter and I don't allow my children to. Unfortunately, most parents these days don't bring their children up properly. It's a mother's duty to teach her children how to behave and to set a good example herself.

Linda Mitchell

I belong to an anti-litter group. Recently we cleaned up a beach. We collected over 150 tons of garbage. We burned half of it and we sold the rest to scrap dealers for \$ 100. We spent that money on litter cans which we placed at regular intervals along the beach. Every local government ought to do the same thing.

Nina Haines

The problem of litter reflects a lack of responsibility on all sides. The local government has a duty to provide litter cans and the citizens have a duty to use them. The police have a duty to report people who litter public places and the courts have a duty to punish such people. Last, but not least, the companies which manufacture throw-away products should stop using materials which can't be burned or recycled.

Fred Hurst

There's not much we can do. There are a thousand square miles of countryside around this town. We can't afford to supply a million litter cans to empty them regularly. Why should local taxpayers be responsible for litter left by holiday visitors from other towns?

Reg Giles

Littering is a crime and carries a heavy penalty. But the police are too busy preventing serious crime to worry about litter. If someone drops a ton of poisonous chemical waste in the forest, we'll try to catch him, but we can't arrest everyone who leaves a few empty cans around after a picnic. We're policemen, not babysitters.

Albert Greaves

We used to sell drinks in glass bottles and we refunded a little money when empty bottles were returned to us, because we could wash them and use them again. But glass is heavy and breaks easily, so we changed to plastic. It's cheap, light, strong and unbreakable. Of course, we don't collect empty bottles because it's cheaper to make new ones. Empty bottles should be thrown in the litter cans,

but a few untidy people don't bother. That's, nothing to do with us. We aren't responsible for their bad habits.

2. Read the following text and summarize it in English:

Я подошел к поверженному дереву, тронул ствол. Он был теплым, хранил еще силу жизни. Глянул окрест. На месте пронизанного солнцем прозрачного бора тянулись серые, угрюмые валы из комьев земли, пней, ветвей и сучьев, мертвых осколков от стволов.

Вспомнились слова К. Паустовского: «Мещерские леса величественны, как кафедральные соборы». В великолепном памятнике природы, в центре Мещерской низменности, шла высокомеханизированная сплошная рубка сосен и подроста. Все подчистую... А всего в нескольких сотнях метров от Клязьмы, которая, лишившись своего кровного лесного брата, на десятки, а может, сотни лет осталась сиротой, обкраденной здоровьем. А ведь она — один из притоков Оки, питающей Волгу-матушку...

С трудом преодолеваю несколько высоких валов. На последнем перехватило дыхание. От стыда за содеянное над природой, от жестокости людской. Не запоет здесь соловей, потому как не напиток ему-росы из березового листа, не запыхает тут и закат в кронах деревьев. Мне показалось, будто не сосну, а меня по сердцу полоснула зубастая машина.

Позже узнал: ежегодно только во Владимирской области вырубается лесов на площади восемь тысяч гектаров. С расчетной лесосеки вывозится 2 миллиона 143 тысячи кубических метров древесины. Головы каких государственных чиновников озарила идея сводить сосновые боры в центре России в таких огромных объемах? Лесосеки в знаменитых Мещерских лесах по своей площади не уступают лесосекам Западной и Восточной Сибири.

(«Правда», 16 сентября, 1989)

3. Enact the text in the form of a role play. Take for a pattern the texts "Pollution" and "Litter". Use the conversational formulas suggested in item 1.

Characters

An old peasant from a village situated in the district under discussion.

Editor of the local newspaper.

The director of the local "Lespromkhos".

An official representative of the Ministry of Forest Industry.
A university professor, biologist.
An artist.
A school teacher.
A writer who was born in the district.

4. Tell the class what you know about the problem of the environmental protection and its urgency for the future of humanity.

III. There are different points of view on travelling and holiday-making. The amusing text that follows will give you a glimpse or two of the western "travel snobbery".

1. Read the text.

Holiday Heroes

By W. Davis

(abridged)

If travel writers are to be believed, nowadays it won't do to idly lie on a beach in Spain. No, you have to go snorkeling, wind-surfing and shark hunting — preferably in a place no one has heard of. Travel snobbery is as old as travel itself, but it has become increasingly complex. Fifty years ago you simply took yourself off to Cannes in mid-winter and did nothing more strenuous than ordering a pink gin in the bar of the Carlton. Today you not only have to race other snob? to "undiscovered" spots, but are also expected to go in for all kinds of dangerous activities.

Neither is easy. Escapist hideouts don't remain hideouts for long, and in the travel snob's book nothing is worse than arriving a year too late. And there are gruesome tales of adventurers returning bruised, battered and badly in need of a holiday. One way around the problem is to make do with just talking about it. Day-dream aloud at the right sort of cocktail parties and you have a good chance of becoming a Holiday Hero without moving from your desk. Prince Rainier is a Holiday Hero as he said that if he had his way he would be on a plane to Alaska because "it is savage". Prince Charles is a Holiday Hero because some time ago he went off to the Arctic and dived under the ice. Copy them if you must, but hurry, by next year everyone will be doing it.

Everybody except me. You can have the North Pole, just leave alone my favourite beach in Sicily, will you? I am old-fashioned enough to believe that holidays are meant for relaxation and I don't want to have a lot of trendy activists hang-gliding past me, thank you very much.

Escape means different things to different people: if you live in a large, claustrophobic city it may well mean a small Greek island, and if you live on a small Greek island it may mean a large, claustrophobic city. To many young people it means three months in India; to some of the very rich it means the "simple life" on an island in the Caribbean or the Pacific. For me, though, escape still means, above all, an island in the sun. It means splashing about in the sea, reading, listening to music, drinking wine and lying idly on a beach. Let someone else play the Holiday Hero.

2. Sum up the content of the text in six sentences.

3. Explain the following:

snorkeling, wind-surfing; "undiscovered" spots (comment on the inverted commas); escapist hideouts; one way around the problem is to make do with just talking about it; a claustrophobic city

4. Answer the following questions:

1. In what sense are the words "escape" and "escapist" used in the text? 2. What is the author's idea of a holiday? 3. To what way of holiday-making is it opposed in the article? 4. Why do some people expose themselves to all kinds of strenuous and dangerous activities on their holidays? 5. Why does the author refer to them as "travel snobs"? 6. What does the author mean by "holiday heroes"? 7. Do you share the author's sarcastic attitude to holiday heroes? Probably, they are genuine heroes? 8. Is the phenomenon described in the article as "travel snobbery" typical only of the foreign countries? Have you met (or, at least, read about) any travel snobs?

5. Debate the following in pairs or in teams.

What is the best way of spending a holiday? Lying on a beach? Splashing in a lake? Walking in a forest? Sightseeing in new and unfamiliar places? Going abroad and seeing sights in a foreign country? Going abroad and rushing from shop to shop?

Trying to cross the Atlantic in a small boat? Climbing the undiscovered peaks of the Pamirs? Trying to reach the North Pole on foot?

Work out the arguments by yourselves and don't be too serious: it is a humorous discussion.

IV. Arrange discussions and round-table talks on the following.

1. Travel as I see it.
2. Tourism as organized travelling: advantages and inconveniences.
3. Modern ways of travel.
4. Environmental protection as a crucial problem of today.
5. The best way to spend a holiday.
6. The educational value of travelling.
7. Love of nature as an essential part of a child's upbringing.

INSIGHT INTO PROFESSION

INTRODUCING THE UNEXPECTED INTO THE CLASSROOM

Talking Points:

1. Every teacher is advised to have something "up his sleeve" in case the lesson (sometimes a carefully planned lesson!) falls flat. What kind of material do you think should be held back in reserve for this kind of situation?

2. What do you think of language games to be introduced unexpectedly into the classroom?

3. What other techniques and materials do you think can be used to motivate children to learn?

1. The following is a description of a number of language games that can be introduced into the teaching-learning process, a) Read the text and be ready to describe each language game to the other members of the class:

Test Your Power of Observation and Memory

Making the learners use their power of observation and memory is one of the ways of introducing interest into the teaching-learning process. The following game is a good example of this.

This game is used for practising words that have already been introduced. The teacher gives the learners a one-minute glimpse of about 15 objects or pictures whose names they know. Then he covers the objects or puts them away. The learners must write or say the names of as many of the objects as they can remember.

In another version of the game, the teacher uncovers about 15 words that he has previously written on the blackboard. After one minute, he covers the words again. Then he asks the learners to write the words in their notebooks in the same order in which they appeared on the blackboard. This gives practice with the forms of the words.

Putting time-pressures on the students is one way of arousing interest. *E.g.*, the teacher may give the learners only one minute to look at the words. Using the spur of time-pressure, the teacher can make a simple job such as copying the new words in their notebooks more interesting by telling the learners that they have only 30 seconds to do it in.

A Guessing Contest (Of Whom Does This Remind You?)

The class is divided into two groups and each side prepare a test for the other. When both groups are ready, the leaders on each side will take turns reading the items gathered by their side to see if the members of the other group can write (give) the correct answers. The side having the most papers with all answers correct wins. (*e.g.* Question — A glass slipper. Answer — Cinderella, etc.)

Shopping at the Grocery Store

All the players in the game should sit in a circle. One player begins the game by saying: "I am going to the grocery store. I'll buy a sack of flour." The next says: "I'm going to the grocery store. I'll buy a sack of flour and a box of matches." Each player repeats everything that has been said by the players before him and adds one more thing. The first player who forgets something in the list is out of the game. The player who is in the game longest is the winner. (It is possible to make up another game line, *e.g.*, Taking a trip in which you use the names of cities and countries you would visit on the trip.)

A Story Without Adjectives

The teacher offers the class a story in which the adjectives are left out. The players offer various adjectives one after another. The teach-

er fills in the blanks in the same order. Then the story is read to the class.

Who Am I?

The game "Who Am I ? " is an excellent way of practising all kinds of question forms, *e.g.* present, past, with and without auxiliary. The teacher tells his class that he is going to pretend to be a famous person. He can be male, or female, dead or alive. By questioning him, the students have to guess who he is or was. Questions such as "What do you do ? " or "Where do you come from ? " are not allowed, as these give the game away too quickly, but questions such as "What do you do in your spare time? " and "Do you travel a lot? » can be permitted. After 6 or 7 questions have been asked, the teacher stops them and asks one of them to sum up what they know about him so far. The student will say: "So far, we know that...", etc. Then they try to guess "Who I Am".

Sustained Speech Exercises

In the following games students speak on a variety of topics for a short time, so that there are regular breaks, giving the student immediate knowledge of mistakes and a chance for language practice.

A subject is drawn out of a "hat" and the names of two students out of another, the first to speak in defence of the subject (*e.g.*, "Travel to the Moon") and the other against it, for one-and-a-half minutes; one minute's silent preparation helps them to assemble their ideas and after the main speakers and 2 or 3 others have spoken the matter is out to the vote. Each "mini-debate" lasts about 6 minutes and before another "motion" is dealt with, there is an opportunity to correct any mistakes and practise the correct form in its original context.

The games adapted from the radio can also provide an opportunity for sustained but controlled speech. The class can form the audience, questioners and panel for an "Any Questions" session with one member of the panel of 4 being changed after each question has been dealt with and after errors have been rectified as before.

In another panel game, "Just a Minute", members of the class are asked to speak for one minute on a subject given by the teacher. The rest of the class listen for 4 things: "urns" and "ahs" repetition, or other drawbacks and errors. If anyone hears one of these things, he

interrupts the speaker, is awarded one point — or 2 for spotting a language error — and is asked to continue until he, in turn, is interrupted. The student speaking when 60 seconds of speaking time, excluding the interruption, has elapsed, is also awarded one point. "Who's Who?". A microphone and tape-recorder can create an interview atmosphere and also give the students a chance to hear their mistakes.

Reinforcement Games

Contrastive statements can be practised with 2 pictures alike in all but a few minor details. As well as eliciting patterns with "while", "whereas", "however", "on the other hand", "not only, but also", "the other one", those pictures can be used on other occasions for contextualized practice.

Many structures can be enjoyably reinforced after presentation or revision, by simple question-and-answer games, or other. .

Scoring

Any exercise can be made enjoyable by scoring right answers and penalizing wrong ones in an entertaining way: a question-answer drill can be turned into a game of football or tennis. The class is divided into two teams. A correct answer is a "goal".

(Compiled from "ELT Journal", L., 1973, No. 2; "English Teaching Forum", Washington, 1973, No. 3)

b) Play the games in class. Let each member of the class take one game and use it for revision of one of the textbook sections or topics you had during the term.

c) Discuss each game in terms of suitability to different teaching levels.

II. The success of any classroom game or gamelike activity depends on thorough preparation by the teacher. Write a list of pointers to teachers on using games in class. Discuss the techniques and class procedures at different levels:

Key Words and Expressions: rules of the game; a thorough knowledge of smth.; to perform; to project enthusiasm (here said of a teacher); to get out of control; to keep (the game) under control; to establish a pleasant but firm tone; the concept of fair play; to follow the rules of the game exactly (to stick to the rules); to break the rule; to prevent problems, etc.

UNIT SEVEN

TEXT SEVEN

ANGEL PAVEMENT

By John B. Priestley

(Two extracts from the novel)

"Cut some off for George," said Mrs. Smeeth, "and I'll keep it hot for him. He's going to be late again. You're a bit late yourself tonight, Dad."

"I know. We've had a funny day today," replied Mr. Smeeth, but for the time being he did not pursue the subject. He was busy carving, and though it was only cold mutton he was carving, he liked to give it all of his attention.

"Now, then, Edna," cried Mrs. Smeeth to her daughter, "don't sit there dreaming. Pass the potatoes and the greens — careful, they're hot. And the mint sauce. Oh, I forgot it. Run and get it, that's a good girl. All right, don't bother yourself. I can be there and back before you've got your wits together."

Mr. Smeeth looked up from his carving and eyed Edna severely. "Why didn't you go and get it when your mother told you. Letting her do everything."

His daughter pulled down her mouth and wriggled a little. "I'd have gone," she said in a whining tone. "Didn't give me time, that's all."

Mr. Smeeth grunted impatiently. Edna annoyed him these days. He had been very fond of her when she was a child — and, for that matter, he was still fond of her — but now she had arrived at what seemed to him a very silly, awkward age. She had a way of acting, of looking, of talking, all acquired fairly recently, that irritated him. An outsider might have come to the conclusion that Edna looked like a slightly soiled and cheapened elf. She was between seventeen and eighteen, a smallish girl, thin about the neck and shoulders but with sturdy legs. She had a broad snub nose, a little round mouth that was nearly always open, and greyish-greenish-bluish eyes set rather wide apart; and scores of faces exactly like hers, pert, prettyish and under-nourished, may be seen within a stone's throw of any picture theatre any evening in any large town. She had left school as soon as she could, and had wandered in an out of various jobs, the latest and steadiest of them

being one as assistant in a big draper's Finsbury Park way. At home now, being neither child nor an adult, neither dependent nor independent, she was at her worst: languid and complaining, shrill and resentful, or sullen and tearful; she would not eat properly; she did not want to help her mother, to do a bit of washing-up, to tidy her room; and it was only when one of her silly little friends called, when she was going out, that she suddenly sprang into a vivid personal life of her own, became eager and vivacious. This contrast, as sharp as a sword, sometimes angered, sometimes saddened her father, who could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence. These changes in Edna annoyed and worried him far more than they did Mrs. Smeeth, who only took offence when she had a solid grievance, and turned a tolerant, sagely feminine eye on what she called Edna's "airs and graces".

Left to himself, Mr. Smeeth slowly knocked out his pipe in the coal-scuttle and then stared into the fire, brooding. He was always catching himself grumbling about the children now, and he did not want to be a grumbling father. He had enjoyed them when they were young, but now, although there were times when he felt a touch of pride, he no longer understood them. George especially, the elder of the two, and once a very bright promising boy, was both a disappointment and a mystery. George had had opportunities he himself had never had. But George had shown an inclination from the first, to go his own way, which seemed to Mr. Smeeth a very poor way. He had no desire to stick to anything, to serve somebody faithfully, to work himself steadily up to a good safe position. He simply tried one thing after another, selling wireless sets, helping some pal in a garage (he was in a garage now, and it was his fourth or fifth), and though he always contrived to earn something and appeared to work hard enough, he was not, in his father's opinion, getting anywhere. He was only twenty, of course, and there was time, but Mr. Smeeth, who knew very well that George would continue to go his own way without any reference to him, did not see any possibility of improvement. The point was, that to George, there was nothing wrong, and his father was well aware of the fact that he could not make him see there was anything wrong. That was the trouble with both his children. There was obviously nothing bad about either of them; they compared very favourably with other people's boys and girls; and he would have been quick to defend them; but nevertheless, they were

growing up to be men and women he could not understand, just as if they were foreigners. And it was all very perplexing and vaguely saddening.

The truth was, of course, that Mr. Smeeth's children *were* foreigners, not simply because they belonged to a younger generation but because they belonged to a younger generation that existed in a different world. Mr. Smeeth was perplexed because he applied to them standards they did not recognize. They were the product of a changing civilization. They were the children of the Woolworth stores and the moving pictures. Their world was at once larger and shallower than that of their parents. They were less English, more cosmopolitan. Mr. Smeeth could not understand George and Edna, but a host of youths and girls in New York, Paris and Berlin would have understood them at a glance. Edna's appearance, her grimaces and gestures, were temporarily based on those of an American/ed Polish Jewess, who, from her mint in Hollywood, had stamped them on these young girls all over the world. George's knowing eye for a machine, his cigarette and drooping eyelid, his sleek hair, his ties and shoes and suits, the smallest details of his motor-cycling and dancing, his staccato impersonal talk, his huge indifferences, could be matched almost exactly round every corner in any American city or European capital.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. pursue *vt* 1) follow in order to capture or kill; chase 2) (*fig.*) keep close to; never leave, *e.g.* His record as a criminal pursued him wherever he went. 3) follow after; seek after; aim at, as to pursue pleasure 4) continue; follow out; carry on, as to pursue one's studies, **to pursue a subject** continue to talk about it; argue it further

pursuer *n* one who pursues; **pursuit** *n* 1) the act of pursuing, following or chasing, as a dog in pursuit of rabbits; pursuit of happiness 2) any regular occupation or pastime, as pursuit of science. *Syn.* **employment**

2. eye *vt* watch very carefully, as to eye a person with suspicion. *Syn.* **look, stare, gaze, glare, glance**

Word Discrimination: **look** *vi* is neutral and does not imply any particular aspects of the manner of watching; **look** *n*

stare *vi* look steadily, with wide-open eyes, in surprise, curiosity or contempt. *Stare* may also denote the way of senseless looking devoid of any expression as stare into space; stare *n*

gaze *vi* implies a long and steady process of looking. It may be emotionally coloured: a person may gaze in wonder, tenderness, with interest, *e.g.* She was gazing at her baby, **gaze, n**

glare *v/look* long, angrily or even fiercely; **glare** *n*

glance *vi* take a very quick look; **glance** *n*

3. acquire *vt* 1) get by one's own efforts and behaviour, *e.g.* You must work hard to acquire a good knowledge of a foreign language. He has acquired a reputation for dishonesty, **an acquired taste** one that is not natural, *e.g.* Many Japanese don't like cheese when they first eat it; it is an acquired taste.

acquirement *n* 1) act of acquiring 2) smth. that is acquired through the mind, skill or ability, *e.g.* She is always boasting of her daughter's acquirements (= saying how clever her daughter is).

4. cheapen *vt* 1) make cheap(er); lower the price or value of 2) be little; bring into contempt, *e.g.* Constant swearing cheapened him. 3) decrease the quality or beauty of; make inferior or vulgar, *e.g.* So much smoking rather cheapens the girl. Why should you cheapen yourself by this kind of conduct?

cheapened *p. part, vulgar*

5. assist *vt/vi* help

assistance *n*, *e.g.* Can I be of any assistance? (= Can I help?)

assistant *n* 1) a helper 2) an employee in a shop selling things (also: shop-assistant). *Syn.* **help**

Word Discrimination: assist describes the kind of help in which the recipient of help performs the major part of work, and the role of the one who helps is of minor importance; sometimes he does his work under the supervision of the recipient, *e.g.* The instructor assists the professor by taking notes during the examination. *Cf.* She helped him to write the book (*i.e.* It is possible that he would not have managed the work without her help) and She assisted him in writing the book (*i.e.* She did minor work without which the book would have been written all the same).

6. vivid *a* 1) (*of* colour, etc.) brilliant; intense; very clear, as a vivid flash of lightning 2) lively; vigorous; active, as a vivid imagination 3) (*of* descriptions, etc.) very clear and distinct; lifelike

vividly *adv*

vividness *n*

7. vivacious a full of life and animation; high-spirited; gay, as a vivacious girl

vivaciously *adv*

vivacity *n* liveliness, animation; high spirits

8. adolescence *n* the state of growing up; the time between childhood and manhood or womanhood

adolescent *a* growing up; *л* a boy or a girl growing up (aged 13 to 20)

9. grieve *vt/i (formal)* 1) cause grief to, *e.g.* We must all grieve at (for, over) the death of such a good man.

grievance *n* a real or imaginary cause for complaint; a real or imaginary wrong or hardship, **to nurse grievances**, *e.g.* The old woman liked to speak about her grievances.

grievous *a (formal)* 1) bringing serious trouble or great suffering, as grievous wrongs 2) exciting grief, as a grievous accident 3) severe, as grievous pain

10. tolerant *a* reluctant to interfere with the freedom of thought or actions of others; willing to allow others to think or act as they please even when their opinions, ideas, conduct, etc. seem wrong.

Ant. **intolerant**

tolerantly *adv*

tolerance *n* willingness to allow others to hold opinions or follow customs different from one's own. *Ant.* **intolerance**

tolerate *vt* allow; permit; bear; endure, *e.g.* I will not tolerate your impudence (your conduct).

tolerable *a*, *Ant.* **intolerable** *a*

11. temporary *a* lasting for a short time only; not permanent, as temporary success (employment)

temporarily *adv*

temporariness *n (formal)*

Note. Don't confuse the adjectives **temporary** and **temporal**. The latter has the following meanings: 1) of this life only; not eternal. 2) having to do with time (*cf.* the Russian «временный» и «временной»).

Word Combinations and Phrases

for the time being	to work oneself up to a good position
for that matter	
to take offence	to get nowhere (not to get anywhere)
to turn a tolerant (angry, loving, etc.) eye on smb a touch of pride (resentment, tenderness, humour, etc. <i>Also:</i> a touch of the flu)	to be well aware of smth. to apply certain standards to smb.

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. Find the following words in a dictionary, translate them and practise the pronunciation:

wriggle, wander, languid, resentful, sullen, vivacious, sword, secretive, ambitious, adolescence, coal-scuttle, perplexing, cosmopolitan, temporarily, staccato

3. Read the following words paying attention to the primary and secondary stresses:

,inde'pendent, ,inclination, ,ciga'rette, ,disap'pointment, ,possibility, ,oppo'r'tunities, ,gene'ration, ,civili'zation

4. Practise the pronunciation of the following word combinations paying attention to the phonetic phenomena of connected speech:

and though it was only cold mutton; don't sit there dreaming; and the mint sauce; I can be there and back; grunted impatiently; thin about the neck and shoulders; sprang into a vivid personal life of her own; Mr. Smeeth slowly knocked out his pipe in the coal-scuttle; grumbling about the children; he had enjoyed them when they were young; he no longer understood them; he simply tried one thing after another; he would have been quick to defend them

5. Read the following word combinations; mind the pronunciation of the nasal sonant [13], especially in the intervocalic position:

for the time being; letting her do everything; a way of acting, of looking, of talking; to do a bit of washing-up; when she was going out; planning and working; selling wireless sets; getting anywhere; nothing wrong; they were growing up; very perplexing and vaguely saddening; they belonged to a younger generation; knowing eye for a machine; and drooping eyelid; the smallest details of his motor-cycling and dancing

6. Read the beginning of the first extract up to "Didn't give me time, that's all", noting the intonation of the author's words and paying attention to the use of adequate intonation patterns both in the stimuli and responses to convey proper attitudes.

7. Read the following passage from "Left to himself,..." up to "... and vaguely saddening". Observe the intonation group division using proper intonation patterns and beating the time; note strong and weak forms and the intonation of parenthesis and parenthetic groups.

8. Read the text and consider its following aspects.

a) What can be deduced from the first five paragraphs about the relations between the parents and the daughter? Point out the sentences which indirectly reveal the relations.

b) Exemplify the use of epithets used in the portrait-sketch of Edna. What kind of attitude do they create? Find the stylistic device of contrast in the same description. Sum up what you have learned about Edna from this paragraph.

c) Explain and enlarge on: "...her father ... could not imagine how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence".

d) What would be lost if the sentence "Mr. Smeeth... stared into the fire, brooding" ran: "Mr. Smeeth looked into the fire, thinking"?

e) Explain the meaning of:

...George had shown an inclination... to go his own way, which seemed to Mr. Smeeth a very poor way. He had no desire... to work himself steadily up to a good safe position.... to George, there was nothing wrong.... he applied to them standards they did not recognize; his huge indifferences...

f) Select the sentences and phrases in which George's portrait-sketch is given. Sum up, in your own words, what you have gathered about George from the description.

g) What is the difference in the methods of portrayal applied in the descriptions of Edna and George?

h) Explain what is meant by: "Their world was at once larger and shallower than that of their parents".

i) Comment on the syntax in the extract beginning "They were the product..." and ending "They were less English". What is the effect produced by the change of the rhythm as compared to the syntax of the preceding paragraphs?

9. Copy out from Text Seven the sentences containing the word combinations and phrases given above and translate them into Russian.

10. Paraphrase the following sentences using the word combinations and phrases:

1. He was quite conscious of the general disapproval, but regarded his critics indifferently and patiently. He didn't seem particular-

ly hurt even by the wildest accusations and answered them rather humorously than otherwise. 2. "Let us temporarily drop the subject. We are not likely to achieve any results by this messy argument." 3. Young people will never understand their parents while they judge them from the point of their own views and tastes. So far as that is concerned, the same goes for the parents. People can never understand each other at all unless they are ready to meet each other halfway. 4. Jack was a competent and efficient employee, and everyone expected him to make a good career.

11. Compose two dialogues using the word combinations and phrases. Mind the intonation patterns in the stimuli and responses to convey proper attitudes.

Suggested situations: 1. Conversation between father and son about the boy's future career. They disagree on most points but are trying hard to understand each other. 2. Conversation between two mothers complaining about misunderstandings in their families.

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

1. Вместо того чтобы смотреть на иллюзии молодых добрыми и терпеливыми глазами, взрослые подчас раздраженно говорили нам: «Любуясь на звезды, ничего не достигнешь. Нужно работать, добиваться прочного положения в обществе, а не гоняться за миражами». 2. «Нельзя же подходить ко всем со своей меркой, — сказал Чарльз с некоторой досадой. — Если уж на то пошло, не все могут позволить себе такие расходы, как ты. И ты это хорошо знаешь». 3. Конечно, Джейн обиделась на эти несправедливые слова, но решила временно сдержаться и не отвечать свекрови. Сказав, что у нее слегка разболелась голова, она ушла в свою комнату.

13. Answer the following questions:

1. What was Mr. Smeeth's attitude to his daughter? 2. What was it that annoyed him in her? 3. What did Edna look like? 4. Do you think that her father's annoyance was well-founded or rather unreasonable? 5. What can be said in Edna's defence? (She was "languid and complaining, shrill and resentful, or sullen and tearful". Probably she had reasons of her own for being all that, hadn't she?) 6. Why was it that George, "a very bright promising boy", turned out a disappointment to his father? Do you think that Mr. Smeeth was objec-

tive in his disappointment? What was it exactly that worried him about George? Do you think that George's failings were serious ones? 7. Why was it that Mr. Smeeth's children were foreigners to him? 8. Do you think that the parents are to be blamed for their attempts to apply their own standards to their children? Or, probably, such attempts are natural and understandable?

14. Study the vocabulary notes and translate the examples into Russian.

15. Translate the following sentences paying attention to the words and word combinations in italics:

A. 1. The next moment the cat was shooting out of the room, hotly pursued by the spaniel. 2. It was true that she had let Toby embrace her, but the implied charge of having actually *pursued* the young man was too unjust. 3. The whole mob was pouring after him. George swerved sharply to the right casting a swift glance at his *pursuers*. He disliked them all, especially the man with the pitchfork. 4. "Do you know a hyphenated word of nine letters, ending in 'k' and signifying an implement employed *in pursuit* of agriculture?" "Pitchfork," said George. "But you may believe me, as one who knows, that agriculture is not the only thing it is used *in pursuit* of." 5. Every man should have a fixed *pursuit* of the business of his life, to which the principal part of his life should be devoted. 6. "You say your stay here will be but temporary. But where will you go when you leave London?" the stranger *pursued*. 7. Strictly speaking, that school, Worrel (one of the second-class public schools) is not very old, but it has turned out so many fellows ready to boast about it to all and sundry that has *acquired*, by verbal association, the antiquity of Eton. 8. He was one of those who had been robbed of *acquiring* knowledge through a university course. 9. Miss Matfield typed her letters with slightly less contempt and disgust than usual, and she had *acquired* an assistant, a second typist. 10. Dersingham did not think of Golspie as an Englishman; he contrived to think of him as a kind of foreigner who had *acquired* an extraordinary command of the English language. 11. "And look at the way she went and encouraged you at first," said Mrs. Pelumpton, "*cheapening herself* as anything — that ought to have told you what sort of a girl she is, but of course boys can never see that." 12. The city, too hot and airless in summer, too raw in winter, too wet in spring, and too smoky and foggy in autumn, *assisted* by long hours of artificial light, by hasty breakfasts and illusory lunches, by fuss all day and worry all night, had blanched the

whole man, had thinned his hair and turned it grey. 13. Finally he volunteered to go on to the stage *to assist* in a conjuring trick. 14. She and Dersingham, *assisted* by Mr. Pearson, who said that he was used to clearing a table, did what they could to make the dinner come to a civilized end. 15. The new typist had been a great disappointment to Turgis, not because she was of no *assistance* to him in his work but because she was not the attractive young creature his heated fancy had conjured up to fill the post.

B. 1. Turgis did not try very hard to make himself superficially attractive to the sex that despises crumpled clothes, matted hair, pasty cheeks, youth that has lost all *vividness* and glow. 2. It was rather queer seeing Mr. Golspie again in the grey light of the winter morning. It was rather like seeing someone you had just met in a *vivid* dream. 3. Mr. Golspie had been constantly in her thoughts, hardly as a real person she knew, but rather as a particularly *vivid* and memorable character in a play she had seen. 4. Lena and her father had gone to Paris, leaving Turgis to imagine, with a *vividness* and force, a host of scenes in which Lena went smiling in the arms of rich and handsome Frenchmen and Americans. 5. Perhaps she could break it to him gently; calm him down, explain. But before she got to the door she was *vividly* picturing the scene he would make and had changed her mind. 6. As Toby came round the front of the car, someone came into view on the road, another figure *vividly* revealed in the beam of the lights. 7. "Most of the people I meet here these days seem to be living in a fool's paradise," said Mr. Golspie aggressively. "Now, Mr. Golspie," cried his hostess with desperate *vivacity*, "you're not to call us all fools." 8. She made a joke of it — showing the last gleam of *vivacity* she would be able to show for months. 9. Her face, her voice, her manner, all pointed to the conclusion that Lilian nursed some huge, some overwhelming *grievance* against life, but though she gave tongue to a thousand little *grievances* every day, she never mentioned the monster. 10. "Better one suffer, than a nation *grieve*." (Dryden) 11. "I read a book last week," Edna announced. "Yes, and been to the pictures three times since then," said her father, who was determined to have his *grievance*. 12. Turgis, pleased by this statement, but still labouring under a *grievance*, could do nothing but mumble and mutter. 13. "I know how much you *grieve* over those who are under your care: those you try to help and fail, those you cannot help." 14. When the lunch was over he slipped quickly out of the dining-room and took *temporary* refuge in his own room. He could not face anyone at the moment. 15. The blackbird sang again, its song

sounding *intolerably* remote and strange in the silence. 16. Mr. Der-singham she neither liked nor disliked, she merely *tolerated* him. 17. "Seems to me you don't understand the seriousness of his business," Mr. Smeeth said. "That's all right, Dad," said George *tolerantly*. "Don't you worry. I can look after myself." 18. "Look, sweetie," said Noel. "As you know, I usually behave with angelic *tolerance* where you're concerned. You may even have got it into your head that old uncle Noel doesn't mind what you do." 19. The fact was, he wanted her advice but not her absolution. Not that the Abbess would be *tolerant*. 20. She was the eager, excited, imploring female, and he was the large, knowing, *tolerant*, protective male. 21. She realized that she had not been unaware of the charms of that hard *adolescent* body and fresh uncertain face. 22. The most painful part of childhood is the period you begin to emerge from it: *adolescence*. 23. *Adolescents* are over-conscious of their appearance and the impression they make on others.

16. Fill in the blanks with one of the following words: eye, v; stare v, n; gaze, v, n; glare v, n; glance v, n. Explain your choice:

1. Soames fixed his ... on Bosinney's tie, which was far from being in the perpendicular. 2. He saw at a ... what had happened during his absence. 3. This masterpiece has been exhibited during centuries to the admiring ... of the multitude, and today we don't see it through our own eyes but through their eyes as well. 4. One ... was enough to understand the situation. 5. Her ... rested on the muscular neck bronzed by the sun spilling over with rugged health and strength. 6. He turned one more corner and found himself ... at the immense panorama of the Thames. 7. After a brief ... he ignored the stranger or pretended to. 8. Both the blind eyes and the lighted eyes of the innumerable windows seemed to answer his ... and to tell him that he did not amount to very much, not here in London. Then his ... swept over the bridge to what could be seen beyond. 9. You would not have noticed him in a crowd, or, rather, you would have given him one ... and then decided that that was enough. 10. As he said this, he tried to make Miss Matfield accept a friendly grin, but all that he got in return was a ... like a high wall with broken glass along the top. 11. She brought to bear upon this intruder the full force of her contemptuous On this objectionable man it had no effect at all. He ... hard at her, and-then grinned broadly. 12. And then they were gone, leaving Mr. Smeeth and Turgis ... at each other in utter bewilderment. 13. "I don't care a damn what he said," cried Goath agres-

sively,... round at them all. "If I hate the feller, I do hate him, and that finishes it." 14. He moved slowly along, sometimes ... into the windows of shops that meant nothing to him. 15. When he found her at last, she was ... into the jeweller's window, entirely absorbed by the sparkle and glitter within. 16. ... at him, she was reminded of the heroes of old. 17. The child ... the stranger with suspicion and fear. 18. All the women sat up and... at him with adoration. 19. «Anymore of that impudence from you," Mr. Smeeth shouted at her, 20. If Cleopatra herself in full regalia had been standing there, Mr. Smeeth could not have ... at her in greater astonishment.

17. Translate the following sentences into English using the essential vocabulary.

1. Увлечение искусством — это не только способ заполнить свободное время; это — дверь в новый мир, мир ярких красок и высоких чувств. 2. Особенно впечатляющей в фильме была сцена погони. Правда, события развивались так быстро, что трудно было понять, кто за кем гонится. 3. «Погоня за счастьем — пустое дело, — сказал он. — Счастье — это свойство души; или оно есть у вас или нет». 4. Она была так гротескно накрашена, что люди смотрели на нее с удивлением, а одна старушка даже с гневом. 5. Наша школа, при поддержке семьи, выпускает каждый год толпы подростков, не готовых ни к чему, кроме погони за примитивными удовольствиями, б. Она с грустью смотрела на эту знаменитую картину, обесцененную и вульгаризированную миллионами плохих репродукций на конфетных коробках и обертках. 7. «Мисс Грин обладает всеми знаниями и умениями, необходимыми для хорошего секретаря». 8. Мистер Шелли разглядывал шкатулку с таким видом, будто никогда раньше не видел ничего подобного. Его лицо приняло странный зеленоватый оттенок. 9. Майкл с гневом смотрел на отца. «Где я провожу вечера, это мое дело, мне уже семнадцать, я взрослый. А ты только опошляешь все своими грязными подозрениями». 10. Когда в лавке было много покупателей, Элла помогала обслуживать их, но она еще не приобрела необходимых знаний и сноровки, чтобы делать это достаточно профессионально. 11. «Я совершенно ясно, живо помню лицо мисс Дин, когда она только начинала выступать на сцене. Это была актриса полная жизни, веселья и очарования. И такой ранний, такой горестный конец!» 12. «В связи с погодными условиями, все рейсы временно отменены». 13. У женщины, сентиментально восклицавшей «Ах, где

мои шестнадцать лет», наверное, очень плохая память. Отрочество — болезненный период в жизни подрастающего человека. Это — возраст, в котором человек — уже не ребенок и еще не взрослый — нетерпим ко всем и к себе самому, обидчив и склонен надолго затаивать свои обиды. 14. Живость красок в его картинах отчасти маскировала погрешности рисунка. 15. Живость — естественное качество ребенка, нужно терпимо переносить шум и беготню и не раздражаться.

18. Use the following in brief situations. See to it that the situation enhances the meaning of the word or phrase from your essential vocabulary. May be done in pairs.

1. Where did she acquire such beautiful accent? 2. You needn't cheapen yourself in this way. 3. Did you actually assist in producing the film? 4. You shouldn't nurse grievances. 5. Adolescents are seldom tolerant. 6. It is a temporary arrangement. 7. Yes, she is a vivacious child. 8. I refuse to pursue the subject. 9. You have a very vivid imagination. 10. What are the girl's acquirements?

19. Give the gist of Text Seven.

20. Compose dialogues.

Suggested situations: 1. Mr. Smeeth is talking with his son George about the letter's career. (For the attitudes, use the information provided by the text.) 2. Mrs. Smeeth is talking with Edna about her behaviour at home and outside. (Use the information provided by the text. Keep it in mind that Mrs. Smeeth is a more tolerant parent than her husband.) 3. George and Edna are discussing their parents. 4. Mr. and Mrs. Smeeth are discussing their children.

21. Reread Text Seven to discuss the following points of its style.

a) There are four characters in the extracts. What methods of characterization are used in the portrayal of each? Do a thorough analysis of all the portrait-sketches illustrating what you say with quotations from the text.

b) What is the dominant atmosphere of the narrative? By what lexical elements of the text is it created? (Give examples.)

c) What is the manner of the writer? Does he make use of numerous tropes (stylistic devices)? (Give examples.) What is the effect achieved by this? Is his style lucid or obscure?

d) How would you define the theme of the extract? Formulate it in one sentence.

PROFESSION-ORIENTED EXERCISES

- I. a) Reread the problem-solving situations in the Appendix. Which one seems most troublesome to you? Why?
b) Make up one of your own to be solved and discussed in class?

CONVERSATION AND DISCUSSION

THE GENERATION GAP. THE PROBLEMS OF THE YOUNG

Topical Vocabulary

adolescence *n*

adolescent *a, n* (adolescent rebellion)

avoid involvement

bring up *v* (upbringing *n*)

child-care manuals (child-care books)

complexes *n* (to give -)

conformity *n* (to reject -)

delinquent children

emphasis on the present

evade responsibility

home background (family background)

inhibitions *n* (to shed restricting -)

juvenile delinquency

lack of understanding

negligence *n*

parent(-s') authority (lax authority)

parent-child relationship

permissive *a*

permissiveness, n (excessive -)

psychological wounds

psychologist *n*

rat-race *n*

spank *v* (spanking)

traumatic experience

I. The "generation gap", i.e. the parent-child relationship, is one of the most urgent problems of today. What are the causes of numerous misunderstandings between the generations? The article that follows pleads the cause of the young.

1. Read the text

The Younger Generation Knows Best

Old people are always saying that the young are not what they were. The same comment is made from generation to generation and it is always true. It has never been truer than it is today. The young are better educated. They have more money to spend and enjoy their freedom. They grow up more quickly and are not so dependent on their parents. They think more for themselves and do not blindly accept the ideals of their elders. Every new generation is different from the one that preceded it. Today the difference is very marked indeed.

The old always assume that they know best for the simple reason that they have been around a bit longer. They don't like to feel that their values are being questioned or threatened. And this is precisely what the young are doing. They take leave to doubt that the older generation has created the best of all possible worlds. What they reject more than anything is conformity. Office hours, for instance, are nothing more than enforced slavery. Wouldn't people work better if they were given complete freedom and responsibility? And what about clothing? Who said that all the men in the world should wear dull grey suits and short haircuts? If we turn our minds to more serious matters, why have the older generation so often used violence to solve their problems? Why are they so unhappy and guilt-ridden in their personal lives, so obsessed with mean ambitions and the desire to amass more and more material possessions? Can anything be right with the rat-race? Haven't the old lost touch with all that is important in life?

These are not questions the older generation can shrug off lightly. Their record over the past forty years or so hasn't been exactly spotless. Traditionally, the young have turned to their elders for guidance. Today, the situation might be reversed. The old — if they are prepared to admit it — could learn a thing or two from their children. One of the biggest lessons they could learn is that enjoyment is not "sinful". Enjoyment is a principle one could apply to all aspects of life. It is surely not wrong to enjoy your work and enjoy your leisure; to shed restricting inhibitions. It is surely not wrong to live in the present rather than in the past or future. This emphasis on the present is only to be expected because the young have grown up under the shadow of the bomb: the constant threat of complete annihilation. This is their glorious heritage. Can we be surprised that

they should so often question the sanity of the generation that bequeathed it?

(From: "For and Against" by L.G. Alexander)

2. Find in the text its leading ideas and present them in the form of clear-cut statements.

3. Find in the text statements with which you agree; with which you disagree. Explain your attitude.

4. Study the counter-arguments to the text you have read and discuss the problems raised in class using both the arguments of the text and the counter-arguments that follow.

(The group should be as usual divided into two parts, one part supporting the cause of the young and the other that of the older generation.)

The young do not seek responsibility: they evade it.

They are not interested in important questions; avoid involvement: e.g. major political issues, etc.; they lack noble ideals.

They want expensive clothes, cars, etc. without working for them.

The young should be grateful to the older generation.

The older generation bequeathed peace and freedom which the young enjoy.

The older generation provides the young with good education, money to spend.

The older generation fought World War II, faced difficult, sometimes tragic problems. The young have had everything easy.

The young cling to passing fashions: clothes, pop music, rock music. The modern phenomenon is mass hysteria.

Too much permissiveness leads to immorality when normal moral standards are labelled as "inhibitions".

Appearance of many young people is unpleasant: too long unkempt hair, dirty clothes, unwashed bodies.

5. Tell the class what *you* think about the parent-child relationship. What should it be like? What is the way to achieve a perfect mutual understanding?

II. 1. Read the following dialogue dealing with the same problems of the generation gap.

An After-School Youth-Centre Dance

Darley: I was thinking... What would you youngsters do without the youth centre? You'd be pretty lost, wouldn't you?

Paul: Huh! It's all right. I suppose. But I'm telling you, we don't need no bloody youth club to find something to do. Me ...well, I only come when there's a dance on. Them berks what come all the time ... well, they need their heads examined. If I want to drink, ... well, there's the pub, isn't there.

Mrs. Brent: But how old are you, Paul? Sixteen? You can't drink in pubs, it's illegal.

Paul: No barman's ever turned me out yet. What about a dance, Denise?

Denise: I don't mind.

Paul: Come on, then.

Finchley: Would you care to dance, Mrs. Brent?

Mrs. Brent: Thank you, but no. The music isn't of my generation. You know, the generation gap. When I was young, I'd never have dared to speak as Paul just did.

James: What sort of world do you think we live in, Mrs. Brent? It's part of my job to know people, and especially young people, as they are.

Mrs. Brent: Please don't misunderstand me. I only thought it offensive. If my own son...

James: Oh, I'm used to it. In a sense I feel it's a kind of compliment that...

Darley: Compliment?

James: Don't get me wrong. Paul feels free to express himself with me just as he would with his friends. He accepts me as a kind of friend.

Finchley: 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.

Darley: But look at the way they dress... and their hair!

James: You haven't got the point, I think. Those things are quite superficial. I agree with Mr. Finchley. Basically, their attitudes are very similar to those of my generation.

Darley: So you approve of the kind of language we heard from Paul just now.

James: 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.

Mrs. Brent: It's just that the styles and habits of today's teenagers are so... well, basically... so unacceptable.

Darley: When you come to think of it... I mean, I'm always on at my boy about his clothes.

James: So *you* find them unacceptable too.

Darley: No, just let me finish. I was about to say that in fact his clothes are very practical, very simple.

Finchley: Anyway, the generation gap is nonexistent. I mean, the idea of a teenage generation which has rejected the values of its parents for a sort of mixture of violence and lethargy... well, it's totally unrealistic. My contact with them as a teacher of English is close. You see, we have regular discussions. You'd find them interesting. And you'd realize, I think, how traditional their attitudes are.

James: For example?

Finchley: For example, you probably wouldn't think so, but the majority have a firm belief in marriage and in the family.

Darley: Those are things I've never talked about with my boy.

Finchley: And one very clear, very notable thing is that they're always looking for opportunities to help others.

Mrs. Brent: Well, Tony doesn't help much in the house.

Finchley: To help others, that is *who really* need help. Not just helping with the washing-up, Mrs. Brent. Another point that's come out of the discussion is that nearly all of them — about 90 per cent I should say — get on well with their parents. Most disagreements seem to be over hair and general appearance.

James: And we've called those superficial. .

Finchley: Exactly!

(From: "Over to You" by R. Boardman. *Abridged.*)

1. Summarize the content of the conversation in indirect speech accentuating the major problems touched in it.

3. Discuss the following in dialogues arguing the point.

1. "Paul feels free to express himself with me just as he would with his friends. He accepts me as a kind of friend."

Do you think that this kind of teacher-pupil relationship is acceptable? Should there exist a kind of "distance" between teacher and pupil? Should the pupil's familiarity be encouraged or discouraged?

2. "Teenagers aren't really so different."

Aren't they? If they *are*, in *what*? If they are not, try to prove it.

3. "But look at the way they dress and their hair!"

Yes! What about juvenile clothes and fashions?! And as to hair, it is, of course, a heart-breaking topic of many domestic rows.

4. "The so-called generation gap is a myth."

Is it? Why then is it so much talked about?

5. "The idea of teenagers who have rejected the values of their

parents for a sort of mixture of violence and lethargy is totally unrealistic."

Let us hope it is unrealistic. But both violence and lethargy of the young *do* seem to be existent phenomena. Or don't they?

Use the following conversational formulas of agreeing and disagreeing.

a) I couldn't agree more. Perfectly true! How right you are! Very nicely put! I'm of the same opinion. I fully support this. I accept this point of view. I won't deny it. It stands to reason. On the whole you may be right.

b) I can't accept this. You're entirely wrong. I differ from you. It's the other way around. It doesn't make sense. Far from it! That's totally unfounded! I'm not so sure. I wouldn't go so far. I don't see your point.

HI. One of the much-discussed problems nowadays is well formulated in the title of the popular film "Is it easy to be young?" The text that follows seems to answer the question by a definite "no". What is *your* opinion?

1. Read the text

Childhood is Certainly not the Happiest Time of your Life

It's about time somebody exploded that hoary old myth about childhood being the happiest period of your life. Childhood may certainly be fairly happy, but its greatest moments can't compare with the sheer joy of being an adult. Who ever asked a six-year-old for an opinion? Children don't have opinions, or if they do, nobody notices. Adults choose the clothes their children will wear, the books they will read and the friends they will play with. Mother and father are kindly but absolute dictators. This is an adult world, and though children may be deeply loved, they have to be manipulated so as not to interfere too seriously with the lives of their elders and betters. The essential difference between manhood and childhood is the same as the difference between independence and subjection.

For all the nostalgic remarks you hear, which adult would honestly change places with a child? Think of the years at school: the years spent living in constant fear of examinations and school reports. Every movement you make, every thought you think is observed by some critical adult who may draw unflattering conclusions about your character. Think of the curfews, the martial law, the times you had to go to bed early, do as you were told, eat disgusting stuff

that was supposed to be good for you. Remember how "gentle" pressure was applied with remarks like "if you don't do as I say, I'll..." and a dire warning would follow.

Even so, these are only part of a child's troubles. No matter how kind and loving adults may be, children often suffer from terrible, illogical fears which are the result of ignorance and an inability to understand the world around them. Nothing can equal the abject fear a child may feel in the dark, the absolute horror of childish nightmares. Adults can share their fears with other adults; children invariably face their fears alone. But the most painful part of childhood is the period when you begin to emerge from it: adolescence. Teenagers may rebel violently against parental authority, but this causes them great unhappiness. There is a complete lack of self-confidence during this time. Adolescents are overconscious of their appearance and the impression they make on others. They feel shy, awkward and clumsy. Feelings are intense and hearts easily broken. Teenagers experience moments of tremendous elation or black despair. And through this turmoil, adults seem to be more hostile than ever.

What a relief it is to grow up. Suddenly you regain your balance; the world opens up before you. You are free to choose; you have your own place to live in and your own money to spend. You do not have to seek constant approval for everything you do. You are no longer teased, punished or ridiculed by heartless adults because you failed to come up to some theoretical standard. And if on occasion you are teased, you know how to deal with it. You can simply tell other adults to go to hell: you are one yourself.

(From: "For and Against" by L.G. Alexander)

2. Formulate the central problem of the text. By what arguments does the author support it? Do you agree with them?

3. Debate the major points of the text either in pairs or in teams. Use the arguments and counter-arguments below.

For

1. A happy childhood is a myth.
2. Children have no right to opinions of their own; adults choose their clothes, books, even friends.
3. The children are manipulated by the grown-ups so as not to interfere with them.

4. The difference between manhood and childhood is the difference between independence and subjection.

5. The years of school are hard: homework to prepare every day, examinations to take, lack of understanding on the part of the teachers.

6. The grown-ups are tyrants: the everlasting "don't-do-that's" and "do-as-I-tell-you's" are hard to bear.

7. Children are vulnerable; they suffer from the ignorance of the world around them, from unreasonable fears, nightmares faced alone.

8. Adolescence is the most painful time: lack of self-confidence; over-consciousness of one's appearance; shyness and diffidence.

9. Adolescence is the time of intense, sometimes violent feelings which may lead to unpredictable actions.

10. An adolescent may feel himself alone in what seems to him a hostile adult world.

Against

1. Childhood means complete freedom from care, responsibility, social and economic pressures. Isn't it happiness? By comparison, adults are anxiety-ridden, tired, worried.

2. Adults have to choose everything for their children who don't know anything about the surrounding world and so cannot choose for themselves. Of course, a grown-up woman knows more about good taste in clothes than her adolescent daughter and can advise her better than her teenage friends. As to choosing friends, it is the parents' duty to protect their children from bad influence.

3. Children *should* be manipulated so as not to interfere with the elders who have lives of their own to live.

4. Children *cannot* be "independent": first, they are dependent on their parents for food, clothes, place to live in, education, entertainments. Second, they are spiritually dependent on their parents because their own spiritual values are yet unformed.

5. Going to school every day and doing homework may be heavy tasks for a child. But is there nothing to say for the sheer joy of acquiring knowledge? Are there no good, understanding teachers whom one remembers all through one's life?

6. As to "tyrants", what about children who harass their bewildered parents with constant demands for expensive clothes, motor-

cycles, luxury holidays, etc., without stirring a finger to earn at least part of the money for all these things?

7. Childhood is the incomparable joy of discovering the world for the first time. All things around are full of colour and life which we nostalgically miss in our adult life.

8. Adolescence is the spring of adult life, of the first awakening of "grown-up" feelings, romantic dreams, hopes and plans for the future. No matter how painful the process of growing up may be, the young are secretly sure that something wonderful is in store for them.

9. Adolescents have moments of intense happiness never recaptured in adult life.

10. Friendships formed in adolescence sometimes, last through all life. It's people with whom you made friends when very young who understand you best.

IV. Arrange discussions and round-table talks on the following.

1. The generation gap: myth or reality?
2. The teacher's choice: permissiveness or authority?
3. Is it *really* so hard to be young?
4. The problems of the young: low incomes, housing problems, lack of entertainments, etc.
5. Juvenile delinquency. Who is to blame: family? school? street? social conditions?
6. The terrible maladies of the young: early alcoholism, drug-taking, sexual promiscuity. What's to be done?

INSIGHT INTO PROFESSION

ORAL APPROACH: A CURRENT VIEW

Talking Points:

1. For two decades or so an oral approach has been a most popular talking point in our profession. How is it evaluated today? What do you personally think of an oral approach to teaching children? teenagers? adults?

2. What are the current trends in foreign-language teaching today?

I. a) Read the following article:

Of course, we all know that an oral approach is the greatest thing since the invention of the wheel... don't we? All together now: "Yes, we do!"

But let's pause for thought.

An oral approach to teaching EFL* often seems so novel and interesting to new teachers that a general notion of it is formed and embraced without evaluation. Misguided generalisations about principles and techniques are made, and it becomes twice as unproductive as the traditional grammar-translation method.

Teachers, half understanding the terminology and techniques, dash off into classrooms and wreak havoc among their students. This half-understanding leads to teachers at first:

Either being too sure of themselves, setting into complacency, rolling out the techniques, and teaching without ever really asking themselves *why* they do that they do, or if it's valid at all, or going through the motions of applying the techniques, meeting resistance and problems in class, and then having a crisis of confidence in the approach.

Neither of the two really know which of the techniques are achieving anything, because the confidence of the second is shaken by the failure of some of the techniques which they believed infallible and universally applicable. Both are victims of the "Isn't-an-oral-approach-marvellous?" virus, which produces dogma and insularity.

At its best, an oral approach provides a set of techniques which can make learning more efficient and enjoyable in appropriate circumstances.

At -its worst — and all too often — it leads to a pointless display of fireworks on the part of the teacher, and confusion and dissatisfaction on the part of the students.

In the following sections I shall be more precise about all this.

I. Heads It's Dynamism, Tails It's Insensitivity**

Teachers can become so intent on being "dynamic" that they become insensitive to what is really happening in their class. Students become items to be manipulated.

* teaching English as a foreign language ** On the one hand, it's dynamism; on the other, it's insensitivity.

II. Over-Valuing of Technique ("You Know, I did a Fantastic Progressive Substitution Drill Today")

This concentration on techniques goes beyond a reasonable awareness of their usefulness, and becomes petty, paranoid, punctilious, and (in conversation) gigantically boring. Often acquiring all the *how* can blind teachers to the *what*, as well as they *why* (e.g. perfectly-organized questioning being done on a text which is irrelevant or unsuitable for the class, because of content or level; beautiful sets of carefully-prepared visual aids being used to teach expressions which are useless to students; suitcases full of flash-cards being used to teach *all* the vocabulary from a text before approaching the text itself, etc.).

III. Fashionable Scorn for Traditional Approaches

This is a pity,-because, once again, things which began as sensible suggestions, e.g.: 1) teachers should not be dominated by textbooks, 2) unseen dictations at too early a level are risky, 3) reading unprepared material round the class can be boring and frustrating, etc. become extreme pronouncements: 1) textbooks are useless, 2) dictations are useless, 3) reading aloud is useless, etc.

IV. Taking Too Much for Granted

Oral approach techniques and principles which seem so interesting, sensible and useful to teachers encountering them for the first time, should all be thought about in order to decide on their real functions, and hence their advantages and dangers.

V. Not Looking Before You Leap

Enthusiasts among oral approach teachers — like all fashions — change rapidly, because there's always someone coining a tasty new phrase, which is seized and used for a few weeks until the new one arrives. One day it's: "Examples should be striking, unusual, and memorable: none of this boring old cleaning-the-car stuff." The next it's: "Examples should be normal, familiar and everyday: none of this bizarre desert-island stuff."

We should be willing to say that there's a place for both suggestions and leave it at that.

VI. And So...

My general points, out of everything above, are that in advocating an "oral approach" style of teaching, especially on teacher-training courses, we should:

- avoid presenting particular techniques as dogma,
- set techniques as simply *possible* means to an end,
- see oral approach techniques in the perspective of other methods,
- not take any oral approach elements on trust,
- respect the demands of different students and different circumstances,
- and decide whether we really know what we mean by "oral approach" before telling people how marvellous it is.

(Abridged from: ELT Journal. 1976. No. 2)

b) Answer the following questions:

- I. Judging by the article, what are the criticisms of the oral approach? Do you think the close adherence to its principles has brought the desired results in English schools? List the points used by the author as counter-arguments against the oral approach.
2. Were the elements of an oral approach used in foreign-language teaching in the Soviet Union? What did the experience show? (Speak on school level.)

c) Give a summary of the article.

II. What are the current trends in foreign-language teaching abroad? Read the following for information:

Many teachers using the audio-lingual method* had long wished for some improvement or modification of the accepted methodology. Although they found the memorization and pattern-practice exercises useful for the early stages, they felt a need to build a bridge from those highly structured activities to the freer, more creative use of the language at the intermediate and advanced levels. The audio-

* One of the most popular oral methods abroad. Its basic principles are the following: use of the students' native language should be avoided; a foreign language should be learned through imitation and analogy; foreign-language patterns should be practised through intensive drills such as repetition of dialogue or through exercises (substitution, transformation, etc.); listening and speaking habits should precede reading and writing habits, etc.

lingual method and its proponents did not provide a satisfactory solution to this important problem.

Creative teachers, who early saw that a potential drawback of the audio-lingual method was its tendency to be dull and uninspiring (for both student and teacher), tried to make the drills more interesting by varying their form, by providing a meaningful context, and by using visual aids. Resourceful teachers often succeeded admirably by such means. But there was a limit to what they could accomplish without making use of more "cognitive" activities.

Other sources of disillusionment with the audio-lingual approach were its emphasis on speech and the rigid order it prescribed for teaching the skills: listening, speaking, reading, and writing.

Judging from techniques and trends of the past few years, we can see that current thinking in methodology seems to be in the direction of: (a) relaxation of some of the more extreme restrictions of the audio-lingual method, and (b) development of techniques requiring a more active use of the students' mental powers.

The trend toward a more active use of the students' mental powers probably represents the most important effect of the current cognitive theory of language acquisition.* This mental activity goes well beyond the more passive "activity" that the audio-lingual method called for.

Viewing language learning as a natural creative process rather than as habit formation suggests that the teacher should provide guided practice in thinking in the language rather than mere repetition drill. Such mental involvement tends to make language learning more enjoyable for the student — which must itself be a positive factor contributing to improved attitudes and better results.

This kind of mental activity is quite different from memorising grammar rules, as in the old grammar-translation method. Nor is it simply the manipulation of examples of grammar rules — an activity that was largely discredited by the early proponents of the audio-lingual method.

(Abridged from: "English Teaching Forum", 1974)

* The cognitive-code method (approach) is based on the following principal assumptions: language learning is a creative process, therefore the student should be as mentally active as possible: drills and exercises should be meaningful, rote learning is to be avoided; reading and writing should be taught at early stages along with listening and speaking, occasional use of the student's native language for explanation of new grammar and vocabulary is beneficial.

III. Describe the current method of foreign-language teaching at Russian schools to a visiting teacher from Great Britain/the USA. (Make reference to the article given above.)

IV. Pick out one of the following quotations (some of them are disputable!) to speak on the point raised in it. Say why you agree or disagree with the point:

1. "Learning a language is not a matter of acquiring a set of rules and building up a large vocabulary. The teacher's efforts should not be directed at informing his students about a language, but at enabling them to use it.» (Alexander) 2. "Poor instruction is for a beginner what a sandy foundation would be for a sky-scraper." (P. Hagboldt) 3. "Even if one wishes to learn the foreign language solely for reading, the most economical and most effective way of beginning is the oral approach." (Fries)

Key Words and Expressions: method; approach; technique; target language; to implement principles; to acquire knowledge/rules, etc.; to break the monotony; drill sessions; to adhere to a method/rules, etc.; a trend toward smth.; a renewed interest in smth.; to give explanations and instructions in the native language; to acquire skills through reading/speaking, etc.

APPENDIX

SITUATIONS FOR PROBLEM-SOLVING ACTIVITY

What would you do?

Instructions: Read the following problems individually. Consider the possible solutions. Decide on one solution that you think is the best one and be able to justify it. Then discuss your solutions in your group, giving your preferences and discussing the advantages and disadvantages of each.

1

If pupils pass notes or talk when you feel they should be listening, there are ways of dealing with the situation. But what can be done if a quiet boy of twelve just does not belong? He just sits with an absent-minded look and nothing can arouse his interest.

"Are you here, Pete?" I asked him when I felt I could not have it any longer. He looked up startled. A minute passed and he was off again. I insisted. Then he said, "But I'm not doing anything wrong."

There was a provocative note in his answer.

— You're riot listening. You're day-dreaming.

He had to admit that.

— I can't help it. I like it.

— But why is it that you dream at the lesson?

— I don't know.

That's it! He does not know.

We often talk about Peter's case in the teachers' room but cannot find the proper solution.

And what would you do?

2

My first observation of Mike's flair for drawing cartoons was accidental: I saw a few faces on the back cover of his exercise-book. I could even recognize them — the mischievous J., the lazy N., the pretty M.

Remembering the necessity of developing creative approaches in education, I said, "You do it well but why not draw things on separate sheets of paper?"

A few weeks later I saw them passing some sheet of paper at the lesson. Some were giggling.

"Give it to me! Do you hear?" I attacked M. furiously.

N. who had just passed it back to him protested, "Please, don't! It's private."

She was evidently lying and I insisted. So M. gave in. It was a cartoon all right. Of whom do you think? Of me, of course.

I was at a loss for a moment. But then I came up with a fitting response to it.

What was it?

3

I was not exactly a fully-fledged teacher yet, but I had already gained some experience when I had to face up to the fact that I could not reach my class of sixth-formers. I struggled hard to gain acceptance but a month had passed since September and they were still unmanageable. (If you have a feeling for atmosphere — and you should if you teach — you always know when there is something wrong.)

I kept looking for clues in whatever they said or wrote. I went to the theatre with them, I went on outings and excursions, together with their class-mistress. (There are a number of rewards in this line of work, you know!) But it had no effect this time.

After some meditation on this problem, I came up with a fitting response.

What was it?

4

I soon discovered that M. did her homework in a very careless way though her handwriting looked nice on test papers. Later I discovered her secret: she lived within an hour's distance from the school and used her travel time in the bus to do her homework.

"You shouldn't do it," I said firmly. "You'll become a bad writer in general. You'll spoil your eye-sight."

I did my best to convince her it was doing her harm. "Besides, your homework looks nasty," I added.

Once as I was travelling to the school by Metro busy with my finalizing chores (correcting the student's test papers, of all things), I caught sight of M. sitting opposite me also busy with her homework.

Goodness! I had been sitting there huddled in my corner seat, M. just in front of me!

That served me right. But I had to tell her something.

What would you say to a girl of fourteen in that kind of situation?

5

At school you can easily notice that most of the teachers repeat instructions too many times. It is not that the pupils are regular trouble-makers. It is just that you are struggling for communication when their minds are occupied with something more absorbing.

I have always looked for interesting attention catchers to be used if the necessity has arisen.

What would you advise to a teacher of ten-formers?

6

Today I have sent P. home from school for smoking in the lavatory. That is bad enough for a thirteen-year-old boy, but the more serious part is that he regularly takes money from his parents' pockets. His father, a respectable-looking researcher, confessed it last week.

He is a rather easily led boy, so they tried to reason with him, but to no avail.

I wonder if sending him home with a note to his parents was a good idea.

And what would you do?

7

With all my eagerness to teach I cannot find a suitable solution to my problem. The fact is I cannot keep order well. I devised a number of tactics but it did not help. Next year they will be trying to enter different institutes. They like to talk art, music and fashions... But if you observed one of my classes, you would never guess that! You'd hear noise which makes whatever you are trying to explain uninteresting in the extreme.

So today when I saw K. rude and contemptuous, hands in pockets at the blackboard, I suddenly made up my mind...

What would you do?

M. had always strived to be different from others. He used to be at war with everybody. A sort of outsider. So I felt something should be done. It was simply necessary to interfere into his relationships with the class.

By and by things were becoming worse and worse. He was becoming a real grumbler and fault-finder.

Once he went as far as this; he threatened the deputy head master. He said, "Tell the class master to stop summoning my parents and tell them about my bad progress."

Certainly the deputy head master was taken aback.

"You're being impudent, don't you think? You sound rather categorical for a student. The next step on your part will be the ultimatum."

"This is the ultimatum!"

"And if nobody responds?"

"Then I'll take measures."

"What measures?"

No answer.

I

"What's the world coming to?" we thought.

So when he passed all his final exams and left school, we felt relieved, you may believe me.

But four years later things took an unexpected turn. M. appeared in the school. He looked grown up and mature — he was just after the Army. In fact — a different person.

The preparations for the winter camp were on and he tried to help. He avoided the teachers, but helped the children. And suddenly (it was a sort of verbal bomb) he asked the head master to let him work as a sport instructor.

We really had to do a lot of thinking.

What would you do?

The performance of the scenes from "Romeo and Juliet" was a terrible success. There were many people in the play, but it was O. who really starred in it. There was a lot of smiling, joking and hand-shaking after the first night and he felt smug, I think.

Though, frankly speaking, I don't think it was all so perfect. For example, he said the last line in the final scene in a small flat voice

which I hated so much during the rehearsals. But I could not make him change it, as he believed he was doing it well.

And now I dimly sense in him that growing self-esteem. More than that, he started putting on airs. For example, the other day I asked him to fetch a few books from the library.

"Why me?" he said.

I insisted. "Hurry please and do so. Don't keep me waiting." He obeyed reluctantly.

I must certainly do something.

What / wonder?

That boy had been a newcomer for a month or so, when I noticed he hated doing homework I gave to the class. He was known to have come from a far-away place, but his English was rather good. (Much better than other subjects.) I had the impression that he had learnt English not through textbooks, but from detective stories.

"Why don't you do your homework?" I asked. "It's dull," he said, "Do you mean to say you would like to do something different?" He nodded in agreement.

And I feel now I need some good advice.

What kind of work would you give to this kind of ninth-former?

Never in history have people been travelling, relocating their families so much as they are doing now. (Some sociologists even say we are witnessing a historic decline in the significance of place to human life.) I personally disagree here, as "East or West, home is best" to me, but professionally more than once did I have to solve problems resulting from that phenomenon.

For example, last year N., a boy of 12, showed a remarkable indifference to the class members by saying he "was not interested in communication."

"How come?" I asked. "Wouldn't you like to make friends?"

"It makes no sense," answered the twelve-year-old sophisticate.

"I'm sure we'll have to move to a new place very soon."

And that was it.

How would you manage this kind of situation? Do you think you could get him involved?

It was more than a flair for painting. He had a real talent. That was clear to all the members of the teaching staff. To everybody but his parents who insisted that he should go on with English as a speciality. (Otherwise what was a school specializing in English for?) They even came to see me and pleaded not to interfere.

I must admit he had a gift for languages too, a perfect ear for accent and pronunciation.

In his final term at school he did a wonderful piece of painting, so I made up my mind. I couldn't help it. I said to him: "We know you're undecided about your future. You and I must have a real heart-to-heart talk about it."

My "talk-in" took a lot of thinking but it worked.

What do you think I told him?

13

Do you let your students leave the class-room during their written test with an easy heart? I don't.

I have always suspected Nina was using the lavatory as a reference room when she wrote a test in any subject. Later we had a mutual understanding about it in the teachers' room.

This time there was a definite proof about it again. Her paper was excellent but I made up my mind to do something about it this time.

And how would you do it?

14

For reasons of his own D. from the 8th B stole away the register. It was strange because he had always been a top student and there was no evident reason for him to do it.

He confessed at the class meeting it was he who did it but would not tell anybody why he had done it and where the register was at the moment.

Later he was summoned to the head master's office and got a lot of talking there but would not say a word about it.

What could the reason be? How do you think we should have dealt with him?

Many members of the teaching profession hold strong views on prompting in class. Really, those who prompt do a disservice to the one they think they are helping.

Frankly speaking, as for me, I have always been against stern measures (I mean giving a bad mark or something of the kind both to the receiver and to the giver, or to either of them). Still I thought I had had enough of that in my class and launched "a campaign" against prompting taking up a different approach.

What would you do in this kind of situation?

16

The other day it was too noisy in class. The boys fidgeted and whispered, the girls giggled. I asked what the fidgeting was about. Averted eyes. As I half-turned to the blackboard, everything started again.

What could I do? I said I wanted "their undivided attention". Nothing. Suddenly I noticed that one of the boys who had been sort of labelled as a trouble-maker since he appeared in this school made a move. So I rushed upon him and made him leave the class-room. I knew I was wrong, but I had to do something to impose discipline.

What would you do? Do you think I was wrong?

17

When I met my new 9th form, I immediately saw that N. was not just a good thinker and talker, but he had an astonishingly good memory.

I have no doubt that we should recognize the unique potential of an individual approach to each member of the class. So I gave him a lot of attention.

But one day I recognized that the class became jealous... Or may be there was something wrong about his relationships with the class? I do not know.

What would you do about it?

It is common knowledge that access to oceans of information and the rapid development of science and technology are fascinating, but I think that in terms of the teaching situations it can be embarrassing to a teacher.

The well-read M. of the 10th A always uses most fascinating information with facts and figures for his reports. Sometimes I even feel ill at ease about it as I simply do not know whether it is true or not.

How do you think we should act in such cases?

Yesterday I had a few panicky moments as I heard a "cu-coo" chimed by somebody instead of "Good morning". I froze. At first I had no idea what to do. Then I made up my mind. I saw no sense in trying to dodge it. Inwardly I swallowed the threat of tears and decided to take firm action to set the class of fifth-formers to order.

I answered, "Cu-coo, cu-coo! Good morning!"

What do you think about it? What would you do?

No one in my 5th B can look so crestfallen over unprepared homework as P. can. His forte is facial expressions and the class enjoys them very much indeed.

Yesterday I called upon him. (The homework was to memorize a poem.) He stood in front of the class without saying a word, just making faces. He was obviously entertaining the children.

I thought I should take up something immediately to stop his clowning.

I wonder what is the best way to deal with this kind of situation?

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