

# **АНГЛИЙСКИЙ ЯЗЫК**

**для студентов  
педагогических  
вузов**

**II КУРС**

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Это второй из серии учебников английского языка для студентов педагогических вузов, составленных преподавателями кафедры английского языка ФГБОУ ВПО «НГЛУ». В нем продолжается комплексное обучение лексике, грамматике и фонетике английского языка. Учебник содержит семь тем: «Жизнь в колледже», «Дома», «Английская пища», «Разговор об одежде», «Посещение театра», «Посещение врача», «Путешествия». Текстовый материал учебника знакомит с реалиями страны изучаемого языка.

Структура учебника и система упражнений обеспечивают овладение различными видами чтения, навыками устной и письменной речи с учетом профессиональной ориентации студентов как будущих преподавателей английского языка.

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## ПРЕДИСЛОВИЕ

Настоящая книга является второй частью серии комплексных учебников английского языка под общим названием "A Graded English Course" («Английский год за годом») и предназначена для студентов второго курса факультетов и отделений английского языка педагогических институтов, изучающих английский язык в качестве основной специальности.

В основу построения учебника положен принцип интегративного обучения иностранному языку, предполагающий комплексную организацию учебного материала для взаимосвязанного обучения сторонам речи и видам речевой деятельности.

Данная «Книга для студента» рассчитана примерно на 250 часов аудиторных занятий. Остаток в учебном плане время отводится на работу по развитию устной речи (в том числе неподготовленной) на материале книг для домашнего чтения, газетных статей, на закрепление орфографических навыков студентов и выработку у них навыков письменной речи (написание сочинений-писем, изложений по прослушанному (прочитанному) рассказу, на работу в лаборатории ТСО, тестирование уровня владения студентами-второкурсниками иноязычной речью (включая стороны речи и виды речевой деятельности) по мере завершения работы над темой и др.

Цель учебника – дальнейшее обучение студентов устному и письменному общению на английском языке в различных сферах и ситуациях, с учетом адресата и характера взаимодействия партнеров, на основе планируемого коммуникативного намерения, с учетом перспектив использования иностранного языка как в профессиональной деятельности, так и в непосредственном общении с носителями языка. При этом студентами приобретаются также необходимые знания системы английского языка, обеспечивающие нормативность, корректность и адекватность иноязычного общения. Оптимальное сочетание структурно-функционального и коммуникативного подходов способствует преодолению формального барьера в процессе учебно-речевой деятельности студентов и позволяет создать на занятиях атмосферу естественного общения.

**Структура и содержание учебника.** «Книга для студента» состоит из двух частей – основного курса и приложения.

Часть I, Основной курс, состоит из семи комплексов (Units), предназначенных для решения различных методических задач, соотносящихся с целями обучения на II курсе и построенных вокруг следующих тем: «Жизнь в колледже», «Дом», «Английская пища», «Поговорим об одежде», «Посещение театра», «У врача», «Путешествия». Каждая тема делится на подтемы, детализирующие ее по прагматико-информационному и культурно-страноведческому содержанию.

Отбор и методическая организация материала в учебнике осуществляются на двух уровнях: на уровне коммуникативном (отбор необходимого минимума коммуникативных намерений и соответствующих им коммуникативных действий) и на уровне языковых средств их реализации.

Продуктивному усвоению подлежит около 1200 лексических единиц – слов и словосочетаний различного типа, относящихся к нейтральному, литературному и разговорному стилям речи. Кроме того, учебник включает примерно 320 разговорных клише и около 100 идиоматических выражений и пословиц, необходимых для обеспечения реальных коммуникативных потребностей обучаемых в различных сфе-

рах общения: социально-бытовой, семейной и социально-культурной, а также в некоторых случаях в сферах профессиональной и общественной деятельности.

Отличительными чертами учебника, в котором нашли свое воплощение достижения современных и традиционных методов обучения, являются:

1. **Разнообразие.** Это необходимое требование, предъявляемое к методам и приемам обучения, к учебному материалу с целью активизации интеллектуальной активности обучаемых и повышения мотивированности их речи. В учебнике этот принцип реализуется в ряде аспектов:

- разнообразие видов деятельности: индивидуальная работа, парная работа, групповая работа;
- разнообразие оригинальных монологических текстов различных жанров и стилей (рассказы, эссе, стихотворения, личные и деловые письма, газетные статьи, рекламные объявления, кулинарные и медицинские рецепты, рецензии на спектакли и др.) и диалогов различных функциональных типов (диалог-расспрос, диалог-объяснение, диалог-обмен мнениями, диалог-обмен впечатлениями, диалог-беседа по проблемным вопросам, обусловленным тематикой курса, интервью, диалоги речевого этикета);
- разнообразие речевых ситуаций, максимально приближенных к естественным;
- разнообразие предлагаемых упражнений (от языковых аналитических и условно-речевых до подлинно коммуникативных), стимулирующих интерес студентов к обучению вообще и к учебному материалу в частности.

2. **Решение проблемных задач.** Ориентируясь на истинные потребности и интересы обучаемых, на раскрытие личности каждого студента в учебной речевой деятельности, авторы отобрали для обсуждения на занятиях проблемы и проблемные вопросы, соответствующие возрастным интересам и интеллектуальному уровню студентов-второкурсников в пределах предусмотренной программой тематики.

3. **Градации трудностей.** Учебник организован со строгим соблюдением принципа постепенного нарастания трудностей и в строевом, и в тематико-прагматическом планах; предлагаемые упражнения градуированы по сложности и психологическим особенностям выполнения. Усложнение видов работы и требований к владению языком в течение каждого отдельного занятия и в течение всего курса, от занятия к занятию, создает у студентов постоянное ощущение эффекта продвижения, необходимое для сохранения и усиления мотивации в изучении языка.

4. **Методическое обеспечение самостоятельной работы студентов.** В учебнике представлены задания, обучающие студентов различным стратегиям чтения, рациональной работе со словарем, спонтанной речи различных стилевых регистров (в том числе лекторского), умению воспринимать и продуцировать тексты различных жанров и типов, умению делать обобщения и выводы, умению составить план прочитанного/прослушанного текста, написать резюме, письмо, изложение, сочинение и т.д.

5. **Педагогическая профессионализация.** Обучение студентов II курса речевому поведению в ситуациях педагогического общения на уроке английского языка способствует их ранней профессиональной ориентации. Авторами отобраны около 240 речевых единиц с учетом их аутентичности, частотности употребления на уроке, с учетом этапов урока и видов речевой деятельности (общедидактические установки, устная речевая деятельность, чтение, письмо и письменная речь, комментирование ответов учащихся).

6. **Занимательность и иллюстративность.** В учебнике представлены игры, рисунки и т.д.



Структурный состав тематического комплекса включает ряд блоков, каждый из которых имеет определенное методическое назначение и содержит необходимое количество устных и письменных упражнений, относящихся к различным этапам усвоения материала, к развитию видов речевой деятельности, а также задания для самопроверки и контроля за динамикой становления навыков и умений.

Блок 1. Обучение аудированию (накопление слухо-зрительно-артикуляционных образов материала, подлежащего усвоению, на основе текстов, воспринимаемых в результате аудирования, аудиочтения). Предлагаемый учебный текст по возможности максимально исчерпывает содержательный вокабуляр темы и представляет интерес главным образом как языковая база к теме.

Блок 2. Усвоение/повторение учебной информации, адекватной целям обучения; формирование/совершенствование навыков и умений фонетической, лексической и грамматической сторон речи.

Блок 3. Рецептивно-репродуктивные виды работы с текстом, обучение различным типам репродуцирования текста (видам и формам пересказа, элементам смысловой интерпретации и др.).

Блок 4. Обучение чтению как виду речевой деятельности; овладение чтением как средством самостоятельной познавательной деятельности.

Блок 5. Обучение устной речи, основным структурным особенностям различных типов высказываний.

Блок 6. Обучение письменной речи.

Блок 7. Профессионально-педагогические задания.

Блок 8. Повторение, заключительные формы работы над устной речью (включая ролевые игры).

Часть II, Приложение, включает:

1. Упражнения для самостоятельной работы студентов над грамматической стороной речи, имеющие своей целью формирование надежного механизма порождения грамматически правильной речи. По своему содержанию этот раздел охватывает тему «Глагол» и включает повторение времен и пассива, косвенной речи, а также новый материал – «Неличные формы глагола», «Модальные глаголы». В отдельном подразделе представлены упражнения на употребление артиклей.

2. Основные данные об английском ударении и интонации с последующими упражнениями для выработки автоматизированных навыков воспроизведения и употребления представленных интонационных структур.

3. Перечень единиц дидактической речи.

Гибкая структура тематических комплексов и приложения, унифицированная рубрикация подразделов позволяет преподавателю варьировать последовательность подачи материала с учетом реального уровня языковой подготовки обучаемых, более эффективно управлять процессом усвоения языка отдельными студентами.

Авторы выражают искреннюю признательность рецензенту книги доктору филологических наук, профессору М.Я. Блоху и коллективному рецензенту – кафедре английского языка Иркутского государственного педагогического института иностранных языков им. Хо Ши Мина за внимательное прочтение рукописи и сделанные замечания. Все замечания рецензентов были учтены при подготовке учебника к печати.

Авторы

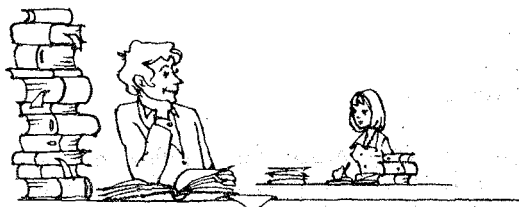
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# Unit 1

## COLLEGE LIFE



### Functions:

Describing past events.  
Predicting.  
Saying you partly agree.  
Showing interest.  
Expressing surprise.

### Main language points:

Indicative Mood. Revision of tenses.  
Use of articles with the nouns – names of parts of the day, with the nouns – names of languages.

### Other language points:

Graphical representation of some consonant phonemes.  
Reduplication of consonants.

### Reading skills:

Reading for specific information. Scanning.

### Writing activities:

Letter writing.

### Classroom English:

Organizing pupils' learning activities.  
Writing.

### To the Student

Education is changing – but good teachers will always be at the centre of good schools. You are on the road to your chosen career and this Unit takes up the questions which you need to know about colleges and schools today.

Being a student isn't easy. It never has been. We hope that you will benefit from the up-to-date information on various aspects of students' life in our country and abroad. And, since fun is the lifeblood of effective learning, every effort has been made to cover the linguistic pill with the jam gaiety.

1. Look, listen and read. Pre-listening task: Listen to the text and answer these questions.

1. Who is the author of the letter? 2. What year-student is Irene?
3. What does Irene specialize in? 4. Whom is the letter addressed?

## A STUDENT'S LETTER

25 June 1994

Dear Joyce

Thank you so very much for sending me your good wishes on my engagement to Andrew. It is a wonderful time of one's life and I am determined to enjoy every minute of it.

The last month has been such a busy one for me that I am sure you will forgive<sup>1</sup> me for not answering your letter sooner. I had to prepare for examinations, write a paper for the students' scientific conference on General Linguistics and carry on<sup>2</sup> my current work as the second-year representative of the Students' Council. So you see, I had very little spare time.

We had oral tests in Literature and Psychology and I had to take examinations in four subjects - English, Russian, Phonetics and Pedagogics. I got excellent marks in all my subjects. Helen did well in her exams. She was ill for over a month and fell behind with her English, but she worked so hard when she got well that she caught up with the rest of the class. This is a very real achievement!

You asked me in your last letter whether I was reading English books. Now I am. At the beginning of the school year I read English books with great difficulty, but during the second term I did not have to look up so many words and now I can read books in the original with enjoyment. I do however still have trouble with English prepositions and even our teachers find it difficult to explain them to us.

We had a very entertaining<sup>3</sup> English evening<sup>4</sup> on May 5th. I'm enclosing the programme. Vera Smirnova gave a splendid recitation of R. Burns "My Heart's in the Highlands", and Oleg Bikov gave an excellent reading of a passage from W. Shakespeare's "Romeo and Juliet". The best number on the programme was a performance of scenes from B. Shaw's "Pygmalion". Helen did the part of Eliza beautifully.

The weather has been perfect since the end of last month and I have been playing tennis every day.

In a week Andrew and I shall be leaving for the Crimea. Think of it: lying in the sun and swimming on sunny beaches, especially after the weather we had last summer.

How are you getting on? As far as I can see you're making excellent progress in Russian. I'm so happy to hear that you're going to Russia on a study visit in September. Let me know immediately as soon as you come to Nizhny Novgorod. I shall enjoy seeing you again after so long. You must meet Andrew - I know he is looking forward to seeing you.

Love from Helen and regards from my parents.

Yours sincerely

Irene.

### Notes on the Text

1. to forgive (forgave, forgiven) – to pardon, to stop being angry with someone.  
The verb to forgive, like its synonym to excuse, usually takes a preposition and a gerund after the object, e.g.:  
Forgive me for not answering your letter sooner.  
Excuse me for coming so late.  
Forgive and excuse are stylistic synonyms: excuse is a word often heard in colloquial speech, while forgive is used in more formal speech.  
In reported speech to forgive and to excuse are usually substituted by to apologize, e.g.:  
He apologized for not bringing the book sooner.
2. to carry on – to continue, to go on. It is a phraseological verb-adverb combination. Compare the meaning of the verb to carry нести with that of the phraseological verb-adverb combination to carry on.  
Other phraseological verb-adverb combinations in the text are: to catch up догнать, to fall behind отстать, очутиться позади, to look up (по)смотреть в словаре.
3. entertaining *adj* занимательный, развлекательный; cf.: amusing забавный, смешной.  
We may use both entertained or amused when we speak of the things that give us pleasure. However, we are amused by something that makes us smile or laugh. Thus, we may be amused by a clown's tricks and jokes. We are entertained by more serious things. We may go to a theatre or read a novel for entertainment; an entertaining person is one who has interesting stories to tell of his own experiences.
4. evening *n* – here refers to time spent in a particular way, e.g.:  
We had poetry (musical) evenings twice a month.  
A party is a gathering of invited guests, generally at someone's place, e.g.: a dinner party, a birthday party.

### VOCABULARY PRACTICE

1. Choose the right word. Explain its meaning.

a) dictionary, vocabulary

1. In this book the new ... is given after the text. 2. A new Russian-English ... has recently been published. 3. First-year students usu-

ally have a limited ... . 4. Learn the ... of Lesson 2 for tomorrow. 5. I could not find this word in the Jones' ... . 6. You should buy a new ... , yours is too small. 7. You cannot enrich your ... without looking up words in the ... .

b) amuse, entertain

1. The monkey's tricks ... the children. 2. Concerts were arranged at the sanatorium to ... the guests. 3. The journey was very long but the passengers ... each other with interesting stories. 4. His description was so ... that it made everybody laugh. 5. At the football game I was so ... by the behaviour of some of the fans that I missed part of the game. 6. His stories were so ... that we forgot how late it was.

1.2. Give Russian equivalents for the following.

to make	a mistake	to do	one's hair
	a speech		credit
	a noise		good
	a promise		harm
	an offer		one's best
	progress		a favour
	money		the room
	friends		lecturing
	excuses		a crossword

Choose either "do" or "make".

1. How many mistakes did you ... in the last dictation? 2. Who is the next to ... a report? 3. She ... the translation in half an hour. 4. It was Brian's upbringing that ... him a coward. 5. The Dean ... a speech at the meeting of the first-year students. 6. Can't you ... anything to stop that noise? 7. What did he ... to ... you so angry? 8. Promise little, but ... much. 9. You shouldn't ... such a fuss over the boy. It will spoil him. 10. He is used to ... whatever he pleases.

1.3. Write the Simple Past and the Past Participle of the verbs.

forgive, make, take, get, fall, catch, read, begin, bring, leave, know, give

1.4. Write English equivalents of the following words and phrases. Use them in sentences of your own.

сделать доклад на научной конференции; сдавать экзамены по четырем предметам; получить повышенную стипендию; отстать от группы; читать книги в оригинале/в переводе; успешно сдать экзамен; лучший номер программы; делать успехи в изучении английского языка; забавный/смешной рассказ; познакомиться с кем-либо; музыкальный вечер; провалить экзамен по психологии; экзаменовывать кого-либо

1.5. Fill in the blanks with suitable words or word combinations chosen from the list below.

1. If you can't come, please ... about it immediately. 2. Olga ... our amateur theatricals. 3. I re-read the ... several times and learned it by heart. 4. Peter ... smoking after his illness. 5. Boris ... for coming late. 6. Please ... me for not doing it sooner. 7. I ... the pronunciation of this word. 8. They were ahead of us, but we ... with them. 9. On long walks Nat always ... . 10. Victor ... the examination in General Linguistics. He still has three more examinations ... .

to look up, to take, to forgive, to pass, to let smb know, to fall behind, to join, to catch up, to apologize, to give up, a passage

1.6. Supply the missing prepositions and adverbs, where necessary.

1. It will take me ... least a month to catch ... the group. 2. When I come ... some English words which I don't know I always look them ... . 3. The drills ... the English sounds bore me ... times, but I know that they are very useful. 4. He helped me a lot ... my Latin and I'm much obliged ... him ... it. 5. She is good ... all the subjects they are doing ... the University. 6. What are you going to do when you graduate ... the Institute? 7. The teacher explained ... the students the use of the Present Perfect Continuous Tense. 8. She never stays ... classes, but yesterday ... some reason or other she missed ... a lecture ... History. 9. We are ... the second year now. 10. You are sure to fall ... the group if you don't work hard ... your English. 11. They usually have four or six hours ... classes a day, that includes lectures ... and seminars ... various subjects ... our course. 12. I get ... the faculty ... time, as usual, check my coat and hat ... the cloak-room and start a day ... hard work.

#### ORAL PRACTICE

1.7. Now read the text carefully and answer the detailed questions. Begin when possible your answers with:

I believe..., I think..., I'd like to say..., As I see it...

1. What excuse does Irene give for not answering Joyce's letter sooner? 2. What examinations and oral tests did Irene take and what marks did she get? 3. To whom are prize scholarships awarded? 4. How did Helen do in her examinations? 5. How does Irene describe her progress in English? 6. What is one of the main difficulties of English for Russian students? 7. Who took part in the English evening described by Irene? 8. What were the best numbers on the programme? 9. What are Irene's plans for summer? 10. What is she anxious to do if Joyce comes to Nizhny Novgorod on a study visit in September?

1.8. After reading the text talk on the following points.

1. Why is the Present Perfect used in the sentence "The last month has been such a busy one for me..."?
2. Why is the Present Perfect Continuous used in "...I have been playing tennis every day"?
3. Why is the Present Continuous used in "...you're making excellent progress in Russian"?
4. Why is the Simple Present used in "...as soon as you come to Nizhny Novgorod"?

1.9. Go over Irene's letter again and say:

1. Is this a business or a personal letter?
2. What is the main reason for this letter:
  - to apologize?
  - to invite?
  - to accept an invitation?
  - to give news?
  - ... ?
3. Notice the organization of the letter:
  - the date;
  - the salutation;
  - the body of the letter;
  - the conclusion;
  - the complimentary close;
  - the signature.

The guidelines for writing personal letters (p. 38-41) will be of great help to you.

1.10. Imagine that you are Joyce. Tell the contents of Irene's letter to a friend of yours.

1.11. Use the key words and expressions below to talk about students' life and leisure activities. Before you start your story, make sure you can say them.

a) to fall behind the group, to offer help, to work much independently, had been trying hard (one's best), had caught up (with), to have the subject at one's finger's ends, to get an increased grant;

b) to be a constant latecomer, constantly (ever, always), to stay away from classes, to give numerous excuses, to be no good with language training, to cram, to lag behind;

c) to carry on one's social work, to go in for sports, a person of many interests, to arrange amateur concerts, the necessary arrangements had (not) been made by the time..., amusing/entertaining;

d) has been looking forward to, since, to join the students' learned society, has been doing well, has made a report, to be praised highly, to gain experience.



To make a good story use the following linking devices:

As for...  
 As far as ... was concerned, ...  
 As a matter of fact, ...  
 The thing is, ...  
 On the one hand, ... on the other hand, ...  
 Fortunately/unfortunately, ...  
 As good (bad) luck would have it, ...  
 To make matters still worse, ...  
 It turned out ...  
 It came about like this.  
 No wonder (that) ...  
 In a word, ...

### PRONUNCIATION AND SPELLING

Pronunciation is not always a reliable guide for spelling because many words are not spelled the way they are pronounced. Check a dictionary for the pronunciations and spellings of words that you are unsure of.

If you do not know how to spell a word, you may have difficulty in locating it in a dictionary. You already know which letters or letter combinations usually stand for each sound in English. The following list suggests where to look for a word when it does not begin the way you expect.

Word sounds and spellings	
[f]	f, as in frog, half ff, as in stiff ph, as in phonetics gh, as in enough
[k]	k, as in kill, lake c, as in cat, coat, cube, clock ck, as in back ch, as in school
[tʃ]	ch, as in bench, teach tch, as in fetch
[dʒ]	j, as in job g (+ e, i, y), as in age, gin, gym dge, as in bridge

2. Group the following words in accordance with the spelling rules of the graphical representation of the consonant phonemes [f], [k], [tʃ], [dʒ]. Memorize them.

carry, teacher, enjoyment, laugh, scholarship, such, Joyce, friends, back, enclose, stitch, original, physical, practice, book, exchange, judge, conference, enough, current, patch, passage, half, phonetics, subject, stiff, bridge, chemistry

2.1. Complete the words listed below. Supply the missing letter or letters for:

[f]	[k]	[tʃ]	[dʒ]
bee-	chal-	ba-elor	lo-
tra-ic	ne-	ske-	mar-in
rou-	s-eme	cou-	knowle-
roo-	topi-	tea-	E-ypt
sta-	stea-	swi-	ma-ority
di-thong	arti-ulate	bran-	al-ebra
lau-	-aracter	reproa-	Cambri-
al-abet	lo-cr	ca-	-elly
dea-	-angaroo	ri-	char-

#### ADDING ENDINGS

Sometimes you must double the final consonant of a base word when you add an ending to the word. If you have trouble deciding when to double the consonant and when not to, the rules given here will help.

**Rule I.** Double the final consonant if the word has only one syllable and ends with a single consonant preceded by a single vowel:

beg	plan	run	hot
beggar	planned	running	hotter

**Rule II.** Double the final consonant if the word has more than one syllable, ends with a single consonant preceded by a single vowel, and has the stress on the last syllable:

prefer	forget	admit
preferred	forgetting	admittance

**Remember:** The final letter l is doubled when preceded by a short vowel, stressed or unstressed:

travel	rebel		peel
travelling	rebelled	but:	peeled

- 2.2. Copy the words listed below under the headings: a) words in which the final consonant letter of the stem is doubled when followed by a suffix; b) words in which it is not doubled. Give your reasons.

cooler	looking	admitted
runner	wondered	exhibited
deepen	dirty	warned
opened	called	turning
redde	dropped	winner
limiting	suffering	marvellous
traveller	sooner	staring

- 2.3. Read the words given below and explain why the letter "r" is not doubled in the words of the left column.

conference	confer, conferred, conferring
preferable	prefer, preferred, preferring
reference	refer, referred, referring
deference	defer, deferred, deferring

- 2.4. Write the comparative and superlative degrees of the following adjectives.

fat	rich	warm
low	weak	slim
sad	thin	tender
calm	wet	sharp
loud	clean	quiet

- 2.5. Write the Simple Past and the Present Participle of these verbs. Underline double letters.

slip	enter	visit
meet	stir	drop
occur	equip	transfer
rain	nod	expel
offer	quarrel	need
commit	permit	bother

#### CONVERSATION PRACTICE



Conversation is like a game of football. One player can only run with the ball in one direction for a certain time. Sooner or later he must change direction or pass the ball to another player. In a typical conversation we make observations and pass comments, agree or disagree, show surprise, disbelief, or polite interest. We expect other

people to respond to us. This means that successful conversations depend partly on how we respond to what other people say.

If you say the right thing at the right time, other people will find you much easier to talk to and you will find yourself more relaxed and fluent in conversation.

#### SURPRISING NEWS

- |  |  |
|--|--|
| - Guess what!                                  | Surprise and astonishment (which is just great surprise) can be expressed in various ways and with different degrees of formality. Examples: |
| - I've got news for you!                       |  |
| - Do you know what!                            |  |
| - Are you sitting down? You'd better sit down! |  |
| - You won't believe this but...                |  |

##### *Response Neutral*

- |   |   |
|---|---|
| - Really? What a surprise!              | 1. - Are you sitting down? You won't believe this but our teacher is getting married. |
| - That is a surprise!                   |   |
| - (Oh,) that's amazing (extraordinary)! |   |
| - Good heavens!                         |   |
|   | - Oh, is she? What a surprise!  |

##### *Informal*

- |                           |   |
|---------------------------|---|
| - What? Oh, no!           | 2. - I haven't seen him since we left school. He is a very important man now. |
| - No, I don't believe it! |   |
| - Are you serious?        |   |
| - You must be joking!     |   |
| - Well I never!           |   |
| - Fantastic/Crazy!        |   |
| - You don't say!          |   |
| - Fancy that!             |   |
| - You're kidding!         |   |
|                           | - Just fancy! He was always bottom in every subject at school.                |

##### *Formal*

- |  |  |
|--|--|
| - I find that very surprising.         | 3. - I'm afraid the board hasn't accepted your recommendation. |
| - Indeed? How very surprising/amazing. |  |
|  | - Indeed? I find that very surprising.                         |

3. Work in pairs or small groups. Express your surprise at the following.

1. The professor praised Dobbin more than anybody else. 2. An English tourist, Mr Benson, complimented Ron on his English. 3. The speaker had fallen ill and they cancelled the lecture. 4. Jeffrey won the race yesterday. 5. Rosemary was being examined for an hour. 6. I hear Mrs Woods is going to give you a mixer for your birthday. 7. His colleagues call him Fatty; but he doesn't seem to mind. 8. Roger did not consult any reference-book when translating the article yesterday. 9. The guided tour of the city was rather boring to tell you the truth. 10. Mrs Morgan has written a successful novel and has become a popular writer. 11. If I got them right, they want to appoint Mr Clarke headmaster. 12. Williams set his heart on becoming an artist.

3.1. Think of some good or bad news. Make a list. Each student takes his turn presenting the news to the classmates. Remember to use the phrases in the list.

*Good news*

Carol is getting married.  
Ben has passed his final exam.  
Robert caught up with the group.  
I bought a new stereo.  
Violet will take a post-graduate course when she graduates from the University.

*Bad news*

My father is in hospital again.  
Ethel failed her French exam yesterday.  
Aunt Muriel's house has been burgled.  
There has been a terrible earthquake - thousands of people are dead.

3.2. Michael is a University student. He has failed the exam in Geometry and now his mother demands an explanation from him.

*Mother:* Well, Michael, what have you got to say for yourself?

*Michael:* I don't think it's as bad as all that. After all, I did quite well in some subjects - one or two. You can't expect to be good at everything.

*Mother:* I am not going to argue with you, Michael. You know very well that you don't attend to your studies in earnest. What's your father going to say? Hm?

*Michael:* I try my hardest. I really do.

*Mother:* Hm. If you put so much effort into your academic work as you do into football there wouldn't be any problem.

*Michael:* But Mum, everybody should have a hobby. Surely you don't begrudge me my one small hobby, do you?

*Mother:* Obsession, more like. (Pause). Look, Michael, I'm not nagging, but you'd better not be sitting around watching TV or reading your football magazines when your father comes in. And you'd better start thinking up an explanation for your failure right now.

*Michael:* I still think you're being a bit hard on me. I bet you sometimes failed too when you were at college.

*Mother:* Come on, Michael, stop making excuses. I suggest you be on your best behaviour tonight, and just hope that your father is in a good mood.

*Michael:* Oh, I'm sure he will be in a good mood. His favourite football team are on television tonight. I daresay I shall watch the match with him.

*Mother:* (laughing) Michael, you are incorrigible!

3.3. Can you answer these questions? Work with a classmate.

1. What explanation did Michael's mother demand from him? 2. What excuse did Michael give to explain his poor results at Geometry? 3. What was Michael's hobby? Did his mother approve of it? 4. Why was Michael's father likely to be in a good mood that evening? 5. Why did Michael's mother exclaim that he was incorrigible?

3.4. In this dialogue Michael is trying to defend himself against criticism. Find and write out the words and phrases he uses to do this. For example:

I still think you're being a bit hard on me.

3.5. Working in pairs and using the words and phrases you've picked up, make up a conversation in which one of you makes a criticism and the other tries to defend himself/herself, as Michael does in the dialogue. Possible themes:

1. A student who never does the work he/she is told to do.
2. A pupil whose dictations are full of spelling mistakes.
3. A teacher who is often rude to his colleagues.

3.6. Working in pairs, try to make up the conversation that Michael had earlier with his sister, Anne, when they discussed how their parents were likely to react to bad news and the best way for Michael to handle the situation.

3.7. Working in groups of 3, make up the conversation at the dinner table that evening when Michael's mother and father discuss his academic work with him.

3.8. Set out below is a brief Prospectus of the Nizhny Novgorod Dobrolyubov Linguistic University. Read it, study the italicized words and phrases.

The Nizhny Novgorod Dobrolyubov Linguistic University founded in 1937 is famous for its *high academic standards*.



It is housed in three buildings and has four departments: the English department, the French department, the German department and that of the Interpreters. The university has a population of about 1.750 *full-time students*, 800 students studying by *correspondence* and an academic staff of 270.

If you choose to study a modern language at Nizhny Novgorod you will have every opportunity to receive *intensive language training* and to acquire *near-native competence* in the language. The courses are continually being updated so that each generation of students graduates with the latest *skills* and most *up-to-date knowledge* in the various subject areas. The staff of the university stimulate a sense of interest, encourage imagination and independence of mind. In addition to *compulsory courses* you choose some *optional courses* from the large number of options available.

The university offers *postgraduate training* in Linguistics, Methods of Teaching and Foreign Literature. Research students carry out individual research within their particular field of study and *do a dissertation*.

A *well-stocked library centre* is equipped with a wide range of literature to *meet the needs* of students and to support the teaching and the research. The library contains about 400.000 items and currently subscribes to 200 periodicals.

Language laboratories with *audio-visual equipment* and *computers* help students in mastering foreign languages. There are also purpose-equipped studies with collections of pictures, maps and slides.

Our students come from all parts of the country and the university *provides accommodation* for the majority of them. Unfortunately, the number of *applicants* for such accommodation each year far exceeds the number of flatlets available in our two halls of residence, so many students have to rent rooms.

Sports and recreation are an integral part of a student's life and the university provides a variety of entertainment programmes and *leisure activities*: students' clubs, concerts, discos, sports competitions.

The Nizhny Novgorod Dobrolyubov Linguistic University has plenty to offer, so make it your choice and you will definitely not be disappointed.

3.9. Read the text again and then tell the class what you learned about the Nizhny Novgorod Dobrolyubov Linguistic University.

3.10. Speak about the Institute/University you study at. Try to use expressions from the Prospectus and essential vocabulary on the topic.

3.11. Joyce Wiston, a student at University of Surrey, Guildford, specializes in Russian. Imagine she has come to Russia on a study tour with a group of British teacher trainees and is interested in the life and leisure activities of Russian students. Here is her questionnaire:

1. What are the basic types of higher educational establishments in Russia? (the University? the institute: teachers' training, technical, agricultural, medical? schools of fine arts?)

2. What is the usual way for a school leaver to enter the Institute?
3. Is education free?
4. What are the favourite leisure activities of Russian students? (sports competitions? discos? concerts? clubs? video? exhibitions? cinema? anything else?)
5. Do you often go to a disco?
6. Do you like to watch TV? What kind of programme do you usually watch? (news broadcast? documentary? comedy? thriller? cartoon? sport? anything else?)
7. What music is popular with the Russian youth? (classical? jazz? pop? folk? rock? anything else?)
8. How often do you go to the cinema/theatre? Do you find going to the theatre expensive? pleasant? difficult to arrange?
9. Do Russian students read much? Can you name the most popular modern Russian writers and their books?
10. Do many students go in for sport? What kind of sport is the most popular? (gymnastics? athletics? fencing? mountaineering? tennis? karate? hang gliding? hockey? swimming? skiing? skating? football? volleyball? anything else?)
11. How do students spend their holidays?
- 3.12. Study the questionnaire carefully and have a talk with Joyce.

#### REVIEW OF TENSES

4. Review the general meaning of a) the Simple tenses; b) the Continuous tenses; c) the Perfect tenses; d) the Perfect Continuous tenses. Consult the Grammar Reference Book.
- 4.1. Prove the given statements using sentences with emotional colouring. Try to vary the adverbial modifiers "constantly", "always", "ever". Study this example.

*You:* Julia is undoubtedly a well-read person.

*Classmate:* No wonder. Whenever I see her she *is constantly reading* some book. There's nothing like regular reading, it greatly enriches a person mentally.

1. Diana is hard to deal with. 2. Jerry is pleasant to talk to. 3. The teacher often gets angry with Helen. 4. Emma is always smartly dressed. 5. Gilbert is good at badminton. 6. Jerry has won a University scholarship. 7. Lucy always looks her best. 8. Chris often makes a poor show of himself at the seminars in Foreign Literature. 9. Nelly reads French books in the original with enjoyment. 10. Ben complains of a bad cough. 11. Nick's been reprimanded by the Dean.

- 4.2. Marian is doing History. In the chart below there are some courses she has to take in order to graduate. Complete the conversation with her adviser.



<i>Last Semester</i>	<i>This Semester</i>	<i>Next Semester</i>
World History Italian I	U.S. History Modern European History	Welsh History
History of the English Language	Famous English Poets	Italian II
		Middle Eastern History

*Adviser:* Well, Marian, have you taken World History yet?

*Marian:* Yes, I've already taken it. I took it last semester.

*Adviser:* Have you taken Welsh History yet?

*Marian:* No, I haven't taken it yet. I plan to take it next semester.

*Adviser:* ...

*Marian:* ...

#### 4.3. Answer these questions.

**Example:** *Classmate:* Susan lives in Manchester now. She moved to Manchester two months ago. How long has she been living in Manchester?

*You:* She *has been living* in Manchester for two months.

1. Paul is writing an essay. He started at 8.00 this morning. How long has he been writing the essay? 2. Robert and Nancy are working at Earlham Comprehensive School, Norwich. They started working there in 1988. How long have they been working at school? 3. Viola is taking guitar lessons. She started last August. How long has she been taking guitar lessons? 4. You are studying English. You started studying English in 1992. How long have you been studying English? 5. Philip fell ill last Wednesday. Since when has he been ill? 6. Ruth is cleaning her apartment. She started in the morning. Since when has she been cleaning her apartment? 7. It's raining. It started raining half an hour ago. How long has it been raining? 8. Miss Abbs is a stewardess. She started working on this airline in 1989. Since when has she been working on this airline? 9. Felix is listening to the text in the language lab. He started listening to it 5 minutes ago. How long has he been listening to the text? 10. Mabel is still lecturing at Oxford University. She started lecturing there in 1989. Since when has she been lecturing at Oxford?

4.4. Let's play the game "Thinking Ahead". Use the following linking words.

If..., If I ever..., When..., As soon as..., Unless... .

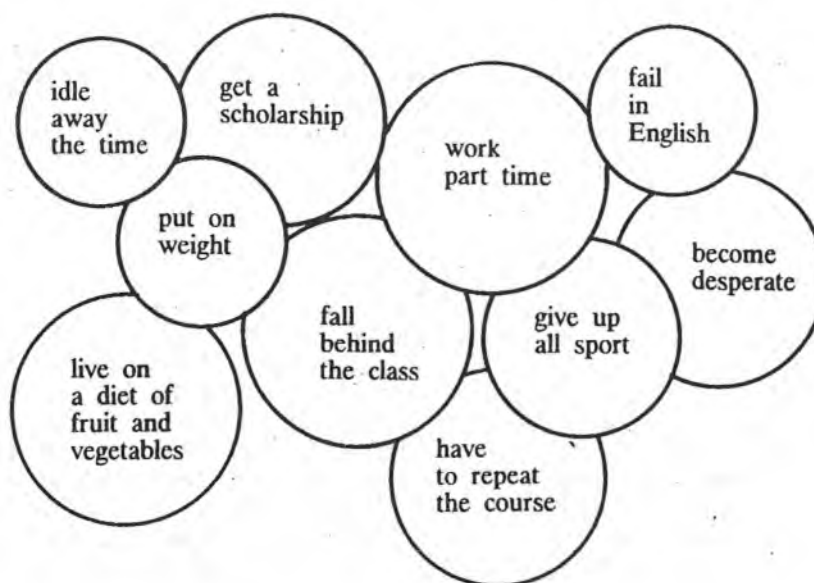
The class sits in a circle. The first student connects two of the ideas in the bubbles below, using one of the linking words from the list. For example:

If I idle away my time during the term, I'll fail in English.

The next student now has 5 seconds to connect the second idea with another. For example:

If I fail in English, I'll have to repeat the course.

If you cannot think of a sentence, you must drop out of the game. When all the ideas have been used, think of your own. Continue the game until there is only one person left.



4.5. a) Look at the chart below. It gives you information about the career of Matthew Brooks, a lecturer at University of East Anglia, Norwich.

April 1958	- (be) born in Cardiff, Wales.
June 1976	- (finish) school.
June 1980	- (get) Bachelor's Degree from the School of Education, University of Wales.
June 1982	- (get) Master's Degree.
August 1982	- (move) to Exeter.
September 1982	- (start) working as a lecturer at the School of Modern Languages, University of Exeter.
January 1984	- (move) to Norwich.
January 1984	- (start) working at University of East Anglia, Centre for Overseas Students Programmes (COSP).
March 1985	- (get) married.
July 1987	- his wife (have a baby).

b) Work in pairs and cover these questions.

1. Where and when was Matthew born? 2. When did he finish school? 3. Did he go to college after that? 4. When did he get his Bachelor's Degree? From what university? 5. What did he do after he graduated from the School of Education? 6. When did he get his Master's Degree? 7. Why did he move to Exeter in 1982? 8. When did he move to Norwich? Why? 9. How long ago did he get married? 10. Does Matthew have any children? 11. Where is he living now? 12. How long has he been living there? 13. How many times has he moved since he graduated? 14. How many jobs has he had? 15. How old is he now? 16. Is he still working at University of East Anglia?

#### CONVERSATION PRACTICE



4.6. "Your Attitude to Examinations". Group Work. Intermediate role play. Guidelines on role play:

1. Act out a 20-minute students' radio-debate devoted to the problem of examinations at schools and colleges. (The text below will help you to discuss the problem.)

2. Do you consider modern examinations to be fair and objective? What alterations and improvements can you suggest? (These are the questions which need to be answered as a result of the discussion.)

3. Split into three groups:

group 1 is in favour of written examinations (multiple choice questions and essay tests)

group 2 is convinced that the spoken examination gives the student a fairer chance

group 3 is still in two minds (or has a different opinion altogether)

4. Remember that this is a formal meeting, you may not know the other participants very well. So the language will be formal and you will be very polite even if you disagree.

5. The meeting is chaired by a radio-reporter. He has to make sure everyone gets a chance to speak and avoid the discussion being dominated by one or two strong characters. He will try to sum up at the end.

6. The programme receives questions or comments telephoned in by listeners (2-3 members of the group can participate in this way).

### Modern Examinations

Most teachers and students would probably agree that examinations – spoken or written – are unsatisfactory. Students dislike taking them, teachers dislike giving them and scoring students' answers. During examinations teachers and students are expected to act like machines, there is nothing very human about the examination process.

Success or failure in spoken examinations greatly depends upon the examiner's feelings at the time of the examination. If he is feeling tired or bored, the student may receive a lower mark than he should. Very often attendance is taken into account, too.

From this standpoint written examinations give the student a fairer chance.

Two types of tests are commonly used nowadays. The first type is sometimes called an "objective" test (or multiple choice questions). To make it up the teacher writes a series of questions, each of which has only one correct answer. Along with each question the teacher writes the correct answer and also three statements that look like answers to the students who have not learned the material properly. The student must recognize the correct answer and circle it (or copy the letter/number on his examination paper).

For testing some kind of learning, however, such a test is not satisfactory: a lucky student may guess the correct answer without really knowing the material.

To get a clear picture of what the student knows, most teachers use "essay" tests, which require students to write long answers to broad general questions.

One advantage of the essay test is that it reduces the element of luck. Another advantage is that it shows the examiner more about the student's ability to put facts together into a meaningful whole. Sometimes, though, essay tests have disadvantages. Some students are able to write rather good answers without really knowing much about the subject, while other students who actually know the material have trouble expressing their ideas in essay form.

As you see, written examinations also have their pros and cons.  
So what alterations and improvements can you suggest?

Follow-up questions for self-assessment.

1. What difficulties did you have in expressing yourself? 2. Where do you feel your English let you down most and what gaps in your knowledge did you discover? 3. Did you get involved in what you were doing or was it just a language exercise?

#### READING PRACTICE



5. Pre-reading task: Read the text and make a list of the facts that prove that Charlie Wingate
- a) was on the verge of flunking out;
  - b) was a capable young man.

#### A STUDENT IN ECONOMICS

after G. Milburn

That afternoon Charlie Wingate had to go to see the Dean. Eddie stuck his face in at Charlie's door just as the alarm-clock was giving one last feeble tap. He came into the chilly room. The only sound was the long regular Charlie's breathing. Eddie went over to the study table where a large water jug stood, took it and splashed a whole cupful on Charlie's head.

Charlie sat up quickly staring<sup>1</sup> dully. All at once he flopped back down on the bed, sound asleep again. "Hey!" Eddie cried. "Come out of that! Wake up! You can't sleep any more if you got to see the Dean at two-thirty." "I worked all night. I had classes till noon today. Two hours sleep was all I got today. And a little more yesterday or the day before."

Charlie Wingate went up the steps of the administration building, hurried through the long hall to the Dean's Office. The Dean got up as he entered.

"Ah, this is Charlie Wingate, isn't it? Well, I suppose you are anxious to know why I sent for you. The unpleasant truth is, Wingate, you don't seem to be doing so well in your college work. Your fresh-

man adviser spoke with you twice about this, and this week he turned your case over to me. My purpose, of course, is to help you. Now, to be quite frank, you are on the verge of flunking<sup>2</sup> out. Less than a third of the semester remains, and you are very poor at English, Psychology and Military Training. But on the other hand you are an excellent student in Spanish. How will you explain this?"

"To tell you the truth, sir, I got behind with my written work in English, and I've never been able to catch up. And I don't really have to study Spanish. My father is a railway section foreman and he's always had a gang of Mexicans ever since I was a kid."

"That's fine, Wingate. But it appears to me that it's high time you were getting busy on some other subjects. You did unusually well in your entrance exams. Graduated from high school<sup>3</sup> with honours<sup>4</sup>. What's the trouble, Wingate? Tell me!"

"I don't know, sir, except I work at night."

"How many hours do you work?"

"Ten hours, sir. From nine till seven. I eat and go to eight o'clock class when I get off."

"Very interesting, Wingate. But don't you suppose that it would be advisable to attend a little more closely to your college work?"

"I couldn't work fewer hours and stay in school, sir."

"Can't you arrange for a little financial support from home?"

"No, sir, I'm afraid I couldn't. I have two brothers and two sisters at home younger than I am. It wouldn't be right for me to ask my father to send money out of what he makes."

"Well, there's this about it, Wingate. The university is not here for the purpose of training young people to be waiters in restaurants. And, so far as I can see, that's about all you are deriving from your university career. So it occurs to me that you should make a choice: either find some way to devote more attention to your college work or drop out<sup>5</sup> of school altogether."

"I'd hate to have to go back home like that, sir. Mother's proud of me because I'm working my way through college. I believe I'll try to stick it through, sir, maybe I can luck through on my finals<sup>6</sup>."

"I hope you can, Wingate. As long as you feel that way about it, good luck to you."

#### Notes on the Text

1. to stare – to look fixedly with eyes wide open from surprise, admiration, bewilderment, stupidity, horror, curiosity, etc. A stare often implies rudeness, impoliteness, e.g.:

He can stare as much as he likes; he doesn't embarrass me.

Synonyms:

(a) to look – the general, neutral term.

(b) to glance – to give something or someone a quick, casual look. Something you do intentionally, e.g.:

I glanced at her face and saw at once that she was ill.

(c) to gaze – to look intently for some time including a certain dreamy quality, e.g.

The children gazed at the elephants at the Zoo.

2. to flunk *Am.* – to fail (an examination/a candidate).

3. school *n* – a department of a university; high school – secondary school.

4. honours *n pl* – special distinction for proficiency beyond that required to pass an examination; honours degree – university degree taken after a more difficult course of study.

5. to drop out – to give up one's studies; a drop-out *n* – a person who has stopped studying.

6. finals *n pl* – last examinations at the end of a university course, after which you get your degree.

5.1. Answer these questions working with a classmate. Begin when possible your answers with:

I believe...

As I see it...

I think...

I don't think...

I'd like to say...

This is my way of looking at it...

In my view...

1. Why did Eddie drop in at Charlie's room? 2. Was it difficult for Eddie to wake up his friend? Why? 3. Why had the Dean sent for Charlie Wingate? What was his purpose? 4. What subjects was Charlie poor at? 5. Why was he an excellent student in Spanish? 6. How had Charlie done in his entrance exams? 7. Why wasn't Charlie doing well in his college work? 8. Could Charlie ask for a little financial support from home? Why? 9. What choice did the Dean suggest that Charlie should make? 10. Could Charlie possibly devote more attention to his studies? 11. What did Charlie promise to the Dean?

5.2. What Do You Think? Work in pairs and compare the lists you made while you were reading.

1. Do you agree that Charlie was on the verge of flunking out? 2. Do you think he was a capable young man? 3. Do you think Charlie was a success at his finals? 4. Is it right for a full-time student to ask for financial support from home? 5. Do you attend closely to your college work?

5.3. Here are the answers to some questions about Charlie. In pairs, work out the questions.

1. The Dean. 2. His freshman's adviser. 3. He had got behind with

his written work in English. 4. Spanish. 5. Ten hours, at night. 6. No, he couldn't. 7. Two brothers and two sisters. 8. His mother was proud of him because he was working his way through college. 9. He said, "You should make a choice: either find some way to devote more attention to your college work or drop out of school altogether."

5.4. Are these statements true or false?

To agree use the following:

Yes, he was/did/could, etc.  
I'm exactly of the same opinion.  
That's quite right.  
Oh, exactly.  
I can't help thinking the same.  
I absolutely agree.  
I'm with you here.

To disagree use the following:

(No), he wasn't/didn't/couldn't, etc.  
(Well,.../Personally,.../As a matter of fact,...) I don't agree.  
I'm not sure, in fact.  
I'm not at all convinced.  
I'm afraid I entirely disagree with...  
I don't think that's right.  
I can't say I share your view.

1. Charlie Wingate had to see the Dean because the latter wanted to praise Charlie for his hard work. 2. Charlie was a heavy sleeper. 3. Charlie was on the verge of flunking out. 4. He had got behind with his Spanish. 5. He was an excellent student in English and Psychology. 6. There was much time left before the exams for Charlie to catch up with the rest of the students. 7. It was high time Charlie was getting busy on all the other subjects. 8. Charlie could attend more closely to his college work. 9. It wasn't right for Charlie to ask for support from home. 10. The Dean was pleased with Charlie's work as he thought Wingate was deriving much from his university career. 11. Charlie's parents were proud that he was working his way through college. 12. The young man hoped to pass his finals successfully.

5.5. What did Charlie feel while speaking to the Dean? Make a list of qualitative adjectives to describe his inner state and tell it to the class.

5.6. Talk on the following points.

1. Why is the Present Perfect used in "I've never been able to catch up"? 2. Why is the Present Continuous used in the subordinate clause of the complex sentence: "Mother is proud of me because I'm working my way through college"?

5.7. Imagine

- a) you are Charlie Wingate. Speak about your college life and the problems you face;
- b) you are the Dean. Speak about Charlie's case.

5.8. Make up a conversation

- a) between Charlie and the Dean discussing Charlie's work;
- b) between Charlie and Eddie discussing Charlie's chances of passing the finals;



- c) between Charlie and his freshman's adviser discussing what could be done to help the young man.

#### VOCABULARY PRACTICE

5.9. Choose the right word. Explain its meaning.

a) study, learn, teach

1. When at school Richard liked Literature best and ... diligently as he was anxious to enter the University. 2. As the English saying goes, you live and ... . 3. He ... for a living. 4. Ted ... things readily and with ease. He didn't have to sit up nights ... the intricacies of the business. 5. If you ... the rules you won't make so many mistakes. 6. You'll never ... to speak a foreign language without ... the vocabulary and grammar. 7. Oh, Philip, what a lot you have ...! 8. I am ... my daughter to communicate in English.

b) sit for, take, pass, fail

1. Have you ... your examination in Sociology? – Yes, I've got a good mark. 2. Do you ... examinations once or twice a year? 3. Will you be very disappointed if you ... the examination in General Linguistics? 4. Have you ... the examination in Pedagogics before? 5. If you ..., will you ... the examination in Phonetics again?

c) look, glance, gaze, stare

1. He ... at her in wonderment. 2. I haven't much time, I'm afraid. Well, just a ... through it, then. 3. If he behaves oddly, don't ..., just behave naturally. 4. We were so ashamed, we couldn't ... her in the face. 5. I ... up at the clock and saw that I was late. 6. They ... in open astonishment. 7. Tourists ... at Niagara Falls for hours on end. 8. Don't ... away when I'm speaking to you. 9. I'm not interested. I wouldn't give it a second ... . 10. A cat can ... at the queen, they say.

5.10. Can you write the Simple Past and the Past Participle of these verbs?

send, wake, think, find, say, sleep, know, eat, make, feel, speak, catch, write, fall, get, take, know, stand, give

5.11. Write sentences with the following words and phrases.

to do well (in); to turn one's case over to smb; to be poor (at); to get/to fall behind; to get busy (on); entrance exams; to attend to one's work; to drop out of (school); to work one's way through college; to catch up

5.12. Give words and expressions similar to the following.

to flunk; to study; to graduate; a school; to stare; a fresher; anxious; to train smb; to derive; to work hard

5.13. Quiz yourself. Fill in the missing prepositions in the following sentences.

1. I'm really looking forward ... the holidays. (for, to, after) 2. John seems rather anxious ... his son's future. (about, for, of) 3. Students are supposed to attend lectures ... various subjects in their course. (in, on, of) 4. You'll have to choose ... these two tenses. (between, among, beyond) 5. My son's really capable ... composing music and poetry. (for, of, in) 6. Look at the exercise ... the bottom of page 29. (on, at, in) 7. She has a lot of experience ... using role play in teaching English. (of, in, with) 8. I'm afraid I'm not very good ... Russian. (in, with, at) 9. He is much respected ... his lectures. (about, of, for) 10. Do your best to get rid ... this mistake. (without, from, of)

5.14. Peter Bern and Daniel Soat, third-year students at University of Albany, New York, specialize in Russian. They are being interviewed by a Russian journalist. Render this interview into Russian.

Remember: **Rendering** is not a translation of the text, but a brief account of the essential information of the original. Recall English words and structures for the native equivalents not to sound too "Moscow English".

*Корреспондент:* Питер, Дэниел, как долго длится курс обучения в университете?

*Питер:* По окончании четвертого курса присваивается степень бакалавра наук. Если проучиться еще два года, получаешь степень магистра. Степень бакалавра (например, по иностранному языку) дает право преподавать в средней школе, степень магистра – в университете. Это не значит, что все идут в преподаватели, – я просто показываю «ценность» одной и другой степени. А вообще, имея степень магистра по русскому языку, я могу, скажем, работать переводчиком.

*Корр.:* Все эти годы за обучение студенту приходится платить самому?

*Питер:* Конечно. За право посещать занятия в Олбани в год платишь 1400 долларов. За жилье, учебники, питание набегает еще примерно 1500 долларов за семестр.

*Корр.:* Где же студенту взять такие деньги?

*Питер:* Понимаете, у нас часто бывает так: студент берет, используя ваше выражение, академический отпуск на год или два, работает где придется, копит деньги, а потом проходит курс в университете. Если деньги кончаются, то снова приходится прерывать учебу. Поэтому иногда учеба растягивается на много лет. Ну, а источники заработка у каждого свои. Я, например, делаю переводы с русского на английский.

*Дэниел:* Я уже довольно долго подрабатываю официантом в ресторане – три вечера в неделю. Кроме того, пользуюсь федеральными кредитами.

*Корр.:* Дэниел, если не секрет, сколь вы лично задолжали банку за обучение?

*Дэниел:* Около 12 тысяч долларов.

*Корр.:* За какой срок эту сумму нужно выплатить?

*Дэниел:* Платежи начинаются через 6 месяцев после окончания университета. В год нужно выплачивать какую-то часть долга (скажем, 1 – 3 тысячи долларов) плюс ежегодные проценты.

*Корр.:* Родители вам не помогут с работой?

*Дэниел:* Мой отец (так же как и отец Питера) – учитель. Он, наверно, порекомендует что-либо, основываясь на своем жизненном опыте. Помочь мне сделать карьеру он вряд ли сможет.

*Корр.:* А материальную помощь родители вам оказывают?

*Питер:* В 17 – 18 лет родители продолжают относиться к тебе как к ребенку, давая деньги и часто даже оплачивая первый год учебы. Сейчас нам с Дэниелом по 25, и мы должны сами зарабатывать себе на жизнь.

#### EFFECTIVE READING SKILLS

To study effectively you must read effectively. As a first step toward reading effectively, examine your purpose for reading. Your purpose may be to prepare for a class discussion or to do research in several books for a report. Once you have determined your purpose for reading, you can apply an appropriate reading rate. Reading for information, for example, usually requires a slower reading rate than reading for pleasure.

Scanning and skimming are rapid reading methods that will help you to improve your reading skills. When you use these methods, you do not read every word of a selection.

The purpose of scanning is to find specific information (such as a date, a formula, a name, etc.) in a reading selection. Scanning is what you do when you read indexes, tables of contents, directories, and so forth.

Use the following strategies when you scan a selection:

1. Know exactly what you are looking for before you start scanning. Look for key words related to the information you want.
2. Quickly glance down the pages or columns to find key words. Use these clues: section titles, subheadings, words in boldface type or italic type, beginning and concluding sentences or paragraphs, and illustrations.

#### Assignment: Scanning

Read the following questions. Then scan the reading selection from "The Guinness Book of Records" (1988) that follows, using the strategies for scanning. On your paper, answer the questions about the selection.

1. What university is the oldest one in the U.K.?
2. When did the

oldest university of Scotland come into being? 3. What university is the largest in the world? 4. Who was the youngest professor ever elected to a chair in a university? 5. When did the earliest purpose built comprehensive school open in London? 6. What school was the first to adopt the non-selective comprehensive school principle? When? 7. How many words and technical terms does the English language contain? 8. What is an average vocabulary of an English school leaver in speech and written communication?

#### UNIVERSITY

#### Oldest

The oldest university in the United Kingdom is the University of Oxford, which came into being c. 1167. The oldest of the existing colleges is probably University College (1249), though its foundation is less well documented than that of Merton in 1264. The earliest college at Cambridge University is Peterhouse, founded in 1284. The largest at either university is Trinity College, Cambridge, founded in 1546. The oldest university in Scotland is the University of St Andrews, Fife. Established as a university in 1411, theology and medicine may have been taught there since c. 900 AD.

#### Largest

The largest existing university building in the world is the M.V. Lomonosov State University on the Vorobyovi Hills, south of Moscow, Russia. It stands 240 m 787.4 ft tall, has 32 storeys and 40,000 rooms. It was constructed from 1949-53.

#### PROFESSOR

#### Youngest

The youngest at which anybody has been elected to a chair in a university is 19 years in the case of Colin MacLaurin (1698-1746), who was elected to Marischal College, Aberdeen as Professor of Mathematics on 30 Sept 1717. In 1725 he was made Professor of Mathematics at Edinburgh University on the recommendation of Sir Isaak Newton, who was a professor at Cambridge aged 26.

#### EARLIEST COMPREHENSIVE SCHOOL

Lakes School, Cumbria, formed from an intake from Windermere Grammar school and other Westmorland schools, adopted the non-selective comprehensive school principle as early as 1945. Calder High School was established after formal rejection of the 11-plus examinations from two West Riding schools in 1950. The earliest purpose built was Kidbrooke Comprehensive for Girls in south-east London, opened in 1954.

## VOCABULARY

The English language contains about 490.000 words plus another 300.000 technical terms, the most in any language, but it is doubtful if any individual uses more than 60.000. Those in Great Britain who have undergone a full 16 years' of education use perhaps 5000 words in speech and up to 10.000 words in written communication... Shakespeare employed a vocabulary of c. 33.000 words.

## PRONUNCIATION PRACTICE



6. Read the information about sentence stress and rhythm units in the Supplement (section II).

6.1. Listen to the dialogue that follows carefully, sentence by sentence. Mark the stresses and tunes.

### Choosing a Career

*Harry:* Well, Robert, have you made up your mind yet what you want to do when you leave college?

*Nora:* Oh, Harry, surely he's a bit young to decide on his career. He hasn't even got to college yet.

*Harry:* Not at all, Nora. It's wisest to decide in good time. Look at me, for example. I really wanted to be a sailor, but now I spend my days sitting at a desk in an office. Yes, it's silly to train for the wrong job. And after all, Robert will be going to college soon.

*Nora:* (musing) Now if I were a man I'd be a farmer. To see the crops growing - that's my idea of a good life.

*Harry:* Yes, and to see the money rolling in is more important still.

*Robert:* Well, that's not the way I look at it, Dad. It's the job I care about, not the money.

*Harry:* Maybe not, but you'll learn to care about the money too, when you've got a family to keep.

*Nora:* And of course, Peter, - well, he's keen to be a racing motorist, or else an explorer.

*Robert:* Oh, Peter's not old enough to make up his mind about such things.

*Harry:* Well, you haven't answered my question yet, Robert. What would you like to do?

*Nora:* (wistfully) Are you sure you don't want to be a farmer, Robert? Or a market gardener?

*Robert:* No, I'm sorry, Mum, but I don't want to at all. I'd rather be a civil engineer. I want to build roads and bridges.

*Harry:* Not ships? Isn't it better to be a shipbuilding engineer?

*Robert:* (crossly) Look here, is it my career we're planning or yours?

*Harry:* (huffed) All right, all right, there's no need to lose your temper. But you'd better win that scholarship first.

6.2. Find in the dialogue strong and weak forms of the same words and practise them first separately and then in sentences.

6.3. Find in the dialogue several rhythm groups (a) with unstressed syllables before a stressed one; (b) with unstressed syllables after a stressed one; (c) with unstressed syllables before and after a stressed one.

6.4. Practise the following utterances. To make them sound natural mind the syllable timing. Strategies:

1. Beat out the rhythm by tapping.
2. Practise saying only the accented syllables as you tap, in order to consciously keep these at equal intervals.
3. Now fill in all the unaccented syllables.

1. He's young.

He's a bit young.

He's a bit young to decide on his career.

Oh, Harry, surely he's a bit young to decide on his career.

2. He got to college.

He hasn't got to college.

He hasn't got to college yet.

He hasn't even got to college yet.

3. Money is important.

The money is more important.

To see the money is more important still.

Yes, and to see the money rolling in is more important still.

4. Win the scholarship.

Win that scholarship first.

Better win that scholarship first.

But you'd better win that scholarship first.

6.5. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading.

6.6. Work in pairs and use these sentences in your own dialogues, making them personal (your relatives, friends, colleagues, etc.).

Are you sure you don't want to be...? I really wanted to be...  
Look here, ... Well, that's not the way I look at it. You haven't answered my question yet, ... Now if I were a man (a woman) I'd be...  
No, I'm sorry, ... , but I... All right, all right, there is no need to...

6.7. Mother and daughter have a very serious talk about the girl's decision to take up teaching as a career. Mother, though, is rather sceptical about her daughter's choice.

7. Being a teacher trainee you may be interested in the up-to-date information about English schools. Read the text given below and fill in these two charts.

a.

	Types of schools	Admission age
1.	Primary	_____
2.	Secondary	_____

b.

#### The National Curriculum in schools

It was introduced in _____	The National Curriculum subjects are _____	Pupils are assessed at the age of _____	Kinds of assessments _____
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#### At School in Britain

All children must be educated between the ages of 5 and 16. A few people decide to educate their child at home, although it may be difficult to do so successfully.

Children attend primary school until they are 11. Normally the primary school is divided into Infants (5-7) and Juniors (7-11).

At the age of 11 children go to a secondary school. In most areas the secondary schools are comprehensive, i.e. they admit pupils of all abilities. But where there are grammar schools admission depends on a selection process based on ability.

Some parents, who do not want their children to go to a comprehensive pay to send them to a private school. The most expensive and prestigious private schools are actually called public schools.

New types of free education are now coming into being - city technology colleges and grant-maintained schools.

The first City Technology College opened in September 1989. CTCs are new kinds of secondary schools for 11 to 18 year olds. They are free and take pupils of all abilities. These schools are jointly funded by business and central Government. They offer a full curriculum, but with special emphasis on science and technology and their practical application.

The first grant-maintained schools opened in September 1989. They receive their funding direct from central Government, and are fully run by their governors.

Under the recent Education Reform Act (1988) the National Curriculum started to be introduced in stages from September 1989 and it is designed to help raise standards for all pupils. The National Curriculum covers English, maths, science, design and technology, history, geography, a modern foreign language, art, music and physical education. Schools continue to offer other subjects as well, especially from 14 to 16.

Pupils' progress in subjects in the National Curriculum is measured against national standards at the ages of 7, 11, 14 and 16. Assessments are made in a number of ways, including written and practical tests. The results at 14 help the choice of what subjects to take for the General Certificate of Secondary Education (GCSE).

The GCSE is a common examination system which has replaced the old O level and the CSE (Certificate of Secondary Education). GCSE grades - from G to A - are awarded at the end of the two-year course, based on assessment of work during the course as well as end-of-course paper.

At 16 young people can leave school.

Those who want to stay in full-time education and training may choose the following courses:

*A and AS levels* are the normal route if 16 year olds plan to go on to study for a degree. AS (or Advanced Supplementary) levels are new, the first exams were taken in summer 1989. The work done for an AS level is of the same standard as an A level and is as challenging. But an AS level has only half the content of an A level, and takes only half the teaching and study time. So, 2 AS levels count for the same as one A level. Universities, polytechnics and colleges of higher education welcome AS levels.

*Job-related courses* lead to qualifications that are directly relevant to a career. Subjects range from engineering and computing to textiles, printing and hairdressing. These courses usually include work experience.

*Certificate of Pre-Vocational Education (CPVE)* is for the teenagers who have not yet decided on a career. The course normally lasts for one year. It offers the chance to gain skills and have practical work experience in a range of job areas. CPVE helps toward the right job, or to further education or training.

Having first chosen the course, 16 year olds must decide whether to take it at school or at a college. The range of schools and colleges varies from place to place.

As a general rule:

*sixth forms*, including sixth form colleges tend to concentrate on A and AS levels and GCSE courses. Some offer the CPVE and some job-related courses. They normally only provide full-time courses and only take students up to the age of 19.

*further education colleges* provide a much wider range of job-related courses. Most offer GCSEs and A levels (or A and AS levels) as



well. They have both part-time and full-time courses, and take people of all ages over 16.

*The Youth Training Scheme* is fast becoming the normal route into a job for those who will leave full-time education at 16. It is a two-year programme which offers the chance to experience different types of work in a work place.

(From "Our Changing Schools.  
A Handbook for parents")

7.1. Compare the charts you filled in with those of your classmates.

7.2. Ask your partner

1. when compulsory education begins in Great Britain; 2. what "a comprehensive school" means; 3. in what schools admission depends on a selective process based on ability; 4. how the most prestigious private schools are called; 5. what new types of free education are coming into being; 6. what the aim of the National Curriculum is; 7. when a teenager can leave school; 8. what choices are available for 16 year olds; 9. what is better: school or college; 10. what "the Youth Training Scheme" is.

7.3. a) Interview Miss Florence Williams, an English school teacher, about English schools today. Before the interview work out your questionnaire in writing.

b) Now tell your classmates what you've learned from Miss Williams.

7.4. a) Barry Harrison, an English school leaver, speaks about his chances of finding work after university in a time of widespread unemployment.

I suppose that all of you take it for granted that when you leave school or graduate from University or technical college, a job, where you can show your abilities will be waiting for you. The government will offer you a wide choice of jobs all over the country.

It is not quite that simple with us. If you are a young person between the age of 18 and 25, looking for a job, you might not find one. It does not matter whether or not you are a university graduate. It is depressing that after four or six years to university you probably won't have opportunity of working in your special field.

That's why I want to study part-time. You join a firm and do a degree on a part-time basis so that when you qualify, you have a few years' experience behind you. You can also be sponsored by a company. They pay for your studies and you work for them afterwards. That way you're sure of a job.

b) Tell the class about Barry's chances of finding work after university. Add some more information on the point from Russian and/or foreign press.

#### SHOWING INTEREST

When we listen to other people, we often want to show them how interested we are in their conversation. We do this in different ways:  
smiling with our eyes;

nodding;  
saying something encouraging.

- Right.
- O.K.
- Yes?
- And?
- Really? (This single word is the easiest way to make another person continue the story, or to expand on what has already been said.)
- And then?

*Auxiliaries* (You repeat the auxiliary that the previous speaker has used. The effect is the same as using "Really?")

- Did you?
- Have you?
- Are you?
- Were you?
- Was it?

8. Work in pairs. One student describes an exciting or amusing event from the list of ideas below – or something real; the other student responds in the three ways. Use the phrases from the list. Use the phrases while the other person is speaking. Don't wait for pauses or for the other person to finish speaking. Ideas:

1. My favourite school teacher. 2. My worst day at school. 3. My entrance exams. 4. My daily programme. 5. An entertaining party you were invited to. 6. Something really good that has happened to you. 7. Your story.

8.1. Look, listen and read. Pre-listening task: Listen to the dialogue and note the sentences which Mrs Jones and Mrs Smith use to show their interest in the conversation. Read these sentences to the class and explain the tone.

### A Little More Gossip

*Mrs Jones:* I hear the new people at number thirty-five send their boy to a private boarding-school instead of the local school. What snobs they are!

*Mrs Smith:* They are, aren't they? I wouldn't dream of sending my little boy away to some strange institution for months on end and every year. I think it's cruel.

*Mrs Jones:* It is, isn't it? It would break my heart every term. And the thing is that these private schools are often not as good as free state schools.

*Mrs Smith:* They aren't, are they? My nephew only went to his local school and he's just been awarded a scholarship to study classics at Oxford.

*Mrs Jones:* The Williams only send their boy away for the sake of appearances. They just like to show off.

*Mrs Smith:* Yes, they do, don't they? Of course, some people say that a boarding-school education is good for children because it teaches them to have confidence in themselves and they learn to be less dependent on their parents... But I think it only turns them into snobs.

*Mrs Jones:* It does, doesn't it? Still I don't know what I'll do with my Trevor next year. I don't want him to go to that big new school. The children of all commonest people in the area go there.

*Mrs Smith:* Well, they are closing all the old schools. If you don't like the new state schools, you'll just have to pay to send him to a private school, won't you?

8.2. Are these statements true or false?

1. The Williams were eager to send their son to the local comprehensive school. 2. Mrs Smith thought it was cruel to send a child away to a boarding-school for months on end. 3. Mrs Jones believed the Williams sent their boy away just to show off. 4. Mrs Smith's nephew had been awarded a scholarship to study law at Cambridge. 5. Mrs Jones did not want her son to go to a new state school as the children of all the commonest people in the area went there.

8.3. Set out below are just some controversial statements about education. For each one, discuss the pros and cons.

To say you partly agree use the following:

I agree with you

{ up to a point  
in a sense  
in a way }

(but ...)

I see what you mean, but...

There is some truth in what you say. However, ...

I agree with much of what you say, but...

To a certain extent, yes, but...

That may be true, but (on the other hand)...

That's all very well, but...

I agree in principle, but...

There's much in what you say, but...

In spite of what you say, I think...

O.K., but...

1. Private schools in Britain are much better than free state schools. 2. People send their children to private schools for the sake of appearances. 3. Admission to different types of secondary schools should depend on a selection process based on ability. 4. A boarding-school education is good for children because it teaches them to have

confidence in themselves and they learn to be less dependent on their parents.

8.4. Act out the dialogue "A Little More Gossip".

8.5. The correct use of idiomatic English is the aim of every learner. Mastery of idioms comes slowly, through careful study and observation, through practice and experience, but remember: "All things are difficult before they are easy".

a) Quiz yourself. Consult the dictionary to check your choice.

1. Susan always does very well in English. Ever since she was a little girl she has had a ... for words and names. (a. strong hand; b. good head; c. firm touch) 2. On the morning of the examination Jill's mother said, "Well, dear, do your best today. I'll keep my ... for you." (a. lips tight; b. ears open; c. fingers crossed) 3. I saw Joe this morning and he was ... because he had failed his examination. (a. down in the mouth; b. out of breath; c. over his head) 4. The students understood very little of the professor's lecture because most of what he said was completely ... (a. behind their backs; b. over their heads; c. over their shoulders) 5. While reading the composition keep your ... to notice all possible mistakes in it. (a. ears pricked; b. noses clean; c. eyes open) 6. Philip tried to conceal his error while solving the problem because he did not want to lose ... (a. face; b. sight; c. head) 7. Again Julia has come quite unprepared. Now she is really in the headmaster's ... (a. blue prints; b. black book; c. black cap) 8. "Come on, Max, cheer up. I failed the examination too, so we're both in the same ... but we can try again next year." (a. cart; b. boat; c. vessel) 9. Our professor is a brilliant professional. He has all the facts and figures ... and can answer any question. (a. at his fingertips; b. up his nose; c. in his blood) 10. Violet has become so arrogant. I think the fact that she has become a beauty contest winner ... (a. twisted her neck; b. crossed her eyes; c. turned her head)

Did you have difficulty in matching the idioms? If so, see the key.

1. b; 2. c; 3. a; 4. b; 5. c; 6. a; 7. b; 8. b; 9. a; 10. c.

b) You know that an idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone. What do these idioms mean?

to have a good head for something; to be down in the mouth; to be over somebody's head; to keep one's eyes open; to lose face; the black book; to be in the same boat; to have something at one's fingertips; to turn somebody's head

8.6. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. Live and learn. 2. Better unborn than untaught. 3. Better untaught than ill-taught. 4. Like teacher, like pupil. 5. Little knowledge is a dangerous thing. 6. To know everything is to know nothing.

8.7. Speak on the following situations. Engage your classmates in the conversation.

1. Two students of the English department are discussing their college life. One of them is enthusiastic about everything, the other is a dissatisfied grumbler and finds fault with every little thing.

2. A strict father (mother) is demanding an explanation from a son (daughter) after a failure in a college exam. The student is giving all kinds of lame excuses speaking about "overcrowded syllabus", injustice of professors and bad luck in general.

3. The time-table has been changed. There'll be no teaching till 2 o'clock. You and your friend discuss what to busy yourselves with till this time.

4. Your son's teacher calls you to say that Denis is not doing very well at school. Try to protect your child. Be polite.

5. A Russian student and an English student are speaking about favourite leisure activities of young people in their countries.

6. Your niece is just leaving school but she has not made up her mind what she wants to become. Have a talk with her about her plans for the future.

#### LETTER WRITING



In this Unit you will learn how to write letters in English. Letter is a specific kind of written composition involving a concrete writer, message and a concrete reader. In many ways it is a free composition. But a letter is also governed by certain laws, or conventions of usage, which the letter writer cannot ignore. The guidelines in this Unit will enable you to communicate effectively about matters that concern you.

Regardless of your reason for writing, your letter should always be neat, courteous and concise. Remember to review the steps of the writing process before you actually write your letter. Planning the content and organization of your letter will ensure that you have included all the necessary information.

Use the following strategies when writing letters:

1. Make certain that *the heading* is complete and accurate. Place the heading, which includes your address and the date, at the top right-hand corner of your stationery (house number first, then street name, then town, etc.). If you have an apartment number, include it in the first line:

17 Nelson Road, Flat 118  
Manchester  
MH 3 TQ

In personal letters no heading is necessary, only the date.

2. Put *the date* under the address. There are several ways of writing the date, for instance, 21.3.94, or 21/3/94, or 21 March 1994 or March 21st, 1994. In the United States, the date is written as: Month, Day, Year.

Notice that the writer's address and the date make a block – that is, the first words in each line start at the same place on the line.

3. In a business letter, put the name and address of the person you are writing to on the left-hand side of the page. Again, it makes a block.

4. Put *the salutation* on the left of the first line, not in the middle. The salutation is the greeting. Capitalize the first word and all the nouns in the salutation (*Dear Mrs Smith, Dear Keith*). Notice that most letters in English, formal and informal, begin with *Dear*. In British English they either use no punctuation or put a comma after the salutation. In the United States they put a colon after the greeting in business letters.

It is becoming more and more frequent to address women as Ms in business letters, whether you know they are married or not.

5. Leave an extra line of space between the salutation and *the body* of the letter. Also, leave an extra line of space between paragraphs.

6. *Special greeting* can finish your message. It comes at the end of the body of the letter.

7. Watch the positioning of the *complimentary close*. The complimentary close is the expression we use to finish the letter before signing our name. It appears below the last paragraph and goes on the left side of your paper. Capitalize only the first word of the complimentary close.

8. Sign your letter under the complimentary close. If the letter is typed, this is always written by hand in ink. In formal letters the name is typed below the signature. In personal letters the usual form of signature is the first name only.

9. If you are sending something in the same envelope with the letter, it is customary to type the word *Enclosure* (or its abbreviation *Encl.*) at the list below your name.

10. Be sure to give your letter an overall neat appearance.

### The Envelope

Write the address slightly below the centre on the front of the envelope. The first line contains a person's name preceded by a title; the second line, the number of the house and the name of the street; the third line, the name of the city; the fourth line, the name of the county (in Great Britain) or of the state (in the USA), etc. Put the first name before the surname. The first name may be written in full (*Keith Parker*); or you may use the initial (*K. Parker*). If the person has more than one first name, it is common to use only the initials (*K.S. Parker*). You may use titles, such as *Mr, Mrs, Miss, Ms, Dr*

with a person's name. In Modern English (especially British English) these titles are often written without full stops (*Mr Lewis, Ms Johnson*).

Business titles should never precede the name (*Mr Henry Skelton, President*)

The return address may be placed either in the upper left-hand corner of the envelope or on the flap.

The envelope for the model letter should look like this:



### Assignment 1: Writing Personal Letters

- a. On a sheet of unlined paper write a letter to a friend about your studies and extra-curricular activities. Finally, address an envelope that would be appropriate to mail the letter in.

Before writing your letter study the following variations that can occur within the different parts of a letter.

	Formal	Informal
THE SALUTATION	Dear Sir, Dear Madam, Dear Sir or Madam, Dear Professor Brown, Dear Sirs, (GB) Gentlemen: (US) Dear Mr/Mrs Smith, Dear Miss Lee, Dear Ms Clifford,	Dear Mr Jackson Dear Mrs Thimson Dear George My dear Keith Dear Father Dearest Jean Anne dear My darling/precious, etc.

<b>THE COMPLIMENTARY CLOSE</b>  in a business letter   in writing to superiors	Yours, Yours faithfully, (GB) Yours truly, (US) Very truly yours, Yours sincerely, Sincerely yours,	Yours sincerely, Yours, Yours ever, Cordially yours, Affectionately yours, Sincerely, Love,  etc.
	Yours respectfully, Very respectfully yours,	
<b>SPECIAL GREETING</b>	I look forward to hearing from you, and thank you in advance.	All the best. Best wishes. Take care. Write soon. Very best wishes and kind regards. I'm looking forward to hearing from you.

- b. Go over the text "A Student in Economics" again. Write:
- a letter from Charlie to a friend of his about his college life;
  - an answer of Charlie's friend to this letter.

### Assignment 2: Writing Business Letters

Lay out this business letter and punctuate it.

the secretary western school of art 17 riverside road bangor  
gwynedd GW 6 4 AH dear sir I should be grateful if you would send  
me information about the regulation for admission to the western  
school of art could you also tell me whether the school arranges ac-  
commodation for students yours faithfully dennis jackson.



**BECOME PROFICIENT**

### Organizing Pupils' Learning Activity: Writing

- Learn to use alternative ways of controlling the class, using polite requests rather than direct commands.



The common kinds of disorderliness during the lesson are talking, whispering, laughing, giggling, turning round, fidgeting, shouting out the answers without being asked, interrupting, pushing, helping.

The matter-of-fact and rather cross way of stopping misbehaviour will be by saying the following: "Stop talking!" However, it is usual in Britain for teachers to express their wishes as requests rather than orders. Thus, if the imperative is used, "please" is usually added. Very often, however, some other form is used:

Will you, please...?

Would you...?

Could you...?

I want you to...

I'd like you to...

You can also make your commands sound more polite by using a low-rising tone.

9.1. Practise giving instructions to pupils in a polite manner. Use the phrases below.

come out to the board; face the class; clean the board; keep quiet; fetch some chalk; do exercise 19 in writing; stop shouting out the answer; turn round and listen to what I say; write the date in the top right-hand corner; make a new paragraph; write that word with a hyphen; write this word solidly; rewrite it neatly; get ready for writing a dictation; copy the words from the board; write it in a neat hand; hand in your exercise books; give in record-books; observe the margins; go back to your place; write this word in block letters; rub the word off

9.2. What will the teacher say if she doesn't want the pupils

to speak Russian at the lesson; to prompt; to make noise; to crib; to translate word for word; to use slang words; to write in the margin; to write in pencil; to write in block capitals

9.3. Learn to communicate with your pupils at the blackboard. Make use of the phrases given in the Supplement (section III).

- a) Make up a quiz on the vocabulary of Unit I at home.
- b) Ask several pupils to write the words on the board.
- c) Make sure that the board is properly prepared, the whole class is involved.

#### REVIEW

10. Interclass check. Ask your classmates (your partner)

What's the English for?

1. сдавать экзамены
2. повышенная стипендия
3. работать по специальности
4. записаться в библиотеку
5. читать книги в оригинале/переводе
6. общеобразовательная школа
7. пропускать занятия без уважительной причины
8. состав преподавателей
9. студенты младших/старших курсов
10. зубрить накануне экзамена
11. экзаменоваться
12. отстать (от группы)
13. сделать доклад на научной конференции
14. пробиваться, прокладывать себе дорогу
15. делать успехи
16. художественная самодеятельность
17. степень бакалавра
18. магистр гуманитарных наук
19. способный ученик
20. лекция по страноведению
21. семинар по зарубежной литературе

What's the Russian for?

1. universal compulsory education
2. full-time students
3. to offer post-graduate training
4. an application
5. the General Certificate of Secondary Education
6. a hall of residence
7. to study by correspondence
8. job-related courses
9. to provide accommodation
10. educational establishments
11. to idle away the time
12. an undergraduate
13. public schools
14. an explanatory note
15. to be sponsored by a company
16. intensive language training
17. optional courses
18. to study part-time
19. to drop out of school
20. the National Curriculum
21. audio-visual equipment

10.1. How many English equivalents for the following do you know?

изучать иностранные языки; провалить экзамен; первокурсник; факультет; прекратить занятия в университете; учить (обучать); словарь; занимательный; извинять (прощать); хорошо сдать экзамен

10.2. Translate into English.

1. В этом году моя сестра поступила в педагогический институт иностранных языков. 2. Звонок уже был? Что у нас сейчас? – Лекция по зарубежной литературе. 3. Зимой мы сдаем четыре экзамена. Меня очень волнует экзамен по истории английского языка. Я не очень сильна в этом предмете. 4. Ирине хорошо даются иностранные языки. Она всегда посещает занятия и

очень много работает самостоятельно. 5. Андрей был болен и отстал от группы. Давайте поможем ему с английским. 6. Завтра мы сдаем последний экзамен. Я думаю, никто не провалится, хотя предмет очень трудный. 7. Мы все рады, что Ольга и Михаил получили повышенную стипендию. Они оба ее заслуживают. 8. В ознаменование начала нового учебного года студенты второго курса организовали вечер на английском языке. Лучшим номером программы были сцены из пьесы Бернарда Шоу «Пигмалион». Игорь Гончаров прекрасно сыграл роль профессора Хиггинса. 9. У нас обычно четыре занятия в день: как правило, две лекции и два семинара по какому-нибудь предмету или два практических занятия. 10. Часто выпускникам школ бывает трудно решить, какую профессию выбрать. В этом случае учителя и родители могут помочь им сделать выбор.

### Group Work

#### 10.3. Talk it over with your classmates.

I. 1. Do you want to be a teacher? 2. Has anybody influenced your choice? 3. When did you finally make up your mind? 4. What attracts you in the work? 5. Are you looking forward to working in your special field when you graduate? 6. What makes a good teacher? Should a good teacher go on learning as long as he is teaching? Should a teacher possess a sense of humour and sympathy for children? 7. Do you think public attitudes toward the teaching profession have changed? How? Why?

II. 1. Had you taken entrance exams before you were admitted to the Institute? 2. What subjects did you take exams in? 3. Was it difficult for you to do well in your entrance exams? 4. What did you feel when you learned that you were admitted to the Institute? 5. Your parents were proud of you, weren't they? 6. What is a student called during his first days at the Institute?

III. 1. Do you attend to your college work in earnest? 2. What do you find more interesting: lectures, seminars or conversational classes in English? Why? 3. You never stay away from classes without a reasonable excuse, do you? 4. What have students to do to pass their mid-terms and finals? 5. Are you allowed to take exams until you have passed the tests? 6. When do you have your sessionals? 7. Are you in the habit of cramming on the eve of the exam? 8. Is the method of cramming good with language training? Why? 9. What is your method of working at the language?

IV. 1. What institute do you study at? 2. Is your institute famous for its high academic standards? 3. How many full-time students are there at the institute? 4. Do many students study by correspondence? 5. The institute offers post-graduate training, doesn't it? 6. Does the in-

stitute provide accommodation to all the students who come from other cities, towns and villages? 7. Do you live in a hall of residence or rent a room?

V. 1. Did you take part in amateur theatricals when at school? And now? 2. What leisure activities does the institute you study at offer? 3. Do you participate in sports? 4. What is your favourite kind of sport? 5. Have you joined any extra-curricular club or students society? 6. Do you often go to a disco? 7. How often do you arrange get-togethers in your group? 8. When did you arrange a get-together last?

10.4. "A TV Link-Up: Any Questions?" Student-class interaction. Guidelines on role play:

1. Act out a 45-minute TV panel discussion devoted to schools and colleges today.

2. Main roles: English college and university undergraduates (4-5); Russian teacher trainees (4-5); Judy Thornton, Andrei Kuznetsov - intending journalists, who introduce the participants and chair the programme.

3. Attitudes: official, business-like, friendly.

4. English and Russian students talk about the higher educational institutions they study at, their studies and extra-curricular activities.

The Russian students are very much interested in the types of basic education in Great Britain and the new developments the recent Education Reform Act (1988) has brought: the National Curriculum, the GCSE and matriculation. They ask about fees and grants, the degrees English universities offer, about youth organizations in Great Britain and the National Union of students in particular.

The English students ask questions dealing with some of the aspects of teacher training in Russia and higher education in general. They would like to know whether humanities are popular with young people, how enrolments are brought about, whether all school graduates have the same opportunities.

The young people take up the problems they face while working their way through college, speak of their career prospects and leisure activities.

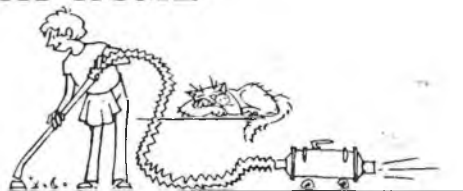
5. Linguistic input:

- a) Topical vocabulary.
- b) Functional phrases: starting a conversation, asking for information, expressing agreement/partial agreement, disagreeing politely, asking to repeat, expressing surprise, showing interest, supporting what someone else has said.

6. Non-linguistic input: some authentic material from the Teacher's Book.

## Unit 2

## AT HOME



### *Functions:*

Narrating past events.  
Giving reasons.  
Saying you are optimistic.  
Saying you are pessimistic.  
Suggesting.  
Offering something.

### *Main language points:*

Indicative mood, past tenses (continued).  
Use of articles in some syntactic relations.

### *Other language points:*

Spelling rules. Mute e.  
Final y and its modifications.  
Rhythm units. Fluency.

### *Reading skills:*

Reading for specific information. Skimming.

### *Writing activities:*

Note-taking skills.  
Outlining.

### *Classroom English:*

Organizing pupils' learning activities.  
Reading.

### *To the Student*

Running a house is a problem familiar to single and married people all over the world. Though housekeeping is perhaps the oldest profession the centuries of technical progress haven't made it easier. What is a rational approach to running the house, what modern conveniences are most effective, what should the members of a family do to keep the house or flat in order, how to plan the family budget – these are the questions which arise for all in everyday life.

In this Unit we invite you together with your groupmates and teachers to think and speak on the above mentioned problems.

1. Look, listen and read. Pre-listening task: Listen to the text and answer these questions.

1. Why is it especially hard for housewives to manage a house? 2. Who is the hardest-working member of the household? 3. What do the men do about the house?

## A REALLY GOOD CLEAN

It is no easy matter to manage<sup>1</sup> a house. It is especially hard when one works too. That's why a second day off is of great help to housewives. They may do the housecleaning on Saturday and Sunday may be their day of rest.

The Browns have a real housecleaning on Saturday. Here are a few words about the way they fix up<sup>2</sup> their flat.

Ann and her mother are up early in the morning. To begin with, they change the bedclothes, make the beds, collect the dirty linen (sheets, pillow-cases, dish-cloths, thick towels, etc.) and put it into the basket for dirty linen. After that they open the windows to let in the fresh air and start tidying up the rooms. They dust and polish the walnut furniture, mop the floor (and wax it once a month), clean the carpets with a vacuum-cleaner, shake out the doormat and bed rugs in the yard and arrange them on the floor. Then Ann and her mother brush the clothes, polish the shoes and get down to tidying up the kitchen. While Mrs Brown scrubs the gas-range and the kitchen table clean, Ann washes the sink and the bath-tub with cleansing (scouring) powders. Last of all they sweep the floor with a broom and wash it. Now that everything looks shining and spotless Ann and her mother feel quite happy about it.

Ann is always ready to help her mother to do the cleaning or a turn-out. As far as Ann's father and brother are concerned, they don't do much about the house. Ann's brother, Jack, is too small to help, he is only four. Small as he is, he never throws his toys around the room, but puts them away himself. He never comes home in torn clothes and thus saves his mother the trouble of mending them.

Ann's father's only household duties are to seal up the windows to keep out the cold and to fix electrical appliances (the vacuum-cleaner, the washing-machine, the sewing-machine, the floorwaxer, the iron) when they go wrong<sup>3</sup> (which doesn't happen very often).

You don't think the household chores<sup>4</sup> are shared equally in the family, do you? But nobody minds it as everybody attends to the duties in earnest and the house is always nicely kept.

### Notes on the Text

1. to manage (managed) – to arrange to do something, to succeed in doing something, e.g.:

They managed to get the tickets.

He managed a few words in English.

She managed keeping several cats and dogs in the house.

to manage a house – to keep house, to run a house

2. to fix up (fixed) – to arrange: to do a housecleaning (cf.: to fix ремонтировать, чинить)

Other phraseological verb-adverb combinations in the text are:

to tidy up/to turn out = to fix up

to shake out = to beat out

to get down to doing something = to start doing something

3. to go wrong (went, gone) – a) to break down, not to work properly; b) to make a mistake

The iron goes wrong very often.

I can't make out where I went wrong.

4. chore [tʃɔ:] n – piece of routine work, *esp.* housework

### VOCABULARY PRACTICE

1.1. Choose the right word. Explain its meaning.

a) manage, run, go, go wrong, fix, fix up

1. She knows how to ... the house. 2. Pat ... to catch up with the group very quickly. 3. Who is ... the dancing club this August? 4. The TV set ... but the repairman ... it in no time. 5. I came home earlier and helped my mother to ... the flat. 6. Charles got a bad mark for the exposition, but he didn't know where he ... . 7. My father's chore is to ... electrical appliances when they ... .

b) owner, master, landlord/landlady, host/hostess

1. The dinner-party was a great success owing to the ..., one of the most attractive men we had ever seen. 2. Every summer we hire a small cottage at the seaside. We like the place and enjoy the company of our ..., a retired officer. 3. Mrs Scott didn't feel well and her daughter played ... at the party. 4. The ... of the dog had to pay a fine for it. 5. I'll speak with the ... and settle the question of the rent. 6. They arrived at the inn late at night and the ... said there were no vacant rooms left. 7. We had a very nice time at the Parkers' yesterday. They are very good ... . 8. During the years at the college he had come across all sorts of ... .

1.2. Write English equivalents of the following words and phrases. Use them in sentences of your own.

вести домашнее хозяйство; заниматься уборкой квартиры; чистить газовую плиту; сменить постельное белье; проветривать комнаты; вытереть пыль с мебели; натирать пол; моющие средства; швабра; обязанности по дому; трясти ковры; пылесос; полотно; электроприборы; заклеивать окна

1.3. Choose the words or word combinations you can correctly use in these sentences. (See the list below.)

1. They say she is a good housewife and ... the house nicely. 2. In the kitchen we ... the sink and the gas-range with ... . 3. The ... are

shared equally in Peter's family. 4. Aunt Rose ... the floor with ... every day and ... it once a month. 5. They have ... every Saturday and ... the carpets and rugs in the yard. 6. After a turn-out our room looked ... . 7. Mr Smith is very experienced in ... electrical appliances. 8. We usually ... the bedclothes every week. 9. Lena often oversleeps in the morning and has no time left to ... the bed. 10. My little brother ... the clothes and ... the shoes himself.

a real housecleaning, to fix, to make, to shake out, to scrub, cleansing powders, household chores, to run, to mop, a broom, to wax, neat and tidy, to brush, to polish, to change

1.4. How many synonyms to the following do you know?

to do a housecleaning; to mop the floor; to shake out mats; to polish; to scrub; cleansing powder; duties; to go wrong; to fix

1.5. Make up questions using a verb with any suitable noun. Let other students answer your questions.

to manage	furniture
to beat out	house
to come out of order	floor
to fix up	carpet
to mop	shoes
to polish	chores
to clean	windows
to share	rugs
to seal up	bath-tub

1.6. Supply the missing prepositions and adverbs where necessary.

1. There are always a lot of things to do when you decide to fix ... the flat. It's necessary to beat ... the carpets and rugs, to polish ... the furniture to say nothing of sweeping the floor. 2. If you want to tidy ... the kitchen you should start with scrubbing the gas-range. 3. To turn ... a flat is no easy matter, especially when there's no one to give a helping hand. 4. Windows are sealed ... in autumn to keep ... the cold. 5. Housecleaning may be done quickly and easily if all the members of the family attend ... the duties ... earnest. 6. She's such a busybody! When she comes ... home, she cleans the flat ... top ... bottom every day. 7. The trouble ... housework is that whatever you do seems to lead ... another job to do or a mess to clear ...! 8. I have a sort ... feeling now that she has arranged that party to impress friends ... her domestic virtues.

#### ORAL PRACTICE

1.7. Now read the text carefully and answer the detailed questions.

1. Is it easy to manage a house? 2. Is a second day off of great



help to housewives? 3. When do the Browns usually have a real housecleaning? 4. What do Ann and her mother do in the morning? 5. What do they clean the carpets with? 6. Where do they beat out the bed rugs and the doormat? 7. What do they do in the kitchen? 8. What do they wash the sink and the bath-tub with? 9. When do they feel happy? 10. Does Ann's brother Jack do much about the house? 11. What are Mr Brown's duties? 12. What electrical appliances do the Browns enjoy in their household? 13. When is the house run nicely?

1.8. After reading the text talk on the following points:

1. when the Browns have a real housecleaning and what they begin with;
2. what Ann and Mrs Brown do in the kitchen and in the bathroom;
3. how Jack participates in housecleaning;
4. what Mr Brown does about the house.

1.9. Read the text once more and try to summarize its main idea in just a few sentences. Share your information with the class. Listen to your fellow-students attentively and be ready to pass judgement on what they say. Don't hesitate to add something which seems important to you. The following conversational formulas will be of some help to you.

You've done very well, but I'd like to add (to say)...

Quite agree with you on the whole, but...

You've mentioned many things, but not all of them, I am afraid.

You were right except for one thing.

1.10. Tell the class about the cleaning the Browns did last Saturday.

1.11. Use the key-words and expressions below to talk about the problems of running a house.

a) to manage a house, to do a housecleaning, to dust the furniture, shining and spotless;

b) to change the bedclothes, to make the beds, to collect the dirty linen, a basket for dirty linen;

c) to mop (to wax) the floor, to vacuum the carpets, to brush the clothes, to polish the shoes;

d) to scrub the gas-range, a sink, a bath-tub, cleansing powders;

e) household duties, to seal up the windows, to go wrong, to fix electrical appliances

1.12. Speak on housecleaning in your flat. Begin some of your sentences with:

To begin with, ...

I must admit...

I think...

I consider...

On the one hand, ...

On the other hand, ...

From this point of view...

We must agree...

## PRONUNCIATION AND SPELLING

The relation existing between the number of phonemes in a word pronounced and the number of letters in its spelling is rather complex. In many words in English the number of phonemes and the number of letters used to represent these phonemes in spelling correspond: *to* [tʊ], *bus* [bʌs], *cost* [kɒst]. Sometimes there are more phonemes in a word than there are letters: *fox* [fɒks]. But more often the number of letters in the spelling of a word is greater than the number of phonemes in the same word pronounced. Many words contain mute (silent) letters: *debt* [det], *struggle* [strʌgl].

### Mute "e"

Mute *e* usually stands at the end of a word and has many functions. When you add an ending to the word it is either dropped or retained.

**Rule 1.** Final mute *e* is usually dropped before a suffix beginning with a vowel letter.

die – died	fame – famous	ride – rider
eye – eyed	simple – simplest	refuse – refusal
move – moved	advise – advisable	active – activity

### Exceptions

a) Verbs ending in *-ie* change the *-ie* to *y* before *-ing* to avoid a double *i*.

die – dying                  lie – lying

b) One-syllable words ending in *-ye*, *-oe*, *-ue* retain the letter *e* before *-ing*.

dye – dyeing                  toe – toeing                  blue – blueing

c) Verbs ending in *-ee* keep both final *e*'s before all suffixes except *-ed*, *-er*, *-est* (which would give three *e*'s in succession).

agree – agreed	free – freed, freer
but: agreeing	but: freeing
agreeable	freedom
agreement	

d) Words ending in *-ce* or *-ge* keep the mute *e* before *-able* and *-ous* to retain the proper sound of the consonant letter.

notice – noticeable                  courage – courageous

**Rule II.** Final mute e is usually retained before a suffix beginning with a consonant letter to avoid the change in the pronunciation of the stem in derivatives and inflexional forms.

safe – safety	late – lately
hope – hopeless	nine – nineteen
care – careful	move – movement

### Exceptions

due – duly	whole – wholly	awe – awful
true – truly	argue – argument	nine – ninth

In *wise* and *wisdom*, *wide* and *width* the dropping of the letter e shows the change from [aɪ] to [ɪ].

Adjectives ending in -le, -able, -ible lose not only their e but also their l before the adverb-forming suffix -ly.

idle – idly	possible – possibly	comfortable – comfortably
-------------	---------------------	---------------------------

2. Group the following words in accordance with the function of the mute letter “e”.

ride, since, freeze, table, morale, cure, breathe, theatre, die, note, fire, steppe, large, theme, rage, league, centre, please, care, toe, nice, give, blue, bite, dense, bathe

2.1. Compare the pairs of words and explain what changes (if any) the word ending in mute “e” undergoes.

a) take – taking	hate – hated
eye – eyeing	dye – dyed
see – seeing	agree – agreed
die – dying	die – died
bone – bony	use – useful
ride – rider	hope – hopeless

b) fame – famous	close – closely
nice – nicest	like – likeness
idle – idly	move – movement
active – activity	notice – noticeable
advise – advisable	courage – courageous
dictate – dictation	due – duly

2.2. Write the Simple Past and the Present Participle forms of the verbs listed below.

die	agree	arrive	dictate	judge
eye	dance	trouble	practise	notice

care	close	compare	organize	enlarge
hope	value	receive	struggle	suppose

### Final "y"

**Rule 1.** Final y preceded by a consonant letter usually changes to i before all suffixes except -ing.

fry – fries	b u t:	cry – crying
easy – easier		reply – replying
angry – angrily		study – studying
marry – marriage		carry – carrying

**Note 1.** Words ending in a consonant letter + y lose the y before the suffixes -ic, -ical, -ism, -ist, -ize to avoid a double i.

apology – apologize  
history – historical  
irony – ironic

**Note 2.** Final y preceded by a consonant is generally retained  
a) in some words before the suffixes -hood, -ish, -ist, -like, -ship.

babyhood	babylike
babyish	ladyship
copyist	ladylike

b) in compounds.

everything  
countryside  
fairytale

c) in personal names.

Mary – Marys    Kelly – the Kellys

d) in some words before the suffixes -er, -est, -ly, -ness (the initial form is a monosyllable).

shy – shyer – shyest – shyly – shyness  
sly – slyer – slyest – slyly – slyness  
dry – dryly – dryness, b u t: drier, driest

**Note 3.** Final y following t changes to e before -ous.

beauty – beauteous    plenty – plenteous

**Rule II.** Final *y* preceded by a vowel letter is retained before all suffixes.

buy – buys	boy – boyish
stay – stayed	joy – joyful
obey – obeying	betray – betrayal
play – player	employ – employment

Note that *lay, mislay, pay, repay, say, slay* are irregular verbs and their Simple Past and Participle II forms are spelled *laid, mislaid, paid, repaid, said, slain*.

### Exceptions

day – daily      gay – gaily – gaiety

2.3. Write the initial form of the following words. Be ready to explain 1) why the final “y” is changed, 2) why it remains unchanged, 3) why it is lost.

days	player	annoyance	variable
babies	carrier	appliance	enjoyable
pays	librarian	payment	industrial
dries	biologist	accompaniment	economic
enjoyed	philologist	joyless	historical
hurried	essayist	merciless	ironic
playing	denial	beautiful	busily
studying	betrayal	playful	heavily
happiest	marriage	various	memorize
gayest	happiness	joyous	beautify

2.4. Write the third person singular of the Simple Present and the Simple Past form of the verbs listed below.

cry	try	imply	enjoy	lay
pay	fry	employ	repay	play
stay	supply	destroy	beautify	delay

2.5. Write the forms of the comparative and superlative degrees of the following adjectives.

busy	shy	sly	early	witty
easy	dry	tidy	lovely	heavy
lazy	gay	pretty	lucky	angry

2.6. Write the Present Participle form of these verbs.

vary	copy	pity	worry	tidy
hurry	study	empty	marry	fancy

## SAYING YOU ARE OPTIMISTIC/PESSIMISTIC

In everyday situations it is very much important to show your sympathy and support to those who need them at the moment. Sometimes, however, you just *have* to say you are pessimistic about something. Both optimism and pessimism can be expressed in various ways and with different degrees of formality. Examples:

### I. Optimism

#### *Neutral*

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>- (I think) you're going... (with optimistic words)</li><li>- ...is bound to be successful/enjoyable.</li><li>- ...will be good/nice/wonderful (I'm sure).</li></ul> | <p>I. 1. - I'm going to the mountains on a short holiday. But they say it always rains there at this time of the year.</p> <ul style="list-style-type: none"><li>- I think you've going to have fine weather and a marvellous time.</li><li>- I certainly hope so. I'll tell you when I get back.</li></ul> |
|--|---|

#### *Informal*

- |  |  |
|--|--|
| <ul style="list-style-type: none"><li>- Everything'll be fine.</li><li>- It'll all turn out OK/fine.</li><li>- (you wait and see) It's all going to be OK.</li><li>- Things'll work out fine/all right.</li><li>- ...'ll be great, (I'm sure).</li></ul> | <p>2. - The doctors say I need an operation.</p> <ul style="list-style-type: none"><li>- Everything'll be fine, don't worry.</li><li>- Thanks. Come and see me, won't you?</li></ul> |
|--|--|

#### *Formal*

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>- I am confident...</li><li>- I am very optimistic (about)...</li><li>- I feel quite sure about...</li><li>- I have every confidence (in)...</li></ul> | <p>3. - I'm confident that Mr Hopkins will get the promotion he is hoping for.</p> <ul style="list-style-type: none"><li>- Yes, I must say I share your confidence.</li></ul> |
|--|---|

## II. Pessimism

### *Neutral*

- I'm not so sure...
  - I rather doubt...
  - I'm rather doubtful (about)...
  - I'm not at all sure about...
  - I don't really believe...
  - ... am/is/are bound to fail/lose, etc.
- 1. - These buses are very comfortable and almost as fast as a train.
  - Mm, I'm not so sure.

### *Informal*

- No, (sorry) can't (really) see...
  - Fat chance...!
  - No way!/There is no way...
  - ...is bound not to...
  - Can't be done.
- 2. - D'you think the boss'll give us a bonus this month?
  - Fat chance of that happening!
  - Well, damn it, we've earned one!

### *Formal*

- (Actually,/In fact,/To be honest/ To tell the truth,)
  - I'm not all that optimistic...
  - I'm fairly pessimistic (about)...
  - I'm (rather) sceptical about...
  - (I don't want to sound too pessimistic, but) I'm afraid...
- 3. - I think there is every possibility that the economic situation will improve before long, don't you, Mr Lacey?
  - To tell the truth, I'm not all that optimistic.

3. Work in pairs or small groups. Express your optimism at the following.

1. Anne may win a washing machine in a lottery. 2. Paul avoids meeting his landlady in every possible way. The money has not yet arrived and he has nothing to pay his rent with. 3. I'm at my wits' end. I've lost the keys to my flat. 4. I'm worried about Philip. I think he is good for nothing as far as the household is concerned. 5. Just fancy! The iron has gone wrong again! 6. Jane is going to become a perfect housewife. 7. John hopes to buy a new stereo recorder on hire-purchase. 8. The tape-recorder I bought last week is damaged. I want it replaced. 9. I expect Peter to give me a helping hand. 10. My sister will do the sewing in no time now that we have a sewing machine.

3.1. Show your pessimism about the following.

1. Husbands help their wives about the house in their own way. 2. It's fun to run the house with all these modern appliances. 3. Dad will fix the vacuum-cleaner as soon as he comes from work. 4. Taking the linen to the laundry saves time and trouble. 5. I hear Jack mastered the business of tidying up. 6. You'll do the washing in no time. 7. Brian is the most hard-working member of the household. 8. The Browns will sit with the baby. 9. Mrs Wright is very efficient in housekeeping. 10. A scientific approach to housekeeping helps a great deal in running the house.

3.2. Think of some statements on which your classmates may express their optimism or pessimism. Remember to use the phrases in the list.

3.3. Working in pairs, speak on the following.

1. what you begin the housecleaning with;
2. what is to be done in the kitchen and in the bathroom;
3. how you participate in the housecleaning;
4. what other members of the family do during the housecleaning.

3.4. Listen to the conversation between John and Mary, who are husband and wife, and their friend Helen. Then talk over the following questions with your classmate.

1. What is the conversation about?
2. Why does the housework keep Mary busy?
3. What do the children do about the house?
4. Is John of great help?
5. What labour-saving devices are used in their family?

### Housekeeping

*Helen:* How do you manage to do all the work by yourself, Mary, with a family of four?

*Mary:* Well, the housework keeps me busy, you know. As soon as one job is finished there is another waiting to be done. The children are too small to help.

*John:* Don't forget to say that I do my share. I'm always willing to lend a hand.

*Helen:* Oh, John, I haven't seen you doing much housework.

*John:* Oh, haven't you? Who helps with the washing up? Who mends anything that gets broken? And when the electric lights go out who changes the bulbs and mends the fuses? Yesterday, for example, the iron went wrong and I'd been fixing it for half an hour before Mary could use it again.

*Mary:* Yes, he's very helpful, Helen. Besides, he helps with the children.

*John:* And I must admit that housekeeping is much easier nowadays than it used to be. Times have changed. Now we don't think what a blessing electricity is. We soon become accustomed to new things and take them for granted. Nobody thinks of electricity as a luxury now. Yesterday's luxury is today's necessity.



*Mary:* I don't know what I should do without my vacuum-cleaner, washing-machine or refrigerator to say nothing of radio, television and the telephone.

*Helen:* Right. All these things are very helpful indeed.

3.5. Discuss with your partner the problem of household chores.

#### PRONUNCIATION PRACTICE



4. Read the information about fluency and rhythm groups in the Supplement (section II).

4.1. Listen to the conversation carefully, sentence by sentence, paying special attention to the way the speakers connect final consonants of the preceding words with the initial vowels of the following words with no break.

#### Cooperation

*Mrs W.:* Can you take me into town on Saturday morning, darling? I want to have my hair done.

*Mr W.:* Yes, I can. I've got to go any way. I'm going to have the car serviced.

*Mrs W.:* Good. If we left early, I could have my hair dyed and set while you were getting the car done, and then you could pick me up at the hairdresser afterwards, and we could get the weekend shopping finished together before lunch.

*Mr W.:* That'd be ideal. Then I'd be free to get on with a few jobs in the afternoon. I want to wash the car and paint the garage doors – maybe you could help me.

*Mrs W.:* We only had the garage repainted a few months ago. Surely it isn't necessary yet?

*Mr W.:* I'm afraid so: the man who did it made a bad job of it. The paint is peeling off already. If I do it myself, I'll know it's been done properly.

*Mrs W.:* All right. I'll help you paint the garage door, if you help me clear out Jamie's room on Friday evening. If we help each other, it'll soon be finished.

*Mr W.:* Fine. You know I think it would be a good idea to do each other's work for a change. Where's Jamie, by the way?

*Mrs W.:* I haven't seen him for an hour. He could be upstairs on his bed reading. If he were a few years older, he could help both of us with our jobs.

*Mr W.:* Yes, we could all help one another. You and I could do his French homework, while he washed the car and made the beds.

*Mrs W.:* Some hope.

4.2. Find in the dialogue examples when the words beginning with vowels are preceded by the words

- a) finishing with a consonant;
- b) finishing with the [i:] or [eɪ], [aɪ], [ɪ];
- c) finishing with the [u:] or [oʊ], [aʊ];
- d) finishing in spelling with the letter "r".

Analyse how these words are connected in the flow of speech. Transcribe those parts of the sentences.

4.3. Listen to the examples once again and pronounce the word combinations after the speakers first separately and then the whole sentences where they are used.

4.4. Analyse several sentences from the point of view of their rhythmic organization. Read the sentences giving rhythm groups equal amounts of time.

4.5. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect possible errors. Practise the dialogue for test reading.

4.6. Speak with your classmate on the idea of doing somebody's work for a change. Show your optimism or pessimism at what you hear from him/her.

#### REVIEW OF TENSES: PAST TENSE FORMS

5. Review the general meaning of a) the Simple Past Tense, b) the Past Continuous Tense, c) the Past Perfect Tense, d) the Past Perfect Continuous Tense. Consult the Grammar Reference Book.

5.1. a) Study this example.

*You:* The Browns' house always looked neat and tidy.

*Classmate:* No wonder. Mrs Brown was known as an efficient housewife. She was constantly doing something about the house – dusting the furniture, cleaning the carpets and what not.

b) Prove the given statements using sentences with emotional colouring. Try to vary the adverbial modifiers "constantly", "always", "ever".

1. She said all her time was taken up. 2. Mr Greene could fix any electrical appliance quickly and easily. 3. Liz was very good at cooking. 4. Lucy didn't like her room-mate. 5. Nick got only excellent marks at the finals. 6. We were displeased with our friend. 7. It was easy to deal with Kate. 8. We were told that Jack would not come in time. 9. They tidied up the flat in no time. 10. Jerry's room was always in a mess.

5.2. Speak about your friend (relative, acquaintance) with whom you dealt some years ago. Use the Past Continuous Emotional to characterize people's habits. Share your information with the class.

5.3. Write out sentences with the verb in the Past Continuous Tense from the book you have for home reading. Explain the use of the Past Continuous.

Let other students speak on the situations to which your sentences refer. While listening to your fellow-students, express your attitude to what you hear. You may want to use the following.

#### *Praise*

That's excellent work.  
That's great. (Great!)  
You are doing very well.  
Right! That's just right.  
Not too bad.  
Well done.

#### *Criticism*

Not very good, I'm afraid.  
You can do better than that.  
You're too careless.  
You must speak clearly.  
Speak up, please.  
You are hesitating at every word.

1.4. Work with a partner to complete these sentences. Add a subordinate clause with the Past Perfect in it to express a prior action. Make use of the conjunctions "after", "when", "till", "until", "before". Study the example.

*Classmate:* Mrs Williams got down to washing the linen.

*You:* Mrs Williams got down to washing the linen after the children had left for school.

1. The vacuum-cleaner didn't work... 2. We offered to help Nick...  
3. The floor was washed... 4. Mother didn't fix up the flat... 5. Father sealed up the windows... 6. The room-mate asked me to fix the iron...  
7. They shook out the carpets in the yard... 8. Robert started scrubbing the wash-tub with cleansing powders... 9. We finished tidying up the flat... 10. Father agreed to do the washing up...

5.5. Join the following pairs of sentences using the conjunctions "hardly ... when", "scarcely ... when", "no sooner ... than", as in the example.

*Classmate:* Peter opened the door. He saw his brother.

*You:* Hardly had Peter opened the door when he saw his brother. (or: Peter had hardly opened the door when he saw his brother.)

1. Paul finished polishing the shoes. He went to the theatre. 2. She laid the table. Her friends came. 3. Mother did the cooking. The children came from school. 4. I did the washing. My acquaintance dropped in at my place. 5. John sealed up the windows. Mary asked him to paint the garage door. 6. The plug became unsafe. Robert fixed it. 7. Violet made the first stitches. She pricked her finger. 8. The mother showed Ann patterns of looping. The girl busied herself with knitting a sweater. 9. Helen did the washing. She asked her husband to hang the linen out in the yard to dry. 10. Lucy switched on the vacuum-cleaner. She realized something was wrong with it.

5.6. Finish the given sentences. Add the subordinate clause of time introduced by the conjunction "since". Think of situations in which you could use these sentences.

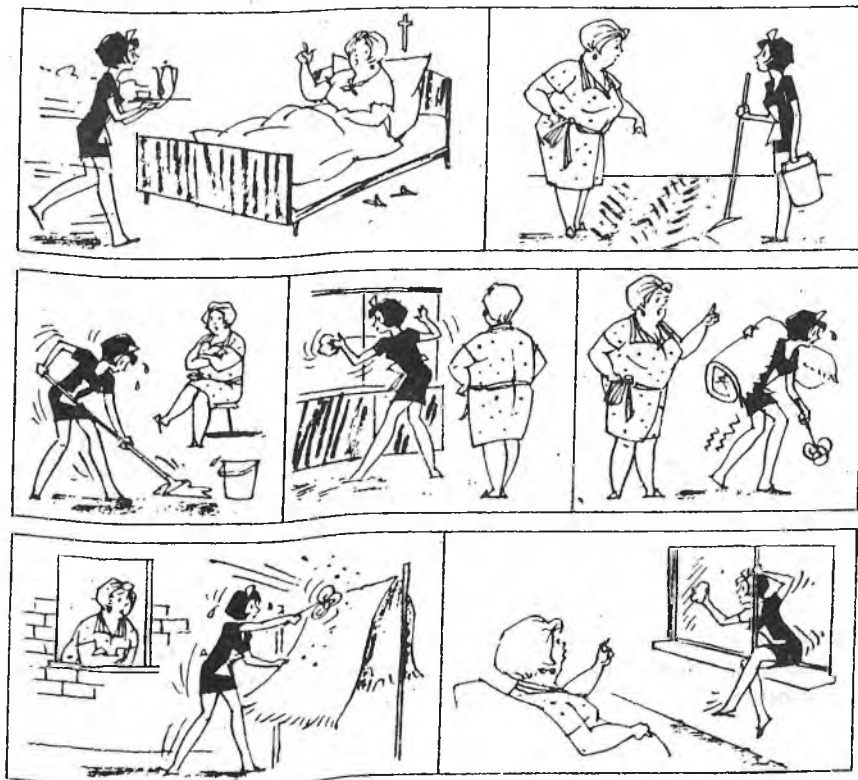
1. Jane had been washing the linen... 2. We had been all sealing up... 3. ...had been wringing out... 4. ...had been making arrangements.. 5. ...had been working hard at...

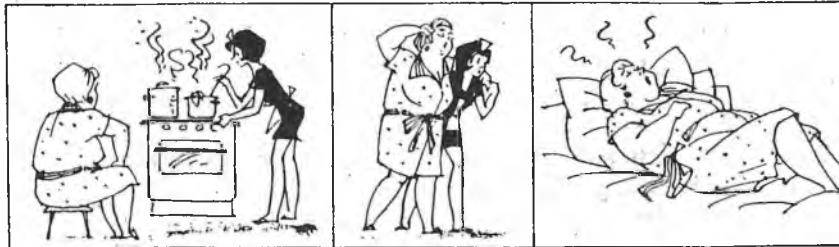
5.7. Work in pairs and cover these questions.

1. What were you doing when your mother returned from work yesterday? 2. How long were you tidying up the flat last time? 3. What was your room-mate (sister/brother/Dad) doing all the evening yesterday? 4. What were you doing when I telephoned you yesterday evening? 5. You had a really good go at the cleaning on Saturday. What had you done before you began washing the floor? 6. What had been done by the time Rose dropped in at your place? 7. How long had you been tidying up before the flat looked spick and span? 8. As far as I understand you had a washing day yesterday. Had your mother ironed all the linen when you came home after classes?

5.8. Look at the series of pictures after H. Bidstrup. Housecleaning is no easy matter, is it?

#### A Hard Day's Work





- a) Speak about the cleaning the mistress and the maid did last week. Convey your attitude towards the women. Try to use various past tense forms.
- b) Engage your partner in the conversation and exchange your opinions on the story in pictures.

#### CONVERSATION PRACTICE



5.9. "Arranging the House". Group Work. Intermediate role play. Guidelines on role play:

1. Act out a 20-minute conversation. Mind the setting, the topic, your social relationship, your attitude.

2. Main roles: the Johnson family (5: the grandmother, the father, the mother, their daughter Judy, a university undergraduate, their son William, a teenager); Mr and Mrs Lloyd, their relatives; Mr and Mrs Francis, their next-door neighbours. Tom, Judy's boyfriend.

3. Do you think that household duties should be equally shared among the members of the family? What makes housekeeping easier? (These are the questions which need to be answered in the course of the discussion.)

4. Remember that this is an informal conversation as the people know each other very well.

5. Everyone should have a chance to express his/her point of view and to give his/her arguments.

#### EFFECTIVE READING SKILLS

##### Skimming

Skimming is a rapid reading method that will help you to improve your reading skills. The purpose of skimming is to get a general idea of the content of a reading selection.

Use the following strategies when skimming a selection.

1. Read the title of the selection.
2. Read the first two or three paragraphs. Introductory paragraphs usually tell you a lot about a selection.
3. Read the first and last sentences of all other paragraphs.
4. Read subheadings, and notice boldface or italic words.
5. Read the last paragraph. The final paragraph often summarizes the content.

Not all of these techniques will apply to every reading selection. For instance, a selection may not have boldface type or italic type. Other selections may not provide much content in the opening paragraph, etc. Adjust your skimming technique to fit the material that you are reading.

*Assignment:*

Read the following questions. Then skim the reading selection from the editorial that follows, using the strategies for skimming. On your paper, answer the questions about the selection.

1. What is the editorial about?
2. What do the first two paragraphs tell you about the article?
3. What evidence is referred to in the third paragraph?

**A Man Cooking Meals and a Woman Using Tools**

Imagine a man who was a good cook and who married a woman who was another. The result was that the early days of their marriage were not always harmonious: the man was always waiting to interfere in the kitchen while the woman was always driving him away. Certainly it is generally assumed that cooking is the housewife's job; look at the television commercials for evidence of this. One sees a man sitting hungrily and expectantly at table, while his wife bustles to and from the cooking stove and finally sets before her husband a dish which ensures his adoration for ever. Ought he to have had a hand in that cooking? Many people will reply, "Certainly not!"

The idea that a man should be quite helpless in the kitchen is completely wrong. Surely a man should have enough cooking ability to supply, at the very least, his own needs—preferably those of his wife also, when she is ill. If he has not learned to cook in his boyhood, he should take up cooking as soon as he gets married, asking his wife to give him some lessons.

Now for a woman's learning to use tools. There are times when her being unable to handle a screwdriver can cause as much trouble as a man's being unable to boil an egg. The lonely woman, or the woman living in a manless household, is often at a great disadvantage when a fuse burns out, a door handle comes off, a tap leaks, or a

wash basin refuses to empty freely. Sometimes she does not even know what must be done; often, when she does know, she finds that the screwdriver fails to obey her hands, or that she has bought the wrong washer or the wrong fuse wire. She is forced to call in an electrician, who is delighted to come to her aid, to have a long chat afterwards over a cup of tea, and to send in a bill which transforms a sixpenny job into a two-pound one. At such a time a woman may well reflect that a short course of training in the use of tools would have saved her time, her money, and her temper.

#### READING PRACTICE



**6. Pre-reading task: Read the text and make a list of the facts**

- a) proving that Alfredo was a man of order;
- b) describing the way he treated his wife.

#### DON'T DELVE TOO DEEPLY

after A. Moravia

Agnes could surely have given me some warning instead of going away like that, without telling me. And even now, six months after she left me, I don't understand why it was.

That morning after doing the household shopping I had gone out again to buy a yard and a half of fringe<sup>1</sup> to sew on to the curtain in the dining-room. It was about twenty past eleven when I got home, I went into the dining-room to compare the colour of the fringe with the colour of the curtain, and I at once saw, on the table, the inkstand and the pen and a letter. To tell the truth, what struck me most of all was an ink-stain<sup>2</sup> on the table-cloth. "Why in the world," I thought, "does she have to be so clumsy? She's made a stain on the table-cloth." I took up the table-cloth, went with it into the kitchen, and there, by rubbing it hard with a lemon, managed to take out<sup>3</sup> the stain. Then I went back into the dining-room and replaced the table-cloth, and only then I did remember the letter. I opened it and read: "Alfredo, I've done the housework. You can cook the lunch yourself, you are quite accustomed to it. Good-bye. I'm going back to Mother's. Agnes."

For a moment I understood nothing, then it dawned upon me: Agnes had left me after two years of married life. From force of habit I put the letter into the drawer of the sideboard, where I keep receipts<sup>4</sup> and correspondence, and sat down on a chair beside the window. I did not know what to think, I was quite unprepared. As I sat

reflecting this, I saw a little white feather which must have come off the feather-brush when Agnes was doing the dusting. I picked it up and threw it out. Then I took my hat and went out of the house.

As I walked along I began to ask myself what I could have done to Agnes that she should leave me.

"Let us see," I thought, "whether Agnes could find fault with me." I at once answered myself: none whatever. I've never been crazy about women, I don't understand them and they don't understand me. With regard to money it is true that I never gave her any, but then what need had she of money? I myself was always at hand, ready to pay. As for the way I treated her, there was nothing unkind about that: the cinema twice a week, twice a week to a café, and it did not matter whether she had an ice or just a cup of coffee every day. So much for amusements. When Agnes needed something in clothes whether it was a pair of stockings or a handkerchief, I was always ready: I went with her to the shops, I helped her choose the article, I paid without any press. It was the same with dressmakers and milliners<sup>5</sup>. So it had nothing to do with affairs of the heart or money.

Agnes never contradicted me, in fact, she never spoke. During some of the evenings she hardly opened her mouth. It was I who did the talking. I like talking and hearing myself speak. And the subjects I prefer are domestic ones: about the prices of things and special offers,<sup>6</sup> about arrangements of the furniture, about the cooking and the heating, really, I should never get tired of talking about these things. And what would one talk about with a woman? Once she said to me – just a joke: "You made a mistake in being born a man. You're really a woman – a housewife, in fact." There was some truth in that remark: I like cooking, washing, ironing, sewing and even embroidering handkerchiefs in my leisure moments.

I reflected that the only person who could explain to me the mystery of her departure was Agnes herself, so I went there.

I ran upstairs and met her mother. She said cordially: "Oh Alfredo, what are you doing here?" "You know why I've come," I answered. "My dear boy," she said calmly, "these are things that just happen. Don't delve<sup>7</sup> too deeply." "But why is it she's left me?" I exclaimed. "What have I done to her?"

While I was speaking, my eye fell on the table. It was covered with a cloth and on the cloth was an embroidered centre-piece and on it stood a vase of flowers. But the centre-piece was crooked. Automatically I lifted the vase and put the centre-piece<sup>8</sup> in place. Then she said: "Well done, I hadn't noticed<sup>9</sup> it but you saw it at once ... and now you had better go, dear boy."

From that day to this I've never seen my wife. Some day, perhaps, she'll come back. But she is not going to cross the threshold of my house unless she first explains to me why it was that she left me.



### Notes on the Text

1. **fringe** *n* – ornamental border of loose threads, hanging down (on a shawl/rug/curtain, etc.).
2. **stain** *n* – dirty mark or patch of colour.
3. **to take out** – to remove (a stain).
4. **receipt** *n* – written statement that something (money or goods) has been received.
5. **milliner** *n* – person who makes/sells women's hats and sells lace, trimmings, etc. for hats; **millinery** *n* – hats and ribbons.
6. **offer** *n* – (act of) indicating that you will do/give something; thing which is offered;  
**special offer** – goods which are put on sale at a reduced price.  
**to offer** – to hold out or present for acceptance or refusal, e.g.:  
He offered me a cigarette (money, etc.).  
She offered to do the washing up.  
They have been offered an interesting job.

Synonyms:

- (a) **to suggest** – to put forward for consideration as a possibility, e.g.:

I suggest a walk in the wood.

He suggested going to the country for the week-end.

I suggest that we should first ring him up.

- (b) **to propose** – to suggest/to make a suggestion; **to propose to someone** = to ask someone to marry you.

**Propose** is the stylistic synonym for **suggest** being a more colloquial and a more general word, e.g.:

Tom proposed to walk to the theatre.

7. **to delve** – to dig (into the past/archives, etc.).
8. **centre-piece** *n* – ornament for the centre of a table, ceiling, etc.
9. **to notice** – to see or become aware of something in an accidental or effortless way, e.g.:

"Who was in the room at the time?" "I didn't notice."

Synonyms:

- (a) **to observe** – to watch/to look (at). **Observe** and **notice** can often be used in the same situations; the former, however, may imply a higher degree of conscious attention and more concentration, e.g.:

From our hiding place it was possible to observe their every movement.

- (b) **to pay attention** (to somebody/something) = to note; to give your mind to/to think carefully about, e.g.:

If you pay more attention to what you are writing you won't make so many spelling mistakes.

#### VOCABULARY PRACTICE

6.1. Choose the right word in the required form. Explain your choice.

a) offer, suggest, suggestion

1. Your ... is very tempting, but I cannot accept it. 2. My friend ... to pay the fare as I had no change. 3. Why doesn't somebody ... that we should all do something to help her? 4. The plan which you ... is very interesting and I am ready to try it. 5. I refuse to take anything he ... me. 6. The teacher ... a very interesting way of memorizing words. 7. The host ... playing a very amusing game. 8. Mr White was ... the post of director. 9. The worker ... a new and more effective method of cutting metals. 10. He ... that the question be discussed at the next meeting.

b) pay attention, notice, observe

1. You're a fine detective! You didn't even ... the hat he was wearing. 2. He ... to the trifles but overlooked the essentials. 3. It was impossible to ... everything that was going on. 4. They ... that she seemed quieter than usual. 5. "... to the way the article is used in this sentence," said the teacher. 6. The accident occurred because the driver had not ... the road-sign. 7. I have not ... any change in your behaviour. 8. She told the pupils to ... to the figures. 9. Did you ... the man who just passed us? 10. You may have ... that I dislike dishonesty.

c) first, at first

1. ... read the explanation then do the exercise. 2. ... it was difficult for me to drive a car. 3. Before crossing the road ... look to the left, then to the right. 4. There is a two-stage presidential election in the USA: ... the voters elect electors, then the electors elect President. 5. They wanted to call the baby Christopher or Rodney ... , but finally decided on George. 6. I didn't believe him ... . 7. Try this number ... . 8. He is an Australian. ... I couldn't understand his accent, but now I've got used to it.

6.2. Can you write the Simple Past and the Past Participle of these verbs?

buy, compare, strike, scrub, dawn, put, treat, throw, pay, choose, hear, meet, delve, fall, cover, lift

6.3. How many opposites of these do you know?

clumsy; unkind; calm; true; cordially; leisure

6.4. Write sentences with the following words and phrases.

to do the household shopping; to make/to take out a stain; to do the housework; to be/to get accustomed (to); to find fault (with); to be always at hand; to get tired (of); to have nothing to do (with); to contradict

6.5. Translate into English:

1. Мери предложила начать уборку квартиры с проветривания комнат. 2. Питер предложил миссис Браун починить телевизор, который вышел из строя. 3. Он предложил подвезти меня, но я отказался, так как хотел прогуляться по набережной. 4. Джон предложил отнести белье в прачечную. 5. Во время обеда хозяйка предложила гостям попробовать ее яблочный пирог. 6. Он был первым, кто предложил помочь Лене догнать группу по английскому языку. 7. Она приняла предложение проводить ее домой. 8. Когда я зашел в деканат, декан прежде всего предложил мне сесть. 9. Сколько она предложила вам за пианино? 10. По окончании университета ему предложили работать ассистентом на кафедре, и он с удовольствием согласился. 11. Она предложила совершить поездку за город.

ORAL PRACTICE

6.6. Read the text carefully and answer these questions.

1. Why did Alfredo go out again that morning after doing the household shopping? 2. Was he a success? 3. What did he notice the moment he entered the dining-room? 4. What did he feel? 5. What did he do first and why? 6. What did Alfredo learn from the letter? 7. Where did he put the letter? Why? How does it characterize him? 8. Could Alfredo think of any explanation why it was that his wife had left him? 9. Had he given Agnes money? 10. How had he entertained his wife? 11. Why had he accompanied Agnes to the shops? 12. Had Agnes ever contradicted her husband? Why? 13. What did Alfredo like to do about the house? 14. Why did Alfredo go to his mother-in-law? 15. What did he notice on the table while speaking? 16. What did he do with the centre-piece? 17. Why did his mother-in-law ask him to go away? 18. Did Alfredo expect his wife to come back one day? 19. Would he let her cross the threshold of his house unless she first explained to him everything?

6.7. What Do You Think? Work in pairs and compare the lists you made while you were reading.

1. Was Alfredo a man of order? 2. Did he treat his wife in a proper way? 3. Should a man interfere that much with domestic affairs? 4. Should a man accompany his wife everywhere, including dressmakers and milliners? 5. Was Agnes right leaving her husband? 6. Had she spoken with her husband about the things she was not satisfied with before? 7. Would Agnes come back?

6.8. Are these statements true or false?

1. Alfredo told us his story the day after his wife had left him. 2. Alfredo did the shopping and bought a new iron. 3. Hardly had he

entered the dining-room when he saw a stain on the table-cloth. 4. First Alfredo read the letter and then took out the stain. 5. After Alfredo had read the letter he understood everything at once. 6. He tore the letter into pieces because he was furious. 7. Alfredo let his wife spend household money freely. 8. He was a considerate husband. 9. Alfredo used to talk with his wife about domestic affairs. 10. Alfredo's mother-in-law explained to him everything. 11. Alfredo realized at last where he had gone wrong.

#### 6.9. Imagine

- a) what Alfredo might tell his friend about the mystery of Agnes' leaving;
- b) what Agnes might tell the mother about her decision.

6.10. Imagine that Agnes came back to her husband in the long run. Make up the conversation between her and Alfredo.

6.11. Discuss the problem touched upon in the text with your partner. While speaking you may like to use the following.

What about discussing...?  
 Why not speak about...?  
 Let's talk about...  
 Will you please...?  
 I'd like you to tell me a few words...

### GIVING REASONS

If you are asked a question, you answer it if you can. To help someone to see your point of view, to make your arguments and explanations convincing give good reasons. Examples:

#### *Neutral*

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>- (Well,) because...</li> <li>- ...so that...</li> <li>- Well, you see, ...</li> <li>- The reason was that...</li> <li>- Let me explain. You see, ...</li> <li>- But the point is, ...</li> <li>- But surely, ...</li> </ul> | <ul style="list-style-type: none"> <li>1. - I left school a year ago, but still haven't been able to find a job.</li> <li>- Why? Perhaps you haven't tried hard enough?</li> <li>- Well, you see, I specialized in English, History and Latin. I enjoyed them, but most of the jobs these days are on the technical side.</li> </ul> |
|---|--|

### *Informal*

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>- Well, the thing is, ...</li> <li>- ...'s got a point. You see, ...</li> <li>- But surely ...'s dead right: ...</li> <li>- It's like this; you see, ...</li> </ul> | <ul style="list-style-type: none"> <li>2. - I'm fed up; Fred won't let me drive his car. And there's nothing wrong with my driving.</li> <li>- But surely Fred's dead right: it's not insured for you.</li> </ul> |
|--|---|

### *Formal*

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>- If I could explain: ...</li> <li>- The main/basic reason is that...</li> <li>- I think ... is right for the following reasons: ...</li> <li>- I believe John Jones/Mrs Sims, etc. is fully justified in saying/suggesting that...</li> </ul> | <ul style="list-style-type: none"> <li>3. - I don't understand. Perry has turned down the Hong Kong job. I thought it would be a marvellous opportunity for a young man.</li> <li>- If I could explain: his wife doesn't want to go overseas. It's as simple as that.</li> </ul> |
|---|--|

7. Work in pairs and give reasons for the following.

*Classmate:*

*You:*

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. I see you're not coming to the theatre with us tonight. Why not? It's a very good play.</li> <li>2. I wonder why everybody's buying microwave ovens now.</li> <li>3. You say housework takes up all your time. Why don't you ask Robert to help you?</li> <li>4. Oh, dear! I can't understand, why you insist on soaking the linen before washing it.</li> <li>5. Barbara says you can't buy a new stereo recorder on hire-purchase. But why? Why is she against it?</li> <li>6. We were expecting a repairman yesterday afternoon: he never came. What happened? Did he forget about it?</li> <li>7. Andrew says it takes him over an hour to get to work. Why doesn't he change his job then?</li> </ol> | <p>...</p> <p>...</p> <p>...</p> <p>...</p> <p>...</p> <p>...</p> <p>...</p> |
|--|--|
- 7.1. You have been stopped in the street by a lady conducting an opinion poll. She works for a national newspaper and is trying to find out about modern attitudes. Her questions may be the following.

1. Who should be the boss in a family – the man or the woman?
2. Who ought to do the cooking – the man or the woman?
3. Who ought to do the dishes?
4. Who ought to fix things when they are broken?
5. Who ought to wash the clothes?
6. Who ought to look after the children when they are under 5 years old?
7. Who ought to discipline the children when they are naughty?
8. Who ought to be the one earning the most money?
9. Who ought to organize the family's finances?

Can you answer these questions? Work with a classmate.

To introduce your opinion use the following:

I think...

In my view/opinion, ...

(Personally,) I believe...

(Personally,) I feel...

It seems to me...

From my point of view, ...

As far as I'm concerned, ...

As I see it, ...

7.2. Working in groups of 3, interview your fellow-students.

7.3. Speak on the given situations. Engage your classmates in the conversation.

1. Ask your little sister/brother to clear the table and do the washing up. Give the necessary directions.

*Prompts:* to do the washing up, to pile everything tidily, to wash glasses (plates, greasy dishes), to rinse, to wipe smth on a dish-cloth, to put plates on the plate-rack to dry, to sweep the crumbs away with a rag

2. Lena had a washing day yesterday. Question her about it.

*Prompts:* to do the washing, to take the linen to the laundry, to save a lot of time and work, a washing-machine, to run in/out some water, soap powder, detergents, to rinse, to wring out, to tint the white linen blue, to starch collars/cuffs, to fade, a fast colour, to iron

7.4. Give a title to the following cartoon strip and suggest sentences for each cartoon. Then tell the story to the class.





7.5. What do these idioms mean?

to be at home in/on a subject; to be at home with someone; to bring something home to someone; to wash one's dirty linen in public; a skeleton in the cupboard; cupboard love; to wipe the floor with someone (*informal*); to get out of bed on the wrong side

7.6. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. Many hands make light work. 2. As you make your bed, so you must lie on it. 3. A bad workman always blames his tools. 4. A new broom sweeps clean. 5. A stitch in time saves nine. 6. All work and no play makes Jack a dull boy.

## OUTLINING



Good writing, no matter whether you are describing, narrating, arguing, or explaining should be well organized; that is, it requires that you make some kind of a plan.

An **outline** is a plan that will organize and direct your writing. There are many kinds of outlines: mapping, a rough outline, a topic outline, a sentence outline, etc. The kind of the outline that you develop will vary according to the type of writing you're doing, the amount of information you want to present and your preferences as a writer. In this Unit you will learn how to make a sentence outline to original pieces of prose.

A **sentence outline** shows a sequence of ideas, their importance, and their relationship to one another. Its headings and subheadings are expressed in complete sentences.

Use these steps to organize a sentence outline:

1. Read/listen to a story very carefully to understand its plot.

2. Divide it into logical parts.
3. Write down the main ideas of these parts. They will serve as main headings. Number them with Roman numerals.
4. Fill in the supporting details for each main heading if necessary. Identify these subheadings with capital letters. Indent them beneath the Roman-numeral headings.
5. Express the main ideas and supporting details in complete sentences.
6. Review your outline. Be sure that each heading is carefully worded and concise.

#### *Assignments: Making a Sentence Outline*

1. a) Read the essay about advantages and disadvantages of sharing a flat and answer these questions: How is the text organized? What is the purpose of each paragraph?

Sharing a flat certainly has some advantages. *To begin with*, it should be cheaper, and if you are sharing with people that you get on well with, it is nice to have some company at home rather than being all on your own. *Also* the household chores are shared, and that is very important. *Particularly* when you are younger, and you are living apart from your parents for the first time, it can be very enjoyable to live with people of your own age, whose interests and life-style you share.

*However*, sharing a flat does have some distinct disadvantages, and the main one is that the flat is not your own, so you cannot do what you want in it. What happens if you want to go to bed but your flat-mate wants to play music? To a certain extent you have to be unselfish. *What is more*, there can be little privacy.

*I would say that* as you get older, it is probably better to live on your own. Having had my own flat for a few years, I would not like to have to share again.

- b) Which of the italicised words could be replaced by one of the following.

in my opinion, on the other hand, first of all, especially, moreover, another point is that... .

- c) Look at the beginning of paragraph 2.

...sharing a flat has some distinct advantages. .

...sharing a flat does have some distinct disadvantages.

What is the difference?

- d) This is called a rhetorical question, because the writer either knows the answer, or he doesn't want the answer. He is simply making a point in his argument.

"What happens if you want to go to bed but your flat-mate wants to play music?"



e) This is a sample sentence outline of the essay:

I. Sharing a flat has some advantages.

A. It is cheaper.

B. It is enjoyable to live with people of your own age.

C. The household chores are shared.

II. Sharing a flat has some distinct disadvantages.

A. You cannot do what you want in the flat.

B. There is little privacy.

III. It is probably better to live on your own.

2. a) Now do it yourself. Read the text that follows and make a sentence outline of the story.

### A Good Lesson for Husbands

People don't recognize me going to work these days without my big shopping-bag.

The reason is that I've passed the job over to my husband for a few weeks to see how he'd like it. It all arose from the remark "I don't know what you do with the housekeeping money." I suppose most wives have heard that before.

So when my husband told me that if I only made a list of what I wanted before going out (instead of spending the household money without thinking), the money would go round nicely. Instead of arguing I just said meekly: "Perhaps you are right. I wish you'd have a go and see."

At first he was quite enthusiastic to show me what a scientific approach to housekeeping should be.

We drew up the list of weekly "musts" - rent, milk, papers, groceries, school dinners, pocket money for the children, vegetables and fruit, meat and so on.

What was left, I explained, must cover things like toothpaste, boot and floor polishes, soap and washing powders, shoe repairs and things like Mary's ballet class, which we had both agreed she should join, and Bob's photography school.

And, of course, I wanted him to bear in mind the bills for gas and electricity.

I didn't notice him lose enthusiasm and on the first Thursday he collected my contribution to the family budget, wrote out a neat list of "things needed" and went off shopping with a big shopping-bag.

That first week he had enough over for us all to have a nice weekend. You see, there was quite a bit in the cupboard when he started and he bought nothing for the future.

But the second week was a bit grim, the list of "things needed" was much longer and there was no weekend treat for us. Now we are nearing the end of the third week and I don't believe I shall ever hear anything more about "planned spending".

But I do believe John will raise the question of the 15 per cent wage claim at his Trade Union branch with more spirit than usual at the next meeting.

b) Retell the text in class using your outline as a guide.



## BECOME PROFICIENT

### Organizing Pupils' Learning Activity: Reading

#### 8. Stimulate the pupils

to begin reading; to continue reading; to finish reading; to read louder; to read more distinctly; to read faster/slower; to close the text-books

##### 8.1. Warn the pupils against

mispronunciation; palatalization; devoicing the final consonants; stressing the wrong syllable; being too slow; being too fast; reading indistinctly; reading in a low voice; reading without any expression; reading with the wrong intonation (rhythm, logical stress)

##### 8.2. Translate into English.

достаньте книги; начинайте читать; читайте про себя (вслух, хором, все вместе, по очереди); читайте до страницы 25; читай до конца; чья очередь? у вас осталось еще 5 минут; заканчивайте; отложите книги в сторону; держите книги открытыми; читай громче (разборчивее, быстрее); не спеши; читай выразительнее; тебе надо потренироваться в чтении вслух; следи за интонацией; произнеси этот звук короче; не оглушай согласные

##### 8.3. Give various forms of reaction and response acceptable in the following situations. Make use of the phrases given in the Supplement (section III).

1. The pupils are not ready for reading. Their books are in the bags. Some pupils have left the books at home.
2. You want to give the pupils a piece of model reading, the pupils are to follow the example.
3. The pupil is reading in a low voice.
4. The pupil is hesitating at every word.
5. The pupil has mispronounced some words.
6. You would like your pupils to read with proper/good intonation.
7. The pupil's reading has improved. Praise him/her for it.
8. The pupil has not read well. Comment on his/her reading.
9. You want your pupils to keep their books clean and tidy.
10. Ask one of the pupils to collect the books.

8.4. Act out fragments of reading aloud in class. Make your fellow-students read the text "A Good Lesson for Husbands".

- a) Set the task to the group.
- b) Ask the students to read it in turn. Use various forms to stimulate the beginning and continuation of reading.
- c) Read some sentences by way of example. Ask the students to read after you both individually and in chorus.
- d) Correct the mistakes in the pronunciation, intonation, rhythm.
- e) Comment on the students' reading.

#### REVIEW

9. Interclass check. Ask your classmates (your partner)

What's the English for?

What's the Russian for?

- |  |  |
|--|--|
| 1. проветривать комнату                    | 1. spick and span                          |
| 2. чистить одежду/обувь                    | 2. household chores                        |
| 3. вытирать пыль                           | 3. to go wrong                             |
| 4. подметать пол                           | 4. life-style                              |
| 5. чинить электроприборы                   | 5. to advertise for a flat                 |
| 6. снимать комнату                         | 6. cooking ability                         |
| 7. швейная машина                          | 7. a turn-out                              |
| 8. мыть посуду                             | 8. to change bulbs                         |
| 9. жильцы                                  | 9. cleansing powders                       |
| 10. расходы на ведение домашнего хозяйства | 10. a scientific approach to house-keeping |
| 11. швабра                                 | 11. to make ends meet                      |
| 12. носить белье в прачечную               | 12. to mend fuses                          |
| 13. вытирать посуду                        | 13. to leak                                |
| 14. полоскать белье                        | 14. a plate-rack                           |
| 15. заклеивать окна                        | 15. to tighten up loose screws             |
| 16. подсинивать белье                      | 16. the bread-winner                       |
| 17. отвертка                               | 17. to live from hand to mouth             |
| 18. выжимать белье                         | 18. to bustle to and fro                   |
| 19. предлагать помощь                      | 19. privacy                                |
| 20. крахмалить воротники и манжеты         | 20. to pile greasy dishes                  |
| 21. пылесосить ковры                       | 21. odd jobs about the house               |

9.1. How many English equivalents for the following do you know?

вести домашнее хозяйство; убирать квартиру/дом; хозяин/хозяйка; предлагать; помогать; чистить; вывести пятно

9.2. Translate into English.

1. Брауны никогда не носят белье в прачечную, они предпочитают стирать дома. 2. Как ты стираешь белье? – Сначала я кладу в стиральную машину белье, затем наливаю воду, вклю-

чаю машину и все. Конечно же, добавляю в воду стиральный порошок. 3. Хозяйка обычно крахмалила воротнички, чем немало раздражала Питера. Он терпеть не мог твердые воротнички. 4. При современных эффективных стиральных порошках нет необходимости замачивать бельё. 5. Мы занимались уборкой комнаты около получаса, когда Алик, наконец, появился и присоединился к нам. 6. Когда гости разошлись, хозяйка аккуратно собрала посуду и принялась ее мыть. 7. Только мы успели повесить картину, как она вновь упала. 8. Белые и цветные вещи лучше стирать отдельно: если краска неустойчивая, цветное бельё может линять. 9. Миссис Скелтон пилила своего мужа полгода, пока он, наконец, не купил новый цветной телевизор. 10. Сестра предложила помощь, когда вся работа была уже закончена.

9.3. Put the right prepositions into these sentences if necessary.

1. I refused ... the invitation, but regretted it almost ... the moment I did it. 2. Some old people make a little profit ... letting rooms ... their houses or flats. 3. It was almost ... belief that John did not cope ... the task and did not fix ... the iron. 4. People usually seal ... windows when winter comes ... to keep ... the cold. 5. It's quite pleasant to sit ... an armchair ... the fireplace and have a rest ... turning ... the house. 6. That day Mrs Parker answered ... the door bell a hundred times. 7. The usual picture in many families is a man sitting hungrily and expectantly ... table, while his wife bustles ... and ... the cooking stove and finally sets ... her husband a tasty dish. 8. A single woman is often ... a great disadvantage when a fuse burns ..., a door handle comes ..., a tap leaks ..., or a wash basin refuses to empty ... freely. 9. Never put ... mending ... the linen ... another day. 10. Don't put the scissors ..., I must have them ... hand.

### Group Work

9.4. Talk it over with your classmates.

I. 1. Is running a house an easy matter? Why? 2. Who does the housework in your family? 3. Do other members of the family help? How are household chores shared in your family? 4. What do you think makes one's home cosy and cheerful (gloomy and cheerless)? 5. How often do you have a real housecleaning? 6. What do you like to do about the house? 7. Why does the furniture need polishing so often? 8. What do you do in the kitchen when having a turn-out? 9. Are there any things about the house you usually try to avoid?

II. 1. What electrical appliances do you enjoy in your household? 2. What is your opinion of electrical appliances? 3. Machines are great time and energy savers, but it is common knowledge we do need exercise. What do you do about it? 4. What are the things we take for granted nowadays? 5. Is a telephone a luxury? Why? 6. What other

electrical appliances would you like to have at home? 7. What do you do if something goes wrong? 8. Can you imagine a home of the future? What do you think it will be like?

III. 1. Do you think that the whole family should participate in housecleaning? Why? 2. What can children do to help about the house? 3. Should a man know how to cook? 4. Should a woman know how to use tools? 5. Should a man interfere much in the kitchen? 6. Should all the members of the family take part in planning and spending the budget? 7. Who should be the head of the family? 8. Who should be the bread-winner?

IV. 1. Would you rather wash the linen yourself or have it washed at the laundry? Why? 2. Is it hard to wash the linen nowadays if you have no washing machine? 3. Do you like to iron starched cuffs and collars? 4. Which do you prefer: to wash the linen or to iron it? 5. Do you use soap or detergents while washing the linen? 6. Describe the procedure for washing linen. 7. What should one remember about while washing white and coloured things? 8. Do you tint the white linen blue? Why?

V. 1. Do you like the washing up? Why? 2. What do you start the washing up with? 3. Who usually does the washing up in your family? 4. Is it necessary to wash the dishes after every meal? 5. Which do you prefer: to wipe the dishes or to put them on the plate-rack to dry? 6. Do you ever use any cleansing powders while washing up? Why?

9.5. "Home and Home Life". Student-class interaction. Guidelines on role play:

1. Act out a 30-minute talk. Mind the setting, the topic, your social relationship.

2. Main roles: the Nelson family (5: the grandfather, the father, the mother, their son Jack and their daughter-in-law Alice – both students); the Jones family (2: Julia and Michael – newly-weds, students, friends of Jack and Alice); Jack's fellow-students (3).

3. Attitudes: non-official, friendly.

4. The Jones drop in at the Nelsons' to discuss the results of the midterm exams with their friends Alice and Jack. But Alice and Jack are a bit late from the cinema.

Mrs Nelson shows Julia and Michael into the sitting-room and speaks with them about their studies and living conditions to while away the time. The Jones rent a room because they don't want to be dependent on their parents. The young people speak enthusiastically.

Mr Nelson joins in the conversation and complains that his son and daughter-in-law do practically nothing about the house.

The grandfather recalls the times when life was much more difficult without modern conveniences and all these time-saving gadgets.

Alice and Jack return from the cinema and bring their fellow-stu-

dents for a cup of tea. Jack introduces his acquaintances who live in a hall of residence and the conversation goes on. The young people seem to agree that it is much better to live on their own though sharing the house with the parents has its advantages. Alice and Jack insists on their being helpful about the house very often.

Mrs Nelson invites everyone for a cup of tea and at table the young people talk about their college life.

5. Linguistic input:

- a) Topical vocabulary: "At Home", "College Life".
- b) Language focus: present and past tenses, verbs with prepositions and adverbial particles, use of articles in some syntactic relations.
- c) Functional phrases: greeting, introductions and conversation openings, expressing opinion, giving reasons, showing interest, saying you're optimistic/pessimistic, explaining advantages and disadvantages.

6. Non-linguistic input: some authentic material from the Teacher's Handbook.

## Unit 3

## ENGLISH MEALS



<i>Functions:</i>	Narrating past events. Asking about likes and dislikes. Expressing likes and preference. Expressing attitude and opinion.
<i>Main language points:</i>	Reported speech. The Passive Voice forms. Use of articles with the nouns – names of meals.
<i>Other language points:</i>	Word-building suffixes.
<i>Study skills:</i>	Getting meaning from word parts.
<i>Reading skills:</i>	Reading recipes, menus.
<i>Writing activities:</i>	Note-taking skills. Summarizing.
<i>Classroom English:</i>	Some useful hints about conducting a lesson. Arresting the pupils' attention. Requests and orders of a general kind.

### *To the Student*

You agree, don't you, that food is a subject that interests everyone. Nowadays people are usually diet and health-conscious that's why we are going to discuss with you sensible eating habits and a well-balanced diet. Many nationalities have reputation for cuisine and this is another point to talk over. We hope to provide you with informative entertaining (at times humorous) material that would lead you to know Great Britain better.

1. Look, listen and read.

### TALKING ABOUT ENGLISH MEALS

Housewarmings are becoming more and more frequent<sup>1</sup> nowadays. In most of new flats people are moving into, you find all modern conveniences<sup>2</sup>, such as gas, electricity, running water, and central heating. But it is the kitchen that wins the hearts of housewives!

The kitchen is planned in such a way as to make good house-keeping easy. There's a gas or electric cooker with an oven for baking. The snow-white sink has taps for cold and hot water. There are fitted units<sup>3</sup> and a pantry. Such kitchens are easily kept spick and span.

In the kitchen we cook our food. Sometimes we have our meals in the kitchen.

Here's something about English meals and food and cooking.

The usual meals are breakfast, lunch, tea and dinner, or in simpler homes, breakfast, dinner, tea and supper.

The usual English breakfast is porridge (made of oats and water) or cornflakes<sup>4</sup> with milk or cream and sugar, bacon and eggs, marmalade (made from oranges) with buttered toast and tea or coffee.

Lunch is about one o'clock. We have cold meat (left over probably from yesterday's dinner), potatoes, salad and pickles, with a pudding or fruit to follow. Sometimes we have a chop, or a steak and chips, followed by biscuits and cheese.

Afternoon tea you can hardly call a meal but it is a sociable sort of thing, as friends often call in then for a chat while they have their cup of tea, cake or biscuit.

In some houses dinner is the biggest meal of the day. But in a great many English homes, the midday meal is the chief one of the day, and in the evening we have a much simpler supper – an omelette, or sausages, sometimes bacon and eggs and sometimes just bread and cheese, a cup of coffee or cocoa and fruit.

We have "high tea"<sup>5</sup> between 5 and 6 o'clock, and we have ham or tongue and tomatoes and salad, or tinned fish, or sausages with good strong tea, plenty of bread and butter, the stewed fruit, or a tin of pears, apricots or pine-apples with cream and pastries or a good cake.

*Purchasing.* I think it will be useful to know where we buy food. At the grocer's you buy bacon, tea, cereals etc., while at the butcher's one buys meat. At the greengrocer's (which is also fruiterer's) we are supplied with fruit and vegetables. At the dairy we get milk, cream and eggs. At the fishmonger's you will find all sorts of fish. Bread and cake are bought at the baker's (he is the confectioner as well).

*Cooking.* We cook our food in different ways. We can boil our food (meat, fish, eggs, vegetables, milk, etc.). For this purpose pans are used.

Meat and other food may also be either roasted or fried. When frying food we use a frying pan. There are special pans called stewing pans and saucepans.

Water for tea is boiled in a kettle. We put tea into a teapot and pour boiling water onto it and let it brew.<sup>6</sup> Coffee is made in a coffee-pot. We have our coffee white or black. The sugar we take with our tea or coffee is kept in a sugar bowl while butter is kept in a butter-dish.

A good cook will only use good quality fresh food.



## Notes on the Text

1. frequent ['fri:kwənt] *adj* – often occurring, constant, e.g.:  
If you have frequent bad headache consult your doctor.  
to frequent ['fri:kwənt] – to go often to some place, meetings, company, house.
2. convenience *n*, convenient *adj* – suitable, practical, handy, not troublesome (подходящий, пригодный, удобный). Cf.: comfort *n*, comfortable *adj*, i.e. relaxing, giving content, ease (удобный, комфортабельный, уютный).  
We found the room quite comfortable.  
This train offers the passengers a comfortable, quiet ride.  
This early train is not convenient for me.
3. fitted units – built-in cupboards.
4. cornflakes корнфлекс, кукурузные хлопья.
5. "high tea" – «большой чай», ранний ужин с чаем (распространен на севере Англии и в Шотландии).
6. to brew [brʊ:] заваривать (чай).  
Drink as you have brewed. = Что посеешь, то и пожнешь.

## VOCABULARY PRACTICE

- 1.1. a) Choose the right word and explain its meaning.

comfortable, convenient

1. I like ... shoes. 2. It is more ... to go there by plane. 3. It's not ... to phone them at such a late hour. 4. Please make yourself ... . 5. Will it be ... for you to start work tomorrow? 6. Meet me at one o'clock outside the post-office, if this place and time are ... . 7. I found the armchair rather ... . 8. Will the 3.50 train be ... for you?

- b) Study the material below, then choose the right word and explain its meaning.

As you can see, *treat v, n* can carry a number of meanings:

*treat n* has the meanings:

- a) anything that gives great pleasure.

Dining out could be a treat.

What a treat to get out of a noisy town!

- b) the act of treating.

This café is worth visiting because they provide a special kind of treat – afternoon tea for children of all ages.

This is my treat. (i.e. I'm paying the bill.)

to treat may mean:

- a) to supply with food, drink or entertainment at one's own expense.

You can also treat yourself to a meal at certain station buffets.

May I treat you to these home-made cakes?

b) to give medical care in order to cure.

Which doctor is treating you for your illness?

c) to act or behave towards smb.

He treats me as a child (as if I were a child).

d) to consider, to regard.

He treated my words as a joke.

You treat the house like a hotel.

Remember: to treat smb cruelly (kindly); to treat a matter seriously (lightly, thoroughly)

**a treat, to treat**

1. How did they ... you? 2. They ... me kindly. 3. How would you ... a strained ankle? 4. The child ... to an ice. 5. What ... it is not to have to get up early! 6. The lecturer ... his subject thoroughly. 7. Which doctors are ... her for her illness? 8. I shall ... you to a good weekend holiday. 9. It is a great ... for her to go to the cinema. 10. My pal ... for her broken leg for a fortnight already.

1.2. Give

a) the opposite of the following.

frequent; modern; substantial; to be a success; simple

b) words and expressions similar to the following.

nowadays; convenient; spick and span, sociable; chief; certainly; to supply

1.3. Group the words from the text with the suffixes "-er", "-ful", "-able/-ible".

Give words by analogy.

#### ORAL PRACTICE

1.4. Listen to the text and answer these questions.

1. Are housewarmings frequent nowadays? 2. What modern conveniences can one find in new flats? 3. How many meals a day does the Englishman usually have? 4. What does the usual English breakfast consist of? 5. Does the Englishman like to vary his breakfast? 6. Many of them never change it, do they? 7. What can one see on the lunch table, as a rule? 8. What is the menu of an ordinary dinner? 9. What is afternoon tea? 10. What's the biggest meal of the day? 11. What do you think of English meals? 12. What makes housekeeping easy?

1.5. Say whether you agree or disagree with the following statements.

1. Breakfast is the biggest meal in England. 2. Coffee is taken at every meal. 3. Soup is a favourite dish with the Englishmen. 4. The English people don't like changes in their meals. 5. The usual English meals are breakfast, dinner, tea and supper. 6. Lunch is some kind of

a snack. 7. Lunch is about 11 o'clock. 8. For lunch the Englishmen always have cold dishes. 9. At one o'clock England stops for lunch. 10. Englishmen often have a cup of milk at 5 o'clock. 11. Afternoon tea you can hardly call a meal. 12. Supper is a sociable sort of thing.

#### EXPRESSING LIKES AND PREFERENCE

There are many ways of expressing your likes and preference.  
Examples:

##### *More willingly, preferably*

- I'd (rather) like... (very much)
  - I love...
  - I enjoy...
- 1. - Would you like a cup of coffee?
  - Well, I'd rather have tea if it's not too much trouble.

##### *Formal, semiformal style*

- I prefer...
  - I'd rather...
  - I like ... better.
- 2. - Do you like boiled eggs?
  - Yes, but I prefer them fried on the whole.
  - 3. - What do you like for breakfast?
  - Well, I rather like to start with grapefruit, or yoghurt.

1.6. Ask your partner about her/his likes or choice. Then report it to the class.  
Try to use the phrases in the list.

Example:

to your partner:

to the class:

- Which would you rather have, tea or coffee at breakfast?
- Mary likes coffee rather than tea at breakfast.

1. Do you like fish? 2. Do you often have your meals at a café? 3. Would you object to our going to a café? 4. Are you a curry lover? 5. What are your favourites in fruit? ...

1.7. Speak of your preferences at meals.

### GETTING MEANINGS FROM WORD PARTS

To communicate powerfully and persuasively, you need to enrich your vocabulary. By choosing the right word you can delight, please, shock, enrage or terrify your reader or listener. Words can solve a problem or cause dissension, create legends and destroy myths.

Thousands of English words are formed by the combination of word parts – roots, prefixes and suffixes.

A suffix is a word part with a distinct meaning of its own that is added to the end of a base word or a root to change the function and, sometimes, the meaning of the word. When you add a suffix to a base word or a root, the spelling of the word may change. Sometimes, several suffixes are added to the end of a word to make a new word.

These suffixes make nouns out of verbs or adjectives:

<i>Suffix</i>	<i>Meaning(s)</i>	<i>Examples</i>
-er/-or	a) person, animal that does something; b) instrument, machine; c) person concerned with a thing; d) person belonging to a place	teacher opener hatter Londoner
-ance (-ence) (-ancy/-ency) -tion (-sion)	act, process condition, degree action, condition; resulting state, concrete result	performance excellency repetition impression
-ment	product, means, action, state	measurement, environment
-ist	person who does, makes, uses, believes or is an expert in	pharmacist, economist
-ant (-ent)	state or condition of; one who	variant resident

These suffixes make adjectives out of nouns, or verbs:

<i>Suffix</i>	<i>Meaning(s)</i>	<i>Examples</i>
-ful -able (-ible)	full of having the means or power to do something	beautiful eatable, terrible
-ate -en	having, being like made of, like	affectionate wooden, ashen

-ous (-ious/-eous)	full of, characterized by	humorous, mysterious, righteous
-ward (-wards)	in the direction of	homeward
-wise	in a certain manner, direction, position	likewise, clockwise

These suffixes make verbs out of nouns or adjectives:

<i>Suffix</i>	<i>Meaning(s)</i>	<i>Examples</i>
-ize (-ise)	make, make into, cause to be, have the quality of	realize, advertise
-fy	make or form into	unify, justify
-ate	make, apply, do	concentrate

2. Do you know from which verbs the following nouns are derived? Put them down. Underline the suffix and the stem consonant.

Example: publication – to publish

exhibition	obligation	production
repetition	persuasion	commission
limitation	competition	satisfaction
provision	description	intention
invasion	admission	variation

- 2.1. Form nouns from the following verbs by adding the suffixes “-ance/-ence”. Underline the suffix.

Example: to allow – allowance  
to differ – difference

to accept	to depend	to annoy
to assist	to exist	to acquaint
to correspond	to appear	to perform
to guide	to insist	to interfere

- 2.2. Analyse the character of derivation and spelling changes in these adjectives and nouns.

recognizable	– recognition	admirable	– admiration
capable	– capability	memorable	– memory
hospitable	– hospitality	divisible	– division
miserable	– misery	probably	– probability
charitable	– charity	comparable	– comparison
dependable	– dependence	irritable	– irritation

- 2.3. Form adjectives from the following verbs and nouns by adding the suffixes “-able/-ible”.

accept	advise	express
agree	admire	convince

change	digest	respond
notice	value	resist
prefer	like	exhaust
remove	recognize	divide
desire	sense	manage

2.4. Insert "e" or "i" in the words listed below.

cur-ous	hid-ous	env-ous
glor-ous	myster-ous	courag-ous
gorg-ous	plent-ous	harmon-ous
pit-ous	industr-ous	spontan-ous
fur-ous	grac-ous	relig-ous

2.5. Step 1. Read the following definitions and the partially spelled words that satisfy the definitions. Step 2. On your paper, write the missing word part or parts for each word. Step 3. Next to each word part or parts, write the complete word. Step 4. Write sentences using these words. You may include more than one word in a sentence.

Example: An adjective, meaning "welcoming": hospit - - - -  
 Answer: able, hospitable  
 Miss Porter proved to be a hospitable young lady.

1. A noun, meaning "being allowed to enter": ad - - - sion. 2. An adjective, meaning "unbelievable or astonishing": in - - - - ible. 3. An adjective, meaning "trusting, loyal": - - - - - ful. 4. A noun, meaning "food and drink": re - - - - - ments. 5. An adjective, meaning "reasonable, well judged": - - - - - ible. 6. A noun, meaning "the first course in a meal": - - - - - er. 7. A noun, meaning "component part, element in a mixture": in - - - - - ent. 8. An adjective, meaning "aware of things around you": consc - - - - . 9. An adjective, meaning "which cannot be seen": in - - - ible. 10. A verb, meaning "to produce something in particular": special - - - .

### English Breakfast

3. Listen to these people discussing their idea of breakfast.

Anne is a schoolgirl; James is a schoolboy; Mr Jones is a business man; and Miss Eccles is ... a cook.

Anne: I never want any breakfast. Just a cup of tea and a piece of toast...

James: I don't eat much either. Just some cornflakes, and an egg, and coffee, and toast and marmalade.

Anne: I call that a huge breakfast!

James: No, it isn't! Anyhow, I haven't time for any more during the week when I have to get to school.

*Mr Jones:* Well, what do you have at the week-end, James?  
*James:* Oh, on Sundays it's different. I have orange juice, then porridge, with sugar and cream, and bacon and sausages – and scrambled eggs, of course – and coffee and toast and honey.  
*Anne:* What do you have, Mr Jones?  
*Mr Jones:* Oh! I never change, I always have the same; bacon and eggs. And coffee, of course.  
*Miss Eccles:* But you don't have to cook it yourself, do you?  
*Mr Jones:* Well, no. My wife cooks the breakfast. She cooks the most perfect bacon and eggs in the world! I can smell them cooking, while I'm shaving. I just couldn't start the day in any other way!  
*Miss Eccles:* You're lucky. I have to cook other people's breakfasts. I never eat any myself. Just half a grapefruit and a cup of tea for me.  
*Anne:* You're like me. I can't think how people eat those great huge meals at eight o'clock in the morning!  
*Mr Jones:* You see, James, women are always thinking about their figures. They're afraid of getting fat...  
*Miss Eccles:* There's just one thing: sometimes, when I'm on holiday, I have a special treat...  
*Mr Jones:* And what's that?  
*Miss Eccles:* A lovely, fat, juicy kipper!  
*James:* Oh, I'd forgotten about kippers! They're the best of all!

("Mozaika", 1988)

3.1. Give four forms of the following verbs.

to eat, to get, to smell, to shave, to think, to forget

3.2. Can you answer these questions?

1. What is Anne's idea of breakfast? 2. Is her breakfast usually frugal or substantial? 3. Who prefers a huge breakfast? 4. Is James' breakfast different at the week-end? 5. It is a huge meal, isn't it? 6. Is Mr Jones' breakfast as substantial as James'? 7. What does he think of his breakfast? 8. What does Miss Eccles have for breakfast as a rule? 9. Does she ever change it? 10. A lovely, fat, juicy kipper is her special treat, isn't it? 11. Who else enjoys kippers? 12. James is a hearty eater, isn't he? 13. What's your special treat?

3.3. Speaking of your breakfast, what do you usually have for it? (See the list below.)

Example: My breakfast is always ... and coffee (tea).

boiled eggs, fried eggs with bacon, toast, cereals, porridge, marmalade, cream, strawberry jam, instant coffee, fruit juice, yoghurt

3.4. Speak of the breakfast you had, making use of some vocabulary items from the list. Communicative input: Giving reasons for approval and disapproval.

I had breakfast this morning that I rather enjoyed/disliked very much.



to compliment use the following:

an inviting-looking dish juicy  
...is really first-class  
there is none like it  
to give the satisfaction to the eye  
and tongue  
tender, melting in the mouth  
well-flavoured food  
a special delicacy  
a real thing  
lovely coffee  
tempting things  
mouth-watering selection of creamy  
cakes and delicious pastries  
marvellously satisfying  
quite decent  
delicate sandwiches  
fine  
a perfect cup of tea

to criticize use the following:

a sickly-looking, gluey mess  
it had a queer salty taste  
a horrible sloppy mass  
watery and tasteless  
undrinkable coffee  
uneatable cabbage  
as tough as old boots  
with no particular flavour  
underdone/overdone  
plain food  
soggy  
disgusting  
half-baked  
hastily prepared  
untidy badly made  
unpleasantly cold and damp  
was actually burnt  
sodden vegetables

Introductory phrases and parentheses to be used:

I admit... (confess, believe...)  
Small wonder, ... (no wonder...)  
To my regret (joy, relief, surprise)...  
True, ...; it is true...

To say nothing of...  
Not surprising...  
Strange as it may seem, ...  
It's no secret that...

3.5. Study the picture and find out what choice of dishes your classmates have for breakfast, dinner and supper.





3.6. Combine the nouns with the adjectives they fit.

*A*

frozen  
smoked  
tinned  
bottled  
boiled  
fried  
ready-packed

*N*

fish  
sausage  
herrings  
milk  
fruit  
vegetables  
cereals  
sugar

3.7. Make up questions using a verb with any suitable noun. Let your fellow-students answer them.

*V*

to run out  
to flavour with  
to sell  
to drop in at  
to call round  
to prefer

*N*

foodstuffs  
curds  
parsley  
cakes  
candies  
poultry  
groceries

3.8. Make up a list of goods which can be bought at:

a grocer's  
a fishmonger's  
a greengrocer's  
a confectioner's

a butcher's  
a dairy  
a baker's

- illogical connections
- ambiguity
- awkward use of nouns instead of clauses

10.1. Read, analyse and correct the following paragraphs and sentences.

(a) Harry returned home. Nora was doing the cleaning. She looked tired. She had been working since morning. Nora could not wait until the weekend. Harry tried to reproach her for it. The furniture had been looking shabby for months.

(b) Charlie was a fresher. He was doing badly in his studies. The Dean wanted to speak to him because Charlie was doing badly. He explained that he was doing badly because he had to work at nights.

(c) Lanny felt happy because thin, loose brown dust sprang to his nose. It was part of his home.

(d) Robert let his father know that he had failed to get a scholarship. He felt displeased and worried.

(e) Martha asked about the incident with Maggie.

(f) Tom could not understand Maggie's actions.

10.2. Write a reproduction of an extract from "The Picture of Dorian Gray" by Oscar Wilde. To make a good story follow these strategies:

1. Begin the paragraph with a sentence that makes the topic clear. Make your narration logical, give the necessary grounds, explanations, convey the dynamism of actions, use different connectives.
2. Describe the places and the characters.
3. Use good vocabulary, various sentence constructions, adjectives and adverbs, expressing feelings and emotions of the characters.
4. End with a concluding sentence that expresses your reactions to the incident or that identifies its result.

#### BECOME PROFICIENT



#### Some Useful Hints About Conducting a Lesson:

##### Response to Pupils' Requests.

##### Teaching Pupils to Ask for Permission to Speak, Ask Questions, etc.

11. Your pupils must know how to express in English the simplest needs. Teach them to do this in a polite manner, using modal verbs. Study the list of phrases given on p. 363-364.
- 11.1. Make up a series of questions asking for permission to do something at the lesson.
- 11.2. Work in pairs. Let your partner act as a teacher and respond to your requests.

Past	The mail was brought an hour ago.	The mail was being delivered for quite some time yesterday.	The mail had been already delivered by the time we came back.
Future	The mail will be brought in an hour or so.	-	The mail will have been brought by 5 p.m. or so we hope.

4. Work with your classmates. Change the given sentences to negative form and let the classmates answer your questions.

Example: Dinner was served at seven o'clock.  
 You: Was dinner served at eight o'clock?  
 Classmate: No, it wasn't. Dinner was served at seven o'clock.

1. She has been taken to a café to dine out. 2. The egg had been boiled for three minutes before it was taken off. 3. The menu was made up by the head-waiter. 4. Fantastic appetizers are being made for the reception at present. 5. Custard will be dished out for dessert. 6. The menus had been signed in ink by the time the restaurant opened. 7. The recipe was being tried for quite some time yesterday. 8. Various salads are served as starters. 9. The Bushes were holding a state dinner for the French President and his wife. 10. A French-bottled table wine was reasonably priced.

- 4.1. Ask your partner to identify the following passive voice forms.

1. She *was asked* whether she preferred Mexican or Greek food. 2. This book *has been designed* to enable the reader to travel confidently about London. 3. The customers *are attracted* by fruit and vegetable stalls as the best quality fruit and vegetables *are being sold* there. 4. Umbrellas of all kinds *have been made* and sold here since 1830. 5. Talks by authors *are always being given* at this library. 6. There is a large second-hand department where books of all kinds *are bought and sold*. 7. During the summer months, tables and chairs *are set out* on the pavement in front of the pub. 8. Dinners *are now being served* at a high price. 9. Crab salad and mixed cheese salad *are being prepared* to start the dinner. 10. What points *had been discussed* by the time I came in?

- 4.2. Work in pairs. Change to passive voice.

1. He *has put* the perishable products into the fridge. 2. She *left* the money for you to do the shopping. 3. They *will fix* the microwave tomorrow. 4. She *will bake* a cake in the evening. 5. They *bought* a

mixer many years ago. 6. By the time you'll do away with the steak the waiter *will have served* the dessert. 7. We *were just topping* the cake with frosting when Mum asked us to make haste. 8. They *say* the English cuisine is unexciting. 9. She *is slicing* the onions at the moment. 10. They *had fixed* the table by the time the guests came.

4.3. Ask your partner to change the following sentences to active voice:

1. The reception was visited by Mr Scott. 2. The dinner will be prepared by Helen. 3. His lunch is brought to him at 1 o'clock by his assistant. 4. The lemons were sliced finely. 5. The dishes were fixed in an inviting way by the hostess. 6. No sooner had my breakfast been served than I had to rush to the college. 7. At last this site is being cleared up. I wonder what will be built here. 8. Naturally public speakers do not like it if they are laughed at. 9. Coupons had been given by the 1st of January. 10. Fantastic books are being offered at our bookshop.

5. Since most of us eat their meals with a family, suppose we talk about family meals. Mind the forms of polite requests, acceptance or refusal.

Ann and Fred are newly-weds; Jane, a groupmate of theirs, comes on a visit to them.

Ann: Good morning, Jane. Come in, please.

Jane: I hope Fred is at home?

Ann: Yes, he is. So nice of you to have come. We are about to have dinner. *Will you dine with us?*

Jane: *With great pleasure.*

Ann: That's fine. I am off to lay the table. Excuse me, please.

Jane: *By all means.*

(At Table)

Jane: It's good to be in a company like this, I admit.

Ann: *Let me help you to some salad, Jane.*

Jane: *Please, do.* It looks so inviting. That's quite enough, thank you.

Ann: Some soup, Jane?

Jane: Why, yes. I think I could manage a plateful.

Ann: How do you find the salad?

Jane: Awfully nice. I have never tasted such a lovely salad; *will you tell me* how you make it?

Ann: I'm glad you've enjoyed it and it's very nice of you to say so. It is quite easy to make. I'll write down the ingredients and the directions for mixing.

Jane: Thank you very much. *Don't you think* it's lovely, Fred?

Fred: Yes, it is, indeed. *Kindly pass me* the salt, Ann, *will you?*

Ann: Here you are. *Some more bread,* Fred?

Fred: *Yes, please.* What comes next, Annie?

Ann: Chops with roast potatoes and vegetables.

Fred: And what follows that?

*Ann:* Wouldn't you like to make a guess?

*Fred:* Ice-cream, I suppose.

*Ann:* There you are wrong, Fred, it's coffee.

*Jane:* Coffee? It's just to my taste.

*Ann:* I am happy that I've suited your taste, Jane. Do you take milk in your coffee?

*Jane:* Yes, I like it milky.

*Fred:* Well, Jane, what about fruit?

*Jane:* I'd be delighted.

5.1. Answer these questions.

1. Who came on a visit to Ann and Fred? 2. What did Ann treat Jane to? 3. Did Jane enjoy the salad? 4. Did Ann treat her guest to chops or a grilled chicken? 5. What did they have for the third course? 6. What dishes did Jane like most at the dinner? 7. What coffee did Jane prefer? 8. What followed coffee? 9. Was Ann a poor cook and hostess? 10. Sum up the formulas of request, please.

5.2. Which of the following statements is true?

I. 1. Jane came by the end of the dinner. 2. They had fish garnished with chips and tea with pastry. 3. Jane took her coffee without milk. 4. Ann promised to write down the recipe of the salad Jane liked.

II. 1. Jane came on a visit to Ann and Fred who are a newly married couple. 2. Jane didn't like the salad served as an appetizer. 3. They had scrambled eggs with sausage and enjoyed them very much. 4. Jane liked her coffee black.

III. 1. The table was already laid when Jane came. 2. Jane made a delicious salad. 3. Jane was anxious to know how Ann made it. 4. Jane liked black coffee.

IV. 1. There were some hot appetizers on the table. 2. Ann didn't serve soup. 3. Fred had a beefsteak for the second course. 4. Ann suited Jane's taste.

5.3. Report the requests and the forms of acceptance and refusal.

5.4. Speak on the following.

1. what the menu of the dinner was;
2. what the atmosphere of the dinner was;
3. what dish Jane enjoyed most of all;
4. how you find Ann as a cook and hostess.

#### READING RECIPES

A recipe is a very special type of a text characterized by laconism, precision, the imperative form of the verb. Reading a recipe correctly can mean the difference between a good dish and a bad one.

Most recipes first give you a list of the ingredients you will need. Then they tell you step-by-step what you should do to make the dish. Good cooks almost always use recipes.

Recipes have special words of their own. In recipes you will find words and abbreviations you do not use every day. These words and abbreviations tell you how to add ingredients. They tell you what the right measurements are and how long to cook a dish. They list the cooking temperature.

The abbreviations given below are the ones you will see most often:

c.	- cup	pkg.	- package
doz.	- dozen	pt.	- pint
gal	- gallon	sm.	- small
lb.	- pound	sq.	- square
lrg.	- large	tbsp.	- tablespoon
min.	- minute	tsp. or t.	- teaspoon
oz.	- ounce	g	- gram

#### Assignments: Reading Recipes

- a. This is Ann's recipe. Study it carefully and point out its basic parts.

name of dish ● ————— MIXED SALAD WITH CHEESE

the ingredients you will need and amounts ●	500 g canned green	150 g cheese
	beans	1 bunch of parsley
	1 bunch of radishes	1 lemon
	150 g cucumbers	dash salt,
	200 g tomatoes	pepper
	3 tbsp cooking oil	

sequence to follow in putting ingredients together (method, temperature, and time of cooking) ●

Clean and finely slice the radishes and cucumbers. Grate the cheese and finely chop the parsley. Place radishes and cucumber into a salad bowl. Salt and set aside in a cold place for 1/2 hour. Mix oil, lemon juice, pinch of black pepper, parsley, drained green beans, grated cheese and tomato slices with the cooled radishes and cucumber.

amount you will have when finished ● ————— Yield: 4 servings

- b. Write the recipe of your favourite dish and exchange the recipes with your classmates.
- c. Imagine you are asked to instruct young housewives to make some dish. Give the necessary instructions as if you were speaking over the local radio.
6. Ask your classmates what they serve for dinner usually.
- 6.1. Discuss with your partner the problem of food and meals and cooking in your family.
- 6.2. Study the given menu, discuss it with your partner and speak of your own diet.

Menu  
of Hughes Hall,<sup>1</sup> one of the colleges of Cambridge University

DAY	LUNCH	HALL
Monday, 29	Toad in the Hole <sup>2</sup> Baked Egg Custard <sup>3</sup>	Egg Mayonnaise Grilled Steak Pineapple Upside Down Custard Cream
Tuesday, 30	Cold Meats Various Salads Apricot Crumble Custard	Paté <sup>4</sup> Beef Curry <sup>5</sup> & Rice Side Dishes Pear Helene <sup>6</sup>
Wednesday, 31	Grilled Pork Chop Curry Baked Apple Custard	Soup Cold Chicken Various Salads Fresh Fruit & Cheese
Thursday, 1	Spaghetti Luncheon Meat Bread & Butter Pudding	Grapefruit Minute Steak Garnished Plum Pie & Ice Cream
Friday, 2	Roast Lamb Mint Sauce Baked Rice Pudding	Soup Fried Cod in Batter <sup>7</sup> Sherry Trifle <sup>8</sup>
Saturday, 3	Sausage & Tomato Pie Apple Meringue <sup>9</sup>	Paté Chicken A Chocolate Milk Shake
Sunday, 4	Roast Beef & Yorkshire Pudding <sup>10</sup> Rhubarb <sup>11</sup> Pie & Custard	Soup, Scotch Egg Various Salads Fresh Fruit & Cheese

## Notes

1. hall 1. университетская столовая; 2. пролонгированный обед с беседой; 3. название некоторых колледжей в университете.
2. toad in the hole бифштекс, запеченный в тесте.
3. custard заварной крем, разновидность драчены (подается к пудингам, пирогам с фруктами или как самостоятельный десерт).
4. paté паштет.
5. curry карри (приправа из чеснока, куркумового корня и разных пряностей; мясное, рыбное, овощное блюдо, приправленное карри, обыкновенно подается с рисом).
6. Pear Helene – peaches.
7. batter взбитое тесто, клар.
8. sherry trifle бисквит, пропитанный вином и залитый сбитыми сливками.
9. meringue меренга, печенье.
10. Yorkshire pudding запеканка из овощей и мяса.
11. rhubarb ревень.

To express your opinion use the following:

For all I know...	There's no other word for it...
I wonder...	...or so I think/expect...
In other words...	To my mind...
As you may have heard...	I guess...
As far as I could see...	At my best guess...
I admit...	I will say straightforwardly...
That's not the way I look at it.	To my way of thinking...
In my knowledge...	
As is well-known...	

6.3. Imagine you are in one of the situations below. Reply in any appropriate way.

- Do you know what is on the menu of McDonald's?
  - Sorry, I don't. May be Ron does.
  - Thanks. I'll ask him. (Turning to Ron.) Excuse me, do you know...?
- Ron: ...

6.4. Recall an experience of celebrating some occasion, make use of the suggested preposition groups.

a dish **on** a menu  
 over breakfast/dinner, etc.  
 to taste **of** garlic, etc.  
 for breakfast  
 to treat someone **to** smth  
 to sit down **to** dinner/supper, etc.



READING PRACTICE



THE COOK

by John Willington Ward

(Abridged)

Peter Merrill stood at the door of the passenger-reception building of Rome Airport and watched the rapid approach of the plane that was carrying his wife.

Susan and he had been married three weeks before. A few days after their wedding she had had a telegram from home saying that her mother was ill. She had flown at once to London. He had been unable to go with her, for he was a teacher and it was the middle of the summer term.

He stood up now, as the passengers began to come into the reception room. When Susan appeared he walked quickly to her and gave her a mighty hug.

"Hello, darling," she said breathlessly. "How are you?"

"Fine - now. You?"

"Yes. And very happy to be back."

They took their place in the queue for the police and customs inspection.

She said: "Has anything exciting<sup>1</sup> happened while I've been away?"

"My contract has been extended for another year."

"That's very good news. I wanted to stay on here for a bit. Anything else?"

"I've had a new suit made. A light one for summer."

"Good. You needed one. Anything else?"

He glanced at her quickly. "I've taken a furnished flat for us."

Her eyes opened wide. "A flat? Good heavens! Where?"

"Just round the corner from the hotel."

"Oh!" She frowned a little.

He looked at her again. "I hope I haven't done the wrong thing. If we were going to be here only for the rest of the term, we could have stayed on in the hotel. But another full year there..."

She squeezed his arms. "Of course. You're quite right. It's only that - oh, wait a minute, it's my turn now." She moved forward and gave her passport to the police official.

When she had finished with the formalities, Peter picked up her two suitcases. They went out of the building and walked towards their car.

He said: "What were you going to say about the flat? You don't seem very happy about it."

"Oh, darling," she said at once, "of course I'm happy about it. It's just that I'm a bit frightened."

He stared at her. "Frightened? Whatever of?"

"The cooking<sup>2</sup>. I wasn't brought up very well. I can't cook."

He laughed. "Is that all? I know you can't. You told me when we got engaged. It doesn't matter at all. I'll teach you."

"You? Can you cook?"

"Oh yes," he said grandly<sup>3</sup>. "I can cook."

"Well, well," she said. "We don't know very much about each other yet, do we? All right, I'll try to be a quick pupil. You mustn't spend your time in the kitchen."

He said: "We haven't got to eat all the time at home. We'll always have the restaurant up our sleeve<sup>4</sup>. We can go there whenever we want a change."

"We can," she said, "but with a flat of our own we oughtn't to do that very often. When do we move in?"

"We're already in," he said. "We're going there now. And I'll cook lunch. We're going to have rissoles<sup>5</sup>."

"Well, well," she said again. "Life is full of surprises, isn't it?"

It took them an hour to get from the airport.

"You have a look round," said Peter, as he put the suitcases down in the hall. "Lunch'll be ready in no time." He went into the kitchen and shut the door. Then he took a frying-pan from its hook and put it on a table. He opened the refrigerator and took out a packet of butter and the plate with the raw rissoles that he had rolled into shape before leaving for the airport. He tipped the rissoles into the pan. He opened the packet of butter and dug out a large spoonful.

Susan ran into the kitchen. "Darling, it's a wonderful flat! And a lovely surprise. Thank you." She looked at the rissoles in the frying-pan. "Those look as though they're going to be very nice. But you shouldn't be cooking without an apron or something. You'll ruin your suit."

"Oh, I don't think so," he said. "I've nearly finished." He dropped the spoonful of butter among the raw rissoles.

"Good heavens!" she said.

He looked up. "What is it?"

"Is that how you do it? You needn't melt the butter first, then? I always thought that you mustn't start frying till the pan is hot."

"Don't you believe it," he said airily. He took the pan to the electric stove and put it on the large ring. He turned the switch to "High". "There," he said, stepping back and rubbing his hands. "That's all there is to it. Logic and common sense. It'll cook itself now. We can go and have a beer<sup>6</sup> in the living-room. What's the sense in the standing over it?"

She regarded the frying-pan thoughtfully. Then she looked at him and smiled. "It must be so, if you say so. You're the cook." She went out of the kitchen. He took two bottles of beer from the refrigerator

and followed her into the living-room. They sat down and began to exchange news again.

Twenty minutes passed. Susan looked at her watch.

"Don't you think those rissoles may burn?"

"Help!" said Peter, and jumped out of his chair. "I'd forgotten them." He ran into the kitchen.

Susan lit a cigarette and waited for a moment or two. Then she went slowly into the kitchen.

He was standing at the stove, frowning down at the frying-pan. "Something's gone wrong with them," he said, as he heard her steps. "They've lost their shape."

"They have, rather," she said, looking at the pan. The rounded rissoles had changed into a sickly-looking, gluey mess that covered the whole of the bottom of the pan.

"I can't think what's gone wrong," he said sadly. "Nothing's burned, but why did they crumble?"

"How many eggs did you use?"

"Eggs?"

"Yes."

"None. You don't have to put eggs into rissoles, do you?"

She smiled gently. "Darling, have you ever cooked rissoles before?"

He looked at her sheepishly. "Well, as a matter of fact, I haven't. But they're easy, aren't they? You just get some minced meat and bread-crumbs and chopped onions, mix everything up together, roll it into balls, throw the balls into the frying-pan, and there you are." He regarded the mess in the pan again, and turned back slowly to her, red in the face. "At least, that's what I thought."

She began to shake with laughter. "And the other things you cook? Do you use the same principle of logic and common sense?"

He went even redder. He nodded his head guiltily.

She went up to him and put her hands on his shoulders. "I love you so much," she said. "Come on. Let's go. As you said a little while ago, we have the restaurant up our sleeve."

### Notes on the Text

1. Qualitative adjectives exciting, fascinating, fantastic, stimulating are in popular use when expressing one's opinion. Cf.:  
exciting – lively, stirring i.e. rousing up one's feelings, making smb very emotional (excited) e.g.: *an exciting story, exciting news* (also *excursion, film, actor, cruise, company, food, dish*, etc.)

He is an interesting and exciting man.

fascinating – attractive, very interesting, having strong charm and attraction, e.g.: *a fascinating effect, idea*.

fantastic – wonderful, marvellous, eccentric, extravagant, e.g.: *a fantastic idea, in a fantastic way (also competition, girl, beauty, postcards, etc.)*.

stimulating – exciting, encouraging, e.g.:

She finds her work stimulating.

For your information: 10 most widely used adjective intensifiers are beautiful, exciting, fascinating, special, charming, excellent, superb, wonderful, fantastic, stimulating (they all mean “nice, fine, attractive”. The Americans would rather use cute – nice, attractive); 10 most widely used adverbs – intensifiers are perfectly, extremely, remarkably, immensely, utterly, completely, absolutely, highly, greatly, exceedingly (they all mean “to a great or complete degree”). E.g.: *extremely interesting, absolutely perfect, highly intelligent, utterly adorable, fantastically lucky*.

2. cooking *n* – action of preparing food.

cookery – practice of cooking; a cookery book – a cookbook = a book of recipes.

a cooker *n* – a stove for cooking.

food *n* – nourishment, provisions. Also food for thought or meditation; foodstuff, thing that can be eaten.

meal *n* – customary (also any) occasion of taking food (mealtime).

cuisine [kwiːzɪn] *n* – style of cooking – кулинарное (поварское) искусство.

culinary [ˈkʌlɪnəri] *a* – referring to cooking.

nutrition [njuːˈtrɪʃən] *n* – supplying or receiving of food.

3. to say grandly сказать важничая, будучи исполненным самомнения.

4. to have smth up our sleeve – in reserve.

5. rissoles *n, pl* – fried balls of meat or fish mixed with bread-crumbs – котлеты.

6. to have a beer – to have a bottle (a glass) of beer. When used with uncountable nouns and nouns denoting meals the indefinite article denotes a portion (one portion), e.g.:

It took two chocolates and an ice to calm the child down.

The following nouns: news, advice, money, information, progress, youth, etc. are used only in the singular (singularia tantum). They are never used with the indefinite article, e.g.:

No news is good news.

Your advice was helpful indeed.

I'll send you the money unless you want me to keep it.

#### VOCABULARY PRACTICE

7. Study the illustrations and learn to differentiate the nouns “meal”, “food”, “cooking”, “cuisine”.

1. The British have a meal in the middle of the day; this is called lunch. 2. Here you will enjoy exquisite cuisine with fruit specialities. 3. The cuisine represents the very best in Continental cooking. 4. It provides first-class French cooking. 5. Most nationalities have a reputation for cuisine. 6. There the service is efficient, and the cooking authentic. 7. Food there is mostly authentic, and always enjoyable. 8. It is popu-

lar because of its *reliable* food and animated atmosphere. 9. *The food* there is excellent. 10. The menus here consist entirely of *French cuisine* rather than *English cooking*.

7.1. Choose the right intensifier "exciting", "fascinating", "stimulating", "fantastic", check your answers with a partner. There may be more than one correct answer.

1. I find her the most ... person I know. 2. She is an ... creature with a vivid mind. 3. She is a very skilful artist and draws me ... cards. 4. "Trivial Pursuit" is a ... game for all who love to test their own knowledge and that of their friends. 5. She won a ... three-year contract with "Vogue". 6. China is a ... mixture of ancient and modern. 7. The Kremlin complex is the most ... of the kind. 8. ... as they are, don't let the museums and galleries be all you see in Great Britain. 9. This exotic cuisine has many ... things to offer. 10. They demonstrated ... healthy Christmas food and tea ideas.

Did you have difficulty in matching them? If so, see the key:

1. stimulating; 2. exciting; 3. fantastic; 4. stimulating; 5. fantastic; 6. fantastic; 7. fascinating; 8. exciting; 9. fascinating; 10. exciting

7.2. Find a way of paraphrasing.

1. We were enjoying a really *busy active* social life this month. 2. He has quite a few *interesting* ideas in mind. 3. Your social life may have some *attractive* moments. 4. Flowers are really *wonderful*, so nicely matched. 5. The chocolate milk shake is very *unusual*. 6. Don't you be forgetting that it is a *very special* orange juice. 7. It was *fine*. He would treat us to all kinds of appetizers. 8. What fun, what *wonderful* fun we all had. 9. How *nice* you are, darling! 10. What an *excellent* performance! 11. *Perfect* holidays are coming to an end! 12. You are *great*, Mike. 13. That engagement ring is something *special*, quite extraordinary.

7.3. Say it less intensely toning down the utterances.

Example: - What a *superb* dish!  
- Yes, it is *rather tasty*, isn't it?

1. Restaurant Hilton. *Excellent* cuisine with game specialities. 2. A *superb* wool suit for just 39. 3. Discover the *special* luxury of *fascinating* Italian knitwear. 4. Don't miss this *wonderful* product. 5. The *fantastic* free-entry competition! 6. This invisible mini-soles let you wear high heels in *amazing* comfort! 7. The *beautiful* gift for feet of all ages. 8. The *charming* place to raise a family. 9. Sochi has a *fascinating* range of attractions. 10. It's time then, perhaps, to enjoy an *exciting* lunch or delight in *stimulating* afternoon tea.

7.4. Know how? Quiz yourself.

1. His speeches are rather ... (emotional, exciting, stimulating). 2. His ideas are often expressed in ... forms (striking, fantastic, unusual).

3. As a politician he is ... open (unusually, fantastically, absolutely). 4. The cake is ... decorated (fantastically, remarkably, perfectly). 5. This is a ... dish (wonderful, exciting, superb). 6. He was a ... great Russian man (remarkably, fantastically, absolutely). 7. The hostess dished out ... spicy meat (extremely, exceedingly).

7.5. Remind your classmates how to differentiate the verbs "to suggest" - "to offer", the adjectives "comfortable" - "convenient". Make up sentences with them.

7.6. Illustrate different meanings of the verb "to treat" and the noun "a treat".

7.7. Write four forms of the following verbs.

to eat, to fly, to shut, to dig, to run, to sit, to burn, to light, to lose, to throw, to shake, to forget

#### ORAL PRACTICE

7.8. Read the text carefully, interpret the usage of passive voice and past perfect tense structures.

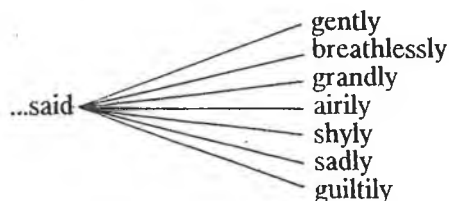
7.9. Answer the following questions.

1. What brought Peter Merrill to the airport? 2. Why did Susan have to go to London? 3. Why couldn't Peter join her? 4. How did he make his living? 5. Were Susan and Peter glad to see each other? 6. What were the pieces of news that Peter broke to his wife? 7. How did Susan take the most exciting news about the flat? 8. Why did Peter take a furnished flat? 9. What was Peter's program for the day? 10. There was one more surprise for Susan, wasn't there? What was it? 11. Did they enjoy their lunch? 12. Peter was a flop with the rissoles, wasn't he? 13. What mistakes did he make while cooking them? 14. How did he feel about his failure? 15. How did Susan react to the incident?

7.10. Do you agree or disagree to the statements?

1. Peter refused to accompany his wife to London. 2. While Susan was away he moused about the house. 3. Peter had no news to break to Susan. 4. The idea of moving into a furnished flat depressed Susan. 5. Susan wasn't much of a cook. 6. Peter grandly promised to teach her how to cook. 7. Rissoles were beyond comparison. 8. Peter was somewhat cocksure of his culinary skills. 9. Susan always had a smile and a word of encouragement for her husband. 10. In short she was a good daughter and a wonderful wife.

7.11. Remember the following verb-adverb combinations and report some statements using them.



7.12. Quote some sentences from the text showing a number of different emotions: surprise, excitement, confusion, disapproval, encouragement.

7.13. Report Susan's utterances and explain what made her say so.

1. "I am happy about it." 2. "I am a bit frightened." 3. "I'll try to be a quick pupil." 4. "I wasn't brought up very well."

7.14. Explain what caused the following actions.

1. She had flown at once to London. 2. He walked quickly to her and gave her a mighty hug. 3. Susan ran into the kitchen. 4. He turned the switch to "High". 5. He went into the kitchen and shut the door. 6. Susan lit a cigarette and waited for a moment or two.

7.15. Explain the undercurrent of these reactions.

1. Her eyes opened wide. 2. She frowned a little. 3. He stepped back rubbing his hands. 4. She regarded the frying-pan thoughtfully. 5. He stood at the stove, frowning down at the frying-pan. 6. She began to shake with laughter. 7. He went even redder. 8. He nodded his head guiltily. 9. She squeezed his arm. 10. He stared at her. 11. He laughed. 12. She smiled gently. 13. He looked at her sheepishly.

7.16. Point out some facts to ground the following statements. Comment on them.

1. "We don't know very much about each other yet." 2. "Life is full of surprises." 3. "Logic and common sense – that's all there is in cooking."

7.17. Look through the text and tell your partner how one must cook rissoles.

7.18. a) Say what impression you formed of Peter and Susan. Find out your classmates' opinion. Make use of formulas eliciting opinions, introducing opinions.

b) Say what you learned about Peter by touching upon 1) his attitude towards Susan, 2) his attitude towards cooking.

7.19. Give the detailed retelling of the story.

7.20. Give the summary of the text.

7.21. Tell the story as Susan would.



## PRONUNCIATION PRACTICE

8. Read the information about the Falling Tone - the Glide-Down in the Supplement (section II).
- 8.1. Find in the dialogue "A Cup of Tea" different communicative types of sentences and analyse the possibility of using the Glide-Down in them.

### A Cup of Tea

*Mrs Smith:* How nice of you, Mrs Brown, to drop in. I'm so glad to see you. Jane and I are just having a cup of tea. Do join us.

*Mrs Brown:* Thank you ever so much. I've been doing some shopping, as you can see, and I am a bit thirsty. I'd enjoy a cup with you.

*Mrs Smith:* Jane, lay the table for Mrs Brown and bring some fresh buns and rolls from the pantry. I haven't any cake to offer you today, Mrs Brown, but I can treat you to a wide choice of jams, I've made this year. I'm especially fond of strawberry and black currant, while Jane prefers cherry. We always have several jars of raspberry jam in the house in case of colds. It's a good remedy, you know. Strong tea or weak, Mrs Brown?

*Mrs Brown:* Weak tea, please. What tasty buns you have here! Are they from the baker's?

*Mrs Smith:* Jane did the baking today. She rather likes cooking.

*Mrs Brown:* Would you mind telling me how to make such buns?

*Mrs Smith:* Most willingly. All you need is a few cups of flour, some shortening (fat), a little yeast, four egg-yolks, a glass of milk and sugar. You knead the dough stiff, and then cut it up into tiny buns. When the dough has risen, you bake the buns in a hot oven for 20-25 minutes. It's rather quick work and not much trouble. Served with tea, they are delicious. Help yourself to some more, Mrs Brown.

*Mrs Brown:* They're simply wonderful with strawberry jam. I must have another.

*Mrs Smith:* Won't you have another cup of tea?

*Mrs Brown:* I've had quite enough, thank you.

- 8.2. Ground the usage of the Glide-Down in the following statements, questions, exclamations, commands.

1. How nice of you, Mrs Brown, to drop in.
2. I am a bit thirsty.
3. I'd enjoy a cup with you.
4. Jane, lay the table for Mrs Brown and bring some fresh buns and rolls from the pantry.
5. Weak tea, please.
6. It's rather quick work.
7. What tasty buns you have here.
8. Served



with tea they are delicious. 9. I must have another. 10. I've had quite enough.

8.3. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading.

8.4. Answer these questions. Work with a classmate.

1. Was Mrs Smith delighted to see Mrs Brown at her place? 2. Did she offer her friend a cup of tea? 3. Why did Mrs Brown think she'd enjoy a cup of tea? 4. Did Mrs Smith suggest that Jane should lay the table? 5. What was Jane to bring from the pantry? 6. What could Mrs Smith treat her guest to? 7. What kind of jams had she made that year? 8. Why did she always have several jars of raspberry jam in the house? 9. Did Mrs Brown find the buns tasty? 10. Who did the baking? 11. Mrs Brown got interested in the recipe of the buns, didn't she? 12. What foodstuffs were necessary to make the buns? 13. All Jane needed to make the buns was a few cups of flour, some shortening, a little yeast, 4 egg-yolks, a glass of milk and sugar, was that so? 14. Did she beat up everything into a mixture? 15. Was the dough kneaded stiff? 16. When the dough was kneaded stiff Jane cut it up into tiny buns, didn't she? 17. Was it necessary to let the buns rise nicely before putting them into the oven? 18. How long did Jane bake them?

8.5. Role-play the interaction with your partner for the class.

8.6. Listen to the text "Meals" and intone it. Find statements with the Glide-Down and practise them.

### Meals

With the exception of breakfast, meals in England are much the same as in other countries. Most people have lunch at about one o'clock and dinner about half past seven or later. I expect you have heard all about the English breakfast, with its porridge, bacon and eggs and marmalade. In the afternoon, about four o'clock or half past, nearly everybody has a cup of tea and a cake, or a slice or two of bread and butter.

The two substantial meals of the day, lunch and dinner, are both more or less the same. You can have soup, fish, a joint and vegetables, sweet, cheese, and so on. At most places there is a fairly large choice and you can order whatever you like best.

8.7. Make up your own sentences by analogy.

The two substantial meals of the day, lunch and dinner, are more or less the same.

8.8. Speak with your classmate on how once you treated your friend to some tasty things.

9. Look, listen and read.

## ENGLISH CUISINE

### Eating Out

Eating out? London offers something for everyone, rich or poor. For the one who also wants a little style, London offers a big choice. In London's top restaurants one pays not just for the food, but also for the bands, the show and the name. They are famous for superb French and English cuisine and must be treated with respect - no open-necked shirts or trouser-suits here. You must also be rich enough not to worry about the bill.

For the working Londoner many cheap cafés offer the same monotonous menus of "meat and two veg", "fish and chips", "beans on toast". In the busy main streets American-style fried chicken and hamburger<sup>1</sup> bars are highly popular.

In the City there are many lunch places. A fixed menu of three courses there may cost less than that at one of the greater establishments. Extremely popular with the office personnel, who may have "luncheon vouchers"<sup>2</sup> from their employer, they provide the main meal of the day to many regulars. The food can be unexcitingly English: steak-and-kidney pie<sup>3</sup>, spotted dick<sup>4</sup>, roly-poly pudding<sup>5</sup> and custard. But at least the service is quick, and the bill modest.

There are now hundreds of fast food restaurants in Great Britain. They all serve the same food. Everywhere people eat the same hamburger (cheeseburger, fishburger), chips (fries), apple pie. And they drink the same drinks: coffee, cola, orange drink or thick milk shakes.

There are several foreign food centres<sup>6</sup> in the West End that sell dishes peculiar to their countries. The Norwegian Centre serves a particularly good lunch of smoked fish. The Ceylon Tea Centre also has an excellent restaurant, specialising in serving many different varieties of Ceylon teas.

The foodshops cover most national specialities, and offer some very unusual foods as well. The selection of English and French cheeses is enormous, the variety of game, fish and poultry is endless, and in the fruit and vegetable department you can buy exotic fruits, or strawberries out of season. Some specialise in tinned and bottled foods from all over the world, and also have a mouth-watering selection of sweets and chocolates.

The English pub is a unique institution - it is a home from home. A long tradition stands behind the British pub ("pub" is short for "public house"). In earlier times Britons met in pubs to talk politics, strike a bargain or prepare for wars. Now, the pub serves many useful purposes. First, it is neutral ground, a place where you can entertain a friend. Also it is a place that is easy to leave, without all the formalities of a home visit. Secondly, the pub is classless, people of different social levels visit it. Surprisingly, many pubs in the middle of London have delightful gardens, attractive courtyards or tables outside where one can enjoy some fresh air. The pub may be decorated with old

clocks, copper and frosted decorated windows and have pleasant furnishings. Every pub has name, and a sign outside the door with the name on it.

The pub garden is one of the ways that the Englishman can happily take children to a pub at lunchtime, and while they tuck in<sup>7</sup> to a plate of shepherd's pie<sup>8</sup> or bangers and mash<sup>9</sup>, the father can sip that much needed pint<sup>10</sup> of beer.

(From "Welcome to Britain")

### Notes on the Text

1. hamburger ['hæmbə:gə] гамбургер, котлета, рубленый шницель в булочке (название по г. Гамбургу).
2. a voucher ['vaʊtʃə] – a meal ticket.
3. steak-and-kidney pie (pudding) пирог с мясом и почками (рубленое мясо и почки с салом, запеченные в дрожжевом тесте).
4. spotted dick (spotted dog) разг. «пятнистая собака», вареный пудинг с изюмом.
5. roly-poly ['roulɪ'pouli] pudding роли-поли, фруктовый рулет, пудинг с вареньем.
6. a food centre has a shop, where producers' goods are displayed and sold, and a restaurant, where you can eat their special delicacies.
7. to tuck in разг. заглатывать, давиться.
8. shepherd's pie ['ʃepədz'paɪ] «пастушья запеканка», картофельная запеканка с мясным фаршем и луком.
9. bangers and mash разг. сосиски с картофельным пюре (блюдо, особенно популярное у английских рабочих).
10. pint [paɪnt] 1) пинта = 0,57 л (мера вместимости жидкостей и сыпучих тел); 2) разг. кружка пива.
- 9.1. Pronounce all the new words carefully. Make your classmates do the same after you.

### VOCABULARY PRACTICE

9.2. Study the illustrations and give your own examples.

1. It *offers* a variety from snacks to full meals. 2. This baker's *offers* a good selection of cakes. 3. The café *offers* food of high standard. 4. GUM, the leading department store in Moscow, *offers* you a rich assortment of souvenirs and gifts. 5. Moscow *offers* a rich choice of fine establishments for shopping and dining. There are several fine restaurants, shops and bars. 6. He *proposed* a toast to everybody's success. 7. They *proposed* that a change should be made. 8. My friend has often *suggested* a trip to the Baikal but we have never gone there.

9.3. Insert "to suggest", "to offer", "to propose" or their noun derivatives.

1. May I ... you another helping of soup? – No more, thank you. 2. He ... going to the country for the week-end. 3. She ... her help with

the shopping, and I was thankful to her. 4. I ... that we should first ring him up to make sure he is at home. 5. Mike ... going to the art exhibition. 6. Your ... is very tempting, but I cannot accept it. 7. The plan which you ... is very interesting and I am ready to try it. 8. I refuse to take anything he ... me. 9. What do you ... doing now? 10. There's no sense in that ...

9.4. Translate into English.

1. Он предложил мне билет на сеанс в 10 часов вечера, но я отказался, так как это было слишком поздно. 2. Она поинтересовалась, что магазины предлагают в качестве подарков к Новому году. 3. Я видела, что она несла тяжелый чемодан, и предложила ей помочь. 4. Лена предложила всей группе поехать на экскурсию в Москву. 5. «Могу ли я предложить вам свои услуги?» – спросил он. 6. Поскольку погода прекрасная, я предлагаю прогулку в парк. 7. Я предлагаю переменить тему разговора. 8. К сожалению, мне нечего вам предложить. 9. Молочный магазин предлагает молоко разливное и в бутылках, сметану в баночках, свежие яйца, сыр и многое другое. Выбор действительно большой и разнообразный.

9.5. Pick out from the text some colourful adjectives characterizing the English cuisine.

9.6. Make up a list of traditional English and Russian dishes.

#### ORAL PRACTICE

9.7. Ask your partner

1. if London meets all the tastes in food; 2. if there is a wide choice of restaurants, cafés, lunch places, pubs where one can kill his inner man; 3. where one can have a meal and enjoy oneself thoroughly; 4. where one usually has a bite; 5. why meal tickets (vouchers) are popular with the working Londoner; 6. where one can have a cheap lunch in London; 7. what makes the service quick and the bill modest at lunch places; 8. about the role of foreign food centres and food shops in Britain; 9. if the Englishmen are proud of their pubs; why; 10. why the English frequent pubs; 11. what attracts pub-goers; 12. the names of the traditional English dishes.

9.8. These sentences are all about the text. Are they true or false?

1. The charges for meals are very low in Britain. 2. The working Londoner prefers simple meals (plain food). 3. Pubs are mainly for meeting your friends, and having a drink and a meal. 4. The business man in London usually finds it impossible to come home for lunch, and so he goes to a café or a restaurant.

9.9. Pick out some details that make the reader feel the truth of the following statements.

1. English food is standardized, and, in general, rather dull and unimaginative. 2. There are many foreign food centres because Britain has no tradition of excellent food. 3. Meals at fashionable restaurants are of a very high standard. 4. There is nothing like an English pub. 5. There is monotony (a sameness) about English food that makes it uninteresting.

9.10. Give as many reasons as you can (or pieces of evidence) supporting the following theses. To express your opinion use the introductory phrases given above.

1. London offers some choice for everyone, rich or poor. 2. Britain has to import a great variety of products. 3. The English pub is a unique institution. 4. At lunch places with monotonous or fixed menus the bill is rather modest.

9.11. Give your impression of some market or food shop. (See the picture below.)



9.12. Ask your friend to a coffee bar or a hamburger bar. Make use of the formulas of request, acceptance and refusal.

## CONVERSATION PRACTICE



### 9.13. Group Work. Intermediate role play.

*Student A.* You are a TV commentator. Organize a TV talk about cooperatives. Begin by stating that to improve the supply of food is an urgent economic, social and political task. Introduce Victor Orlov, the chief of the cooperative "Heavenly Bakery". Interview some of the regulars. Their opinions are somewhat contradictory. Summarize the arguments and close the debate.

While reporting on other people's opinions use:

A. thinks that ...	In B.'s opinion/view ...
It seems to C. that ...	They feel that ...
Their view is that ...	

*Student B.* You are Victor Orlov, the chief of the cooperative "Heavenly Bakery". Prepare a two-minute speech over TV. In your speech say:

- what difficulties you had to overcome to organize your cooperative;
- what you intend to achieve in the near future.

*Student C.* You object to cooperatives on principle. You give your opinion strongly speaking about the prices which are not reasonable, it doesn't suit all pockets. List other disadvantages.

*Studio audience:* You are a member of the studio audience. You can take any opinion you like. You are free to speak and ask questions to the speakers and other audience members.

*Students D. and E.* You are the two regulars of the cooperative bakery.

*Student F.* You are very much in favour of the small bake-house and the cooperatives. List their advantages. One good point that you can tell the TV-viewers is that there is a great variety/a large display of high-quality goods; the bakery offers a fine selection of cakes; the coffee bar is cheerful and it gives excellent service. Recommend other people to join the customers.

While getting ready for roleplaying do your own advertizing. Intensifiers may be very helpful, indeed. Here is an example of an ad:

Heavenly Bakery

LOVELY, CREAMY  
FANCY CAKES  
HAVE THEM  
WITH US!

We offer you G - O - O - D  
sandwiches, delicate cakes,  
delicious pastries

10. Listen to the dialogue and find statements and special questions in it. Analyse them from the phonetic point of view. Read the sentences and explain the tune.

Expecting Guests

*Mother:* Jane, dear, the Browns are coming to visit us today and I should like to treat them to a really good dinner. Do help me. I'm so pressed for time.

*Jane:* Gladly, Mother. I have some time to spare, and you know I'm not so bad at cooking.

*Mother:* Then let's draw up the menu and see what provisions we'll need. What kind of soup do you think they would like?

*Jane:* I'm sure they'll find beet soup with sour-cream delicious.

*Mother:* Well, I don't object to that and you can cook it yourself: you really are very good at it.

*Jane:* Shall we have fish or meat for the second course?

*Mother:* If I am not mistaken Mrs Brown prefers fish to meat; as for her husband, he doesn't like fish at all. I suppose we'd better have fish and meat. The women can have stuffed fish with boiled potatoes while Dad and Mr Brown will have roastbeef, Yorkshire pudding<sup>1</sup>, roast potatoes, carrots, Worcester sauce<sup>2</sup> and mustard.

*Jane:* Mother! And what about salad?

*Mother:* Goodness! Of course we must have some kind of appetizer. I quite forgot about it. Only let's have a nice salad of fresh vegetables - tomatoes, cucumbers, radish, green peas and lettuce - with mayonnaise, besides it can be made in no time.

*Jane:* Oh, and what wonderful stewed fruit we can make of apples, pears, plums and cherries for dessert.

*Mother:* Remind me, darling, to ring Father up and tell him to come home early. On his way home he can drop in at one of the shops and buy a bottle of wine and some sweets.

## Notes

1. Yorkshire pudding [ˈjɔ:kʃɪə ˈpuːdɪŋ] йоркширский пудинг (жидкое тесто, которое запекается под куском мяса на рашпере и впитывает стекающий сок и растопленный жир).
2. Worcester sauce [ˈwʊstə ˈsɔ:s] вустерский соус (пикантный соевый соус).

## ORAL PRACTICE

10.1. Answer these questions. Work with a classmate.

1. Who did the mother and Jane expect on a visit? 2. What did the mother ask Jane about? 3. What were they going to cook for dinner? 4. Why did Jane want to cook fish? 5. Why did they decide at last to have both fish and meat? 6. Did the mother forget about salad? 7. They thought it was necessary to have some kind of a starter, didn't they? 8. They decided to make mixed salad with cheese, didn't they? 9. What did they plan to make for dessert? 10. The mother decided to drop in at a shop and buy some sweets, didn't she? 11. What do you think of the menu of their reception?

10.2. Are the following statements true or false?

1. The mother would like to treat the Browns to a real fine dinner. 2. Jane was sure the guests would find beet soup to their taste. 3. The mother and Jane agreed to cook fried chickens for the second course. 4. The mother forgot about salad. 5. The mother thought that the guests would find mixed salad delicious. 6. Jane and the mother decided not to cook appetizers. 7. Jane was good at cooking beet soup. 8. Mrs Brown preferred fish to meat. Her husband did not care for fish at all. 9. Jane and her mother decided to cook both fish and meat. 10. The mother asked Jane to buy some ice-cream for dessert.

10.3. Study the following idioms. Use them in sentences of your own.

to kill one's inner man; to know which side one's bread is buttered on; to keep the flat spick and span; to keep smth in an apple-pie order; as keen as mustard; as soft as butter; as cool as a cucumber; as sweet as a nut; as fit as a pudding for a friar's mouth; as different as chalk from cheese

10.4. Read the following proverbs and say under what circumstances you would use them.

1. It's no use crying over spilt milk. 2. Too many cooks spoil the broth. 3. First come, first served. 4. The proof of the pudding is in the eating. 5. One man's meat is another man's poison. 6. Hunger is the best sauce. 7. Every cook praises his own broth. 8. Eat to live, live not to eat. 9. Better an egg today than a hen tomorrow. 10. A watched pot never boils. 11. Eat at pleasure, drink with measure. 12. Hope is a good breakfast but a bad supper. 13. After dinner comes the reckoning. 14. You can't make an omelette without breaking eggs.



Let the proverbs help you in your arguments. Introduce them by:

There's always a grain of truth in what people say.  
People are right saying...  
As the proverb/saying goes...  
It just goes to show the truth of the phrase...

10.5. Which of the following statements is true?

1. English pubs provide warm and comfortable atmosphere. 2. English pubs are rich in variety and interest. 3. They are usually cheerful, elegant and carefully kept places.

10.6. What can be said about traditional English dishes?

1. They are nourishing but unimaginative. 2. They usually give the satisfaction to the eye and tongue. 3. Very few people actually enjoy them.

10.7. What advice would you give to a tourist to Britain?

1. It would be a good idea to acquaint oneself with English cuisine. 2. An enthusiastic tourist will certainly get much there. 3. Give the whole of Britain a miss!

10.8. What impression do you have of English lunch and lunch places?

1. Lunch places are extremely popular with the office personnel. 2. Regulars enjoy the main meal of the day at cheap cafés and bars. 3. The menus are usually monotonous.

10.9. Comment on the following statements.

1. Food is a subject that interests everyone. 2. There is a sameness about English breakfast and dinner that makes them uninteresting. 3. The British feel proud of their traditional cuisine. 4. The British pub is a unique institution.

10.10. Speak on the following situations. Engage your classmates in the conversation.

1. You visited a café. You liked it; however, your friend disliked both the food and the service.

2. Discuss the advantages and disadvantages of having meals at a canteen.

3. You are going out of town next Sunday and you are discussing your cooking.

4. You like your soup to be flavoured with parsley, parsnips, garlic and what not. Your mother is not so flavour-minded as you are.

5. Your mother is an enthusiastic cook. She did her best to teach you and your sister cooking.

6. Say a few words about the dishes an English housewife usually cooks for the family.

10.11. Tell a foreign visitor of the Russian cuisine.

10.12. Talk on likes and dislikes in food. Acquaint yourself with the text and interview the classmates.

Let me tell you of the Clarks' food: what they choose to eat, what they refuse to eat and what they give others to eat in private.

In fact, they enjoy simple, unfussy cooking such as boiled beef and carrots or cutlets with parsley butter or vegetable meals. In practice the youngsters usually snatch things from the fridge and eat in front of the TV.

Steak and kidney pie is a great favourite of the father. The mother has the richest taste. She is fond of pizza, various hamburgers. She is also a great curry lover.

Their tastes in fruits vary. The father goes for apples and grapes, while the rest are dying for bananas and peaches.

A typical menu might start with a thoroughly good soup, such as a clear soup, followed by fish, attractively garnished, with cream sauce. As for meat, lamb is the most common main course, served with seasonal vegetables: potatoes are very much favoured. The meat course is followed by a salad, and the meal is finished by a sweet, such as ice cream or orange juice.

Again like most of us, they have some fairly strong dislikes: garlic is absolutely forbidden.

As in any household, economy plays an important part. Mrs Clark has no domestic hobbies and doesn't sew or knit. She can't bear housework. But she is an enthusiastic cook. They do make a fuss of birthdays: the mother suggests arranging a special dinner or candlelit situation, the children are very good at drawing and can make fantastic cards.

### Group Work

10.13. Prepare for a round table talk putting forward your arguments either in favour or against some cuisine (or dishes). In your discussion touch upon the following.

1. Sensible eating habits and a balanced diet.
2. Eat to live, live not to eat.
3. Different cuisines.
4. The quality of food and service at the canteens and cafés.
5. Eating out.
6. Christmas food.

To express your opinion use the following:

This is my way of looking at it.  
In my view...  
Well, I wouldn't say that exactly...  
Yes, but...  
It's true but...  
That's one way of looking at it, but...  
I think it goes further than that...  
There's something in what you say but...  
Very much so.

### SUMMARIZING



A summary is a brief statement, a short version of the important ideas in a reading selection. A summary is an economical, abridged, explanatory way of recording information from a reading assignment.

Use the following strategies when writing a summary:

1. Drop needless details.
2. Look for key words and phrases, and sentences, use them in your summary.
3. Write the summary in paragraph form, using complete sentences.
4. Use as few words as possible without being too brief.
5. Include the author, title and date.

#### *Assignments: Summarizing*

- a. Get ready to write a summary of the following text. Read it carefully, paragraph by paragraph sorting out essential information and minor details.

#### **How to Be Your Best**

I. I love my work and I hope you do too. Some of you may be figuring out how to find time to do the cooking, the cleaning, the up-bringing of your kids, and all the while being a companion to your husband. It seems impossible to play all these roles well and have any time left over to be yourself.

II. Setting priorities can be a difficult task. For me, my family is the first priority, they're always number one on my list. But finding time for myself poses a problem. I solved it by getting up early. The most important advice I can give you, as one working woman to another is: save some time for yourself each day. Be a little selfish - do something to pamper yourself.

III. Remember, your future happiness lies in being emotionally and physically fit enough to meet the difficulties of today's hectic lifestyle. Your dreams can come true if you believe in them and work toward them. But make no mistake about it, work is the key to success in anything that you want to do well – there's no substitute for hard work. And the road to success is always easier if you get and stay fit.

IV. The first thing is independence. It's the feeling that your life is under your control and not at the mercy of a job, a boss or a husband or anything else.

The second factor is harmony. In other words, you have strong, positive relationships at home, at work and in the community. You feel in tune with your surroundings.

Next comes perspective. Having perspective means that you can see the "bigger picture" of your life – where you're going and where you've been, so that today takes on a special significance.

The final factor is simply called tone. Tone is how you feel about your body, your physical well-being and appearance.

V. Doctors say we shall live longer if we

1. love our job;
2. keep our ideal weight;
3. know the methods to reduce stress;
4. do not smoke;
5. get enough sleep;
6. engage in regular physical activity;
7. are aware of blood pressure;
8. follow sensible eating habits;
9. have a good social support system;
10. keep a positive mental attitude.

You have a million details to take care of. A well-rounded, healthy lifestyle with lots of support and a balance between work and rest will reduce the risk of nervous breakdown.

VI. Let's take a look at the ideal woman. She has a successful career, yet when she arrives home from the office, she's never too tired to spend time with her adorable children and wonderful husband. She is a great cook and her house is spotless. She exercises every day and, no matter how busy she is, the superwoman takes time to dress fashionably, apply her make up perfectly and enjoy an expensive perfume.

I want you to feel like this forever: energetic, exciting, radiant.

(From Joe Welder's "Shape". November, 1985)

b. Point out the main idea of each paragraph and answer these questions.

1. What do you discover after analysing the daily routine of a working woman? 2. What is number one on her priority list? 3. How can she withstand the difficulties of life? 4. What are four essential factors to make life harmonious? 5. What doctors' advice is of primary importance? 6. What is the image of an ideal woman?

- c. Sum up how to be your best. Talk over with your classmates some maxims.  
Use the following.

To go over the main points...

Firstly..., secondly...

Finally, I'd like to...

In conclusion, I would say that...

To sum up...

1. Family is the first priority. 2. Work is the key to success in anything. 3. Autonomy, positive relationships, perspective and tone are the factors which constitute happiness.

- d. Write in 10 sentences the summary of the text.

#### REVIEW

11. Interclass check. Ask your classmates (partner)

What's the English for?

What's the Russian for?

1. питательный, существенный, основной, плотный
2. получить удачным, иметь успех
3. съесть добавку
4. пить черный кофе/кофе с молоком
5. колбаса, сосиски
6. крупы
7. кефир
8. замесить тесто
9. соленые и маринованные огурцы
10. гречневая каша
11. угостить кого-л. разнообразными салатами
12. подавать чай с булочками
13. угощаться, пробовать что-л.
14. с удовольствием выпить чашку чая
15. предложить помощь
16. гастроном/универсам
17. рыбные консервы
18. мясорубка
19. закуска
20. очень вкусный, приятный, восхитительный
21. рацион питания

1. to frequent
2. sociable
3. filling
4. to flavour
5. a frugal supper
6. exciting news
7. to keep fit
8. to run out of cereals
9. plain food
10. to grate, a grate
11. a cupful of flour
12. to dress with mayonnaise
13. minced meat
14. I have had quite enough
15. to dine out
16. home-made
17. it is a treat
18. a monotonous menu
19. recipe
20. tough
21. instant (coffee, soup)
22. to be on a diet

11.1. How many English equivalents for the following do you know?

предлагать; удобный; вкусный; прекрасный; считать/думать;  
угощать/угощаться; привлекательный/волнующий; резать/отре-  
зать; пленительный



#### BECOME PROFICIENT

11.2. Make up a quiz by analogy and question your classmates.

11.3. Make up a list of topical vocabulary to the subtopics "Baking", "Dessert", "Appetizers", "Snacks and Drinks".

11.4. Ask your classmates to translate these sentences into English.

1. В фешенебельных ресторанах Лондона вам предложат пре-  
восходные блюда английской и французской кухни. 2. В между-  
народных продовольственных центрах можно увидеть огромный  
выбор дичи, рыбы, птицы, а от выбора фруктов и прочих экзотических деликатесов просто текут слюнки. 3. Такие английские  
блюда, как пудинг с изюмом, фруктовый рулет, драчена, выгля-  
дят очень привлекательно и приятны на вкус. 4. Вы сохраните  
хорошую форму, если будете питаться регулярно. 5. Чтобы сва-  
рить манную кашу, нужно молоко, манная крупа, соль, сахар и  
сливочное масло или варенье для любителей. 6. Кофе будет  
вкусным, если его подать со сливками. 7. Английский паб – уни-  
кальное заведение. Это второй дом, куда можно прийти с семьей  
или друзьями. 8. Питание – тема, которая интересует всех.

#### Group Work

11.5. Talk it over with your classmates.

I. 1. Can you have a bite at your college buffet at any time? 2. It gives the satisfaction to your eye and tongue, doesn't it? 3. They say that there are many various dishes in our buffet, is that so? 4. In what way do you usually have a snack: by vouchers or not? 5. What's your most favourite dish at our buffet? 6. Can vegetables and fruit be bought there?

II. 1. How many meals do you usually have a day? 2. Do you have each of them at home? 3. Do you cook your dishes yourself? 4. Do you always have soup for dinner? 5. What kind of food do you prefer: meat, vegetables or milk products? 6. What dishes can you cook best of all? 7. Do you like to receive guests? What do you treat them to and how do you entertain them? 8. What delicious things do you have on holidays?

III. 1. Do you have your meals at the canteen? 2. I'd like to know if sometimes the soup is uneatable at our canteen? 3. What do you usually have for the first course? What is your diet in general? 4. What is important in a rational diet? 5. Give your choice of dishes for breakfast, dinner, supper. 6. What food does a vegetarian diet consist of? 7. What is usually missing in a vegetarian diet?

IV. 1. When you were on vacation at home, what used you to have for breakfast? 2. Who cooked breakfast for you? 3. Describe, please, the first dish, which you had for dinner. 4. Do you know how it's made? Can you cook it yourself? 5. What about the second one? Was it tasty? 6. What did you have for dessert? It was your summer vacation and it appears to me you had fruit for it. Am I right? 7. By the way, what kind of fruit do you have on your menu as usual?

V. 1. What are your favourites in food? 2. What don't you like to eat? 3. What foodstuffs are popular with your family? 4. What appetizer do you favour? 5. What kind of dressing would you like? 6. What is one kind of food you wouldn't like to have tonight? 7. Have you ever tasted pizza or Big Mac? 8. Which country's food is spicy?

11.6. "A Reception". Student-class interaction. Guidelines on role play:

1. Act out a 45-minute talk. Mind the setting, the topic, your social relationship, your attitude.

2. Main roles: the Cooper family (3: the father, the mother, their son Tom, a language student); the Smith family (3: the father, the mother, their daughter Irene, a medical student); a fruiterer, a confectioner; a groupmate of Tom Cooper; Andrew, Irene's boy-friend.

### 3. *The Cooper family:*

"We are having guests tonight."

Mrs Cooper, the hostess, breaks the news of a visit and starts discussing the details with her husband and son. They talk over a shopping list (the son insists on buying more sweet things and fruit), make up the menu. The father does the shopping attending the confectioner's and the fruiterer's. The Mother cooks the meals and lays the table. The son lends a helping hand.

### *The Smith family:*

"We are going on a visit to the Coopers tonight."

Mr Smith lets his wife and daughter know they have been invited to 5 o'clock party at the Coopers'. Irene, his daughter, can't go because she is having a date with her boy-friend Andrew. However, she makes up her mind to get him on the phone and explain the situation. She promises to call him up after the party too. The family discusses the problem of a souvenir and finally decides to present Tom Cooper, with a dictionary.

At the table the young people discuss their college life, the ladies exchange recipes, the gentlemen talk politics and the latest football (hockey) match. A sudden visitor, Tom Cooper's groupmate, drops in to find out the time-table and exchange the news.

While leaving the Smiths pay some compliments to the hosts and invite them to their place.

Irene gets Andrew on the phone and gives a short account of the party.

4. Linguistic input:

a) Topical vocabulary: "College and College Life", "At Home", "English Meals".

b) Helpful phrases:

It's really, really good.

It is very, very handy.

He is an exciting person.

It's great! It's a real thing.

What a wonderful dictionary!

It's fantastic!

It's fascinating!

Absolutely lovely!

Absolutely nice!

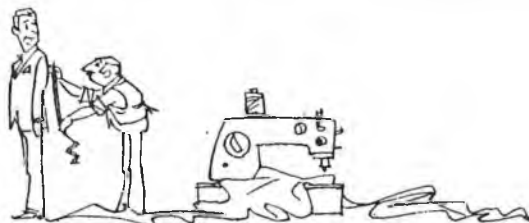
What a charming girl!

5. Non-linguistic input: some authentic material from the Teacher's Book.



## Unit 4

## TALKING ABOUT CLOTHES



### *Functions:*

Describing a procedure.  
Asking for advice.  
Comparing quality.  
Complimenting.  
Responding to compliments.

### *Main language points:*

Verbals.  
Infinitive without to.  
Use of articles with abstract nouns.

### *Other language points:*

Word-building.  
Negative prefixes.

### *Study skills:*

Using the dictionary.  
How to choose the best word.

### *Reading skills:*

Developing narrative details.  
The setting and characters.  
Reading clothing labels.

### *Writing activities:*

Note-taking skills.  
Paraphrasing.

### *Classroom English:*

Organizing pupils' learning activities.  
Speaking about a picture.

### *To the Student*

Every year brings in new fashions and shades. If you care a lot about your clothes and how you look in them, you give the matter a creative thought and regular attention. To save time and trouble, some people buy ready-made clothes, others prefer to have them made to order.

What is the most reasonable approach to fashion in general? How should a teacher dress? Do you believe in the value of school uniform and the importance of neatness in appearance? These and other problems will be discussed in this Unit.

#### 1. Look, listen and read. Pre-listening task:

- a) Listen and read the following essay written by Katina Layne, a tenth-grade high school student from Sacramento, California. Make a list of items of the school uniform mentioned by Katina.

b) What are the possible approaches to the problem of the school uniform?

### THE UNIFORM BLUES

I attend a high school which requires that a certain uniform be worn. The outfit<sup>1</sup> consists of a navy blue and white herring-bone skirt, a white shirt with a collar, either a navy or white sweater or school sweatshirt, navy or white socks to match<sup>2</sup> and shoes. (We're all females here, as you may have guessed.) The point of the uniform, we are told, is to have everyone look the same, thus eliminating competition and the expense of buying popular brands<sup>3</sup> of clothes. That's all well and good, but let's face it, uniforms are boring! After all, who wants to look like a clone of everyone else? Since we have no choice but to wear the uniforms, we students must rely on our resources to relieve us from the "uniform blues".

One common approach students take to the problem is simply to wear unauthorized articles of clothing and hope that no one notices. Popular "illegal" garments<sup>4</sup> include collegiate sweatshirts, turtlenecks, jean jackets, coloured sweaters and longjohns<sup>5</sup> (a real favourite in the winter). The challenge, of course, is to escape detection. For example, some students layer their illegal clothing, topping the look off with a uniform sweater. Others spend their time avoiding teachers, hiding in groups, slumping<sup>6</sup> in their desks, and skulking<sup>7</sup> - whatever it takes to remain inconspicuous<sup>8</sup>. Surprisingly, this approach occasionally works, mainly because of the dilemma faced by teachers: how do you check five thousand items of clothing worn into your classroom each day and still have time to teach class?

Unfortunately, there's a price to be paid for ignoring the rules. For one thing, students may find that their teachers tend to nag and lecture them. Worse yet, the offender runs the risk of having her clothes confiscated. I remember a time in the middle of January when about half of my science class wore longjohns and sweatpants to school under their skirts. The teacher was so upset that he made us go to the locker room to take them off; then he announced that the items would be put into the supply of clothing the school donates to charity! Worst of all, breaking the rules<sup>9</sup> can backfire, resulting in an even stricter<sup>10</sup> dress code. For instance, a couple of years ago we were permitted to wear any plain white or navy sweatshirt, but students started pushing too far by wearing other colours. The penalty was that for a long time we were restricted to wearing the school sweatshirt. You'd think we'd have been smart enough to foresee this possibility, but it's probably in our nature to "push things to the limit".

A second approach to the uniform blues is the "proper" one - using authorized methods in a creative way. Most students choose this approach, either because they prefer it or because it's just easier. Individual hair styles, make-up, shoes, jewellery, and school bags are just some of the areas we are allowed to be creative with. Sticking to

the rules can be very beneficial at times, especially in obtaining extra privileges. For instance, we are now allowed to wear other sweatshirts on Fridays. Another good point about dressing "properly" is that it helps get teachers off your back.

You might think from what I've said here that I oppose the uniforms. Actually, I like them for their simplicity. They also save a lot of time and money. As for the boredom, hey, look on the bright side – if we didn't have the uniforms to overcome, we might lose our "creative edge". In a strange way, we'd also probably end up looking like students everywhere else! (How's that for a contradiction?)

(From "English")

### Notes on the Text

1. outfit *n* – a set of clothing, e.g. *summer/winter outfit*.
2. to match – to be equal, to correspond in colour, quantity, quality, etc.; to go well (with); e.g.

The carpets match the wall-paper.

These ribbons do not match your hat.

Compare:

to fit – to be of right measure, shape and size for (esp. of dress).

The dress does not fit her: it is a bit too loose in the waist and tight round the hips.

to become – to look well on.

She has a kind of gift for clothes. Everything she wears becomes her without fail.

to suit – to satisfy, to meet the demands/requirements/interests of.

A woman should wear the length that suits her own proportions, don't you think?

3. brand *n* – named product made by one manufacturer; brand name – name applied to one product.
4. garment *n* – article of clothing.
5. longjohns *n, pl* – long underpants.
6. to slump – to sit/to lie clumsily.
7. to skulk – to hide away because you are planning something wicked; прятаться за чужую спину.
8. inconspicuous *adj* – not very noticeable.
9. to break a rule – not to keep a rule. (See other phraseological combinations with this verb on p. 141.)
10. strict *adj* – a) severe, harsh; b) exact, precise (meaning); строгий, требовательный.

Compare:

stern – harsh/strict (pitiless) – строгий, суровый, неумолимый, e.g.:

A teacher should be strict, but not stern.

## VOCABULARY PRACTICE

### 1.1. Choose the right word.

#### a) wear, put on, take off, change into, dress

1. After a cold shower I ... a pair of jeans and a sweater which is a very convenient outfit to ... at home. 2. "Oh, bother! I'm always mislaying things! Where's my hat?" "But you've already ... !" 3. These modern artificial textiles are very reliable. They don't shrink, don't fade, in a word, they may ... for years. 4. She ... her coat and silently tiptoed upstairs. 5. I would never ... this dress to the office. 6. She was ... in slacks, blouse and headscarf. 7. Bill ... his shirt and examined the collar to see if it were clean enough to be worn again. 8. He'd ... the same baggy suit with shiny trousers for a week at a time. 9. Janet ... out of slacks ... a dress. 10. Roy ... with exquisite care the next morning. He ... his most fashionable suit, a silk shirt, a pair of suede shoes.

#### b) fit, match, go with, become, suit

1. The jacket does not ... me. I should have some alterations made. 2. The old woman looked suspiciously at the trousered girls around her. She thought trousers did not ... the occasion at all. 3. A dark woollen costume ... her like a glove. 4. What colour tie will you recommend ... my light grey shirt? 5. I don't think black shoes will ... with your brown coat. 6. Black is my favourite colour, they say it ... my fair complexion. 7. The dress is to my taste but the price doesn't ... me. 8. The sweater was high in the neck for warmth, with long sleeves. It ... perfectly. 9. I'm afraid this yellow hat doesn't ... your red coat. 10. Betty needed something warm to take with her and thought that a cardigan would ... her.

### 1.2. Give Russian equivalents for the following.

1. The point of the uniform is to have everyone look the same, thus eliminating competition and the expense of buying popular brands of clothes. 2. Who wants to look like a clone of everyone else? 3. Surprisingly, this approach occasionally works. 4. There's a price to be paid for ignoring the rules. 5. Breaking the rules can backfire, resulting in an even stricter dress code. 6. It's probably in our nature to "push things to the limit". 7. Individual hair styles, make-up, shoes, jewellery, and school bags are just some of the areas we are allowed to be creative with. 8. Another good point about dressing "properly" is that it helps get teachers off your back. 9. If we didn't have the uniforms to overcome, we might lose our "creative edge".

### 1.3. Give English equivalents for the following words and word combinations. Use them in sentences of your own.

бумажный спортивный свитер без воротника; темно-синяя юбка; джинсовые куртки; форма, форменная одежда; белая блуза с

воротником; раздевалка со шкафчиками для личных вещей; нарушитель; свитер с высоким воротом; исключить соревнование (в одежде); косметика; уникальные прически; неразрешенные предметы одежды

1.4. How many of these opposites do you know?

- a) authorized, conspicuous, legal, boring, upset, strict;
- b) to break a rule, to permit, to oppose, to lose, to like, to end

1.5. Look at the following words and say what they have in common. Are they all used in the same way?

beautiful, lovely, pretty, charming, attractive, good-looking, handsome

Which of these nouns do they combine with?

a woman, a man, a child, a dress, a present, a dog, a flower, weather, view, a landscape, a day, a voice, a picture, furniture

1.6. Supply the missing prepositions and adverbs where necessary.

1. Pupils usually rely ... their resources to relieve them ... the "uniform blues". 2. A common approach pupils take ... the problem is simply to wear unauthorized articles ... clothing and hope that no one notices. 3. There's always a price to be paid ... ignoring the rules. 4. Breaking the rules can result ... an even stricter dress code. 5. It is probably ... students' nature to "push things to the limit". 6. There is a certain dilemma faced ... teachers. 7. Many pupils like uniforms ... their simplicity.

1.7. Translate into English.

1. Этот цвет мне идет, но сидит это платье на мне очень плохо. 2. Она искала шляпу в тон своему светло-коричневому пальто. 3. Мне кажется, тебе не идет этот цвет. 4. Покрой этого платья ей очень идет. 5. Жакет не очень хорошо сидит на тебе, он узок в плечах. 6. Какого цвета шарф ты мне посоветуешь купить, чтобы он гармонировал с моим темно-синим пальто? 7. Ей очень идут шляпы с большими полями. 8. Меня не устраивает цена этих туфель. 9. Я стараюсь, чтобы предметы моей одежды сочетались друг с другом.

#### ORAL PRACTICE

1.8. Now read the text carefully and answer the following questions. Begin when possible your answers with:

I believe...	The thing is...
I think...	The fact is...
As far as I know...	

1. What is Katina Layne? 2. What does the school she attends re-

quire? 3. What is the point of the uniform? 4. Why do many pupils oppose the uniforms? 5. What is their approach to the problem? 6. What do they do to escape detection? 7. Does this approach occasionally work? Why? 8. What is a price paid for ignoring the rules? 9. What is the "proper" approach to the uniforms? 10. Why do most pupils choose this approach? 11. What are the areas they are allowed to be creative with? 12. What is Katina's attitude to the uniforms?

1.9. What Do You Think?

a) Work in pairs and compare the lists you made while listening to the text.

b) Answer the questions.

1. Do you believe in the value of school uniform and the importance of neatness in appearance? 2. Do you agree that the school uniform creates a sense of belonging, helps raise the tone of the school and avoid competition in dress? 3. Should make-up or jewellery be worn in school? 4. How should a teacher dress? Do you think conspicuous clothes should be a taboo in class? Why? 5. Is the saying "Clothes do not make the man" true?

1.10. Imagine that you've just returned from a study tour to Great Britain where you visited several secondary schools. Speak of the problem of school uniform as English school leavers see it. The information about uniforms worn by the pupils of Broadwater County Secondary school, Famcombe, might be of some help to you.

### Uniform

Items of school uniform have been chosen with an eye to cost, availability and utility.

#### Boys' Uniform

##### *Winter and summer*

- White or plain blue shirt
- Navy blue long sleeved sweater with BROADWATER in gold
- Dark grey or black trousers
- Navy blue tie with gold stripe
- Black/grey/brown shoes
- White, grey or black socks

#### Girls' Uniform

##### *Winter*

- White or plain blue shirt
- Navy blue long sleeved sweater with BROADWATER in gold
- Navy blue skirt

- Navy blue tie with gold stripe
- Black/brown/grey/navy blue shoes
- Flesh coloured/navy blue tights or white/blue socks

#### *Summer (Optional)*

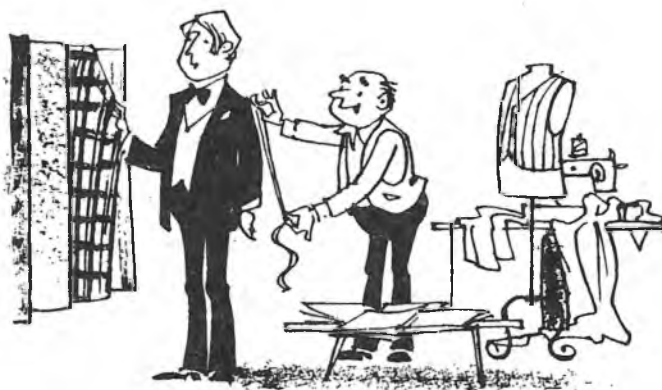
- White or plain blue short sleeved blouse
- Navy blue cotton or linen skirt
- Black/brown/navy blue/white sandals

It is no easy matter to be up with the fashion, is it? Of course, ready-made clothes save us a lot of trouble, but unfortunately they aren't always to our liking and, what is more, not all of us have standard figures to wear them. In this case you'd better go to the tailor's or the dressmaker's.

2. Listen to Mr Baker describing his visit to the tailor. What is the usual procedure of having a thing made to order?

#### **At the Tailor's**

This morning I've been to my tailor's to order a new suit: coat, waistcoat and trousers. I should have liked to order a new overcoat as well, as my old one is nearly worn out, but just now I can't afford it. I shall have to wait till next year for that. But I might get a raincoat later on.



My tailor always has an excellent stock of materials to choose from, and I think I've chosen what'll be the most suitable for my purpose. I've had my measurements taken and I'm going again in a fortnight's time for the first fitting. After I've tried the suit on, the tailor will probably find it necessary to make a few alterations, and he'll

mark the places for pockets, buttons and buttonholes. Then he'll ask me to return later on for a final fitting, just to make sure that the suit fits really well. When the suit is ready, I'll pay for it and get a receipt.

My wife has also been buying some new clothes this week. She's bought herself a fur coat and a ready-made costume, that's to say, a coat and skirt. She's been trying to find a silk blouse to match, so far without success. But when she went to the milliner's, she did succeed in getting just the right hat, in the very latest fashion, or so she says. It would seem that the one she bought three weeks ago is already out of date.

2.1. Can you answer these questions?

1. What did Mr Baker order at the tailor's? 2. Was he eager to order a new overcoat as well? Why didn't he? 3. Was Mr Baker offered an excellent stock of materials to choose from? 4. What did the tailor do then? 5. What was the first fitting for? 6. How many fittings did Mr Baker usually have? 7. What was the second fitting for? 8. What had Mrs Baker bought that week? 9. Did she succeed in buying a silk blouse to match her new costume? 10. Was Mrs Baker particular about her clothes? What makes you think so?

2.2. Explain the meaning of the following words and word combinations. Use them in sentences of your own.

**Example:** a dressmaker – a person who makes women's clothes

a tailor; a two-piece suit; a three-piece suit; off the peg clothes; a reliable fabric; shrinkproof; waterproof; to alter a dress; to try on a summer frock; a cardigan; a jersey; a blazer

2.3. If you happen to buy an article of clothing which doesn't fit you, you should alter it. What alterations can you suggest if

the wind-cheater is long in the sleeves? the trousers are too baggy? the dress is too tight at the waist? the skirt is too short? the coat is broad in the shoulders? the shirt is too loose?

2.4. Give the most suitable Russian equivalents for the following.

a collar:	turnover, stand up, round, tailored;
a skirt:	flared, fully-lined, pleated;
a frock:	tight-fitting, loose-fitting, sleeveless, low-cut;
a shirt:	plain, coloured, striped, polyester, open-necked;
shoes:	high-heeled, flat-heeled, patent leather, suede

2.5. Tell your classmates how you once had a dress/suit/coat/blouse, etc. made to order.

2.6. Describe your a) winter, b) summer outfit.



### CAN I HELP YOU?

Sometimes we walk into a shop and know exactly what we want. At other times, we can't make up our minds. We look at something; we check the price; we try it on; and still we can't decide. The list of phrases gives you all the language you need if you can't decide.

#### *Shop assistant:*

- May I help you?
- What can I do for you?
- Yes?
- Would you like some help?
- What would you like?
- Are you looking for something?
- Do you need help? You look lost.

#### *Customer:*

- I'm afraid I don't know.
- I'm afraid I can't decide.
- I'm afraid I can't make up my mind.
- I'll have to think about it.
- I'm really not sure.
- I think I'll leave it, thank you. (This fixed phrase is used when you want to say you are not going to buy anything and are going to leave the shop.)

3. Work in pairs - one person is the shop assistant, the other is the customer. Work with the following list of purchases and the dialogue skeleton below.

a shirt, a pair of Levi cords, a dress, a tie, an anorak, a hat/a beret, a pair of sandals, a sweater, a pair of gloves, etc.

*Assistant:* Excuse me, can I help you?

*Customer:* I'm looking for a ...

*Assistant:* Size? Colour? Price?

*Customer:* (You can't decide.)

*Assistant:* Well, what about ...?

*Customer:* (You still can't decide.)

- 3.1. Work in pairs or in small groups. Discuss what one can buy

at the ready-made clothes department; at the haberdashery department; at the hosiery department; at the millinery department; at the footwear department; at the knitted goods department

- 3.2. Ask your classmate

if there are many department stores in his/her native town; if he/she is fond of shopping; if he/she likes to buy ready-made clothes; if he/she always tries a thing on before buying it; what size he/she takes in suits/dresses/shoes/gloves; what hats are to his/her taste; what trimmings are in fashion now; if it is sensible to buy a thing that doesn't fit you; what suits/dresses/trousers/skirts are in fashion now; what he/she wears when going to the theatre; what he/she wears when going skiing

- 3.3. Discuss with your partner the advantages and disadvantages of buying ready-made clothes.
- 3.4. You've come to the dressmaker's/tailor's to order a two-piece costume/suit. Choose the cloth, discuss the style, make an appointment for the first fitting.

#### READING CLOTHING LABELS

The law says that clothing you buy must carry certain labels. Clothing tags and labels come in many shapes and sizes. These labels tell you what brand name you're buying. They tell you what various items of clothing are made of. And they tell you how to care for these items. Following the instructions on care labels helps you get the most wear and satisfaction from the clothes you buy. Labels that tell you how to care for an item of clothing must be permanent. They are usually woven or printed labels. They will be found inside clothing. They are often sewn into seams.

#### Assignments: Reading Clothing Labels

- a. Read the instructions on the labels below. Answer the questions about the labels. Use the letter with each label to answer the questions.

A

Do not dry-clean  
Hand wash only – drip-dry\*  
Iron on reverse side with cool iron

B

Dry-clean  
Touch up with warm iron

C

Machine wash and dry  
Steam iron at medium setting

E

Machine wash at cold setting – gentle cycle  
Drip-dry  
Iron on reverse side with cool iron

D

Hand wash – Line-dry  
Steam iron at warm setting

F

Machine wash and dry at warm setting  
Iron while damp with warm iron

\* drip-dry – to dry without wrinkles when hung up dripping wet.

## G

Machine wash  
warm

Line-dry only

Iron on reverse  
side with cool  
iron

## H

Hand wash –  
Drip-dry

Steam iron at  
warm setting

1. Which item of clothing must be dry-cleaned? 2. Which item should be hand washed only? 3. Which items require steam ironing? 4. Which item must not be dry-cleaned? 5. Which items must not be dried in a dryer? 6. Which items should be machine washed in warm water? 7. Which items should be ironed on the wrong side? 8. Which item should be ironed while damp?

b. Check your understanding of clothing labels. Read the following label. Then answer the questions about it.

Permanent Press. 60% Polyester. 40% Cotton. Machine wash in warm water with the like colours. No bleach. Tumble dry at medium setting

1. The words “permanent press” on a garment mean ... . 2. To wash with “like colours” means to ... . 3. Can this garment be bleached? ... . 4. Can this garment be dried in a clothes dryer? ... . 5. Should this garment be washed in hot water? ...

### WORD-BUILDING: NEGATIVE PREFIXES

A prefix is a word-building morpheme preceding the stem. It modifies the lexical meaning of the stem.

agree	– disagree	decent	– indecent
fill	– refill	graduate	– postgraduate

Both the simple word and its prefixed derivative mostly belong to the same part of speech. Some prefixes, though, form a different part of speech from the original word; when added to a verb-stem, they may change an intransitive verb into a transitive one.

little *adj*        -        belittle *v*  
 stay *vi*           -        outstay *vt*

Thus a prefix always has lexical and sometimes grammatical meaning.

The group of negative prefixes is numerous. They give the derived word negative, reverse or opposite meaning. Here are some of them:

Negative Prefixes	
in- (il-, im-, ir-)	injustice, illegal, imperfect, irregular
un-	unhappy, unpractical, unlimited
dis-	dishonest, disbelief, displace, disinformation
mis-	misfortune, misunderstand, misjudge
non-	non-finite, non-perfect, non-smoker
anti-	antiseptic, antifreeze, antithesis

4. Form adjectives of negative meaning by adding the prefix "in-" (or its variants). Group them accordingly. Underline the prefix.

Examples:     1. in-: inconvenient                     2. il-: illegible  
                    3. im-: impersonal                             4. ir-: irrelevant

patient, direct, complete, moral, human, capable, legal, delicate, modest, correct, possible, accurate, responsible, different, sincere, expensive, resolute, attentive, mortal, decent, probable, liberal, proper, literate, resistible, legible, personal, dependent, measurable, partial, artistic, rational, mobile, removable, perfect, passive, respective

4.1. Add negative prefixes to the words given below and define their meanings. Make use of your dictionary, if necessary.

a) dis-: charge, organize, colour, appear, approve, regard, connect, qualify, agree, credit, honest, advantage, close, respect, mouth, play;

b) un-: dress, pack, lace, do, lock, button, certain, tidy, able, lucky, adapted, abridged, grateful, comfortable;

c) mis-: trust, print, use, inform, pronounce, place, calculate, chief, conduct, count, direct, interpret, fortune

4.2. Do you know the English equivalents of the following adjectives?

независимый, неудобный, нескромный, невнимательный, безответственный, аморальный, неопытный, невежливый, антиобщественный, безутешный, бессмысленный, антивоенный, прерывистый, неспособный, нелогичный, невыносимый

## PRONUNCIATION PRACTICE



5. Read the information about the tunes called the Glide-Up and the Take-Off in the Supplement (section II). Remember the attitude expressed by these tunes.

5.1. Read these sentences using the Glide-Up.

1. 'Janie's 'trousers are 'too 'small for him ,now. 2. We'll be 'broke by the 'end of the 'month at 'this ,rate. 3. We've 'still 'got to 'get him some 'new py,jamas, a 'pair of 'blue ,shorts and 'those 'red ,vests. 4. 'Can I 'see a,nother ,pair of ,shoes? 5. 'Would you 'open the ,window, ,please. 6. Good ,morning. 7. That 'looks 'very ,good. 8. 'Please, 'put 'down your 'telephone 'number before you ,go. 9. He 'could ,help us, if he 'were a 'few 'years ,older.

5.2. Read these sentences using the Take-Off.

1. Don't „keep on ,nagging. I can „tell you the „truth if you ,want. 2. You just 'have to 'take 'pot ,luck, if you „can't „make your ar,rangements in ad,vance and „give me some „warning of your ,movements. 3. „Don't be ,silly. Anyway, you've got a „sewing ma,chine and a „pair of ,scissors. 4. Why ,not? It „wasn't „really the „right ,colour. 5. I've „no i,dea.

5.3. Listen to the conversation carefully, sentence by sentence. Mark the stresses and tunes. Pay special attention to the sentences with the Glide-Up and the Take-Off.

### A Good Sell

*Bill:* What do you think of my new pullover, Ted?

*Ted:* Well, it's very nice as far as I can see but put it on first, and then I'll tell you if it suits you.

*Bill:* I tried on about twenty. This one isn't what I wanted really.

*Ted:* Why did you buy it then?

*Bill:* The salesman sold it to me before I realized what had happened. He just never stopped talking and he told me some story about the latest fashion and the special reductions. Before I could say anything he'd wrapped it up and taken my money.

*Ted:* Well, it doesn't look too bad, but haven't you put it on inside out and back to front?

*Bill:* Really? Well, I can't tell the back from the front with these high-neck pullovers. I really wanted one with a V-neck.

*Ted:* It's a good thing it's got sleeves at the top or you'd put it on upside down as well. Still, I think it suits you quite well.

*Bill:* I went out to get a blue pullover with a V-neck, short sleeves and a pattern, and I came home with a brown one with a high neck, long sleeves and no pattern.

*Ted:* You must be too easy to take in. You've got to learn to stand up to these high-pressure salesmen. They'll sell you all sorts of things you don't want if you don't watch out.

*Bill:* Next time I'll send my wife. She'll probably sell something to the salesman.

5.4. Find in the dialogue sentences with the Glide-Up and the Take-Off. Practise them.

5.5. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading.

5.6. Work in pairs and use these sentences in your own dialogues, making them personal.

What do you think of my new...?

This isn't what I wanted really.

The salesman sold it to me before I realized what happened.

I really wanted...

It doesn't look too bad.

5.7. You've come home with a pair of new shoes (boots/sandals, etc.). Improvise a conversation with your mother (father/sister/brother).

*Prompts:* for everyday wear/for special occasions, high-heeled/flat-heeled, with pointed/square toes, leather/patent leather/suede/leather with a suede trimming, to pinch across the toes, to match/to go well with, to stretch with wearing

#### THE ENGLISH VERBALS: THE INFINITIVE WITHOUT "TO"

All English grammars distinguish between finite and non-finite forms of the verb which are also called the verbals. The infinitive, the gerund and the participle are the English verbals.

The infinitive developed from the verbal noun and has a double nature, nominal and verbal. The infinitive can function in a sentence as the subject, a predicative, an object. Its verbal characteristics are as follows: the infinitive of transitive verbs can take a direct object; it can be modified by an adverb; it has tense distinctions (the infinitive of transitive verbs has also voice distinctions).

In Modern English the infinitive is chiefly used with the particle *to*. Still there are cases when the so-called bare infinitive (the infinitive without *to*) is used.

Look at this:

these meanings. The dictionary also tells you how to pronounce a word. And it gives you the part of speech of the word. Some dictionaries use a word in a sentence, too. A word listed in a dictionary is called *an entry*.

Many people use the dictionary when they are not sure of the spelling of a word: there are certain words that trip up even the best spellers. If you can't find a word in the dictionary, you may be misspelling it.

Dictionary entries are in alphabetical order. *Guide words* help you locate a word. They are at the top of the page. Guide words give the first and last entries on a page. You decide whether the entry you want is between the guide words. Instead of two guide words to a page, some dictionaries use one. The guide word on the page to your left is the *first* entry on that page. The guide word on the page to your right is the *last* entry on that page.

#### *Assignments: Using the Dictionary*

a. Study the dictionary entry below. Then answer the questions about this entry.

**BREAK** 1. *n* (a) split/crack (where two parts have broken). (b) quarrel. (c) break in the weather = change in the weather. (d) rest period; coffee b. = period where you stop work for a cup of coffee; morning b. = short period of play during the morning at school. (e) he had a lucky b. = his bad luck changed. (f) at b. of day = at dawn. (g) series of shots in snooker. 2. *v* (broke, broken) (a) to fall to pieces/to smash (sth) into pieces; my watch is broken = my watch has stopped working; it broke her heart = she was extremely upset; he broke the record for the high jump = did better than anyone had ever done before. (b) we are breaking even = we are not making a loss or a profit. (c) not to keep (a promise/a rule). (d) the storm broke = storm suddenly started. (e) (of boy's voice) to become deeper as the boy grows older. (f) to cushion (a fall). (g) (of wave) to grow tall and crash down.

1. How many definitions are given for the word "break"?
2. Which definitions are for "break" as a noun?
3. Which definitions are for "break" as a verb?
4. Use definition 2(c) in a sentence of your own.

b. Use the Oxford Dictionary of Current Idiomatic English to check the meaning of the following two-word verbs with "break". Note down the meanings.

break into, break out, break down, break through, break away, break in

1. Anne refused to help me about the house. 2. Dad returned from the country a week earlier. 3. The driver stopped the car. 4. Bob cut two lectures last week. 5. Jack got suspicious. 6. Nancy lay in the sun for three hours. 7. They pulled down the house. 8. He called an emergency meeting. 9. Mrs Hardy cancelled the appointment. 10. Arthur gave his consent.

6.3. Give your friend a piece of advice. Use the bare infinitive after "Why not...?" "You'd better...".

**Example:** *Classmate:* My black shoes are completely worn out.  
*You:* You'd better have them heeled and soled. (Why not have them heeled and soled?)

1. I'd like to buy a ready-made dress/suit for the New Year party. 2. When I came home and tried the dress on I discovered that I looked like a scarecrow in it. 3. Mother insists on my buying a demi coat. 4. As black is in fashion again I think I'll have a smart dress in black. 5. Here we are with the suitcases packed and delivered and with absolutely nothing to do for another couple of hours. 6. The coat is of superb quality, warm, comfortable and smart. 7. The shoes pinch a bit but I think they will stretch with wearing. 8. I can't do all the shopping by myself. 9. I'm afraid, I can't afford this stereo. It's too expensive. 10. I've no idea what to do with the wool.

6.4. Work in pairs or in small groups. Express your preference using the bare infinitive after "I'd rather...".

**Example:** *Classmate:* Would you like high- or flat-heeled shoes?  
*You:* I'd rather get a pair of flat-heeled shoes. They are more comfortable for everyday wear.

1. Would you like your trousers flared or narrow? 2. Do you prefer to buy ready-made clothes or have them made to order? 3. Would you like your jacket with a zip-fastener or with buttons? 4. Would you like your summer frock/shirt made of polyester or cotton? 5. Would you like a sweater with or without a pattern? 6. Would you rather have a pullover with a high-neck or V-neck? 7. Would you like to go to the cinema or watch an interesting TV program? 8. What would you rather have? A hamburger or a cheeseburger?

6.5. Role-play the interaction between a shop assistant and a customer. The shop assistant helps the customer choose a length of cloth for a dress/suit, etc. (Use the bare infinitive to express advice, suggestion, choice, preference.)

#### USING THE DICTIONARY: HOW TO CHOOSE THE BEST WORD

Do you know how useful a dictionary is?

A word can mean more than one thing. A dictionary gives you



Translate these sentences and say which meaning you think is being used.

1. "Hold on, I'll just find some change. I don't want to *break* a ten pound note." 2. Police caught a burglar *breaking into* a house in Warwick Street. 3. The flu epidemic *broke out* before Christmas. 4. Timothy's car *broke down*. 5. They *broke in* through an upstairs window which the owners had forgotten to close. 6. The man *broke away* from his captors, but they gave chase and saw him ... climbing over the wall into Bingly prison!

c. Use your dictionary to check the correct spelling of the words below. One word in each pair is spelled correctly. Write out the correct spelling.

- |                           |                             |
|---------------------------|-----------------------------|
| 1. recommend, reccommend  | 8. vaccuum, vacuum          |
| 2. accomodate, accomodate | 9. omitted, omited          |
| 3. fulfill, fulfil        | 10. occurred, occured       |
| 4. occassion, occasion    | 11. committee, comittee     |
| 5. benefit, benifit       | 12. valueable, valuable     |
| 6. nineth, ninth          | 13. seperate, separate      |
| 7. offered, offered       | 14. arrangement, arrangment |



#### READING PRACTICE

7. Pre-reading task: Read the text and make a list of facts to prove that
- Mrs de Winter was impatiently waiting for the fancy ball.
  - The new appearance of Mrs de Winter influenced her inner state.
  - Mrs de Winter looked exactly as Miss Caroline de Winter on the portrait and was sure to surprise her husband and the guests.

### DRESSING FOR THE FANCY BALL

by Daphne du Maurier

"What's the time?" I said carelessly, yawning a little, pretending I did not care. "I wonder if we ought to think about going upstairs...?"

As we crossed the great hall on the way to our rooms to dress for the fancy ball I realized for the first time how the house lent itself to the occasion, and how beautiful the rooms were looking. Even the drawing-room, formal and cold to my consideration when we were alone, was a blaze of colour now, flowers in every corner, red roses in silver bowls on the white cloth of the supper table, the long windows open to the terrace, where, as soon as it was dusk, the fairy lights would shine.

I found Clarice waiting for me in my bedroom, her round face scarlet with excitement. We giggled at one another like schoolgirls, and I bade her lock my door. There was much sound of tissue paper, rustling and mysterious... The dress fitted perfectly. I stood still, hardly able to restrain<sup>1</sup> my impatience while Clarice hooked me up.

"It's handsome, Madam," she kept saying, leaning back on her heels to look at me. "It's a dress for the Queen of England."

"How is it? How do I look?" I did not wait for her answer, I twisted and turned in front of the mirror, I frowned, I smiled. I felt different already, no longer hampered by my appearance. My own dull personality was submerged at last. "Give me the wig," I said excitedly, "be careful, don't crush it, the curls mustn't be flat." I took hold of the soft gleaming<sup>2</sup> curls with trembling fingers, laughing under my breath, looking up at Clarice.

"Oh, Clarice," I said, "what will Mr de Winter say?"

I covered my own mousy hair with the curled wig, trying to hide my triumph, trying to hide my smile. Somebody came and hammered on the door.

"Who's there?" I called in panic, "you can't come in. Go away, go on down."

I did not recognize the face that stared at me in the glass. The eyes were larger surely, the mouth narrower, the skin white and clear. The curls stood away from the head in a little cloud. I watched this self that was not me at all and then smiled; a new, slow smile.

"Oh, Clarice!" I said. I took the skirt of my dress in my hands and curtsied to her, the flounces<sup>3</sup> sweeping the ground. "Unlock the door, I'm going down."

I peered through the archway at the head of the big staircase, and looked down on the hall below.

They were there. Giles, in his white Arab dress, showing the knife at his side; Beatrice in her extraordinary green garment; poor Frank self-conscious and slightly foolish in his striped jersey and sea-boots; Maxim, the only normal one of the party, in his evening clothes.

Once again I looked at the picture of Caroline de Winter hanging in the gallery.

Yes, the dress had been copied exactly from the portrait. The puffed sleeves, the sash<sup>4</sup> and ribbon, the wide floppy hat<sup>5</sup> I held in my hand. And my curls were her curls, they stood out from face as hers did in the picture. I don't think I have ever felt so excited before, so happy and so proud. I waved my hand at the man from the band and then put my finger to my lips for silence.

"Make the drummer announce me," I whispered, "make him beat the drum, you know how they do, and then call out Miss Caroline de Winter. I want to surprise them below." He nodded his head, he understood.

Then the sound of the drum echoed in the great hall. I saw them look up surprised and bewildered from the hall below.

"Miss Caroline de Winter," shouted the drummer.

## Notes on the Text

1. to **restrain** – a) to hamper, to limit; b) to control one's feeling.
2. to **gleam** – to shine with subdued steady light of moderate brightness.

Synonyms:

(a) to **shine** – to emit rays of light.

The sun is shining brightly today.

(b) to **sparkle** – to throw out sparks.

Her eyes sparkled with joy.

(c) to **glisten** – to shine by reflection with a sparkling radiance or with the mild luster of a wet or oiled surface.

The grass glistened with the dew.

3. **flounce** *n* – border of ruffled cloth (attached to a skirt, etc.).
4. **sash** *n* – ribbon.
5. **floppy hat** – a hat with soft rims.

- 7.1. Answer these questions working with a classmate. Try to describe the setting, the action, Mrs de Winter's emotions. Use the following connectives:

Evidently...

Fortunately...

As for...

The thing was...

In a word, ...

Surely...

On the one hand, ...

on the other hand...

1. Why did Mrs de Winter pretend not to care for the fancy ball?
2. What did she realize walking to her room across the great hall?
3. Why did Clarice feel excited?
4. What did Clarice think of the dress?
5. Did Mrs de Winter think that her own dull personality was submerged at last?
6. What did she put on her head?
7. Why didn't Mrs de Winter want to see anybody?
8. In what way did Mrs de Winter's appearance change?
9. What did she feel?
10. Whom did Mrs de Winter see in the hall below? What costumes were the guests wearing?
11. Why was Mrs de Winter satisfied looking once again at the portrait in the gallery?
12. Why did she call up a man from the band?
13. Did she manage to surprise everybody?

- 7.2. What Do You Think? Work in pairs, make use of the list you made up while reading the text.

1. Do you agree that a fancy ball is a great thing? What makes you think so?
2. Do you think the costume Mrs de Winter was going to wear was a brilliant one?
3. Do you think that dressing up for the fancy ball made Mrs de Winter feel happy and excited?
4. Do you think she would manage to surprise her husband and guests?

- 7.3. Are these statements true or false?

1. Mrs de Winter pretended that she did not care for the fancy ball.
2. The house looked different. It lent itself to the occasion.
3. Mrs

... in the distance. 6. The lights ... brightly and the hall was full of people.

b) clothes, dress, frock, garment, robe

1. In the corner there was a basket for dirty ... . 2. Her new ... was made of red velvet. 3. Mr Yahi-Bahi was sitting in the chair, his strange ... was covering him from his neck down. 4. Miss O'Hara appeared to be a pretty young lady in an extraordinary ... . 5. She did not want to take many things with her, only some light summer ... perhaps. 6. Your ... should always be well ironed.

7.10. Write sentences with the following words and word combinations.

fancy ball; to fit perfectly; to hook; to restrain one's feeling; wig; gleaming curls; triumph; to be in panic; flounces; an extraordinary garment; an evening dress; puffed sleeves; a sash and ribbons

7.11. Give Russian equivalents for the following.

1. There was much sound of tissue paper, rustling and mysterious. 2. The dress fitted perfectly. 3. I took hold of the soft gleaming curls. 4. I covered my own mousy hair with the curled wig. 5. Giles, in his white Arab dress, was laughing loudly. 6. Maxim was wearing his evening clothes. 7. The flounces of her dress swept the ground.

7.12. Give English equivalents for the following.

лента; широкополая шляпа; рукава с буфами; платье, срисованное с портрета; полосатая тельняшка; роскошная одежда; широкая (свободная) одежда (халат); сдержанность; сияющие глаза

7.13. Give synonyms to the following.

a dress; a sash; to shine; a suit; to suit; to restrain; ruffle

7.14. Fill in the missing prepositions and adverbs in the text below. Read the text.

You are lucky if you care a lot ... your clothes and how you look ... them or if you don't care at all. If you care a lot you give the matter creative thought and regular attention. You develop gradually a sixth sense which sometimes enables you to understand what the fashion experts are talking ... .

It is equally good not to care at all. If you feel this way you can wear your leather motorcycling jacket ... your maxi evening gown, ankle socks and medium-heeled pumps, and feel perfectly happy ... the whole thing. If this is your area of serenity - enjoy, enjoy!

It is the in-between person who is ... trouble, the lady who cares only a bit, most ... the time and very much - once ... a while. It is for this troubled spirit that the following notes are included.

Indeed, fashion people inhabit a never-never land. And yet somehow, they keep it going. And they manage to keep many women ill ... ease about what they are doing and wearing. Their marvellous double talk even makes them buy clothes that make them feel more ill ... ease than ever.

For instance, they do this. They tell you this is the year ... the Lean Leggy Look. To prove it they show you a group ... short-jacketed, short-skirted plaided suits ... a group ... starving models who would look leggy wearing circus tents, for they are all six feet two and not a hip in the lot. So hopefully you try ... a new short-jacketed, short-skirted suit and you find that the suit turns you not lean leggy but short-squatty. The pockets have been masterfully placed to widen a girl where she least wants to be widened. Then the short jacket underlines your newly broadened base and the waist-line is skilfully designed to add a good three inches ... your own.

You see, the fashion experts won't face simple facts. They won't admit that those starved models are the only people who could look lean and leggy ... those fat-making suits.

- 7.15. a) Make up questions based on the above given text and let your classmates answer them. b) Work in pairs or in small groups. Discuss the modern style of women's/men's clothing.

#### COMPLEMENTING. ACCEPTING A COMPLIMENT

Do you like to pay compliments? Are you good at accepting a compliment or do you become embarrassed? Accepting a compliment is sometimes more difficult than paying one!

You may compliment people on their clothes and appearance, on their personal qualities or abilities, on something they made, mended, etc. Examples:

##### *Neutral*

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| - What (a) nice/smart...!         | 1. - Those are very nice-looking |
| - That's a (very) nice/smart ...  | shoes you are wearing!           |
| (you're wearing).                 | - Do you really like them? Do    |
| - Those are (very) nice/smart ... | you think they match my          |
| (you're wearing).                 | handbag?                         |
| - You look (very) nice/smart. ... | - Yes, they do. And they go      |
| suit/suits you (very well)        | very well with your hat, too.    |
|                                   | You have very good taste in      |
|                                   | clothes.                         |
|                                   | - Thank you.                     |

de Winter and her maid were excited. 4. The dress was a dreadful fit. 5. Mrs de Winter could not overcome her gloomy feelings. 6. Mrs de Winter did not want to put on the wig. 7. She could not recognize the face that stared at her in the glass. 8. The other guests had already gathered in the hall. 9. They were not wearing fancy costumes. 10. Mrs de Winter's dress had been copied from the portrait of Miss Caroline de Winter. 11. Mrs de Winter had never felt so dull and disappointed. 12. She did not want herself to be announced. 13. She managed to surprise her guests and her husband.

7.4. Find in the text sentences with the direct speech. Note them down and report to your partner. Pay special attention to the imperative sentences.

7.5. a) Make up a list of feeling words used in the text. b) Compare it to those of your classmates. c) Describe Mrs de Winter's feelings and emotions.

7.6. Make up a list of words to describe Mrs de Winter's dress.

7.7. Now give a detailed account of the events. Imagine a) you are Mrs de Winter; b) you are Clarice; c) you are one of the guests. Follow these strategies to structure your narration:

#### DEVELOPING NARRATIVE DETAILS: THE SETTING AND CHARACTERS

1. Develop the setting – when and where the action occurs. It provides a physical and emotional context in which the action takes place. The physical setting includes sensory details such as sounds, smells, and so on. The emotional setting is the mood, such as excitement, fear, or suspense, that surrounds the action.

2. Develop characters. Vivid descriptions of physical and emotional traits will allow the listeners to visualize the characters and understand their actions and motivations behind their behaviour.

3. Make your narration logical, use different connectives.

7.8. Work in pairs. Improvise a conversation

a) between Clarice and another maid who could not see Mrs de Winter at the ball;

b) between two guests.

#### VOCABULARY PRACTICE

7.9. Choose the right word. Explain its meaning.

a) shine, sparkle, gleam, glisten

1. Drops of water ... on the grass. 2. The wet road ... the light of the approaching car. 3. His eyes ... with delight. 4. The moon ... through the clouds. 5. The night was dark and a lonely flame of fire

Forms of the Infinitive		
	Active	Passive
A. Simple	to write	to be written
Continuous	to be writing	-
Perfect	to have written	to have been written
Perfect Continuous	to have been writing	-
B. Simple	to come	-
Continuous	to be coming	-
Perfect	to have come	-
Perfect Continuous	to have been coming	-

6. Work in pairs. Ask your partner if he/she witnessed the following actions and let him/her answer. Use the bare infinitive after the verbs "hear", "see", "watch".

**Example:** *Classmate:* Mary complained about the faulty clock she bought last week.

*You:* Did you hear her complain?

1. John tried on another pair of shoes for summer wear. 2. The shop assistant explained to the customer how to get to the haberdashery department. 3. Helen bought a smart blouse trimmed with lace. 4. Mrs Brook reproached her husband for buying a raincoat which didn't fit him. 5. It took Allan an hour to pack up, as there were so many things and all seemed indispensable. 6. Florence trimmed her blouse with embroidery. 7. The dressmaker marked the places for pockets and buttonholes. 8. Ruth praised the stylish cardigan her sister had knitted.

#### 6.1. Reassure your friend.

**Example:** - That worries me.  
- Don't let it worry you.

1. That frightens me. 2. That irritates me. 3. That drives me to despair. 4. That puzzles me. 5. That infuriates me. 6. That makes me helpless.

#### 6.2. Find out the reason for the person's behaviour. Use the bare infinitive after the verb "make".

**Example:** *Classmate:* Harry had to give up the idea of going to the Baltic seaside.

*You:* What made him give up the idea of going to the Baltic seaside?

### *Informal*

- I like the...!
- (Mm!) You look great/terrific/fantastic, etc.
- You're looking good! ... is/are really terrific/super/smashing/lovely/fantastic, etc.
- What a/What super/smashing/terrific, etc. ...!
- 2. - Your dress is fantastic, Mary!
- Oh, thank you. I bought it at that new shop that's just opened.

### *Formal*

- May I say how elegant/enchanting, etc. you look?
- If I may say so, ... is/are quite charming/enchanting
- 3. - May I say how elegant you look?
- It's very kind of you to say that.

### *Responses*

- Oh, thank you.
- That's very kind of you (to say that).
- Do you really think so?
- Thanks. I needed that.
- You've made my day!

8. Work in pairs, paying and accepting compliments in turn. You may use your own ideas or the ideas below.

a coat; a sweater; a hat; a raincoat; a hairdryer; a meal; hair style; English pronunciation

8.1. Sometimes we want to "play down" the compliment.

**Example:** - I really like your dress, Mary.  
- Oh, thank you. I've had it for years.

Working with your partner, match the above given ideas with the following ways of "playing down" a compliment.

1. Oh, it took no time at all. 2. I hope it's not too vulgar! 3. I spent a year in Great Britain. 4. I've just changed my hairdresser. 5. It's from Marks and Spencers. 6. It took me a long time to find it. 7. I wanted a double-breasted one. 8. I'm not keen on the colour myself.

8.2. a) Listen to an extract from a lecture on youth culture. b) Put down all the words and expressions showing reason, result or cause. c) Listen to the extract again and discuss the following with your partner.



1. What do we mean by "youth culture"? 2. Why were clothes an expensive item for the family of the 1920s or 1930s? 3. Have things changed since then? Why? 4. What led to rapid changes in fashions and styles?

## YOUTH CULTURE: FASHION

### Pre-listening Vocabulary

teenager	percentage
teenage market	income
technology	man-made fibres

8.3. Write a paragraph entitled "Summing up", based on the lecture you've listened to.

8.4. Use these English idioms in sentences of yours. First make sure that you know what they mean.

to be dressed up to the nines; to wear one's heart upon one's sleeve; to give away the shirt off one's back; to know best where the shoe pinches; to be in somebody's shoes; to have a bee in one's bonnet

8.5. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. Cut your coat according to your cloth. 2. When the pinch comes, you remember the old shoe. 3. Every man has a fool in his sleeve. 4. It's not the gay coat that makes a gentleman. 5. Near is my shirt, but nearer is my skin. 6. Every cloud has a silver lining. 7. Fine feathers make fine birds.

### PARAPHRASING



A **paraphrase** is a restatement of a passage, a quotation, or a poem, in the reader's own words. It is about the same length as the original and is written in complete sentences. Writing a paraphrase will help you to understand, word for word, what you read.

Writing a paraphrase is also a form of note taking that you can use to do research for a written or an oral report. To avoid plagiarism, you must include specific information about the source of the notes.

Use the following strategies when writing a paraphrase:

1. Carefully read the entire selection before writing a paraphrase.
2. Look up any words or phrases that you do not understand.

3. Write in paragraph form. Use complete sentences.
  4. Include the author's name, title of publication, and so forth when using a paraphrase in a research project.
- Read the following poem and the paraphrase.

### The Net

by *Sara Teasdale* (1884-1933)

I made you many and many a song,  
Yet never one told all you are –  
It was as though a net of words  
Were flung to catch a star;  
It was as though I curved my hand  
And dipped sea-water eagerly,  
Only to find it lost the blue  
Dark splendor of the sea.

*Paraphrase:*

I wrote you many songs, but not one of them perfectly reflected your personality. It was as if I tried to catch a star with a net of words. It was as if I tried to capture all the colour and beauty of the sea in a handful of water.

### *Assignment: Paraphrasing*

On your paper, write a paraphrase of the following extract from S. Maugham's story "Jane". Use the preceding strategies.

Oddly enough the woman who sat on the left of the host had by her fantastic appearance attracted my attention the moment I was ushered into the crowded drawing-room. She made no attempt at youth, for she was conspicuous in that gathering by using neither lipstick, rouge nor powder. Her dress was cut very low, with short skirts, which were then in fashion, in black and yellow; it had almost the effect of fancy-dress and yet so became her that though on anyone else it would have been outrageous, on her it had the inevitable simplicity of nature. And to complete the impression of an eccentricity in which there was no pose and of an extravagance in which there was no ostentation she wore, attached by a broad black ribbon, a single eyeglass.

# BECOME PROFICIENT



## Organizing Pupils' Learning Activities: Speaking About a Picture

9. Fill in prepositions where necessary.

Remember:

- to look at the picture
- to see in the picture
- to point to something
- to ask questions about/on the picture

1. Let's talk ... this picture. 2. Hang ... the picture. 3. Anne, come ... the board and describe ... the picture. 4. Look ... the picture. 5. What do you see ... the picture? 6. What is there ... the picture? - There is a living-room ... the picture. 7. Point ... the settee ... the picture. 8. Ask and answer questions ... the picture. You can work ... groups of 2 or 3 if you like.

9.1. Act out fragments of an oral interaction workshop.

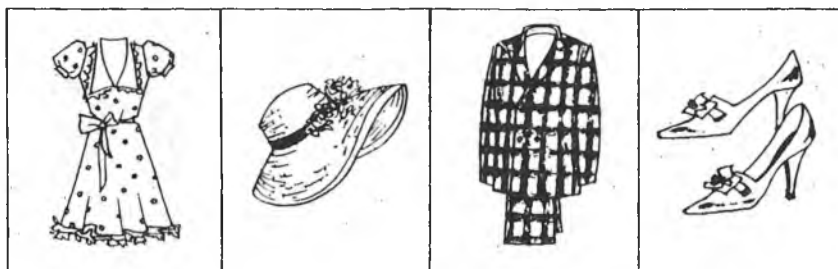
a) Make the students describe different articles of clothing to the class. The following diagram shows the usual order of adjectives. You won't often find them all in one sentence.

What's it like	How big?	What shape?	What colour?	What's the pattern?	What's it made of?
beautiful ugly cheap expensive sleeveless wide-brimmed	small big medium-sized average-sized long short	round square oval pointed flat rectangular	pale bright light dark red yellow	check striped plain flowered spotted	silk cotton tweed velvet satin crepe

b) Set the task to the group.

c) Ask the students to describe the pictures in turn.

d) Comment on the student's answers. Make use of the phrases given in the Supplement (section III).



### REVIEW

10. Interclass check. Ask your classmates (your partner)

What's the English for?

1. модный галстук
2. фасон
3. замшевая куртка
4. женский костюм
5. первая примерка
6. шерстяной джемпер
7. застежка-молния
8. переделать (платье)
9. плащ
10. переодеваться
11. туфли на высоком каблуке
12. хорошо сидеть
13. выходной костюм
14. шуба
15. устареть, выйти из моды
16. отдел головных уборов
17. юбка со складками
18. шарф ручной вязки
19. гармонировать, подходить по цвету

What's the Russian for?

1. to button a coat
2. an open-necked shirt
3. to pinch across the toes
4. a receipt
5. a wide-brimmed hat
6. leather gloves
7. a polo neck sweater
8. walking shoes
9. the haberdashery department
10. pure wool
11. a tailored three-piece
12. hard-wearing cotton
13. single-breasted
14. for everyday wear
15. a waistcoat
16. a reliable fabric
17. to trim with lace
18. loose-fitting
19. clothes off the peg
20. shrinkproof

10.1. How many synonyms to the following do you know?

a dress; ready-made; close-fitting; without sleeves; to make looser; to take off a dress and put on another one; to match; trousers

10.2. Insert prepositions or adverbs where necessary.

1. May I try this dress ... ? I don't think it fits me perfectly: it is too tight ... the hips. 2. I'm sorry but we have these dresses only ... blue. 3. This hat won't go ... your coat and besides its colour is too bright ... you. 4. What size do you take ... gloves? 5. What colours are

... fashion this season? 6. At last I've decided ... a light-blue dress without sleeves. 7. ... what price are these brown buttons? 8. I want to buy a grey handbag to match ... high boots. 9. When I come home I change ... a pair of jeans and a sweater. 10. ... the big window of Central Department Store we saw a marvellous display ... women's clothes ... everyday wear.

#### 10.3. Translate into English.

I. 1. Простите, где отдел готового платья? – На втором этаже напротив отдела головных уборов. – Спасибо. 2. Что бы вы хотели? – Покажите мне вон то светло-серое шерстяное платье. – Какой размер вы носите? – 46. Можно его примерить? – Конечно. Примерочная направо. 3. Мне кажется, вам пойдет вот это платье с большим воротником и карманами. – Да, это мой стиль. Сидит прекрасно. 4. Как он выглядел вчера? – На нем был элегантный костюм из темной шерсти. Он был бледен и немного волновался. 5. Было жарко, и мужчины были без пиджаков. 6. Ты должен эти брюки переделать. Они плохо на тебе сидят.

II. 1. Чем я могу вам помочь? – Мне нужны вечерние туфли на высоком каблуке. – Какой размер вы носите? 2. Примерьте вот эти лаковые туфли. – Боюсь, что левая туфля мне немного жмет. – А вот эти? – У них слишком высокий каблук. 3. Может быть, вы примерите вот эти темно-вишневые кожаные туфли? – О, какой прекрасный цвет! Я думаю, они пойдут к моему вечернему платью. 4. У тебя сильно стоптались каблуки на сапожках. Надо сделать набойки. 5. Это не мой размер. Подберите мне, пожалуйста, босоножки на размер больше.

#### Group Work

##### 10.4. Talk it over with your classmates.

I. 1. Are you particular about your clothes? 2. What clothes do you prefer – ready-made or made to order? Why? 3. What articles of clothing are bought ready-made? 4. Where can you buy dresses, suits and coats? 5. And what about underwear, socks, tights, stockings? 6. What are our clothes made of? What textiles can you name? 7. What fabrics are called reliable? 8. Is knitwear popular nowadays? What knitted things can you name? 9. What do we call clothes we wear every day? in winter? in summer?

II. 1. Who makes clothes for women? men? 2. What are the advantages of having a thing made to order? 3. Does it give you a lot of trouble to have a thing made to order? 4. Why are you asked to come for the fitting twice? 5. What is done by the dressmaker/tailor by the first fitting? 6. What is the second fitting for?

III. 1. Why do people sometimes prefer clothes off the peg? 2. Do we always have to bother our heads about alterations if we buy ready-

made things? 3. What alterations can be made to a dress that is too tight? loose? long? short? 4. Where can you have a dress/suit/coat, etc. altered? 5. Do you always try on a ready-made dress before buying it? 6. Have you ever bought anything that did not fit you? 7. Is it easy to alter an old fashioned dress? 8. What dresses/suits are in fashion now?

IV. 1. Are shoes an important item of our outfit? 2. What size do you take in shoes? 3. Have you ever had shoes that pinched? 4. Shoes usually stretch with wearing, don't they? 5. What shoes are most convenient for everyday wear? 6. Do strong walking shoes go well with a smart dress? 7. Are high boots in fashion now?

10.5. "Shopping at the Department Store". Student-class interaction. Guidelines on role play:

1. Act out a 25-minute shopping tour. Mind the setting, the topic, your social relationship.

2. Attitudes: informal, friendly; official, business-like.

3. Main roles: the Carter family (5: the parents and their three children: Norman - 25, Rosemary - 14, Celia - 17); Edna Lee, Norman's girlfriend; Tracey Smart, an acquaintance of Norman and Edna; shop-assistants (3).

4. The situation:

Norman Carter lives with his parents and two younger sisters. In a week he is going to Sweden on business. It's his first business trip abroad. The Carters discuss the list of things Norman should take along. It turns out that he needs a pair of shoes and a new umbrella.

Norman and his girlfriend Edna go to one of the shopping centres with numerous indoors shops.

At the footwear shop they are offered a wide selection of shoes - leather, suede, plastic. Norman tries on two pairs before he decides on a pair of reasonably priced black leather shoes.

Then Norman and Edna go to the haberdashery shop and buy an umbrella. At the exit they come across Tracey Smart, their old acquaintance. Tracey tells her friends about a stylish woollen sweater she has just bought. It's a hand-knitted polo neck sweater in a beautiful pattern.

The young people discuss the problem of souvenirs and buy some.

Tracey invites her friends for a cup of tea. Edna and Norman accept the invitation with thanks.

5. Linguistic input:

a) Topical vocabulary.

b) Language focus: the bare infinitive.

c) Functional phrases: greeting someone; asking for advice; advising someone to do/not to do something; suggesting; complimenting; responding to compliments, thanking.

6. Non-linguistic input: some authentic material from the Teacher's Book.

## Unit 5

## VISITING THE THEATRE



### *Functions:*

Making plans.  
Accepting/declining an invitation.  
Exchanging impressions.  
Trying to change one's opinion.

### *Main language points:*

Verbals.  
Infinitive (continued).  
Gerund.

### *Other language points:*

Use of articles with miscellaneous proper names.  
Special difficulties in the use of articles.

### *Reading skills:*

Developing narrative details.

### *Study skills:*

Effective listening.

### *Writing activities:*

Writing a reproduction.  
Organization and development. Typical faults.

### *Classroom English:*

Some useful hints about conducting a lesson.  
Response to pupils' requests.  
Teaching pupils to ask for permission to speak, ask questions, etc.

### *To the Student*

Studies do keep you busy, but they say the busiest man finds the most leisure. Events and entertainments of all kinds are always taking place and you are offered a variety of ways to spend an evening: music and arts festivals, concerts and exhibitions, discos and sports competitions. Theatrical treats include comedies and musicals, modern and classical plays, operas and ballets.

A visit to the theatre is full of surprises. For the magic is in the air, and no amount of words can call it back again once the performance is over.

1. Look, listen and read. Pre-listening task: Listen to the text and answer these questions.

1. What Moscow theatres are mentioned in the text? 2. What theatre will you go to when in Moscow a) if you want to amuse yourself; b) if you want to enjoy an intriguing drama; c) if you are a passionate music-lover?

### MOSCOW THEATRES

When in Moscow, one finds himself in a difficult situation as it is no easy matter to decide which theatre to choose.

Newspapers and posters tell you what is on at different playhouses. The repertoires of the theatres usually offer us a wide choice of plays – modern and classical, by Russian as well as by foreign playwrights<sup>1</sup>. There would be no mistake to say that our Russian theatres rank with the best theatres of the world and arouse<sup>2</sup> great interest and unanimous praise of the public and critics.

Grown-up people prefer to attend<sup>3</sup> evening performances, while children are admitted only to matinées<sup>4</sup>. There are special theatres for young people, too. Some of them though are frequented by grown-ups as well. This can be said about the famous Obraztsov Puppet Theatre.

If you go to the Moscow Art Theatre, the “Sovremennik”, the Vakhtangov Theatre you will have a real treat enjoying the artistry of superb actors and actresses doing the leads. To amuse yourself and have a good laugh you'd better go to the Moscow Satire Theatre.

For passionate music-lovers<sup>5</sup> there is the legendary Bolshoi Theatre with its marvellous ballets and magnificent operas.

It is always difficult to get tickets for the above mentioned theatres even if you try to book them in advance. But it is especially hard to get tickets for a first-night performance or a production of a celebrated foreign company which has come on tour to our country. In this case tickets are likely to be sold out long before and you are sure to see a sold-out sign posted up over the box-office.

If you have a stroke of luck and manage to get a ticket, in the evening you enter the theatre which is alive and warm with preparation. Soon the last bell rings, the lights go down and the hall plunges into a soft darkness. The conductor raises his baton, the overture sets in, the curtain goes up and the actors step onto the stage, they step into a magic world of art.

### Notes on the Text

1. playwright *n* – a person who writes plays.

2. to arouse *vt* – to awaken from sleep; to excite: *to arouse smb's anger/indignation, suspicion, curiosity, criticism.*

The noise aroused her from her sleep.

His manner of speech aroused her indignation.



Compare:

to rise (rose, risen) *vi* (of the sun, moon, stars) – to appear above the horizon;  
to get up from a lying, sitting or kneeling position; to go, come up or higher;  
to reach a high(er) level or position; e.g.

The sun rises in the East.

The wounded man was too weak to rise.

The curtain rose.

to raise *vt* – to lift up; to move from a low(er) to high(er) level; to cause to rise  
or appear; to bring up for discussion or attention; e.g.:

She raised her glass to her lips.

He raised his voice.

He raised a new point/a question/a protest/an objection.

3. to attend *vt* – to be present at some meeting, performance, lecture, etc.

Synonyms:

(a) to call (on) – to pay a short visit to someone, e.g.:

A friend of mine called on me in the afternoon.

(b) to visit – to pay an official visit (of inspection) or to see some place of  
interest, e.g.:

We visited Madam Tussaud's when we were in London.

(c) to frequent – to go often to some place, e.g.:

He frequents the pub at the corner.

4. a *matinée* *n* – a performance held in the morning.

5. music-lover *n* – a person who loves music. Cf.: a *theatre-lover*, a *ballet-lover*.

#### VOCABULARY PRACTICE

- 1.1. Choose the right word. Explain its meaning.

a) attend, call on, visit, frequent

1. Have you ever ... New York? 2. Please don't ... between 10 and 11.30 a.m. 3. Which course do you think I should ...? 4. She ... the fashionable shopping centres. 5. If you've half an hour to spare, I'd like to ... an old friend. 6. He has been ... her house a lot recently. Are they engaged? 7. The class ... a local factory. 8. His lectures were always well ... 9. Music-lovers ... orchestral concerts. 10. I haven't ... him since we quarrelled.

b) rise, raise, arouse

1. The standard of education has ... 2. Martin ... his hat to greet Mrs Brewster. 3. Max's words ... my anger. 4. The curtain ... and the performance began. 5. It's good that you ... this question. 6. When did the sun ... yesterday? 7. The play ... unanimous praise.

1.2. Give Russian equivalents for the following.

the repertoires offer us a wide choice of plays; Russian and foreign playwrights; to rank with the best theatres of the world; to be admitted only to matinées; to have a real treat; to enjoy the artistry of superb actors; to amuse oneself; to come on tour; to have a stroke of luck

1.3. Give English equivalents for the following words and expressions. Use them in sentences of your own.

афиша; вызывать большой интерес; посещать спектакли; часто ходить в театр; любитель театра, театрал; премьера; прославленная труппа; поднять дирижерскую палочку; поднять занавес; выйти на сцену

1.4. Fill in the blanks with suitable words and word combinations chosen from the list below.

1. Theodore Dreiser was one of the first to ... his voice against fascism. 2. His temperature ... in the evening. 3. Yesterday we went to the Satire Theatre and ... ourselves thoroughly. 4. At the concert we had ... . 5. I am ... and I ... the Opera House. 6. He ... lectures on art. 7. The actor's interpretation of the role ... criticism.

to arouse, to attend, to rise, to raise, a music-lover, to amuse, to frequent, a real treat

1.5. Supply the missing prepositions and adverbs where necessary.

1. Let's look ... the posters to see what is ... .. different playhouses. 2. The Bolshoi Theatre ranks ... the best theatres of the world. 3. They say it's not easy to get tickets ... this play. 4. I want to buy tickets ... the Puppet Theatre. I must book them ... advance. 5. A famous English singer has come ... tour ... our country. 6. Yesterday we came ... the box-office to see a sold-out sign posted ... .. it. 7. He entered ... the theatre when the last bell had already rung. 8. The conductor raised his baton and the overture set ... . 9. She was anxious to see her favourite actor step ... the stage.

ORAL PRACTICE

1.6. Now read the text carefully and answer the detailed questions. Begin when possible your answers with:

It seems to me...

I'm of the opinion...

I consider...

I'm convinced (that)...

In my opinion...

To my mind...

1. Why is it difficult to decide what theatre to choose when in Moscow? 2. How can we learn what is on at different playhouses? 3. What do the repertoires usually offer us? 4. Who is your favourite

playwright? What play do you consider to be his best? 5. What makes you think that Russian theatres rank with the best theatres of the world? 6. What performances do children and grown-up people prefer to attend? 7. Why do people often leave the Moscow theatres deeply moved and fully satisfied? 8. Where should one go if he wants to amuse himself? 9. What theatre do passionate music-lovers frequent? 10. Why is it difficult to get tickets for the Bolshoi Theatre? When is it especially difficult to do it? 11. How does a performance begin?

1.7. What Moscow theatres do you know? Make a list. Compare it with those of your fellow-students.

1.8. Some visitors are coming to your town. Find out:

1. What theatres can they visit? 2. What is on? 3. How do they buy tickets? 4. How much do they cost? 5. At what time do performances at the theatres usually begin?

Explain the information to your visitors.

1.9. Use the key words and expressions below to speak about theatres.

a) to find oneself in a difficult situation, playbills, to be on, to offer a wide choice, playwrights, to rank with the best theatres of the world, to arouse great interest and unanimous praise;

b) to attend, to be admitted, to frequent, to have a real treat, to enjoy every bit of the performance, to be deeply moved, the hit of the season;

c) music-lovers, marvellous ballets and magnificent operas, to get tickets for a première, to come on tour, to be sold out, to be alive and warm with preparation

To make a good story use the following:

To begin with...	However...
As to...	Nevertheless...
Luckily...	Curiously enough...
As good/bad luck would have it...	It turned out that...
No wonder that...	To add to this...
Evidently...	To crown it all...

### THE ENGLISH VERBALS: THE INFINITIVE (continued)

An infinitive with the particle *to* functions in the sentence as a noun, e.g.:

*To travel* is interesting. (subject)

I like *to embroider*. (object)

My hobby was *to collect* stamps. (predicative)

He is just the man *to rely upon*. (attribute)

An infinitive may be modified by some words and may have a subject of its own. In such cases we deal with infinitive phrases, e.g.:

I took a taxi to get to the theatre.

(The prepositional phrase *to the theatre* modifies the infinitive *to get*.)

I want you to see this performance.

(*You* functions as the subject.)

In English there are verbs which are followed by the infinitive only. Here are a few:

agree	demand	long	promise
ask	expect	manage	refuse
choose	hope	offer	want
decide	learn	pretend	wish

2. Ask your partner different questions with the words given above and let her/him answer them.

**Example:** *You:* What do you want to learn?

*Classmate:* I want to learn the spelling of some words.

- 2.1. The "to"-infinitive may fulfil different communicative functions. It may express one's opinion, attitude to the things spoken about; intention or wish; doubt, uncertainty, surprise; confidence, belief; it may give different characteristics to a person/thing, etc. Read the following sentences and state the communicative functions of the infinitive.

1. I want to reserve tickets by phone. 2. This book is difficult to read. 3. I consider her to be a talented dancer. 4. I hate him to be always late. 5. You are sure to enjoy the play. 6. I want you to come and dine with me. 7. She found the play dull. 8. She turned out to be a skilful actress. 9. I was proud to have got a prize. 10. She was talented enough to do this part.

- 2.2. Work with your classmate and combine the given sentences using infinitive phrases.

**Example:** *Classmate:* Learn the rule. You should do this exercise.

*You:* Learn the rule to do this exercise.

1. Work regularly. You must study well. 2. She was very tired. She could not go to the concert. 3. She will be late. I'm sure. 4. Reading books in the original you may master your English. This is the best way. 5. She arrived at the theatre earlier. She wanted to speak to the director. 6. I was sorry. I had missed the beginning of the performance.

- 2.3. Work in pairs or small groups. Tell your classmate about your wish (intention) or likes/dislikes explaining the reason. Use:

I'd rather...	I want...
I'd sooner...	I hate...
I'd like to...	I wish ... instead

1. I'm looking forward to seeing a play by a modern playwright. And you? 2. Let's attend a matinée at the Puppet Theatre. 3. I want to have a good laugh, let's go to the Comedy Theatre tonight. 4. I'm anxious to see a new film with L. playing the lead. And you? 5. Tonight S., a well-known singer, will sing at the concert in the conservatoire, let's go. 6. I'd like to attend a vocal concert. 7. If you have nothing against, I suggest attending the Playhouse this week. 8. Would you mind going to the Opera House tonight? 9. Would you like to attend a variety show or a concert of symphony music? 10. Would you like to reserve tickets by phone? 11. I'd like to have seats in the box. What about you? 12. Would you like to attend a first-night or a performance which has had a long run?

- 2.4. Give your classmate a piece of good advice. Use "why not...?".

Example: *Classmate:* I can't have a good view of the stage from here.  
*You:* Why not go and hire opera-glasses?

1. I have no time to stand in the queue at the box-office. 2. I'm short of money and seats are too expensive. 3. I don't think I'll get tickets on the day of the performance. 4. I'd like to have a stroll. 5. I have been to the Opera House twice this month. 6. I don't know the name of the actor who plays the title role. 7. There's plenty of time before the beginning of the performance. 8. I failed to reserve tickets in advance.

- 2.5. Working with a classmate express your opinion of the things or persons he/she speaks about. Use the infinitive and suitable word combinations given below.

Remember: with the verbs to think, to find, to like, to consider the same idea may be expressed without the infinitive, e.g.:

I think him (to be) a talented actor.

1. This actor usually plays the main parts in the performances of this theatre. 2. This young actress did her part exceedingly well. 3. We were carried away by the voice of the singer. 4. Plays by this playwright always have a long run. 5. The audience thoroughly enjoyed her dancing. 6. The music by this composer always touches me. 7. The plays staged by this producer always arouse great interest and unanimous praise of the public and critics. 8. Ann never misses any vocal or instrumental concert at the conservatoire. 9. Jane is constantly speaking

a talented (skilful) actor/playwright, an experienced producer, a passionate music-lover/theatre-goer/cinema-goer, a famous film-star, a gifted ballet-dancer/composer

- Make up as many questions with the infinitive in different functions as possible.
- Work in pairs and cover these questions.
- Now tell your classmates a story based on the picture using patterns with the infinitive.

Invitations may be phrased in different ways and with different degrees of formality. Examples:

- Would you like to...?
- I'd very much like you to...
- You will..., won't you?
- Shall we...? Won't you...?

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### *Informal*

- D'you fancy...?
  - What about...?
  - Come and...
  - Why don't you...?
  - Like to...?
2. - Hey, Julia, fancy coming to my place tonight? I'm having some friends over.  
- I'd love to!  
(- Sorry, I can't. I've got an exam tomorrow afternoon.)

### *Formal*

- We should be very pleased if you could...
  - We should be delighted if you were able to/could...
  - Would you care to...?
3. - Would you care to join me for lunch at one o'clock?  
- That's really most kind of you.  
(- That's extremely kind of you, but I have a previous engagement. However, thank you for inviting me.)

### REPLIES TO INVITATIONS

The form of acceptance or refusal depends upon the form of the invitation received.

#### **Acceptance**

#### **Refusal**

#### *Neutral*

- (Thank you.) I'd like to (very much).
  - I would, very much. (Thank you.)
  - That would be very nice.
  - It would be very nice to...
  - That sounds a (very) nice idea.
  - With pleasure. I'd like nothing better.
  - Yes, I will/do, etc.
- Thank you (very much), but...
  - That's very kind of you, but...
  - I'm (very) terribly, etc./sorry, I don't think I can.
  - I'd like to, but...
  - I wish I could, but...
  - I'm afraid I've already promised to... (But thank you very much all the same.)

#### *Informal*

- Rather! All right (then)!
  - I won't say no!
  - Great/Lovely/Smashing! etc.
  - O.K.! You bet! I'd love to...
- I'd love to, but...
  - Oh, what a shame - I'm going to be somewhere else!
  - Sorry, I can't. (But thanks anyway.)

### Formal

- We'd be delighted to...
- We'd very much like to...
- That's really very/most kind of you.
- What a delighted/splendid, etc. idea!
- Much as I should like to, I'm afraid...
- Much to my regret, ...
- That's (very/extremely, etc.) kind of you, but...
- Unfortunately, ... (However, thank you for thinking of me.)

3. Accept or refuse the following invitations tactfully, giving some explanation.

1. Someone you don't know too well invites you to a concert by a famous rock band.
2. Being on a study visit in Great Britain you receive a formal invitation to a buffet supper.
3. Some friends invite you to go to a disco with them.

3.1. a) Read the information on some London theatres and find them on the Theatreland map.

*Covent Garden Theatre* (Royal Opera House) stages operas and ballets. Operas are sung in the original languages. The theatre has its own orchestra which plays for the Royal Opera and the Royal Ballet.

*The Aldwych Theatre* is famous for production of contemporary plays. Nowadays it is a branch of the Royal Shakespeare Theatre.

*The Barbican Centre for Arts and Conferences* contains *Barbican Hall* for classical concerts and light entertainment, *Barbican Theatre* for the productions of the Royal Shakespeare Company, *Barbican Art Gallery* for all sorts of exhibitions and *Barbican Library*.

*The Old Vic Theatre* at first staged melodramas and ballets, but since 1914 it has been staging only classical plays.

*The National Theatre* was formed in 1962 by Sir Lawrence Olivier. It stages plays by classical and modern playwrights.

*The Globe Theatre* is well-known for its popular plays and musicals.

*The Royal Court Theatre* is justly called "a theatre of new ideas and thoughts". It stages plays about contemporary life.

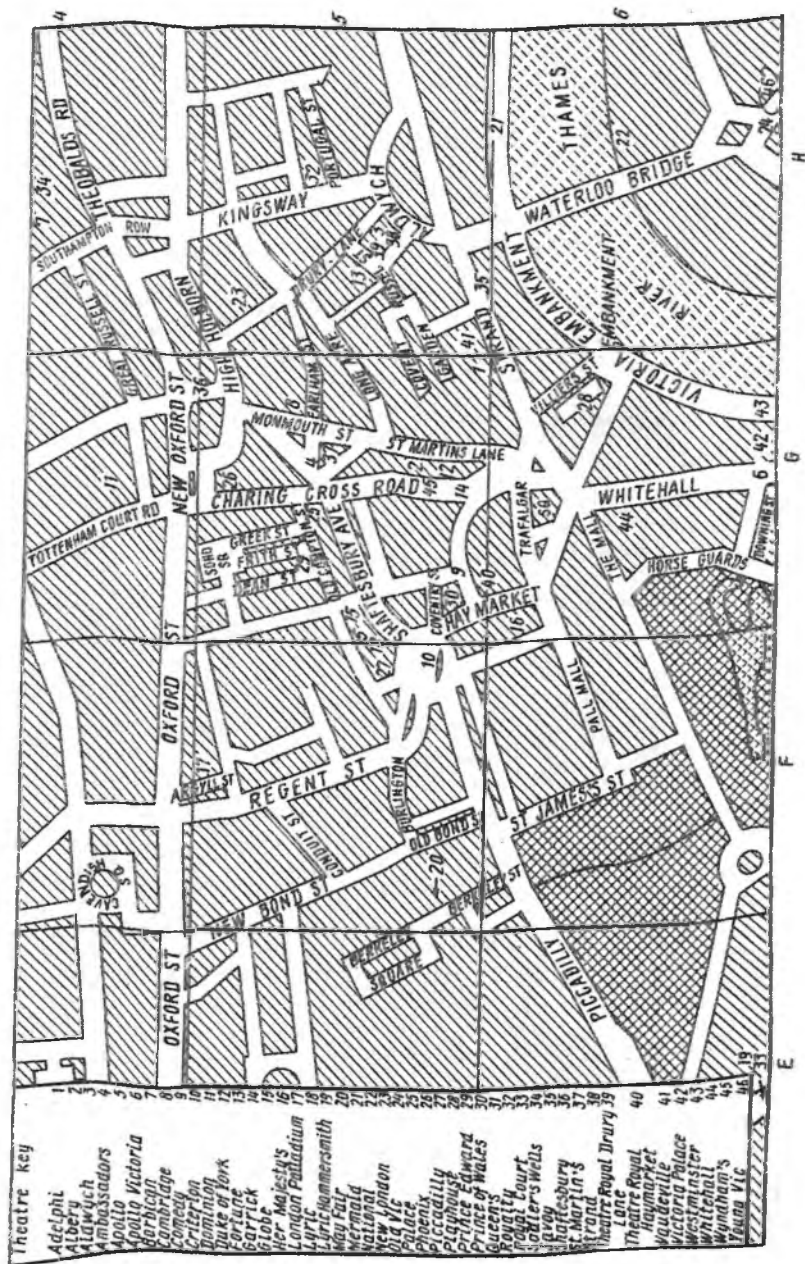
*Young Vic* is a branch of the National Theatre. It pays special attention to young spectators.

b) Work in pairs or small groups. Invite your friend/friends to one of West End Theatres. Your friend either accepts or refuses the invitation explaining the reason. Examples:

1. - Would you like to go and see "Macbeth" with me at the National Theatre tomorrow?
  - Yes, very much. They say it's a very good production.
  - Well, it had good reviews. I'll meet you in the foyer then, at a quarter to seven - on the right, by the booking office.
  - I'll be there.



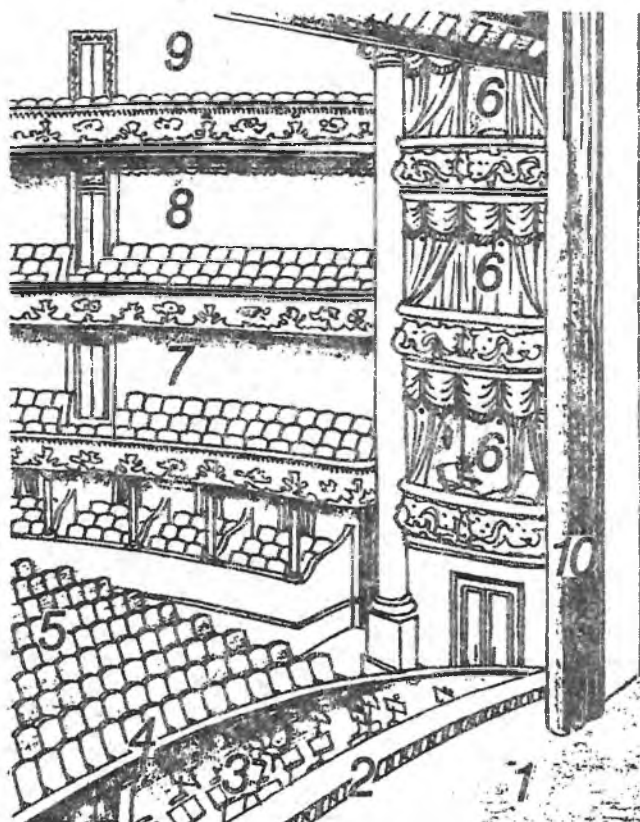
# THEATRELAND



2. - Hey, Laura, we're going to the Globe Theatre tonight. "Letitice and Lovage" is on. Like to have a good laugh?  
 - Sorry, I can't. I must finish a translation.  
 - Couldn't you do it some other time?  
 - No. You see, I promised to finish it by Friday.

3.2. a) Find out the meaning of the following words using the picture below.

1. stage; 2. footlights; 3. orchestra; 4. orchestra stalls; 5. pit stalls; 6. box; 7. dress circle; 8. upper circle/balcony; 9. gallery; 10. curtain



b) Ask your partner

1. if the tickets for the stalls are more expensive than those for the gallery; 2. if he/she likes to have a seat in the orchestra stalls and why; 3. how many seats there are in a box; 4. what seats he/she likes best of all; 5. why the tickets for the dress circle are expensive; 6. if one has a good view of the stage from the pit stalls.

3.3. Working in pairs complete the conversation with phrases from columns (1) and (2). To introduce invitations use the list of expressions on p. 163-164.

- What about going to the theatre tonight?
- Not a bad idea.
- So, let's buy tickets for... (1)
- Why, seats there are... (2)
- All right, then let's see if we can have something for... (1).

- |     |  |     |   |
|-----|--|-----|---|
| (1) | pit stalls<br>orchestra stalls<br>dress circle<br>box<br>gallery | (2) | to be too expensive<br>to be not very convenient<br>to be too far from the stage<br>to be hard to get |
|-----|--|-----|---|

3.4. Alice and Jane are friends. Alice is a theatre-goer. She invites Jane to join her on Sunday. Listen to the recording of this conversation and make a list of all the words you would associate with visiting the theatre.

*Alice:* What about going to the theatre on Sunday? The Royal Theatre is doing a new play.

*Jane:* Great! Do you think we'll manage to get tickets? I know that plays staged by this theatre arouse great interest of the public.

*Alice:* You are quite right, but I've already booked seats by phone.

*Jane:* Oh, it's wonderful! Is it a matinée or an evening performance?

*Alice:* It's an evening performance. I don't like matinées. There are many children attending these performances and they are very noisy.

*Jane:* Where shall we sit?

*Alice:* In the pit stalls. You'd better take opera glasses.

*Jane:* Yes, of course. Shall we meet outside the theatre at 7.15?

*Alice:* It suits me perfectly.

*Jane:* Then it's settled. Good-bye.

3.5. Can you answer these questions? Work with a classmate.

1. Why did Alice invite Jane to the Royal Theatre? 2. Is it difficult to get tickets for this theatre? Why? 3. How did Alice manage to get tickets? 4. What performance were the girls going to attend? 5. Why did Alice prefer to attend evening performances? 6. Why did Alice advise Jane to take opera glasses? 7. Where did they decide to meet?

3.6. Imagine that you are Jane. Another friend of yours invites you to go to a concert on Sunday. Refuse the invitation and explain the reason.

3.7. a) Read this advertisement.

### ORBIT\*

### THE VENETIAN TWINS by Carlo Goldoni

### Monday 12 – Saturday 17 April

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\* ORBIT is based at the Ruffield Theatre Studio in the University of Lancaster and spends most of its life on tour.

One of the newest and the liveliest companies on the touring scene, ORBIT, has elected to present as its opening show what may well be the first production in this country of a masterpiece by Carlo Goldoni, *The Venetian Twins*. Although this play has enjoyed an outstanding success in Europe and will this year be in the programme of the World Theatre Season at the Aldwych, no record can be found to date of its ever having been presented in English.

Goldoni, "the Moliere of Italy", reforms the Italian Theatre. In the old formalised and often incredible comedy of intrigue he substitutes a swift natural comedy with ethical implications. Goldoni draws characters by means of intuitively selected details and he excels particularly in the portrayal of young women involved in the sex war.

In *The Venetian Twins*, the politic inventions and keen observation combine to produce a vivacious comedy of great wit and charm.

- b) Phone your friend and invite her/him to the theatre. Explain why you want to see this production (speak of the playwright, the plot, the cast) and discuss the problem of tickets.

#### PRONUNCIATION PRACTICE



4. Read the information about the Falling-Rising Tune in the Supplement (section II).

- 4.1. Read these sentences using the Fall-Rise.

1. 'That was ,nice. 2. 'She won't ,help. 3. I 'went to 'London by 'car to ,day. 4. 'John 'told me he was 'going on 'holiday ,next ,week. 5. Oh, 'why don't you ,listen, •Charles? 6. 'When are you ,coming to ,see us a ,gain? 7. 'Won't you „change your ,mind? 8. 'Have you „seen my ,cheque book •anywhere? 9. 'Must you „be so ,obstinate? 10. 'Cheer ,up. 11. Oh, 'don't just ,sit there. 12. 'Open the ,door. 13. 'All ,right. 14. 'Here you ,are. 15. 'Hul ,lo. 16. 'Good 'morning, ,Janet.

- 4.2. Read the following sentences and tell your classmates what attitude they convey.

1. 'Please „stay a little ,longer. 2. I'd 'love to „live in a „house like ,that. 3. I'll come 'too if I ,may. 4. I 'beg your ,pardon. 5. 'Thank you for ,telling me. 6. How 'can you be „so hard-,hearted, •Father? 7. 'How d'you ,feel, •Martha?

- 4.3. Listen to the conversation that follows carefully, sentence by sentence. Mark the stresses and tunes. Pay special attention to the sentences with the Falling-Rising melody.

### An Evening at the Theatre

*John:* What sort of a show do you prefer, Edward, a musical like "Blood Brothers", perhaps?

*Edward:* No, nothing like that. I find musicals and variety shows hard to follow.

*John:* Well, that cuts out quite a lot of shows. Let me see, there's "The Royal Baccarat Scandal" at the Royal Theatre. It's a gripping performance and the critics have given it a good write-up.

*Edward:* Is there any Shakespeare running at the moment? I think I'd prefer that.

*John:* Yes, at the Barbican Theatre. They're playing "Henry VI". We'll have to book in advance, though, or we'll never get a seat.

*Edward:* What seats would you like to have?

*John:* In the stalls, I think. We'll have a good view of the stage from there.

*Edward:* Yes, you're right. Let's hurry to the box-office then.

4.4. Find in the dialogue sentences with the Falling-Rising melody and practise them.

4.5. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading.

4.6. Imagine that John and Edward are at the box-office now having a talk with a clerk about the tickets. Split into groups of 3 and act out this conversation.

Prompts:

A

B

1. - Can I still get tickets for tonight's show?

- Are there any seats for Saturday night?

- Is it still possible to get tickets for tomorrow?

- I'd like to book two tickets for tomorrow.

2. - Haven't you got anything cheaper?

- Isn't there anything a little less dear?

- Are there any boxes?

- I suppose, there's nothing further back, is there?

- A-12 and B-15 are all that's left.

- The front row of the dress circle is fairly free.

- Would you like something in the front stalls?

- You can sit wherever you like in the first row.

- No, I'm afraid that's all there is.

- Not unless you come to the matinée.

- No, I'm afraid you've left it rather late.

- Only if somebody cancels.



## CONVERSATION PRACTICE

### 5. "Where Shall We Go?" Group Work. Intermediate role play. Guidelines on role play:

1. Act out a 20-minute play. The Theatre listings given below may be of some help to you.

2. Attitudes: friendly; official, business-like.

3. Main roles: husband and wife are looking through a theatre column in a newspaper choosing the play they'd both like to see; two friends get interested in one of the playbills they see in the street; a young man invites his girlfriend to the theatre; ticket agents (3). The other members of the group may participate as friends, relatives, passers-by.

4. Linguistic input:

a) Topical vocabulary.

b) Language focus: bare infinitive; use of articles with names of theatres.

c) Functional phrases: attracting attention, suggestions, invitations, likes and dislikes, introducing opinions/attitudes, disagreeing politely, supporting what someone else has said; trying to change someone's opinion; accepting/declining an invitation.

5. Non-linguistic input: some authentic material from the Teacher's Book.

## What Is On?

### Comedies

#### *Run For Your Wife*

John Smith runs a taxi – and two wives! He has a tight timetable to keep and his hectic double life trips him up, predictably and hilariously. West End's longest-running comedy.

Mon – Fri 20.00, Sat 17.30. Whitehall Theatre.

#### *The Man of Mode*

With a character called Sir Fopling Flutter, it has to be a Restoration comedy. But unlike most comedies of the genre, this one has a heart, and beneath the usual preoccupation with sex and money there is genuine wit and vitality.

Tues – Sat 19.30; also Thur 14.00. The Pit, Barbican Centre.

## Musicals

### *Blood Brothers*

Willy Russell's musical of a mother desperate for money, who is persuaded to give up one of her new-born twins. After leading very different lives the brothers are re-united.

Mon - Sat 20.00; also Thur 15.00. Albery Theatre.

### *Me and My Girl*

One of Britain's successful exports to Broadway where it has won 3 Tonys. A Cockney becomes heir to an ancient noble title, much to the dismay of "the toffs". Over 1000 performances.

Mon - Fri 19.30, Sat 16.30 & 20.00. Adelphi Theatre.

## Plays

### *King Lear*

Shakespeare's play of misplaced loyalty has an unbelievably complex plot. Director Jonathan Miller attempts to untangle the web created by the mad king and his treacherous daughters.

Contact box-office for performance times. Old Vic Theatre.

### *A Walk in the Woods*

Alec Guinness and Edward Herrmann are representatives of 2 opposing superpowers who meet in a stretch of forest safe from the eyes of the Press. Out of their mutual distrust a real friendship is forged.

Tues - Sat 20.00; also Wed 15.00, Sat 16.00. Comedy Theatre.

## Operas and Ballets

### *Don Carlos*

In Italian with English subtitles

Music: Giuseppe Verdi

Verdi's powerful opera is a drama of love, jealousy and revenge in the 16th-century Spanish court, where the terrifying Inquisition hovers like a sinister shadow. The score, thoroughly revised by Verdi after its 1867 première, contains a passionate vein of romantic lyricism and some of the composer's most striking characterizations and dramatic effects.

Mon - Tues 19.30. Royal Opera House, Covent Garden.

### *Albert Herring*

In English

Music: Benjamin Britten

Britten's classic comic opera has won unanimously enthusiastic reviews. Based on a famous Maupassant short story, *Albert Herring* depicts a Suffolk market town's farcical attempts to elect a May Queen. Since none of the local girls are considered virtuous enough, the high-minded committee chooses a May King instead – Albert, the Greengrocer's son.

Wed – Fri 19.30. Royal Opera House, Covent Garden.

### *Swan Lake*

Music: Pyotr Ilyich Tchaikovsky

Ballet's best-loved classic, *Swan Lake* is truly authentic, free of gimmickry or trendy interpretations. Indeed, the intention behind this much vaunted staging is to return as closely as possible to the original St Petersburg choreography.

Wed – Sat 19.30. Royal Opera House, Covent Garden.



### READING PRACTICE

6. Pre-reading task: Read the text and make a list of the facts to prove that
- the play was a success;
  - Julia Lambert was one of the greatest actresses of England and a resourceful woman;
  - Avice Crichton was a third-rate actress.

### THEATRE

after *W.S. Maugham*

Julia Lambert, a middle-aged woman, is a famous actress. She falls in love with Thomas Fennell, who soon leaves her for Avice Crichton, a young girl wishing to become an actress. Tom asks Julia for a helping hand. Deeply hurt, Julia hides her feelings and decides to revenge on Tom and Avice. For that she talks her husband Michael, manager of the theatre, into giving Avice a part in a new play so that they could play together.

Four hours later it was all over. The play went well from the beginning; the audience, notwithstanding the season, a fashionable one, were pleased after the holidays to find themselves once more in a



playhouse, and were ready to be amused. It was an auspicious beginning for the theatrical season. There had been great applause after each act and at the end a dozen curtain calls; Julia took two by herself, and even she was startled by the warmth of her reception. She had made the little halting speech, prepared beforehand, which the occasion demanded. There had been the final call of the entire company<sup>1</sup> and then the orchestra had struck up the National Anthem. Julia, pleased, excited and happy went to her dressing-room. She had never felt more sure of herself. She had never acted with greater brilliance, variety and resource. The play ended with a long tirade in which Julia castigated<sup>2</sup> the uselessness, the immorality of the idle set into which her marriage had brought her. It was two pages long, and there was not another actress in England who could have held the attention<sup>3</sup> of the audience while she delivered it. With the modulation of her beautiful voice, with her command of emotions, she succeeded (by miracle of technique) in making it a thrilling, almost spectacular climax to the play. The whole cast<sup>4</sup> had been excellent with the exception of Avice Crichton. Julia hummed in an undertone as she went into her dressing-room.

Michael followed her in almost at once.

"It looks like a winner all right." He threw his arms round her and kissed. "By God, what a performance you gave."

"You weren't so bad yourself, dear."

"You are the greatest actress in the world, darling, but by God, you're a bitch."

Julia opened her eyes very wide in an expression of the most naive surprise.

"Michael, what do you mean?"

"Don't look so innocent. You know perfectly well."

"I'm as innocent as a babe unborn."

"Come off it. If anyone ever deliberately killed a performance you killed Avice's. I couldn't be angry with you, it was so beautifully done."

Now Julia simply could not conceal<sup>5</sup> the little smile that curled her lips. Praise is always grateful to the artist. Avice's big scene was in the second act. It was with Julia, and Michael had rehearsed it so as to give it all to the girl. This was indeed what the play demanded and Julia, as always, had in rehearsals accepted his direction. To bring out the colour of her blue eyes and to emphasize her fair hair they had dressed Avice in pale blue. To contrast with this Julia had chosen a dress of an agreeable yellow. This she had worn at the dress rehearsal. But she had ordered another dress at the same time, of sparkling silver, and to everybody's surprise it was in this she made her entrance in the second act. Its brilliance, the way it took the light, attracted the attention of the audience. Avice's blue looked drab by comparison. When they reached the important scene they were to have together - Julia produced, as a conjurer produces a rabbit from his hat, a

large handkerchief of scarlet chiffon and with this she played. She waved it, she spread it out as though to look at it, she screwed it up, she wiped her brow with it, she delicately blew her nose. The audience fascinated could not take their eyes away from the red rag. And she moved up the stage so that Avice to speak to her had to turn her back on the audience. The author had given Avice lines to say that had so much amused the cast at the first rehearsal that they had all burst out laughing. Before the audience had quite realized how funny they were Julia cut in with her reply, and the audience anxious to hear it suppressed their laughter. The scene which was devised to be extremely amusing took on a sardonic colour. Avice in her inexperience, not getting the laughs she had expected, was rattled; her voice grew hard and her gestures awkward. Julia took the scene away from her and played it with miraculous virtuosity. But her final stroke was accidental. Avice had a long speech to deliver<sup>6</sup>, and Julia nervously screwed her red handkerchief into a ball; the action almost automatically suggested an expression; she looked at Avice with troubled eyes and two heavy tears rolled down her cheeks. The episode lasted no more than a minute, but in that minute, by those tears and by the anguish of her look, Julia laid bare the sordid misery of the woman's life. That was the end of Avice.

"And I was such a damned fool, I thought of giving her a contract," said Michael.

"Why don't you?"

"When you've got your knife into her? Not on your life."

#### Notes on the Text

1. company *n* – body of persons combined for common (esp. commercial) object; theatrical company – group of actors who play together.
2. to castigate – (formal) to punish/to beat someone as a punishment; to criticize someone sharply.
3. to hold one's attention – to keep one's attention under control.  
Other phraseological combinations with the noun *attention* are: *to pay attention* (to) *обращать внимание*; *to attract attention* *привлекать внимание*; *to turn one's attention* (to) *обратить внимание на что-л., сосредоточиться на чем-л.*; *to call* (to *draw*) *one's attention* (to) *обращать чье-л. внимание на что-л.*; *to slip one's attention* *ускользнуть от чье-л. внимания*.
4. cast *n* – list of actors in a play/film; all the actors in a play/film.
5. to conceal – to hide.
6. to deliver a speech – to make a speech.
- 6.1. Answer these questions working with a classmate. Try to describe the action in detail, explain its reason and consequence. Use the following connectives:

The thing was...  
As a matter of fact...  
Nevertheless...  
Evidently...

Certainly...  
No doubt...  
Though...  
Although...  
As a result...

1. Why did Julia feel happy after the performance? 2. What did Michael think of Julia's acting? 3. Why did Julia pretend to be naive? 4. In what way had Michael rehearsed Avice's big scene? What was she dressed in? 5. Why did Julia accept this in rehearsals? 6. How did she manage to attract the attention of the audience? 7. What for did Julia move up the stage? 8. Why didn't the audience laugh when they were supposed to? 9. How did Avice play? 10. What was Julia's last stroke? 11. Why did Michael give up the idea of signing a contract with Avice?

6.2. What Do You Think? Work in pairs and compare the lists you made while you were reading.

1. Do you agree that the play was a success? What makes you think so? 2. Do you think Julia to be one of the greatest actresses of England? 3. Do you find her clever and resourceful? 4. Was Avice Crichton a promising actress?

6.3. Are these statements true or false?

1. The play was a failure. 2. Julia didn't get curtain calls. 3. Julia was in low spirits. 4. Julia succeeded in making her monologue a thrilling climax to the play. 5. The whole cast had been excellent. 6. Michael was not pleased with Julia's acting. 7. Julia hadn't accepted the producer's directions at the rehearsals. 8. Avice was dressed in pale blue. 9. Julia wore a yellow dress at the dress rehearsal and the premiere. 10. The audience fascinated could not take their eyes away from Julia's dress and the red handkerchief. 11. Avice's lines were amusing and the audience burst out laughing. 12. Avice was an experienced and talented actress. 13. Michael was determined to give Avice a contract.

6.4. Talk on the use of the infinitive in the following sentences. Translate them into Russian.

1. The audience were pleased to find themselves once more in a playhouse, and were ready to be amused. 2. To bring out the colour of her blue eyes and to emphasize her fair hair they had dressed Avice in pale blue. 3. To contrast with this Julia had chosen a dress of an agreeable yellow. 4. She waved it (the handkerchief) out as though to look at it. 5. Avice had a long speech to deliver.

6.5. a) Look through the following list of feeling words and count how many you regularly use.

*Pleasant*

amazed  
amused  
astonished  
calm  
hopeful  
interested  
loving  
optimism

*Unpleasant*

afraid  
angry  
anxious  
bored  
impatient  
jealous  
lonely  
mean

confident	peaceful	broken-hearted	miserable
contented	pleasant	depressed	sad
cool	proud	disappointed	sorry
delighted	quiet	distressed	surprised
enjoyment	satisfied	frightened	terrified
enthusiastic	sensitive	frustrated	tired
excited	surprised	furios	troubled
fascinated	tender	guilty	uncomfortable
friendly	thankful	hate	unhappy
grateful	touched	helpless	upset
happy	warm	hurt	worried

b) What could Julia, Michael and Avice feel during the performance? Make a list and compare it to those of the classmates.

6.6. Now give a detailed description of the events that took place that evening. Imagine a) you are Julia; b) you are Avice; c) you are Michael. Follow these strategies to structure your narration:

### Developing Narrative Details: The Action

1. The action in your narration is the progression of an event from its beginning to its end. Whenever you speak about an actual event there will almost always be a conflict between characters or within a situation. Where there is a conflict, there will be rising action, a series of events that build in intensity or suspense to the climax, or the high point of the conflict. After climax comes the falling action, the incidents that lead up to a resolution or a stalemate of the conflict, followed by the conclusion.

2. Make your narration coherent – use different connectives.

6.7. Make up a conversation

- a) between two passionate theatre-goers who were present at the opening of the theatrical season;
- b) between Avice and her friend after the performance;
- c) between Julia and Michael.

### VOCABULARY PRACTICE

6.8. Choose the right word. Explain its meaning.

a) expect, look forward to, await, anticipate

1. The children are ... their holidays. 2. You have made a promise, and I ... you keep it. 3. A hot meal ... her when she returned. 4. The prisoner calmly ... the verdict. 5. "Where is your husband?" "I ... him home any minute." 6. I'm ... a nice rest this week-end. 7. She's ... her party tonight. 8. School has only just begun again, and he's already ... the end of term.

b) feeling, sensation, sense, emotion

1. Now you've hurt her ... . 2. Water got up my nose, and I had the ... that I was drowning. 3. Their deep ... could not be expressed in words. 4. I have the ... that I'm being watched. 5. She had no ... of right and wrong. 6. I know you are angry, so don't try to hide your ... .

c) pay/attract/call/draw/turn someone's attention

1. Something glistening in the grass ... her attention. 2. The mother ... no attention to her son's words. 3. She ... his attention to a poor animal sitting under the rain. 4. I want to ... your attention to the following lines. 5. Having lost all interest in what they were talking about, he ... his attention to the letter he had received in the morning.

6.9. Write sentences with the following words and phrases.

audience; to amuse; theatrical season; to act with brilliance, variety and resource; curtain calls; to hold someone's attention; cast; to rehearse; company; to fascinate; scene; act; to give a contract

6.10. How many words and expressions similar to the following do you know?

ovation; to play; to get curtain calls; to come onto the stage; to hide; to enchant; in advance; to start laughing; to expect; to condemn

6.11. Give English equivalents.

генеральная репетиция; комната для одевания; привлекать внимание; произносить речь; теплый прием; театральный сезон; привлекать внимание; неуклюжий; выделять (подчеркивать); фокусник

6.12. Fill in the missing prepositions and adverbs in the text below. Read the text.

Let me speak generally ... Henry Irving's\* method of procedure ... producing a play. First he studied it ... three months himself, and nothing ... that play would escape him. When, at the end of the three months, he called the first rehearsal, he read the play exactly as it was going to be done ... the first night. He knew exactly ... that time what he personally was going to do ... the first night, and the company did well to notice how he read his own part, for never again until the first night, though he rehearsed ... them, would he show his conception so fully and completely.

The next day was "comparing" ... the parts. It took place ... the stage and the actors sat ... it. Each person took his own character, and took ... the cues to make sure that no mistake had been made ...

---

\* Henry Irving (1838-1905) – a famous English actor and director.

writing them ... two days came the first stand-up rehearsal ... the stage where ... the first the scenery was put.

There was no detail too small ... Henry Irving's notice. He never missed anything that would contribute something ... the whole effect. Nothing was left ... chance.

The great aim ... the theatre was to get everything "rotten perfect", as the theatrical slang has it, ... the dress rehearsal. Irving's test ... being "rotten perfect" was not a bad one. "If you can get ... bed ... the middle ... the night and do your part, you're perfect. If you can't, you don't really know it!"

Henry Irving applied such test ... every one concerned ... the production.

6.13. Make up interesting questions on Henry Irving's method and let your classmates answer them.

#### EFFECTIVE LISTENING SKILLS

To communicate effectively with another person or with a group of people, you must not only be able to verbalize your own thoughts, but you must also be able to listen to others' thoughts responsively.

Whether listening to an oral presentation, or simply participating in a conversation, you need be an active rather than a passive listener. This means that you will weight information and evaluate what you hear. Passive listeners allow their minds to wander and can rarely give an accurate account of what the speaker has said.

Here are some strategies of being an active listener:

1. Listen quietly and attentively to the speaker, and avoid distracting yourself and others. Keep your mind free of other concerns. Maintain a positive and interested attitude. To show that you are listening you may use the following:

Really!	How interesting!	Tell me more!
Really?	I know what you mean.	No!
Oh, yes.	Well, well!	Indeed?

2. Listen for main ideas and the details that support them.

3. Listen for summaries that restate the purpose, a main idea, or some key information.

4. Take notes if necessary.

5. Do not interrupt the speaker with questions or observations. Wait until the scheduled question-and-answer period.

7. For one week, keep a listening journal of daily entries that describe the different listening situations in which you find yourself. At the end of the week, create a list of guidelines, based on your experiences, for improving your listening skills.

- 7.1. Listen to the text about the English National Opera. Make notes. Remember, how you take notes is up to you. Do as you would in your own language – use your own abbreviations if it helps. Listen again, correct your notes. Share your information with the class.

#### ENGLISH NATIONAL OPERA

##### Pre-listening Vocabulary

matador	Coliseum
challenge	average
puritan	subscription
indignation	discount

- 7.2. a) Being a teacher trainee you will be asked at times to evaluate other students' oral presentations. For that use the following checklist.

##### Evaluation Checklist

	Strong	Average	Needs improvement
1. Topic			
2. Introduction			
3. Body			
4. Conclusion			
5. Organization			
6. Voice			
7. Facial Expression			
8. Gestures and Posture			

- b) Describe the plot of your favourite opera (or film, or book) to the class. Your classmates are to evaluate your description using the evaluation checklist.

#### THE ENGLISH VERBALS: THE GERUND

The gerund is a verbal that ends in -ing and functions as a noun. Although it functions as a noun, the gerund has some of the properties of a verb.

A single gerund occurs rather seldom. In most cases we find a gerund phrase which consists of the gerund and its modifiers and complements.

In English there are verbs which are followed by the gerund only. Here are a few:

enjoy	practise	quit	appreciate
avoid	admit	escape	forgive
deny	finish	imagine	give up
mind	postpone	consider	suggest

Examples:

She enjoys playing the violin.

My father quit smoking a year ago.

The men have just finished painting the house.

Look at this:

	Active	Passive
Indefinite	writing	being written
Perfect	having written	having been written

8. Read the following sentences and find the gerund in them.

a) State the verbal properties of the gerund.

1. He liked neither reading nor being read aloud to. 2. She liked speaking with the boy. 3. He denied having spoken with her. 4. Writing a letter took much time. 5. She burst out crying bitterly.

b) State the function of the gerund.

1. I simply like swimming. 2. She began reading the letter again. 3. Getting tickets for this theatre is no easy matter. 4. Don't miss the opportunity of hearing this pianist. 5. Clare turned at hearing the footsteps. 6. You can't improve your English without reading much.

8.1. Work with a partner to answer these questions. Use the gerund.

1. Miss Harlow was anxious to play the title role in the new play. What was Miss Harlow looking forward to? 2. The director was eager to see the title role played by Miss Harlow. What was the director looking forward to? 3. Helen never plays the piano when somebody is listening to her. What does Helen avoid? 4. Miss Parker wants to be an actress. She dreams of it. What does Miss Parker dream of? 5.



Brian doesn't smoke. He gave it up. What did Brian give up? 6. They offered to examine George at once and she didn't mind it. What didn't she mind? 7. William says he likes it when he is criticised. He says he enjoys it. What does William enjoy? 8. Alice doesn't find it surprising any longer that she is called "Granny". What has Alice got used to?

8.2. Change these infinitive-subject phrases to gerund-subject phrases.

**Example:** *Classmate:* It is expensive to travel.  
*You:* Travelling is expensive.

1. It is difficult to learn another language. 2. It is important to eat the right food. 3. It is dangerous to walk alone in the city at night. 4. It is bad for your health to smoke cigarettes. 5. It is easy to make a salad. 6. It is not a good idea to swim alone. 7. It is expensive to take taxis all the time. 8. It is interesting to visit museums. 9. It is pleasant to get presents. 10. It is easy to ride a bike.

8.3. Work in pairs. Deny what your partner says as useless, senseless.

**Example:** *Classmate:* I'm going shopping.  
*You:* There's no sense in going shopping now. It's nearly closing time.

1. I'd like to see the performance again. 2. Usually I study all days long, but the results are poor. 3. I think we shall have to tell him the truth. 4. Let's have seats in the gallery. 5. I'd like to rest in the South in summer. 6. Let's ask him for advice. 7. Let's ask Allan to mend the vacuum-cleaner. 8. I want to read this book in translation. 9. Won't we have another rehearsal?

8.4. Complete the following sentences using the gerund or the infinitive.

1. Bill forgot ... his homework last night. (do) 2. They enjoy ... to the ballet. (go) 3. Do you want ... lunch with me today? (have) 4. I am considering ... to Minsk. (move) 5. Tom and Maria like ... . (dance) 6. Ron will begin ... in his new office soon. (work) 7. She doesn't mind ... the laundry. (do) 8. Amy hates ... the dishes. (wash) 9. Ben is planning ... chemistry. (study) 10. I can't afford ... a new car. (buy)

8.5. Quiz yourself. Choose the best answer.

1. Jim has decided ... married. (a. to getting; b. getting; c. to get; d. get) 2. I enjoy ... to music. (a. to listen; b. to listening; c. listen; d. listening) 3. I have often considered ... my occupation. (a. changing; b. to changing; c. to change; d. change) 4. Sandra likes ... . (a. to go camping; b. go to camping; c. going camping; d. camping) 5. Carla is tired ... her homework. (a. to do; b. of doing; c. to doing; d. doing) 6. I'm interested ... history and politics. (a. to study; b. about study; c. in studying; d. for studying) 7. Would you mind ... the door? (a. close; b. closing; c. to closing; d. for closing) 8. The mail has just ... . (a. com-

ing; b. been come; c. came; d. come) 9. I look forward ... you again.  
(a. to see; b. seeing; c. to seeing; d. see) 10. Did you remember ... the  
window? (a. to close; b. closing; c. having closed; d. of closing)

SAYING YOU ARE PLEASED, EXCITED.  
SAYING YOU ARE DISAPPOINTED, BORED

In life we can't do without expressing our attitude to what we see, hear or speak about. The object may be interesting and exciting, or, vice versa, it may be boring and then we feel disappointment. To express your attitude use the following:

Showing you are pleased

Showing you are disappointed

*Neutral*

- |   |  |
|---|--|
| - I'm (very) pleased with... (It)'s very exciting.  | - (Oh,) I'm disappointed.                                    |
| - I find ... very exciting/marvelous/wonderful etc. | - I'm rather/very etc. disappointed ...                      |
|   | - How boring/unexciting.                                     |
|   | - ... looks/sounds/seems etc. rather boring (I think).       |
|   | - (I'm afraid) I'm rather bored by ...                       |
|   | - I'm sorry but ... rather bores me.                         |
|   | - I don't think ... is very exciting/interesting (actually). |
|   | - It wasn't as good/nice as I'd expected.                    |

*Informal*

- |  |   |
|--|---|
| - Great! Terrific! Fantastic! Super! Smashing. | - (Actually,) ... bores me stiff.               |
|  | - ... is a bore/drag.                           |
|  | - ... is deadly/awfully/incredibly etc. boring. |
|  | - I'm not all that keen on ...                  |
|  | - I'm fed up with ...                           |

*Formal*

- |  |  |
|--|--|
| - I can't say how pleased/delighted I'm. | - I have to say I'm very disappointed. |
| - I'm very excited/fascinated etc by ... | - ... comes as a great disappointment. |
| - ... is most exciting/fascinating etc.  |  |

9. Work in pairs or in small groups. Express your attitude to the following:

a new science-fiction film; modern pop; detective stories by Agatha Christie; films with Charlie Chaplin; TV news broadcast; classical music; somebody's singing/dancing; Oscar Wilde's comedy "The Importance of Being Earnest"; folk songs; Tchaikovsky's music; the book you read last

9.1. Look, listen and read. Pre-listening task: Listen to the conversation and note the phrases which Ann and Jane use to show their attitude to the performance they have seen.

#### After the Performance

*Ann:* Well, how did you find the performance?

*Jane:* Fantastic! The cast was excellent!

*Ann:* No wonder, with so many stars in it. You can call it an all-star cast.

*Jane:* I'm fascinated by N.'s acting. He is always very good, to my mind, but today he was at his best. Don't you think so?

*Ann:* I am with you here. I greatly enjoyed the last scene of the second act when he finds out the truth about his brother. From my point of view his acting was very convincing.

*Jane:* It seems to me that the actress who played his wife was not bad either, was she?

*Ann:* I believe, she might have been a bit more natural. There was something stilted about her acting.

*Jane:* Was there? I'm afraid, I can't agree with you. And did you like the scenery?

*Ann:* It was splendid. It contributed much to the success of the play.

*Jane:* I'm very thankful to you for this lovely evening. After all, it was your idea to see this play.

*Ann:* Nothing to speak of.

9.2. Ask your classmate

1. if Jane was greatly impressed by the performance; 2. if Ann liked the play; 3. whether the actor playing the lead was at his best that night; 4. if the girls liked the actress who played the female lead; 5. whether the scenery was good; 6. why Jane was thankful to Ann.

9.3. Act out the conversation "After the Performance".

9.4. Make conversations from the prompts below. Use formulas of eliciting/introducing opinions, patterns with the infinitive.

a) to enjoy the artistry of the cast, to be at one's best, the scenery, to be unanimously praised, to play the male/female lead, to amuse oneself thoroughly, first-rate;

b) to be in splendid voice, a gifted singer, to enjoy every bit of..., to burst into ovation, to get a deep insight into the character, to play

with miraculous virtuosity, to leave the house deeply moved and fully satisfied;

c) to carry away/to be carried away, to have the opportunity, a famous conductor, a vocal concert, orchestral passages, to be superb, to applaud;

d) to give an original interpretation of the role, to attract the attention of the audience, the subject-matter of the play, to treat the character convincingly, to leave a lasting impression with smb, to be touched, could not help laughing/crying

9.5. Work with your classmate. Try to change his/her opinion. The expressions given below may be of help to you.

1. In my opinion the play was a complete failure. 2. I should say that the singers were at their best today. 3. Well, I must say that the problems touched upon in the play are not worth discussing. 4. I believe, the performance was first-rate from beginning to end. 5. To my mind, the dancing left much to be desired. 6. If you ask me, I consider the play to be a bore. 7. The way I see it, the play is full of humour. 8. From my point of view the orchestral passages were superb. 9. In my view, this horror film is a sheer waste of time. 10. I think the actor playing the title role was stilted.

Trying to change someone's opinion use the following:

*Neutral*

But don't you think...?

(Yes, but) do you really think...?

(Yes, but) surely you don't think/believe...

(Yes, but) another way of looking at it would be (to say) that...

On the other hand...

*Informal*

No, but look, ...

Well, think of it this way, ...

Are you kidding?

You can't mean that, surely?

*Formal*

But if we look at it in another light, ...

But there are other considerations. For example, ...

I wonder if you have taken everything into account/consideration. For instance, ...

I respect your opinion/view, of course. However, ...

- |   |  |  |
|---|--|--|
|   | - Situations are very funny.                               |  |
|   | - A great master of intrigue.                              |  |
| - What can you say about the production?        | - Interesting.   | - It lacks fantasy.                              |
|   | - Original.  | - The rendering of the play is primitive.        |
|   | - One brief scene forms the climax of the play.            | - Old and out of date.                           |
|   | - It is the finest production of the play I've ever seen.  | - It fell short of our expectations.             |
|   | - It makes us think it was a splendid direction.           |  |
| - What do you think of the scenery?             | - Perfect. It contributed much to the success of the play. | - Dull. It did not play any role.                |
|   | - The light and sound effects were impressive.             | - The light and sound effects were out of place. |
| - How did the audience receive the performance? | - It burst into applause.                                  | - The audience lost interest and began to talk.  |
|   | - The actors got many curtain calls.                       | - Many people left the hall.                     |
|   | - The audience was pleased (amused).                       | - There were only several claps.                 |
|   | - There were applause after each act.                      |  |
|   | - It was a warm reception.                                 |  |

9.7. Render into English.

### Лоренс Оливье

Чем объяснить исключительное положение Л. Оливье (Laurence Olivier) в театральном мире? Какие эмоциональные, интеллектуальные, физические особенности привели к формированию самого прославленного актера нашего столетия? «Полная физическая раскованность; неотразимое обаяние; властные глаза, видные из последнего ряда галерки; властный голос, слышимый без малейшего усилия с последнего ряда галерки; безупречное чувство ритма; хладнокровие вкупе с вызывающей наглостью; и способность передать чувство опасности». Если к этим словам К. Тайнена (К. Тупан) добавить остроту интеллектуального постижения образа, то основные достоинства Лоренса Оливье будут сведены воедино.

9.6. Work in pairs. Exchange your impressions on the play/ballet/opera/concert you liked/disliked. Discuss a) the plot; b) the acting; c) the production; d) the scenery, light and sound effects; e) how the audience received the performance. The list given below suggests the expressions that might be useful.

	<i>Merits</i>	<i>Demerits</i>
- How did you find the performance?	<ul style="list-style-type: none"> <li>- It was first-rate from beginning to end.</li> <li>- Extremely interesting.</li> <li>- Wonderful.</li> <li>- It left a lasting impression with me.</li> <li>- I enjoyed it greatly.</li> </ul>	<ul style="list-style-type: none"> <li>- Awfully dull.</li> <li>- Just terrible.</li> <li>- A sheer waste of time.</li> <li>- I was bored to death.</li> <li>- Difficult to understand.</li> <li>- I felt like walking out.</li> </ul>
- Did you like N.'s acting?	<ul style="list-style-type: none"> <li>- Immensely. She was superb.</li> <li>- I certainly did.</li> <li>- She made me believe everything she did and said.</li> </ul>	<ul style="list-style-type: none"> <li>- No, I didn't. She was dull.</li> <li>- She was stilted.</li> </ul>
- Did you like the actor playing?	<ul style="list-style-type: none"> <li>- Oh, yes. He penetrated deeply into the inner world of his character.</li> <li>- He gave an original interpretation of the role.</li> <li>- He played with miraculous virtuosity.</li> <li>- His acting was coloured with mild humour.</li> <li>- He is a master of psychological analysis.</li> </ul>	<ul style="list-style-type: none"> <li>- His playing didn't convince me.</li> <li>- He did not show talent for...</li> <li>- He looked awkward sometimes.</li> <li>- His voice sounded lifeless.</li> </ul>
- What do you think of the playwright?	<ul style="list-style-type: none"> <li>- His plays are full of humour.</li> <li>- Very witty.</li> <li>- Good language.</li> <li>- His characters are vivid and real.</li> <li>- He touches upon important problems.</li> </ul>	<ul style="list-style-type: none"> <li>- He has no talent for writing dialogues.</li> <li>- Very ordinary.</li> </ul>

Одной из составляющих мастерство Оливье можно назвать наблюдательность. Конечно, любой актер должен наблюдать и учиться у жизни; и Оливье именно в этом видел ключ к тому, как превратить актерскую технику в дело – ключ настолько важный, что он даже заметил: «Мне кажется, я знаю, в чем секрет: надо пошире раскрыть глаза и напрячь все органы чувств. Нельзя предвидеть, что может пригодиться».

О технике Оливье пишет много. Сам он считал себя актером, идущим от периферии к центру, то есть от внешнего рисунка роли к внутреннему. Он понимал, что лишь интуитивного подхода далеко недостаточно, чтобы вжиться в образ. Создавая свои выдающиеся речи, Оливье основывался на глубоко продуманном и сочувственном понимании персонажа. Он как бы вбирал героя в себя.

Оливье с одинаковым успехом играл как комические, так и трагические роли. В трагедии он сделал особенно много. Он умел сострадать. Но трагедия выходит за рамки сострадания. Зритель должен не сочувствовать, а испытывать ужас. Он мог по-настоящему напугать. Но Оливье был комиком по натуре, и мир виделся ему в комическом свете. Даже на трагедию он смотрел сквозь призму комического. Он был способен придать злодею самый привлекательный образ. В любой роли он открывал оттенок комического. Его Яго был бесподобен. Однако раскрывая сполна трагедию в его характере, Оливье видел в нем и смешное. Именно такая трактовка Яго сделала Оливье недостижимым для других актеров.

Знаменитая актриса Сибил Торндайк (Sybil Thorndyke) вспоминает об Оливье: «Ларри – прелестнейший из людей театра. Он прекрасный семьянин и друг; им движет очень глубокая симпатия и искренние чувства. В этом – одно из его главных качеств и ключ к тому, почему он оказался таким замечательным актером: он способен проникнуть в душу каждого и понять, что того беспокоит».

(Из книги Джона Коттелла  
«Лоренс Оливье», М., 1985)

9.8. Work in pairs. Speak with your partner about your favourite actor, actress, singer, dancer.

9.9. Speak on the following situations. Engage your classmates in the conversation.

1. A reporter interviews two theatre-goers after the performance they have just seen. One of the theatre-goers praises the production highly, the other finds some points to criticize.

2. Two friends speak about amateur theatricals at their college.

3. Two friends speak about their favourite playwrights, their best plays and characters.

4. A mother and a daughter/son speak about their favourite composers. The mother likes classical music while the daughter/son is keen on pop music.

5. Two friends wanted to be amused. That's why they went to the Comedy Theatre. But the play fell short of their expectations and proved to be a waste of time.

9.10. Read the sentences with idioms and try to get their meaning. If you find difficulty in understanding them, consult the dictionary.

1. She has been on the stage for ten years already. 2. The curtain was drawn on these facts. 3. This medicine acts like a charm. 4. The mother was anxious that her son was keeping bad company. 5. He was a stock actor and was not afraid to lose his job. 6. A new play was brought on the stage and it was a tremendous success. 7. Do you call this play fair? 8. He was so shy that it was difficult to say how he had fallen into company with people. 9. "The old man has quitted the stage. Now, who is going to inherit all this, I wonder?" asked Joseph. 10. The father played second fiddle in the house.

9.11. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. Misery loves company. 2. A man is known by the company he keeps. 3. Two is company, but three is none. 4. Who keeps company with the wolf, will learn to howl.

#### WRITING A REPRODUCTION: TYPICAL FAULTS. ORGANIZATION AND DEVELOPMENT



What makes an effective writer? While the answer to this question may not be obvious, most of us recognize effective writing when we see it. When we read we expect to gain something – knowledge, new ideas, experiences, or viewpoints; we expect to be entertained, to be moved emotionally. If our reading does not profit us, if our expectations are not fulfilled, we may feel that our time has been wasted.

10. Here are two versions of the same story. Compare them and decide which one you prefer and why.





That day Ray King was to play the part of Othello. He liked that role very much.

Twenty years before he had been famous, they had called him "The King of Hearts". Then he fell ill. He had many debts and began to drink. He could not carry away the audience any longer.

A month before he had given up drinking. He felt better. He agreed to play the part of Othello because he knew that he would play well.

King liked Desdemona. She was young, timid, but determined.

After every act he locked himself in his dressing-room. His heart was full. And he drank.

The last act began. He forgot who and where he was. He was Othello, the Moor of Venice. And this was Desdemona, his wife. The woman had betrayed him and he was going to punish her. His fin-

On that unforgettable day Ray King was to appear in his best and favourite role of Othello.

Twenty years before, when his talent was in full blaze, his audience had called him "The King of Hearts", they had smothered him in flowers and gifts. Then a long illness with complications, doctor's bills, debts, whisky. A lot of whisky. He could not carry away the audience with his acting any longer.

A month before he had made a great effort and the result was that he felt better. Being asked to appear on the stage once more as Othello Ray King agreed as he was sure he would play well.

...Desdemona was young, slight, timid, and yet brave and determined. If only he were but beginning his career, thought

gers were on her throat... The audience heard how she gasped.

Othello stood up and laughed. Then he struck himself in the chest with a little stage-dagger.

On the next day the papers wrote that during the performance Ray King in a fit of madness had killed an actress.

King. They would take the world by storm, he and she, together.

After every act King locked himself in his dressing-room. As his heart was too full, he drank.

The last act began. He forgot who and where he was. He was Othello, the Moor of Venice. And this - his wife, Desdemona, begging mercy. Too late. She had betrayed him and justice demanded, that he should punish her. His fingers are on her throat... The audience heard the choking gasp. Hoarse. Laboured. Terrified.

Othello stood up. Instead of giving the remark intended by Shakespeare he suddenly broke into wild laugh and struck himself in the chest with a little stage-dagger...

On the next day the papers announced that during the performance of "Othello" the famous actor, Ray King, in a fit of madness had killed an actress.

What makes a good story? Consider the following:

*Organization:*

- setting the scene;
- relating the narrative;
- concluding the story.

*Description:*

- people;
- places.

*Language:*

- vocabulary;
- the use of adjectives and adverbs;
- sentence construction.

Avoid:

- monotonous succession of simple sentences
- awkward repetitions

11.3. a) Learn to use various forms of expressing your commands and requests. Compare:

1. Will you stop talking, please? (Mild, polite)
2. Please, stop talking. (Formal, cross)
3. You, Jane, stop talking, please. (Personal, informal)
4. Do stop talking, please. (Emphatic)

b) Translate into English. Watch the form of expression.

1. Садитесь, пожалуйста. (строго, официально)
2. Перестаньте шуметь. (мягко)
3. Виолетта, сядь, пожалуйста, прямо. (сдержанно)
4. Андрей, перестань вертеться. Принимайся за работу. (мягко)
5. Не выкрикивай ответ, Денис. Подними руку. (дружелюбно)
6. Ведите себя прилично. (строго)
7. Где тряпка/губка? Дежурный, принеси, пожалуйста, тряпку. (вежливо)
8. Артур, раздай, пожалуйста, дневники. (мягко)
9. Катя, сотри с доски. (сдержанно)
10. Прекратите подсказывать. (строго)

11.4. Give various forms of reaction and response acceptable in the following situations.

1. You are entering the classroom. The pupils are making noise. Two of them are running about.
2. You are saying something to the class, but one of the pupils is not listening.
3. Two girls are turning around and giggling.
4. The pupils are eager to answer your questions. They begin shouting out the answers.
5. It is very stuffy in the room. It needs airing.
6. A pupil is late for the lesson. He has a reasonable excuse.
7. It has grown dark. Ask somebody to switch on the light.
8. A pupil has asked your permission to go out.
9. A pupil has put up his hand.
10. The pupils have started laughing at something you do not find amusing.

## REVIEW

12. Interclass check. Ask your classmates (your partner)

What's the English for?

1. репертуар
2. часто посещать
3. играть главную роль
4. театрал
5. хорошо сыграть роль
6. быть в голосе
7. гримироваться
8. превосходная игра
9. премьера
10. обмениваться впечатлениями

What's the Russian for?

1. matinée
2. orchestra stalls
3. cast
4. company
5. to burst into applause
6. to arouse great interest
7. the subject matter
8. to be at ease on the stage
9. to be carried away
10. to get many curtain calls

### Pair Work

3.9. Finish off the sentences practising the usage of topical vocabulary.

1. When I run out of cereals... 2. My favourite breakfast cereals are... 3. Jane came to the baker's to buy... 4. Most people prefer lean ... to fat (bottled ... to loose, braised ... to roasted). 5. Fancy cakes, candies, bars of chocolate... 6. Drop in at the grocer's and buy... 7. I for one, take my coffee with... 8. Mother always makes me... 9. In summer Granny usually flavours soup with... 10. To keep ourselves fit we should... 11. Most of the dry foodstuffs...

3.10. Speak about purchasing foodstuffs using the following prompts.

- a) to run out of, to drop in at, cereals, ready-packed;
- b) to keep fit, milk foodstuffs, cream, curds;
- c) greengrocer's, heaps of vegetables, all the year round, parsley, market;
- d) butcher's, a joint of beef, lean, poultry, chickens, occasionally

### THE PASSIVE VOICE

We form the passive voice in English with the verb **to be**, used as an auxiliary, and the past participle of the main verb:

to be + Past Participle
-------------------------

We use the active voice when the subject of the sentence does the acting. When the subject receives the action, we use the passive voice. In particular, we use the passive voice when the agent is not known or is not important.

English *is spoken* in many countries.

That book *was written* in China.

Tense	Simple	Continuous	Perfect
Present	The mail is brought daily.	The mail is being delivered at present.	The mail has been already brought.

- |  |  |
|--|--|
| 11. глубоко проникнуть во внутренний мир героя | 11. to give an original interpretation of the role |
| 12. первоклассная пьеса                        | 12. to rank with                                   |
| 13. затрагивать серьезные проблемы             | 13. to hold the attention of the audience          |
| 14. пустая трата времени                       | 14. to fascinate                                   |
| 15. иметь грандиозный успех                    | 15. to give a contract                             |
| 16. репетировать                               | 16. scene  |
| 17. драматург                                  | 17. to anticipate                                  |
| 18. заказать билеты заранее                    | 18. the dress rehearsal                            |
| 19. талантливый актер                          | 19. to deliver a speech                            |
| 20. ставить пьесу                              | 20. playbills                                      |
| 21. получить удовольствие от спектакля         | 21. all-star cast                                  |
| 22. места на балконе                           | 22. to come on tour                                |
| 23. объявление о том, что все билеты проданы   | 23. to have a good view of the stage               |
| 24. обладать музыкальным слухом                | 24. a passionate music-lover                       |
| 25. эстрадное представление                    | 25. a gifted ballet dancer                         |

12.1. Complete the following sentences.

1. Let's take opera glasses... 2. I enjoyed the play greatly because... 3. The best seats are... 4. I'll try to get tickets... 5. Let's buy a programme... 6. The public admires him because... 7. It is not easy to get tickets for this play as... 8. I'd enjoy the play much more if... 9. The bell's ringing, let's... 10. Let's ask the usher... 11. This play is very popular... 12. The performance was a failure because...

12.2. Tell your classmates what you will do

1. if you can't find your seat; 2. if you've come after the curtain has risen; 3. if you want to see a play which is very popular; 4. if you want to learn what is on at the theatres; 5. if your friend is late for the theatre and you have no time to wait for him/her.

12.3. Ask your classmate

1. if she/he is a regular theatre-goer; 2. if she/he likes theatre better than cinema; 3. what her/his favourite theatre is; 4. if it is difficult to get tickets for this theatre; 5. where she/he usually sits; 6. what plays are to her/his taste; 7. what play she/he saw last; 8. if it was a great success with the public.

12.4. Talk it over with your classmates.

I. 1. Are you a theatre-goer? 2. Is it easy for you to decide what theatre to choose? Why? 3. Is the repertoire of the theatres rich? 4. What plays does it include? 5. Do all the plays arouse great interest and unanimous praise? 6. Do Russian actors rank with the best actors

of the world? 7. What performances do you like to attend? 8. Do you frequent the Puppet Theatre? 9. What is your favourite theatre?

II. 1. Is it difficult to get tickets for the theatre? 2. Why is it especially difficult to get tickets for a première? 3. How do you usually get tickets? 4. Do you reserve them by phone sometimes? 5. Where do you like to sit? 6. Why are tickets for the stalls expensive? 7. Why is it not convenient to sit in the gallery? 8. What are the most expensive seats?

III. 1. When do you usually come to the theatre? 2. Do you buy a programme? What for? 3. What do you do if you can't find your seat? 4. Where can you have a stroll during an intermission? 5. Where can you have a bite? 6. Do you like the moment when the performance begins? 7. How does a performance/an opera begin?

IV. 1. When do the actors have many curtain calls? 2. Do you remember the performance you saw last? 3. What can you say about the plot of the play? 4. Was it written by a talented playwright? 5. What actors were engaged in the play? 6. What can you say about their interpretations of the roles? 7. What can you say about the actors playing the leads? 8. Were you satisfied with the treatment of the characters? 9. Was the play a success? 10. Were you carried away by the acting and the plot of the play? Or did the play fall short of your expectations?

V. 1. How did the audience receive the play? 2. Did you applaud much? 3. Were the actors presented with flowers? 4. What impression did the play produce on you? 5. In what mood did you leave the theatre? 6. Were you looking forward to attending this theatre again? 7. Would you suggest your friend's seeing the play?

VI. 1. What performances do you prefer: operas, ballets, variety shows, dramas? Why? 2. Who is your favourite actor/singer/ballet dancer? 3. Have you ever seen your favourite actor/actress on the stage? 4. What is his/her best role? 5. What do you think of him/her as an actor/actress? 6. Why do you like his/her acting? 7. What emotions and feelings does his/her acting arouse in you?

12.5. "At the Theatre". Student-class interaction. Guidelines on role play:

1. Act out the following situations. Mind the setting, the topic, your social relationship.

2. Attitude: informal, friendly; official.

3. Main roles: the Matthews (3: Brian Matthews, Ellis Matthews, their daughter Grace); the Crightons (3: Jeremy Crighton, Melissa Crighton, their son Philip); Grace's friend Sybil; a ticket-agent; an usher. Other students are acquaintances the families meet at the theatre.

4. Situations:

The families choose a play to see and discuss the problem of tickets.

## Unit 6

## GOING TO THE DOCTOR'S



<i>Functions:</i>	Describing what happened. Checking that someone has understood you. Expressing sympathy and consolation.
<i>Main language points:</i>	Verbals. Gerund (continued). Participle.
<i>Other language points:</i>	Use of articles with names of diseases.
<i>Reading skills:</i>	Reading medicine labels. The language of newspapers.
<i>Study skills:</i>	Presenting oral reports.
<i>Writing activities:</i>	Writing a reproduction. Proofreading.
<i>Classroom English:</i>	Some useful hints about conducting a lesson. Commenting on the answers. Praise and criticism.

### *To the Student*

Good health is above wealth, isn't it? That's why millions of people undergo annual check-ups, chest X-ray, vaccinations. However, feeling unwell you need advice and professional help with specific health problems of yours. For that you contact your doctor or the ambulance service in case of emergency.

This Unit is about illnesses and their treatment. Being a teacher trainee you may be interested in childhood diseases as well. Do you know that about one in six children have special educational needs? Most of them get help in an ordinary school.

1. Look, listen and read. Pre-listening task: Before you listen, discuss a) the symptoms of flu; b) what advice you would give to someone who was starting it. Make a list of things they could do. Listen to the recording. Are any of your ideas mentioned? Which ones?

### BEING ILL<sup>1</sup>

"You don't look your usual self this morning," said my wife at breakfast.

At the box-office of the theatre Mr. Matthews and Mr. Crighton have a talk with the ticket-agent.

Grace rings up her friend Sybil and invites her to the theatre. Unfortunately, Sybil is unwell and can't join the Matthews. Grace is sorry and promises to ring her up after the performance.

The Matthews enter the theatre, buy a programme and ask an usher to show them to their seats.

During the intermission they meet their friends the Crightons. They exchange their impressions on the play. The women like the play and acting, the men find the production too modern and disapprove of the light and sound effects.

Grace and Philip speak about the actors playing the leads and about their favourite actors.

After the play Grace rings up Sybil and gives a short account of their visit to the theatre.

5. Linguistic input:

- a) Topical vocabulary.
- b) Language focus: the infinitive, the gerund.
- c) Functional phrases: inviting someone, accepting/declining an invitation, expressing agreement/disagreement, exchanging impressions, giving your opinion, trying to change one's opinion, showing you're listening.

6. Non-linguistic input: some authentic material from the Teacher's Book.



"No, I'm not feeling up to much," I said. "I don't know what I've got, but I hardly slept a wink all night, and now I've got a splitting headache."

"Poor old thing," she said, feeling my forehead. "It feels as if you've got a bit of a temperature."

At work, I felt ghastly all morning. My head was now throbbing violently and there were moments when it felt as if the whole office was going round. At eleven o'clock I took a couple of aspirins with my coffee, they didn't seem to do any good. By lunchtime I had to admit that I was running a temperature: I felt hot and shivery<sup>2</sup> at the same time.

I called my secretary in. "Look, Pam," I said. "I'm not feeling too well. I'm going to take the rest of the day off. You might as well do the same when you've finished the letters. Perhaps you would ring up Fraser and let him know."

"Yes, of course, Mr. Garter. You do look poorly. I hope you haven't caught this nasty flu<sup>3</sup> that's around."

Feeling rather sorry for myself, I put on my overcoat and wrapped a scarf round my neck.

When I got home I went straight to bed and my wife gave me a hot water bottle<sup>4</sup>. I certainly felt better lying down.

"I'll bring you some lunch in a minute," said my wife.

"No, thank you," I said. "I couldn't eat a thing. All I want is a glass of water. Then I think I'll sleep for a bit."

"Don't you think I'd better call the doctor?" she said. "I shouldn't be surprised if you've got this flu, like Mrs. Higgins."

Mrs. Higgins was our daily help, and she's been off work for the last few days.

Then I must have dozed off, for I woke up, sweating all over, to hear the doctor coming up the stairs. "Quite an epidemic of it," I heard him say to my wife. I sat up feeling stiff and uncomfortable; my pyjamas were sticking to me.

"Now then," said the doctor, sitting on the edge of the bed. "Let's have a good look at you." He opened his bag and stuck a thermometer in my mouth. While he was waiting he took my pulse. Then he took out the thermometer and looked at it. "Just over a hundred and two<sup>5</sup>," he mumbled.

He put a stethoscope in his ears and listened to my chest.

"Now the throat. Say 'Ah'." Silence. "Looks a bit sore. Does it hurt when you swallow?" I nodded. "Mm. It's flu all right. The throat's nothing serious." He looked for his pen. "Look here, I'm going to keep you in bed for a day or two. Keep taking plenty of aspirin to bring your temperature down, and I'll give you some pills to help you to sleep at night. You should stay away from work for the rest of the week and take it easy. It's much better to shake it off in one go if you can. Otherwise, if you go back to work too soon, it might drag on indefinitely."

He wrote out a prescription and handed it to my wife. As she saw him to the door I heard him say: "He's bound to feel rotten for the next day or so, but in any case I'll drop in again the day after tomorrow to see how he's getting on. Keep him well covered up."

For two days I was terribly weak. Whenever I had to get out of bed, I felt giddy<sup>6</sup> and was glad to lie down again. Moreover, I couldn't face eating anything; all I wanted was lots of drink and plenty of sleep. I didn't even feel like reading. Then, suddenly, I felt much better. My temperature was almost back to normal, my appetite came back, and I felt I wanted to do something useful. Now my wife had to struggle to keep me in bed. "You're not to overdo it," she said. "Flu takes it out of you more than you think." So I spent the time propped up with lots of pillows, catching up with my reading. In fact, it was now all rather pleasant.

#### Notes on the Text

1. *ill* *adj* - a) sick, not well, b) bad. In the sense of "unwell" *ill* is used only predicatively.

He has been ill now for three weeks.

Collocations: *to fall ill*; *to look ill*; *to feel ill*; *to be taken ill*.

Its synonym *sick* means "ill" or "ailing" if used attributively (in British English). In American usage *sick* has this meaning also if used as part of the predicate.

Mr Binks is a sick man.

Collocations: *sick diet*; *on sick leave*; *to be seasick/homesick*; *sick pay*.

2. *shivery* *adj* - trembling, esp. with fever.

*to shiver* - to tremble (with cold/fear/fever). Shivering is generally the result of cold; *trembling* is the result of some emotional reaction. Compare:

The water in the lake was so cold that she came out shivering. - It was her first appearance on the stage, and she stood trembling with excitement and nervousness.

*Shaking* is generally the result of more violent and intense emotions; e.g.: *to shake with horror/terror/dread*.

*To shake* is always used in the combination *to shake with sobs* and is more often used than *to tremble* in the combinations *to shake with age/weakness*.

His hand shook with age/with weakness.

3. *flu* (short for *influenza*) *n* - the general name for viruses that cause chills, fever, headache, and/or nausea.
4. *hot water bottle* - container for hot water which is used for warming beds.
5. "Just over a hundred and two." - 102°F (Fahrenheit) correspond to 38.9°C (Centigrade). The Fahrenheit thermometer is used throughout the British Commonwealth and in the United States. The boiling point of the Fahrenheit thermometer is 212°, the freezing point - 32°, the normal temperature of a human body is about 99°. The Centigrade thermometer, used in Russia, France and other countries, has 0° (zero) for its freezing point and 100° for the boiling point.
6. *giddy* *adj* - dizzy; feeling as if everything is spinning around.

## VOCABULARY PRACTICE

1.1. Choose the right word. Explain your choice.

a) ill, sick

1. After that large dinner, I feel positively ... . 2. "Where have you been lately?" – "I've been off ... for a few days." 3. Val was out of sorts, ... and tired of everything. 4. She was taken ... at midnight and driven to the hospital in an ambulance. 5. I am not so ... that I can't continue with my work. 6. Jane hasn't been around for quite a while; she must be ... again. She is a very ... person. 7. The man was carefully placed on the stretcher. 8. He is seriously ... with pneumonia. 9. Are they really ..., or are they just malingering? 10. If you're ..., see a doctor.

b) shiver, tremble, shake

1. Mary was so excited that her voice ... when she began to speak. 2. At the mention of Mr. Dodd's name poor Jane began to ... with dread. 3. Joyce was so weak and faint that her hands ... as she opened the letter. 4. Feeling June's slender body ... with sobs, old Jolyon was terribly alarmed. 5. When Mr. Bantry scolded Walter, the boy's hands ... with nervousness. 6. At night poor Henry would lie ... in bed under his thin blanket. 7. With ... fingers Hurstwood counted the money Carrie had given him. 8. The classroom at Lowood was so cold that the little girls sat ... all through the lessons.

1.2. Give Russian equivalents for the following.

1. "You don't look your usual self this morning," said my wife at breakfast. 2. ... I hardly slept a wink all night. 3. My head was throbbing violently and there were moments when it felt as if the whole office was going round. 4. I woke up, sweating all over. 5. Does it hurt when you swallow? 6. You should stay away from work for the rest of the week and take it easy. 7. Keep him well covered up. 8. I felt giddy and was glad to lie down again.

1.3. Give English equivalents for the following words and expressions. Use them in sentences of your own.

сильная головная боль; схватить грипп; грелка; вызвать врача; эпидемия; пощупать пульс; прослушать сердце и легкие; чувствовать себя отвратительно (хорошо/лучше); выписать рецепт; принимать аспирин; сбить температуру

1.4. How many synonyms to the following do you know?

to feel ill; to fall ill (with flu); to hurt; painful; to lie in bed; to run a temperature

1.5. Complete the sentences using suitable words or word combinations from the list below. Make all the necessary changes.

1. I don't feel like... 2. How about...? 3. The doctor entered the room to find the patient... 4. Maggy is in the habit of... 5. There is little hope of... 6. Children are afraid of... 7. Do you mind...? 8. There is no use... 9. Richard hates the idea of... 10. Harris couldn't help...

to sweat all over; to take in the medicine; to go to a chemist's; to keep to a diet; to have one's tonsils removed; to take one's temperature; to ring up the reception-office; to be on sick leave; to have quick recovery; to treat oneself; to call a doctor in; to have one's blood pressure tested

1.6. Supply the missing prepositions and adverbs where necessary.

1. The doctor isn't likely to prescribe any special medicine ... your headaches. 2. During the recent epidemic ... the grippe many children stayed ... school, being laid ... the disease. 3. The boy was shivering ... cold. 4. To recover quickly a patient must follow ... all the doctor's instructions. 5. Here are two prescriptions, one ... some pills and one ... a tonic. 6. Unfasten your jacket and your shirt, please. I'll listen ... your heart. 7. You'd better keep ... bed for a day or two. 8. Take ... this mixture, it will help to bring your temperature ... . 9. Roy complained ... pains in the stomach. 10. If you don't take care ... yourself, you may have a nervous breakdown and have to go ... hospital.

#### ORAL PRACTICE

1.7. Now read the text carefully and answer these questions.

1. How did Mr Garter feel in the morning? 2. What did he complain of? 3. Was it better at work? 4. Did a couple of aspirins do Mr Garter any good? 5. Why did he take the rest of the day off? 6. Was a doctor called in when Mr Garter got home? 7. Did the doctor give the patient a thorough examination? 8. What was his diagnosis? 9. What are the symptoms of flu? 10. What medicine did the doctor prescribe for the illness? 11. What was his final advice? 12. Did it take Mr Garter long to recover?

1.8. Imagine that

- a) you are Mr Garter. Having recovered completely you are back at work. Tell Pam, your secretary, about your illness;
- b) you are Mrs Garter. Tell Mrs Higgins who has been off work for the last few days about your husband's illness.

1.9. Use the key words and expressions below to talk about illnesses and their treatment.

- a) to feel ill, on coming home, to shiver with cold, a splitting headache, a thermometer, to get to bed, to hate the idea of..., to call a doctor in, to be too ... to ...;

b) to be in the habit of..., to be down with, to suggest, to diagnose the case as..., to prescribe ... for, aspirin, vitamin C, to follow the instructions, to do ... good;

c) to sleep badly, to look a miserable wreck, sharp pain, to complain of..., to be taken to hospital, to give/to get an injection, to give ... a thorough examination, to undergo a treatment, to recover

### READING MEDICINE LABELS

Medicine labels contain the information you need to use medicines correctly. Medicines, of course, can be very helpful. They relieve symptoms and can reduce pain. They also stop aches. But remember that most medicines are drugs. They can be harmful, too. Therefore, it is very important to read medicine labels carefully. The labels should be read before you use the medicine.

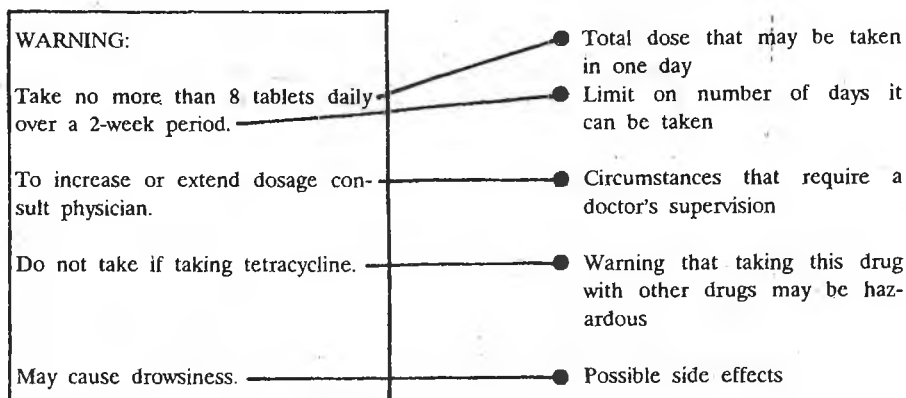
*Over-the-counter* medicines can be bought without a doctor's prescription. Labels on these medicines contain a great deal of information.

COLDAID	● Name of product
Relieves coughs, fever, headaches due to colds.	● Symptoms the product will relieve
Active ingredients: Hexaphenol, Aspirin, Cloriniol.	● Active ingredients
Manufactured by: Wonder Drugs, Yonkers, NY	● Name and address of the company making the product

Over-the-counter medicine labels also give very specific directions for the use of a medicine.

DIRECTIONS FOR USE:	
Take 2 tablets every 4 hours.	● The amount of each dose ● How frequently it may be taken
Tablets can be chewed or swallowed with water.	● How to take a dose

The label will also give various warnings or cautions:



*Assignment: Interpreting Labels on Over-the-Counter Medicines*

Study the following label carefully. Answer the questions about it.

1. What is the name of this product?
2. List the symptoms this product is supposed to relieve.
3. How much of this product is to be taken for each dose?
4. How often may a dose be taken?
5. What is the maximum amount of this product that can be taken in a 24-hour period?
6. What signals mean that you should stop using this product?
7. What other cautions should the buyer observe?

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Consumer Information

DAYCARE

DAYTIME COLDS MEDICINE

Purpose of product:

To provide hours of relief from the nasal congestion, coughing, aches and pains, and cough irritated throat of a cold or flu without drowsy side effects.

Benefits from product:

helps clear stuffy nose, congested sinus openings  
calms, quiets coughing  
eases headache pain and the ache-all-over feeling  
soothes cough irritated throat

No drowsy side effects. Non-narcotic

Relieves these cold symptoms to let you get your day off to a good start.

Directions for use:

Adults: 12 and over – one fluid ounce in medicine cup provided (2 tablespoonfuls)

Children: 6-12 – one half fluid ounce in medicine cup provided (1 tablespoonful)

May be repeated every four (4) hours as needed.

Maximum 4 doses per day.

Warning

Do not administer to children under 6 years of age unless directed by physician. Persistent cough may indicate the presence of a serious condition. Persons with a high fever or persistent cough or with high blood pressure, diabetes, heart or thyroid disease should not use this prescription unless directed by physician. Do not use more than ten days unless directed by physician.

Do not exceed recommended dosage unless directed by physician.

KEEP OUT OF REACH OF CHILDREN.

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EXPRESSING SYMPATHY, CONSOLATION

You may express sympathy and consolation in various ways with different degrees of formality. Examples:

*Neutral*

- |   |                                 |
|---|---------------------------------|
| - I'm (very) sorry to hear...                             | 1. - I'm very worried about my  |
| - (Oh dear) I am sorry (to hear that).                    | sister. She was taken ill       |
| - (Oh dear,) I'm (most) awfully/ dreadfully etc. sorry... | yesterday and rushed into       |
| - (Oh) that's/what (terribly/ extremely) etc. bad luck.   | hospital – something to do with |
| - How upsetting/annoying!                                 | her heart.                      |
| - You must be very upset/ annoyed etc. (about...)         | - Really? I'm sorry to hear     |
| - Take it easy. Things will come right in the end.        | that. But try not to worry.     |
|   | I'm sure everything will be     |
|   | all right in the end.           |

*Informal*

- |  |                                  |
|--|----------------------------------|
| - Oh, that's awful. (I'm ever so sorry.)               | 2. - Robert has broken his right |
| - (Oh,) how/that's dreadful/ rotten/awful/ghastly etc. | leg.                             |
| - Oh no! (I'm ever so sorry).                          | - Poor chap! Why should he       |
| - Oh dear. (I'm ever so sorry).                        | always be so unfortunate?        |
|  | - Why, indeed, for it wasn't his |
|  | fault at all. A cyclist suddenly |

- Poor old you/Mary. (I'm ever so sorry.)
  - (Oh,) hard luck.
  - Don't let it worry you.
- appeared from nowhere and in trying to avoid him Robert ran into a lamp-post.

#### *Formal*

- I'm extremely sorry to hear that.
  - I am/was deeply sorry to hear/ to learn etc. (about)...
  - What a terrible situation for you. I do sympathize, (I assure you)...
  - I/we all sympathize with your loss.
  - Don't let it upset/distress you.
3. - I'm deeply sorry about your mother. Have they operated on her?
- Yes, they have and she's feeling better now.
  - Don't let it upset you too much. These things do happen to old people. She'll be all right soon.
  - I hope so.

2. Work in pairs or small groups. Express sympathy or consolation at the following.

1. Janet, my younger sister, is seriously ill. 2. Mr Hunt has died in an air crash. 3. Nicholas was injured in the accident. It was weeks before he got up again. 4. I have an awful headache that I can't get rid of. 5. Our poor old dog was run over last month. 6. They say Helen was taken to hospital this afternoon for an emergency removal of her appendix. 7. My Granny has got a terrible backache. She can hardly walk sometimes. 8. Mrs Flint, our neighbour, died the other night. She had an inoperable cancer. There was no hope at all. 9. Dick is no better at all. His fever is worse and he is out of his senses most of the time. 10. I caught an awful cold last week. 11. Violet slipped in the street and fell down, breaking her arm. 12. Chris has bronchitis.

2.1. a) Listen to these people discussing sad occasions. Note the remarks they use to express sympathy and consolation.

#### *Illness*

*Tony:* My father's in hospital again.  
*Shirley:* Oh, I'm sorry to hear that.  
*Pat:* Yes, so am I. What is it this time?  
*Tony:* A stomach ulcer.  
*Pat:* Oh, dear. Are they going to operate on him?  
*Tony:* Yes. They're operating on him tomorrow.  
*Shirley:* I hope he'll be better soon.  
*Pat:* We'll go and see him on Saturday.  
*Shirley:* Give him our regards.  
*Tony:* I will. Thanks a lot.



## Death

*Maggie:* Bad news, I'm afraid.

*George:* Oh?

*Maggie:* Aunt Muriel has died.

*George:* I'm very sorry to hear that.

*Mary:* When did it happen?

*Maggie:* Last night.

*Richard:* Uuh ... were you expecting it?

*Maggie:* No, it was very sudden.

*Richard:* When is the funeral?

*Maggie:* Tomorrow, at ten o'clock.

*George:* Please give our sympathy to your family.

*Maggie:* Thanks, I will.

*Mary:* And let us know if there is anything we can do.

*Maggie:* Of course. Thank you.

- b) Now practise with a partner. Suggest situations in which the following remarks may be used.

1. Never mind. I'm sure you'll feel better after a few days' holiday.
2. Please accept my deepest sympathies.
3. Poor old Tom! I do feel sorry for him.
4. Cheer up. I'm sure you did everything you could.
5. It might have been worse.
6. That's too bad!
7. You'll soon get over it. It's not the end of the world.
8. Take it easy. I'm sure he didn't do it on purpose.
9. How terrible!
10. Better luck next time.

### 2.2. Hard luck story.

"... Oh, I *am* sorry to hear that. How did it happen? ... It must have been terrible. I hope it's not too painful. ... Oh dear. You must be feeling awful. Still, it's a good thing you've got Doreen to look after you. ... Oh no! Not her as well! The poor girl. ... It would have to happen now, wouldn't it? I hope she'll be all right by Saturday. ... Oh, that *is* a shame. They'll give her another chance, though, won't they? ... Won't they? Oh, that *is* bad luck! Look, if there's anything I can do to help..."

- a) 1. What do you think the other person is saying?  
2. In pairs, act out the conversation.
- b) Work in pairs.

1. Make up your own hard luck story.
2. Form new pairs.

*Student A:* Tell your hard luck story to B.

*Student B:* Sympathize with A.

- 2.3. a) Roger Webb, a University student, hasn't been feeling too well recently. He rings up the Students' Health Centre.

### An Emergency

*Nurse:* (Answers telephone.) Students' Health Centre.

*Roger:* I'd like to make an appointment to see a doctor.

*Nurse:* Is this an emergency?

*Roger:* I'm not sure. I've had stomach cramps for two days. They're getting worse.

*Nurse:* Any vomiting?

*Roger:* No, but I don't have any appetite.

*Nurse:* Do you have other symptoms?

*Roger:* A bad headache, but I think that's from not eating.

*Nurse:* I don't think it's anything serious. Probably just the flu. But let's not take a chance. Why don't you come in half an hour?

*Roger:* I'll be there.

*Nurse:* We'll see you then.

b) Complete the interaction about reporting an emergency to the health service. Use any appropriate answer. Role-play the interaction with your partner for the class.

- I'd like to make...
- Is this...?
- ...
- Do you have any other symptoms?
- Yes, ...
- Can you come to the health service in...?
- Fine.

### PRESENTING ORAL REPORTS

Your narrative should not merely list events; it should recreate them in a way, that will capture and hold your listeners' attention.

**Chronological order** is a way of organizing events in the order in which they occurred, beginning with the first action and ending with the last. Transitional words and phrases will help your listeners to keep track of the flow of time.

#### Transitions for Chronological Order

after a while	before	formerly	second
afterward	during	in the end	since
as soon as	by the time	later	since then
at first	earlier	meanwhile	soon
at last	finally	next	then
at the same time	eventually	now	while

**Order of importance** is used when some of your details are more significant than others. Particularly useful when persuading or explain-

ing, order of importance allows you to rank a series of causes, effects, reasons, accomplishments, or conclusions.

You have two choices for the way in which you arrange your details. You can start with the least important item and build to the most important one or you start with the most important item and proceed to the least important. Although this method communicates your main point immediately, you do risk losing your listeners' attention.

Use these words and phrases to indicate the relative importance of different ideas:

### Transitions for Order of Importance

above all	finally	next
also	first, second, etc.	of less importance
better	for one reason	of major concern
besides	furthermore	of minor concern
best	in addition	to begin with
compared to	moreover	worse, worst
equally important	more important	worst of all

3. Doris Gibson goes to the doctor once a year for a checkup. Using the pictures as a guide tell the story to the class.

*Prompts:* to make an appointment; a general practitioner; a consulting room; a nurse; a gown; to have one's blood/blood pressure tested; to weigh; to examine the patient thoroughly (her throat, eyesight, hearing, etc.); to check one's heart/lungs; to breathe in deeply; to feel the abdomen; to be as fit as a fiddle; to shake hand; to pay the doctor's fee

### A Regular Checkup





3.1. Now listen to your partner's story. Evaluate it using the evaluation checklist on p. 179.

#### THE ENGLISH VERBALS: THE PARTICIPLE

The participle is a non-finite form of the verb which has a verbal and an adjectival or an adverbial character. There are two participles in English: Participle I (traditionally called the Present Participle) and Participle II (traditionally called the Past Participle). "The Present Participle" and "The Past Participle" are not good names: both forms can be used to talk about the past, present or future. Compare:

Most of the people *invited* to the party didn't turn up.

Who's that man *sitting* in the corner?

You'll admire the artistry of the actress *playing* the title role.

Look at this:

	Active		Passive
	Indefinite	examining standing	being examined
Participle I	Perfect	having examined having stood	having been examined
Participle II	examined		

4. Do what is necessary to turn the following sentences with the Objective Participial Construction into sentences with the Subjective Participial Construction. Work with your partner.

**Example:** *Classmate:* I heard Mary making an appointment with a neurologist.

*You:* Mary was heard making an appointment with a neurologist.

1. We found Robert sitting at his friend's bed. 2. The nurse heard the boy groaning with pain. 3. He left us waiting for the results of a chest X-ray. 4. The students watched the professor performing a delicate operation. 5. The doctor saw the patient tossing in bed. 6. I heard the baby crying in the nursery. 7. Mrs Brown watched the doctor giving Jane a thorough examination. 8. They heard George cancelling a dental appointment.

- 4.1. Make up questions with each of the phrases given below. Let your classmates answer them.

to have a tooth filled/pulled out; to have the appendix taken out; to have one's heart/chest sounded; to have one's blood/blood pressure tested; to have one's tonsils removed; to have a chest X-ray taken; to have smth bandaged

- 4.2. Who is the best person to see if you want to have

your eyes examined? tonsils removed? a bad tooth pulled out? a fridge repaired? a photo taken? a coat made? shoes heeled? your hair done? your watch fixed? a car serviced?

- 4.3. Replace the italicised phrases with clauses, without changing the meaning.

1. *In spite of having a chill*, he attended the meeting. 2. *His work done*, he heaved a sigh of relief. 3. *Not being as intelligent as I had hoped*, he failed to understand what it was all about. 4. *Not being cut out for teaching*, he hated his job. 5. *The sentence pronounced*, the prisoner was led away. 6. *Realizing that his wife knew more than he had thought*, he decided to make a clean breast of everything. 7. *Having done it all wrong*, she had to do it all over again. 8. *Being very clever*, he had no difficulty in getting a good job. 9. *Having written the letter*, Florence felt much less angry and decided not to post it. 10. *Coming into the room*, Joyce tripped over a rug.

- 4.4. Are these sentences grammatically correct? Discuss it with your partner and make the necessary changes if necessary. Read your sentences to the class.

1. She was standing in the middle of the garden with a doll in her hand, crying bitterly. 2. Being Monday, she was washing. 3. He came downstairs entering the kitchen. 4. Being a child, he went to France. 5. Walking in the park, the flowers looked very pretty. 6. Looking at those paintings our emotions were stirred. 7. Having forgotten to buy

any meat, lunch consisted of just a salad and some fruit. 8. Being a wet day we couldn't go for a walk.

4.5. Quiz yourself. Choose the best answer.

1. I felt him ... at me now and then. (a. having looked; b. looking; c. looked; d. being looked)
2. He had at home a considerable library of books ... about China. (a. writing; b. having written; c. being written; d. written)
3. ... the gate Sam was struck by a thought. (a. being reached; b. reached; c. having reached; d. reaching)
4. They were, indeed, old friends, ... at school together. (a. having been; b. being; c. were been; d. being been)
5. ... alone, we kept silence for some time. (a. being left; b. having been left; c. leaving; d. left)
6. I have a car ... outside in the road. (a. waiting; b. being waited; c. having waited; d. waited)
7. ... all her money, Alice went home. (a. lost; b. having lost; c. being lost; d. losing)
8. ... down the stairs, he was full of happiness. (a. being come; b. coming; c. having been come; d. having come)
9. ... to qualify as a doctor, I took up teaching. (a. failing; b. having failed; c. being failed; d. failed)
10. The Woods lived in a house ... a dull red. (a. being painted; b. painted; c. having painted; d. having been painted)



#### PRONUNCIATION PRACTICE

5. Read the information about tunes used in statements and special questions in the Supplement (section II).

5.1. Read the following dialogues. Express the suggested attitudes.

1. - What troubles you? (sympathetically interested)
  - I'm quite unwell. I feel giddy and I can hardly stand on my legs. (serious)
  - Any pain? (sympathetically interested)
  - Yes. I've a sore throat. (conveying personal concern)
2. - Shall I have to stay in bed long? (genuinely interested)
  - No, not more than a week, I hope. (uncertain)
  - And shall I take any medicine? (genuinely interested)
  - Yes, certainly. Here is a prescription for you. (weighty, categoric)
3. - I have an abscess on my finger, it hurts me awfully. (serious)
  - What did you do for it? (searching)
  - I did nothing; I thought it would heal by itself. (personal involvement)
  - That was not very clever of you. (reprimand)

5.2. Listen to the conversation that follows carefully, sentence by sentence. Mark the stresses and tunes. Find sentences pronounced with the Glide-Down or the Glide-Up and practise them.

### Feeling Out of Sorts

- A: You don't look very well this morning. What's the matter, didn't you sleep well?  
B: Not very. I don't think there is anything wrong, but I am not feeling quite the thing.  
A: You haven't got any pain, have you?  
B: Oh, no, I just feel out of sorts. I may have eaten something that disagreed with me.  
A: Got a temperature?  
B: I don't think so. I'm quite all right – just a bit upset, that's all.  
A: Let's have a look at your tongue ... Wouldn't you like to see a doctor?  
B: Oh, I don't think it's as bad as all that, thank you. Please don't be uneasy about me; I'll be perfectly fit again before long – it's only a slight bilious attack, nothing much.  
A: Well, perhaps you'd better stay in bed this morning. Quite sure you wouldn't like me to telephone for a doctor?  
B: No, no, please don't. Send me up a cup of tea and some dry toast, and I can promise you I shall be perfectly well by this afternoon.  
A: Very well, try and get some more sleep. I'll come up again after lunch.

\* \* \*

- A: Well, how do you feel now?  
B: Much better, thank you. I'm perfectly well again. I get these attacks sometimes. It must be something I eat. They are not at all serious really, but they're decidedly unpleasant while they last.  
A: I'm sure they are; they can be very unpleasant indeed, as I know to my cost.

5.3. Record your reading of the dialogue. Play the recording back for the teacher and your fellow-students to detect the possible errors. Practise the dialogue for test reading.

5.4. Roleplay the interaction with your partner for the class.

5.5. Work in pairs and use these sentences in your conversation.

- |                              |  |
|------------------------------|--|
| - What's the matter?         | - I don't think there is anything wrong, but I am not feeling quite the thing.     |
|                              | - I just feel out of sorts. I may have eaten something that has disagreed with me. |
|                              | - It's only a slight bilious attack, nothing much.                                 |
| - Well, how do you feel now? | - Much better, thank you. I'm perfectly well again.                                |
|                              | - Please don't be uneasy about me.   |

- 5.6. You have arranged with your friend to go out for a picnic. But he/she is half an hour late. You telephone him/her to find out that your friend feels seedy.



#### CONVERSATION PRACTICE

6. "Alcohol and You". Group Work. Intermediate Role Play. Guidelines on role play:

1. Act out a 20-minute opinion poll to find out how people feel about alcohol and a drinking problem. The information below may be of some help to you.

2. Attitudes: formal, business-like; friendly.

3. Main roles:

*Role 1:* You are Susan Harper, a research psychologist. You conduct an opinion poll, summarize the information you have collected and prepare an oral report. Be sure to include an introduction to your survey, a summary of the results you have collected, and a conclusion. The conclusion should include your own interpretation of the information you collected.

*Role 2:* You are Tom Hill, a science student and a social drinker. Alcohol is an accepted part of your life-style. It is not interfering with your college work, health or relationships. You know your limits; you decide ahead of time how much you will drink and stick to this decision.

*Role 3:* You are Ruth Bantry, a neurologist at a Student Assistance Centre. You strongly object to alcohol drinking. Alcohol is a drug and it affects a person both mentally and physically.

*Role 4:* You are David Armstrong, an engineer. Once you were a problem drinker. You hurt yourself physically while intoxicated, missed work because of hangovers. Your friends persuaded you to undergo a course of treatment at a mental health clinic. For two years you haven't had a single drink and you are quite optimistic about your future. Life is great!

The other members of the class express their own attitude to alcohol drinking.

4. Linguistic input:

a) Topical vocabulary.



- b) Language focus: the verbals; use of articles with names of diseases.
  - c) Functional phrases: starting a conversation with a stranger, introducing yourself/answering an introduction, asking for information, giving your opinion/reasons, showing you're listening; thanking, responding to thanks, saying good-bye.
5. Non-linguistic input: some authentic material from the Teacher's Book.

### Did You Know? Why Do People Drink?

Research studies show that most people drink:

- to feel "high" or to have a good time
- to enhance social occasions
- to get "drunk"
- to escape from problems
- to relieve stress and promote relaxation
- to enjoy the taste of alcohol

### How Does Alcohol Affect the Body?

Alcohol enters the bloodstream and circulates to all body tissues and organs within a few minutes. It is carried directly to the brain and depresses almost every brain function.

The effects of too much alcohol include:

#### *physical*

- increased heart rate; decreased heart muscle function
- elevated skin temperature
- slurred speech
- lack of coordination
- headache, fatigue
- nausea and vomiting
- stomach ulcers

#### *mental*

- poor concentration
- confusion, disorientation, stupor
- impaired judgement
- feeling of fear and anxiety

### Alcohol Myths

*Myth:* GETTING DRUNK IS FUNNY.

*Fact:* Maybe in the films ... but not in real life. Drunkenness is no more funny than any other illness.

**Myth:** PEOPLE ARE FRIENDLIER WHEN THEY ARE DRUNK.

**Fact:** Maybe. But they're also more hostile, more dangerous, more criminal, more homicidal, and more suicidal. 64% of all murders are alcohol-related. And 60% of all suicides.

**Myth:** IT'S IMPOLITE TO TELL A FRIEND HE'S DRINKING TOO MUCH.

**Fact:** Maybe if we weren't all so polite, we wouldn't have so many friends with drinking problems.

**Myth:** IT'S RUDE TO REFUSE A DRINK.

**Fact:** Nonsense. What's rude is trying to push a drink to someone who doesn't want it. Or shouldn't have it.

**Myth:** ALL THAT PUBLICITY ABOUT DRINKING AND DRIVING IS...

**Fact:** True. At least half the road accidents involve drinking.



#### READING PRACTICE

7. Pre-reading task: Read the text and make a list of the facts that prove that a) Philip was seriously ill; b) Griffiths had a wonderful bedside manner.

### PHILIP IS ILL

after W.S. Maugham

One morning Philip on getting up felt his head swim, and going back to bed suddenly discovered<sup>1</sup> he was ill. All his limbs ached<sup>2</sup> and he shivered with cold. When the landlady brought in his breakfast he called to her through the open door that he was not well, and asked for a cup of tea and a piece of toast. A few minutes later there was a knock at his door, and Griffiths came in. They had lived in the same house for over a year, but had never done more than nod to one another in the passage.

"I say, I hear you're seedy," said Griffiths. "I thought I'd come in and see what was the matter with you."

Philip, blushing he knew not why, made light of the whole thing. He would be all right in an hour or two.

"Well, you'd better let me take your temperature," said Griffiths.

"It's quite unnecessary," answered Philip irritably.

"Come on."

Philip put the thermometer in his mouth. Griffiths sat on the bed

and chatted brightly for a moment, then he took it out and looked at it.

"Now, look here, old man, you must stay in bed, and I'll bring old Deacon in to have a look at you."

"Nonsense," said Philip. "There is nothing the matter. I wish you wouldn't bother about me."

"But it is not any bother. You've got a temperature and you must stay in bed. You will, won't you?"

There was a peculiar charm in his manner, a mingling of gravity and kindness, which was infinitely attractive.

"You've got a wonderful bedside manner," Philip murmured, closing his eyes with a smile.

Griffiths shook out his pillow for him, smoothed down the bed-clothes, tucked him up and drew down the blind.

"Now go to sleep and I'll bring the old man round as soon as he's done the wards<sup>3</sup>."

It seemed hours before anyone came to Philip. Then there was a knock at the door and Griffiths, healthy, strong, and cheerful, came in.

"Here's Doctor Deacon," he said. The physician stepped forward, an elderly man with a bland manner, whom Philip knew only by sight. A few questions, a brief examination, and the diagnosis.

"What d'you make of it?" he asked Griffiths, smiling.

"Influenza."

"Quite right."

Doctor Deacon looked round the dingy lodging-house room.

"Wouldn't you like to go to the hospital? They'll put you in a private ward, and you can be better looked after than you can here."

"I'd rather stay where I am," said Philip. He did not want to be disturbed, and he was always shy of new surroundings. He did not fancy nurses fussing about him and the dreary cleanliness of the hospital.

"I can look after him, sir," said Griffiths at once.

"Oh, very well." He wrote a prescription, gave instructions, and left.

"Now you've got to do exactly as I tell you," said Griffiths. "I'm day-nurse and night-nurse all in one."

"It's very kind of you, but I shan't want anything," said Philip.

Griffiths put his hand on Philip's forehead, a large cool, dry hand and the touch seemed to him good.

"I'm just going to take this round to the dispensary<sup>4</sup> to have it made up, and then I'll come back."

In a little while he brought the medicine<sup>5</sup> and gave Philip a dose. Then he went upstairs to fetch his books.

"You won't mind my working in your room this afternoon, will you?" he said when he came down. "I'll leave the door open so that you can give me a shout if you want anything."

Later in the day Philip, awaking from an uneasy doze, heard voices in his sitting-room. A friend had come in to see Griffiths.

"I say, you'd better not come in tonight," he heard Griffiths say.

And then a minute or two afterwards someone else entered the room and expressed his surprise at finding Griffiths there. Philip heard him explain.

"I'm looking after a second-year man who's got these rooms. The poor thing is down with influenza. No whist tonight, old man."

Presently Griffiths was left alone and Philip called him.

"I say, you're not putting off a party tonight, are you?" he asked.

"Not on your account. I must work at my surgery<sup>o</sup>."

"Don't put it off. I shall be all right. You needn't bother about me."

"That's all right."

Philip grew worse. As the night came on he became slightly delirious<sup>7</sup>, but towards morning he awoke from a restless sleep to find Griffiths in pyjamas and a dressing-gown.

"Why aren't you in bed? What's the time?"

"About five. I thought I'd better sit up with you tonight. I brought an armchair in as I thought if I put a mattress down I should sleep so soundly that I shouldn't hear you if you wanted anything."

"I wish you wouldn't be so good to me," groaned Philip. "Suppose you catch<sup>8</sup> it?"

"Then you shall nurse me, old man," said Griffiths with a laugh.

In the morning Griffiths looked pale and tired after his night's watch, but was full of spirits.

"Now I'm going to wash you," he said to Philip cheerfully.

"I can wash myself," said Philip ashamed.

"Nonsense. If you were in the small ward a nurse would wash you, and I can do it just as well as a nurse."

Philip, too weak and wretched to resist, allowed Griffiths to wash his hands and face, his feet, his chest and back. Griffiths did it with charming tenderness, carrying on meanwhile a stream of friendly chatter; and he changed the sheet just as they did at the hospital, shook out the pillow and arranged the bedclothes.

"I can't imagine why you should be so good to me," said Philip.

"It's good practice for me. It's rather a lark<sup>9</sup> having a patient."

Griffiths gave him his breakfast and went off to get dressed and have something to eat. A few minutes before ten he came back with a bunch of grapes and a few flowers.

"You are awfully kind," said Philip. He was in bed for five days.

Though Griffiths was the same age as Philip he adopted towards him a humorous, motherly attitude. He was a thoughtful fellow, gentle and encouraging; but his greatest quality was a vitality which seemed to give health to everyone with whom he came in contact.

### Notes on the Text

1. to discover – to get to know something; to get knowledge of something that existed before but which was unknown.

It was never discovered how he died.

Synonyms:

- (a) to find out – to discover as the result of conscious effort.

We must find out the truth of the matter.

- (b) to learn – to get to know something by being told or informed.

I was sorry to learn the sad news of his death.

2. to ache – to hurt, to be in continuous pain.

My ear aches.

Compare:

It hurts the eyes to look at the sun.

3. ward *n* – large room in a hospital; section of a hospital.
4. dispensary *n* – place where a chemist prepares medicines.
5. medicine *n* – (a) study of disease, ill health and their cure; (b) liquid/powder/pill taken to cure an illness.
6. surgery *n* – (a) treatment of disease or wounds by cutting open part of the body; (b) doctor's/dentist's consulting room.
7. delirious *adj* – disordered in mind, mad with fever/with happiness.
8. to catch (caught, caught) – to get (a disease).  
catching *adj* – (disease) which can be caught/which is infectious.
9. lark *n* – (inf.) piece of fun/joke.

### VOCABULARY PRACTICE

- 7.1. Choose the right word. Explain your choice.

#### a) ache, hurt, pain, painful

- What ... you?
- I can't say I feel any sharp ... in some definite place, I just ... all over.
- Does it ... you to move your arms, legs or head?
- My head ... all the time, it ... me to look at the light and each movement is ...
- Well, I must examine you. Don't be afraid, it won't be ...
- But, doctor, each touch gives me ...
- Well, try and take it easy.

#### b) discover, find out, learn

1. We ... that the liquid did not contain any harmful ingredients.
2. When Maria ... the price of the necklace she was in despair.
3. I don't

know what his telephone number is and I can't think of a way of ... it. 4. Can you ... when the train is arriving? 5. There hundreds of new things to be ... every day. 6. We haven't yet ... whether the plane had landed safely. 7. Please ... the rules of entering the competition and let me know. 8. Soon the whole village ... that he had brought his wife from Kentucky. 9. She won't tell lies again. She has ... what suffering lies can lead to.

c) treat, cure

1. Children's diseases are ... by a pediatrician, specializing in pediatrics. 2. Fresh air, sunshine, wholesome food may ... the patient of tuberculosis. 3. He was alone, confronted by a case which he must diagnose and ... unaided. 4. She was genuinely grateful to the doctor who had ... her hands of some skin trouble. 5. The doctor said there was no need to hospitalize him. He might as well be ... with antibiotics at home. 6. The noisy and crowded sea resort was precisely the place to provoke rather than ... a nervous breakdown. 7. If they had begun ... for her neurosis a year ago, her disease would have been ... now. 8. After the grippe, complications developed which had to be ... for a month before she was completely ... . 9. Take this medicine, it will ... your cold.

7.2. Can you write the Simple Past and the Past Participle of these verbs?

feel, shiver, put, bother, awake, hurt, murmur, grow, bring, sleep, groan, nurse, carry, shake, ache, chat

7.3. Supply the missing prepositions or adverbs where necessary.

1. Jane is down ... a bad cold. 2. Philip hated the very idea ... going ... hospital. 3. Who nursed ... you when you were ill? 4. The boy was shivering ... cold. 5. Health is worth taking care ... . 6. He was treated ... scarlet fever. 7. Adam was taken ... hospital and operated ... . 8. There is nothing really the matter ... me, I just feel ... sorts. 9. After Barbara had had some injections ... tonic she felt quite cured ... all her ailments. 10. He wouldn't hear ... his mother's sitting ... with him all the night.

7.4. Translate the following into Russian, paying special attention to the meaning of a) the adjective "bad".

1. The pain felt very bad. 2. Daniel has been troubled with a bad cough for months. 3. He has a bad heart and gets these attacks rather often. 4. Influenza is responsible for many bad aftereffects. 5. If she is as bad as that, we'll have to operate on her right away. 6. Mr Dell never lost the clarity of his thought even when his fever was bad. 7. I'm sorry about Joe's bad throat. 8. He was clumsy at the table because of his bad arm, doing everything with his good arm. 9. The bad head made him feel wretched. 10. Helen can't come with us, she has a bad foot.

b) the adverb "out".

1. I hoped I should be out in a couple of days. 2. Michael had his appendix out long ago. 3. The rash is out all over him. 4. The operation was carried out seven weeks ago. 5. I broke my left arm and put out my shoulder. 6. In 1664 the plague broke out in London. 7. Her book is just out. 8. If your infected tooth is far too neglected, there is no alternative and you have it pulled out. 9. Cancer is one of the most devastating diseases. There are many hospitals where cancer research is carried out.

7.5. Complete these sentences.

1. If you feel seedy... 2. The physician will come to your place after... 3. To have the prescription made up... 4. When taken ill... 5. To avoid complications... 6. Have you ever suffered...? 7. Delicate operations... 8. The doctor said that the case was too serious... 9. There is little chance... 10. The patient couldn't avoid... 11. The nurse entered the room to find the patient... 12. The surgeon insisted on...

7.6. Translate into English.

1. У тебя совершенно больной вид. Почему бы не измерить температуру? 2. Она очень больна и ей придется лечь в больницу. 3. У меня, наверное, начинается грипп, у меня все тело болит. 4. Ирина совсем не спала сегодня. У нее заболел сын, и она всю ночь просидела около него. 5. Случай был очень сложный, и врачам не сразу удалось поставить диагноз. 6. Вы можете поговорить с врачом, когда он закончит обход. 7. Говорят, на днях Артур выписывается из больницы. 8. Бабушке уже лучше, но она еще не окончательно поправилась. 9. Его положили в больницу, так как дома за ним некому было ухаживать. 10. Я страдаю от бессонницы. 11. Принимайте это лекарство три раза в день по столовой ложке. 12. Врач попросил пациента раздеться до пояса и прослушал его сердце и легкие. 13. Я не могу читать вслух, у меня болит горло. 14. Мне нравится этот врач, потому что он не прописывает слишком много лекарств.

#### ORAL PRACTICE

7.7. Now read the text carefully and answer these questions. Engage your classmate in the conversation.

1. What made Philip think he was ill? 2. Who brought him his breakfast? 3. Who was the second to come? 4. On what terms were the two students? Was Griffiths in the habit of coming to Philip every morning? 5. Did Philip like people fussing about him? 6. What did Griffiths suggest Philip should do? 7. Was the doctor called in to have a look at the sick fellow? 8. What did Philip mean by saying that Griffiths had got a wonderful bedside manner? 9. Did the doctor come

right away? Why couldn't Dr Deacon possibly come earlier? 10. Did it take the doctor long to make a diagnosis? 11. Why did Dr Deacon suggest Philip's going to hospital? 12. Why did Philip prefer to stay where he was? 13. What did the doctor do before leaving? 14. Where did Griffiths take the prescription to have it made up? 15. Who nursed Philip during his illness? 16. How long did Philip keep to bed? 17. What attitude did Griffiths adopt towards him?

7.8. What Do You Think? Work in pairs and compare the lists you made while you were reading.

1. Was Philip seriously ill? 2. Did Griffiths have a wonderful bedside manner? 3. Did he enjoy having a patient? 4. Will Griffiths make a good doctor?

7.9. Are these statements true or false?

1. Philip was down with pneumonia. 2. Though Philip and Griffiths lived in the same house for over a year, they were only on nodding terms. 3. Philip enjoyed people fussing about him. 4. The physician was a young fellow whom Philip knew intimately. 5. There was nothing the matter with Philip, he stayed in bed for only a short while. 6. Philip was all for going to hospital as he preferred to have a trained nurse attending to him. 7. Philip had no one to sit up with him that night. 8. Towards night he grew worse. 9. Philip disapproved of Griffiths' bedside manner. 10. In the morning Griffiths felt wretched and was in low spirits.

7.10. Quote some sentences from the text showing a number of different emotions: confusion, sympathy, approval, encouragement.

7.11. Look through the text again and tell your partner the symptoms of flu.

7.12. Say what impression you formed of Philip and Griffiths. Find out your classmates' opinion.

7.13. Make up the conversation

- a) between Griffiths and the landlady who tells the young man about Philip's illness;
- b) between Griffiths and Dr Deacon discussing Philip's case;
- c) between Griffiths and the chemist.

7.14. Tell the story a) as Philip would; b) as Griffiths would.

7.15. Have you ever found yourself in a situation like that? When was it? Tell your classmates about some memorable medical experience of yours.

8. If you have toothache, you should go to your dentist. He'll examine your teeth, and if the aching tooth is not too far gone, he'll stop it. If it is too bad, he'll take it out. Listen to the recording and make a list of all the words and expressions you would associate with visiting the dentist.



At the Dentist's

- a) *Carol*: What's the matter, Ann? You look so pale.  
*Ann*: I have an awful toothache which kept me awake all night.  
*Carol*: Why don't you go to the dentist? I suppose it is a cavity that needs filling.  
*Ann*: Oh, yes, but I hate going to the dentist's. The very sight of the dentist's drill makes my flesh creep. It is really better when they pull your tooth out. At least they make an injection to deaden the pain.  
*Carol*: Now, there. Don't talk such nonsense. If you don't go to the doctor at once, your cheek will swell up and you'll get an inflammation. Come, put on your coat and let us go. Don't be a coward.
- b) *Ann*: Good morning, Doctor.  
*Doctor*: Good morning. Miss Hart, isn't it?  
*Ann*: That's right, Doctor. Ann Hart.  
*Doctor*: What's the trouble, Miss Hart?  
*Ann*: I have a filling which is loose and I also have an awful pain in my lower tooth on the right.  
*Doctor*: Let's have a look at the filling. Open your mouth wide. That's it. Yes, it's about to drop out. Now let's see the bad tooth. Is it sensitive to heat and cold?  
*Ann*: Yes, very.  
*Doctor*: That's too bad. You should have come for a checkup long ago. I think it's been hurting you for quite a while. We'd better have it X-rayed.

(The doctor examines the picture.)

*Doctor*: I'm afraid I'll have to pull it out.  
*Ann*: Do you mean you'll pull it out now?  
*Doctor*: Yes, certainly. We'll start with the filling and then I'll pull the bad tooth out. Don't worry. Everything'll be OK.  
*Ann*: That's all right, Doctor.

- c) *Doctor*: What's troubling you, Mr Dodd?  
*Mr Dodd*: Oh, Doctor, I feel such an acute pain that I can't stand it any longer. I didn't have a wink of sleep all night long.  
*Doctor*: Open your mouth, please. Does this tooth hurt you?  
*Mr Dodd*: Yes, rather.  
*Doctor*: There is a cavity here. It must be cleaned.

(After the procedure.)

*Doctor*: Now the cavity is ready for a temporary filling.  
*Mr Dodd*: Isn't it possible to put a permanent one right now? I am to go on a business trip in a fortnight.

*Doctor:* We don't need to wait for such a long time. If the tooth is quite all right and you feel no pain at all, come in four - five days and I'll put a permanent filling.

(The dentist fills the tooth.)

*Mr Dodd:* Thank you ever so much, Doctor. Good-bye.

8.1. Ask your classmate

I. 1. what Ann complained of one morning; 2. why she hated going to the dentist's; 3. if it is really better to have a tooth pulled out than having a cavity filled; 4. if the very sight of the dentist's drill makes her/his flesh creep; 5. what happens if you neglect a bad tooth;

II. 1. what was troubling Ann; 2. if the bad tooth was sensitive to heat and cold; 3. why the doctor had to pull the bad tooth out;

III. 1. why Mr Dodd didn't have a wink of sleep at night; 2. if the doctor made him an injection to deaden the pain; 3. if the doctor cleaned the cavity before filling it; 4. why the doctor didn't put a permanent filling right away; 5. when Mr Dodd was to come to the dentist again.

8.2. As one of your teeth is hurting you you have to go to the dentist's. Tell the doctor what is troubling you.

8.3. Finish off the story about Mr Norman's visit to the dentist's.



"I had had toothache for several days, but could not find enough courage to go to the dentist. As a matter of fact, I went twice, but just as I got on his doorstep and was about to ring the bell the toothache seemed to have gone away, so I went home again. But at last I had to go back and this time I rang the

bell and was shown into the waiting-room.

There were a number of magazines there and I had just got into the middle of an exciting story when a maid came in to say that Doctor Harlow was ready to see me.

Well, I went into the surgery..."

*Prompts:* to examine smth; to pull out; to give smb an injection; to feel numb; a pair of forceps; to grip; a quick pull; to spit; to wash the mouth with antiseptic

## READING NEWSPAPERS

One of the best places to learn about events is a newspaper. It gives you the local, national, and world news. It also gives you entertainment, sports, and travel news.

### English Newspapers

	Name of newspaper	Date of first publication	Political view-point
"Quality" or "serious" papers (Broadsheet size)	THE TIMES	1785	Independent
	THE GUARDIAN	1821	Left of centre (Liberal/SDP)
	THE DAILY TELEGRAPH	1855	Conservative
	THE FINANCIAL TIMES	1888	Conservative
"Popular papers" (Tabloid size)	THE MORNING STAR	1966	Communist
	THE DAILY EXPRESS	1900	Conservative
	THE DAILY MAIL	1896	Conservative
	THE DAILY MIRROR	1903	Labour
	THE DAILY STAR	1978	Right of centre
	THE SUN	1969	Right of centre

### The Sections of a Newspaper

Newspapers have many sections. By creating different sections, papers make information easy to find. For example, you can quickly turn to the sports section for the score of last night's football game. In the entertainment sections you can find the time of the film you want to see. Almost all newspapers have these sections:

Editorials	Entertainment	Sports
News	Fashion	Death notices
Business	Comics	TV guide
Classified ads	Home	Weather

### Getting Information from News Stories

A news story gives you the facts about current events. After reading a news story, you should be able to answer questions about a news event. Usually a news story will answer *who*, *what*, *when*, and *where*. Sometimes a story will tell *how* and *why* something happened.

### *Assignment: Reading News Stories*

a. Read the following news story and answer questions about it.

1. What is the main subject of this article? 2. What is the major cause of death for women aged between 20 and 40 in the Americas, Western Europe and Africa? 3. In what ways does AIDS threaten women? 4. How many people in the world are now infected with HIV? 5. Is the infection rate increasing faster among men or women?

## WOMEN IN AIDS FRONTLINE

### Main cause of death for women aged 20-40

Aids is now the major cause of death for women aged between 20 and 40 in major cities in the Americas, western Europe and Sub-Saharan Africa, it was revealed yesterday.

A new report, "Triple Jeopardy – Women and AIDS", published by the international research institute Panos, highlights the growing threat to women.

AIDS threatens women in three specific ways, the report argues: As individuals infected themselves, as mothers who may risk infecting their unborn children and as those who will bear the brunt of caring for those who are ill.

The World Health Organisation estimates that eight to 10 million people worldwide are now infected with HIV – the virus which leads to AIDS – and that one third of them are women.

But alarming new evidence suggests that the infection rate is increasing faster among women.

Recent studies in Zaire show that women aged between 15 and 30 are four times as likely to contract the disease as their male counterparts.

Globally, the virus is spread mainly through heterosexual contact and women are twice as likely to contract the disease through a single exposure to an infected partner than men are.

In New York, AIDS is already the leading cause of death for young black women aged between 15 and 40.

Author of the report Judith Mariasy said yesterday: "In the West the very real threat to women hasn't really registered on public consciousness or on the policy makers."

"Services for HIV-positive women are lagging behind and clinical trials and educational programmes are not designed with women in mind."

*by Lucie Hyndley*

- b. You are a journalist. You have to report Lucie Hyndley's story, but you have only half the amount of space. Decide which points are most important. Summarize the news in 120 words.

#### CHECKING THAT SOMEONE HAS UNDERSTOOD YOU

Sometimes our purpose in speaking may be to help communications rather than to communicate actual ideas, feelings, etc. To make our conversation sound more natural, less abrupt, we check that someone has understood us, give examples of what we mean, and so on. Examples:

##### *Neutral*

- Do you see what I mean?
  - I hope that's clear?
  - That's clear, isn't it?
  - ..., if you see what I mean.
  - Does that seem to make sense?
- 1. - What advice would you give to cold sufferers, then?
  - Go home. Take plenty of liquid. Vitamin C certainly won't do you any harm, and it may help. Aspirin will make you feel better, but the best advice I can give is rest. I hope that's clear?
  - Yes, absolutely.

##### *Informal*

- Are you with me?
  - D'you see?
  - Right?
  - OK?
  - Yeah? Get it?
  - Got it?
- 2. - If you have a nose-bleed sit upright in a chair with the head lightly forward. Firmly pinch the soft part of the nose for at least 15 minutes. Breathe through the mouth. D'you see?
  - Ye - es.

##### *Formal*

- Am I making/Do I make myself clear?
  - Is that reasonably clear?
  - Have I made myself clear?
- 3. - I think we can't really waste the limited supplies of interferon on cold research. Most of it is being used for cancer research at the moment. I trust I make myself clear?
  - All too clear.

9. Discuss with a friend what you would do about the following ailments. Check that your friend has understood you.

a headache; a cold; indigestion; a cut finger; chapped lips; sunburn

9.1. Roleplay these interactions with your classmates.

1. You are on tour in Great Britain. One of the tourists has a very bad cold. A doctor is called and you have to act as interpreter.

2. You meet an acquaintance of yours, a young doctor. Yesterday she/he had her/his first patient.

3. You drop in at your friend's to find her/him in a pretty bad state.

4. You are running a high temperature. The physician comes to your place to examine you.

9.2. Listen to the recording and list the symptoms of some infectious childhood diseases. Compare your list with other students.

### Childhood Diseases

	<i>Scarlet fever</i>	<i>Measles</i>	<i>Whooping cough</i>	<i>Mumps</i>
headache high temperature cough red rash red spots sore throat swelling on either side of the neck nausea vomiting ...				

9.3. Have you (your brother/sister/friend) ever been laid up with any of these diseases? Tell your classmates about it.

9.4. Florence Benson wants to take out a life insurance policy. The insurance company has sent her to see a doctor for a check up. This is part of the form the doctor has to complete. Practise their conversation. Use:

Can I take your...? Have you ever had...? Have you been vaccinated against...?

FRIARY INSURANCE		CONFIDENTIAL
Name _____	Children _____	Address _____
Marital status _____	Occupation _____	
Date of birth _____		
<b>Measurements</b>		
Height _____	Pulse rate _____	
Weight _____	Vision _____	
Blood pressure _____	Chest (a) normal _____	
	(b) expanded _____	
<b>Medical history</b> (please give approximate dates where possible)		
Measles _____	<b>Vaccinations and inoculations</b>	
Mumps _____	Polio _____	
Chicken-pox _____	Scarlet fever _____	
Whooping cough _____	Diphtheria _____	
Other serious illnesses (give details below)	Whooping cough _____	
.....	Measles _____	
.....	Tetanus _____	
Please give details of any hospital treatment or operations		
.....		
.....		

9.5. "How to Keep Fit?" This is the subject that interests everyone. Study the questionnaire which follows and then have a talk with your classmate.

1. Would you describe yourself as:

- ☐ Very fit      ☐ Average  
☐ Quite fit    ☐ Unfit

Do you think physical fitness is important?

- ☐ Yes    ☐ No

2. Do you ever get out of breath?

Can you touch your toes (without bending your knees)?  
Can you run for 1 km?

3. Does your daily routine involve physical exertion?

- ☐ Yes    ☐ No

4. Do you take regular exercise?

- ☐ Yes    ☐ No

5. If you take regular exercise, how often do you take it?

- ☐ Every day                      ☐ More than once a week  
☐ Every other day              ☐ Once a week    ☐ Less

6. If you take regular exercise, in which of the following ways do you take it?

- |   |   |
|---|---|
| <input type="checkbox"/> Sport                    | <input type="checkbox"/> Dance              |
| <input type="checkbox"/> Jogging                  | <input type="checkbox"/> Cycling            |
| <input type="checkbox"/> Swimming                 | <input type="checkbox"/> Keep-fit exercises |
| <input type="checkbox"/> Other (What other ways?) |   |

7. If you play a sport, is it:

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
| <input type="checkbox"/> A team game | <input type="checkbox"/> Amateur      |
| <input type="checkbox"/> Competitive | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Organized   |                                       |

8. Do you think sports or P.E. (Physical Education) should be a compulsory part of the school curriculum?

- ☐ Yes    ☐ No

9. Why?/Why not?

9.6. Look at these expressions. What do you think they might mean? Use them in sentences or situations of yours.

as fit as a fiddle; as sound as a bell; as fresh as a daisy; as hot as fire; as pale as death; as white as a sheet

9.7. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. Good health is above wealth. 2. An apple a day keeps a doctor away. 3. Health is not valued till sickness comes. 4. What can't be cured must be endured. 5. He who has health has hope, and he who has hope has everything. 6. Time is the great healer./Time cures all things. 7. Time works wonders.



## WRITING A REPRODUCTION: PROOFREADING



In your writing, accuracy and clarity will create a good impression for your readers. A misspelled word or an awkward sentence can make your readers think that you're careless. Proofreading is the stage of the writing process in which you eliminate such inaccuracies and polish your work in general. Use this opportunity to make your writing reflect your meaning in the best way possible.

Strategies:

1. Revise your work for *unity*, *clarity* and *coherence*. Consider these general questions: Does this piece of writing have a clearly expressed topic and the main idea? Are ideas presented in order and suitably organized in paragraphs? Are thoughts developed consistently and logically? Are opinions supported with reasons and facts? Does the conclusion bring the reproduction to a definite close?

2. Revise for *tone* and *style*: Is the choice of words effective, appropriate and accurate? Is the writing clearly organized? Are there clear connections between sentences and paragraphs? Do sentences vary in their beginning, structure and length? Avoid slang, contractions, and conversational expressions.

3. Revise for correct *grammar* and *spelling*. First, read *each sentence* separately, carefully checking the structure, agreement and usage. Second, examine *each word*, correcting errors in spelling.

4. Proofread forward and backward. First, proofread your writing from beginning to end to catch the most obvious errors. Then proofread from the end to the beginning. This will force you to look at each sentence independently, eliminating the context of the others around it. You'll slow down, catching errors that you might have missed.

### Assignment 1: Making a Proofreading Checklist

- a. The following checklist provides you with quick reminders of what to look for as you proofread your work thoroughly.

#### Proofreading Checklist

1. Have I checked *conjunctions* for effectiveness and clarity? .
2. Have I used correct *verb tense*?
3. Have I made all *subjects and verbs agree*?
4. Have I used pronouns with clear *antecedents*?

5. Do they agree?
  6. Have I used correct *capitalization*?
  7. Have I checked and corrected all *word usage*?
  8. Have I *spelled* all words correctly?
- b. In addition to using this checklist for proofreading any piece of writing, you can expand it to fit your specific needs. Review several of your past writing assignments, looking for errors in grammar, usage and spelling that you have missed more than once. Add at least 4 personal reminders to the items in the checklist. Your own additions might include notes such as these: "Eliminate 'but' and 'in fact'." "Put hyphens in numbers like 'thirty-four'."

### *Assignment 2: Proofreading for Correct Spelling*

When you are satisfied that your sentences are correct, proofread the words for correct spelling. If you see a word that you use infrequently or that looks questionable, consult a dictionary. There are no excuses for spelling errors in your final copy. On your paper, list the words that are misspelled in the following paragraph, correcting their spelling. If necessary, use a dictionary for reference.

It takes a long time and a lot of hard work for a doctor to acquire sound surgical judgement. Every time he sees a patient he has to be able to assess and evaluate the history of the patient's illness, the findings on physical examination, the chemical studies of the blood, the results of X-rays and a multitude of other factors; and after weighing all these factors, he has to decide whether to operate or not, what procedure to use, whether to do the operation immediately or later.



### BECOME PROFICIENT

#### Some Useful Hints About Conducting a Lesson: Commenting on the Answers. Praise and Criticism

10. Practise various forms of reaction and response suitable for the following situations.

1. You encourage a pupil. He is doing better. 2. The pupil's answer is very good. You give her the highest mark. 3. The pupil's answer is unsatisfactory. 4. The pupil's answer fell short of your expectations. 5. The pupil has mispronounced some words. 6. Praise the pupil for good and neat writing. 7. The pupil has made many spelling mistakes. Reprimand him for it. 8. The pupil's handwriting is careless. 9. The pupil is hesitating at every word. 10. You would like your pupil to read with proper intonation.

10.1. Use the proper article where necessary.

1. Watch your grammar, P.! You've made ... bad mistake. Will you correct it? 2. What is ... English for "на картинке", L.? Be careful how you use ... preposition here. 3. You're making ... good progress, B. I give you ... five. 4. Do not be fast, S. Pronounce ... endings properly. 5. M., you do not use ... stress correctly. Don't stress ... form-words: ... articles, ... prepositions. 6. You've mispronounced ... word "magazine". ... stress is on ... third syllable. 7. That's ... excellent work. 8. Alex will read ... next paragraph. Sorry, but you've made ... mistake. Did anyone notice it? 9. Drop your voice at ... end of ... sentence. 10. Do not read ... letter "k" in ... word "knight".

10.2. Act out fragments of oral speech activity in class. Make the pupils listen and act out the interaction that follows.

- a) Set the task to the group.
- b) Ask the pupils to act out the dialogue.
- c) Comment on the pupils' answers.

### At the Casualty Department

Andrew Williams fell off his bicycle. He's in the casualty department at the local hospital. Doctor Austin is examining him.

*Doctor:* Hello, Williams, isn't it? You've had a bit of a fall. What were you doing? Going too fast?

*Williams:* Yes, Doctor. I fell off going round a corner.

*Doctor:* You'd better get undressed then, and we'll take a look at you. Mm. That's a nasty cut. I'll have to put a couple of stitches in that.

*Williams:* I've got a cut here too, Doctor.

*Doctor:* It looks worse than it is. It's only a graze. The nurse will clean it up for you. It'll sting, but that's all. Now, does it hurt anywhere else?

*Williams:* I've got a pain in my arm. It's very sore, and it feels stiff.

*Doctor:* Well, there's nothing broken, but you've bruised your shoulder. It'll be sore for a few days. Now, did you bang your head at all?

*Williams:* Yes, I did. I fell onto the bike. But it doesn't hurt now.

*Doctor:* Did you feel dizzy?

*Williams:* No, not at all.

*Doctor:* Look up there, I'm just going to shine this light in your eye. No, that's fine. I'll do the stitches, and the nurse will put a dressing on it. Then you can go home.

## REVIEW

### 11. Interclass check. Ask your classmates (your partner)

What's the English for?	What's the Russian for?
1. оперировать	1. a sore throat
2. воспаление	2. to feel sick and giddy
3. инфекционная болезнь	3. disease prevention
4. жаловаться на боль в желудке	4. to be laid up with scarlet fever
5. коклюш	5. a syringe
6. вызвать скорую помощь	6. to undergo a treatment
7. стонать от боли	7. a blood test
8. ставить горчичники	8. vaccination
9. высокое кровяное давление	9. to inoculate
10. выписать рецепт	10. insomnia
11. поставить временную пломбу	11. to go through necessary analyses
12. заказать лекарство по рецепту	12. to be discharged from the hospital
13. осложнение после болезни	13. to catch mumps
14. пройти рентгеноскопию	14. a nervous breakdown
15. бюллетень о нетрудоспособности	15. a bedside manner
16. аптека	16. to feel feverish
17. лекарство от головной боли	17. to nip a disease in its bud
18. запустить болезнь	18. to sneeze
19. раздеться до пояса	19. to keep the temperature down
20. острая зубная боль	20. tonsils
21. больничная палата	21. to put a dressing (on)

#### 11.1. How many English equivalents for the following do you know?

болезнь, недуг; боль; удалить зуб; чувствовать недомогание; лекарство; полоскать горло; осложнение (после болезни); запломбировать зуб; сбить температуру; выздороветь

#### 11.2. Give the most suitable Russian equivalents for the following.

sore	- throat, subject, spot, eye, foot;
pain	- sharp, dull, growing, constant, annoying, sudden;
bitter	- medicine, words, thoughts, taste, experience, moment, cold;
delicate	- operation, health, features, situation, colours;
urgent	- call, case, message, measures, request, need

#### 11.3. Insert prepositions or adverbs where necessary.

1. What are you complaining...? 2. The best remedy ... a headache is fresh air. 3. If you want to get well you must keep ... bed and follow the doctor's advice. 4. She says that she is subject ... coughs. 5. Shake the mixture carefully ... use. 6. You have all the symptoms ... the flu. 7. The first thing to do is to keep the temperature ... . 8. You

can have this prescription made ... the chemist. 9. I shall make you a compress ... your throat. 10. My father is ... sick-leave. 11. Whooping cough is a frightening disease to nurse a child ... . 12. Cancer is hard to detect ... its early stage.

#### 11.4. Translate into English.

1. В детстве мой сын перенес корь, воспаление легких, свинку. Я просиживала ночи у его кровати. 2. Он жалуется, что у него болит желудок. Я думаю, ему надо обратиться к врачу. 3. Если у тебя температура, выпей таблетку аспирина, чтобы сбить жар. 4. Вот рецепт. Нужно принимать эту микстуру три раза в день по столовой ложке после еды. 5. Врач попросил пациента раздеться до пояса. 6. Вы сможете поговорить с врачом, когда он закончит обход. 7. Она не в состоянии разговаривать, у нее ужасно болит зуб. 8. У меня болит горло, и я сильно кашляю. – Вы что-нибудь принимаете? – Вечером я выпила стакан горячего молока с маслом и медом и сделала компресс на горло. Но это не очень помогает. 9. У меня очень болит нижний зуб справа. Боюсь, что там большое дупло. – Да, дупло очень большое. Нужно сделать рентгеновский снимок. 10. Говорят, на днях он выписывается из больницы. 11. Что тебе сказал врач? – Он сказал, что ничего страшного, но гланды воспалены, с ними что-то надо делать.

#### Group Work

##### 11.5. Talk it over with your classmates.

I. 1. Are you subject to colds/coughs/sore throats/headaches? 2. What is the best remedy for a sore throat/headache/cold in your opinion? 3. Are bad colds catching? 4. What do you do when you fall ill? 5. What is generally done on urgent occasions? 6. In what cases is hospitalization necessary? 7. Have you ever called an ambulance? 8. Some people hate consulting a doctor in case of colds, don't they? And you? 9. What does a doctor do when he comes to examine you? 10. Do you always keep to bed when you are unwell? 11. What are you supposed to do to avoid complications?

II. 1. Should you ever consult a dentist, if your teeth are quite sound? 2. Do your teeth cause you any trouble? 3. Is it painful to treat an infected tooth? 4. Does the doctor give you an injection before filling a tooth cavity? 5. Why do many people put off going to the dentist's till they develop really bad toothache? 6. Do you happen to know any possible remedy for an acute toothache? 7. Do you think diet to be an important factor in keeping teeth sound?

III. 1. What infectious childhood diseases could you possibly name? 2. Why are they called catching? 3. What are the symptoms of scarlet

fever?/mumps?/whooping cough?/measles? 4. What diseases did you suffer from in childhood? 5. Can measles and scarlet fever be contracted from a third person? 6. Why is whooping cough considered to be a frightening disease to nurse a child through? 7. Are various inoculations and vaccinations effective? Why? 8. What is the commonest childhood disease nowadays?

IV. 1. What do you feel when you have flu? 2. How does a sick person look? 3. Do you lose appetite when you are unwell? 4. Is a person ill with the flu usually put on a diet? 5. Do people in this country get their pay when they are on sick-leave? 6. Who is treated at the polyclinic, and who is treated at the hospital? 7. What measures are usually taken to check the spread of an epidemic of grippe? 8. What disease is thought to be a most fatal nowadays?

V. 1. What must one do to keep fit? 2. A regular checkup helps to prevent an illness, doesn't it? 3. Have you ever got through the procedure yourself? When? 4. Does your Institute have a special medical service of its own or do you have to visit the local clinic in case of illness? 5. Do you think sports should be part of our lifestyle? Why?

11.6. "There Are Worse Things Than Dying". Student-class interaction. Guidelines on role play:

1. Act out a 30-minute role play devoted to illnesses and their treatment.

2. Attitudes: friendly, informal; business-like.

3. The situation:

Elizabeth is 60 years old. She had lived alone since her husband died several years ago. Her sister lives near her and visits her regularly. Although she does not work, Elizabeth leads a very active life. She is a member of the local Town Planning Council and is an active member of her church.

Six months ago, however, Elizabeth was diagnosed as having cancer. She has become very sick over the past few months. The doctor has been treating her with chemotherapy—treatment which uses chemicals to stop the spread of cancer. The doctors say that she might be cured with this treatment. But there are no guarantees, and many patients experience a relapse of cancer after treatment.

The problem is that the treatment has made Elizabeth very sick. Each time she goes to the hospital, she becomes very apprehensive because she knows that she will get sick to her stomach. Since she started receiving treatment, she has become very depressed.

Last week Elizabeth made a decision. She decided to stop the chemotherapy. She says she would prefer to let nature take its course rather than to suffer anymore.

Elizabeth's son, Chris, lives with his own family in another part of the country. When he heard her decision, he became very upset. He decided to go and see his mother; he wants to convince her to con-

tinue the treatment, too. But Elizabeth says that she has made her decision. Tomorrow Chris is coming to see his mother. Elizabeth's sister, Jane, is also coming. They will discuss Elizabeth's treatment with the doctor.

4. The roles:

- Elizabeth:* You are very sick from the chemotherapy. It is more painful than you have ever expected. You realize that your life will never be the same with cancer. You have lived a full life. You don't want to continue the treatment. For you, it's worse than dying.
- Jane:* You have lived near Elizabeth for most of your life. You understand her suffering and feel she should be able to make her own decision about the chemotherapy. Your sister was always very active. You have watched her get more depressed. You support her decision to stop the treatment.
- Chris:* You think your mother is not being rational. You tell her to think of what will happen if she stops the chemotherapy. You believe the treatment can work. You want to convince your mother to continue.
- Dr Hudson:* You have treated cancer patients for fifteen years. Some of those patients are still living today because of chemotherapy. You realize that Elizabeth is experiencing a lot of pain, but you want her to understand that chemotherapy is the only way her cancer may be cured.

5. Procedure:

- a) The class is divided into 4 groups. One group will prepare Elizabeth's arguments. Another group will prepare the arguments of Elizabeth's sister. Another group will prepare the arguments of Elizabeth's son. And the final group will prepare the arguments of the doctor.
- b) Form new groups to include at least one person playing each of the roles. Elizabeth, Jane and Chris meet Dr Hudson. Each person presents his or her point of view to Elizabeth.
- c) Elizabeth listens and reacts to their opinions. Elizabeth's sister and son try to convince each other of their opinions.
- d) After a fifteen-to-twenty-minute discussion, Elizabeth decides what she will do.
- e) The group then compares Elizabeth's decision with the decision of the other groups in class.

6. Linguistic input:

- a) Topical vocabulary.

b) Language focus: the verbals.

c) Functional phrases: greeting someone, asking how someone is, saying you're optimistic/pessimistic, asking for someone's opinion, giving your opinion, trying to change someone's opinion, complaining, expressing sympathy and consolation, giving reasons.



## Unit 7

## TRAVELLING



### *Functions:*

Talking about future intentions.  
Asking for and giving information about places to visit.  
Asking for and giving directions.  
Expressing disbelief, doubt.  
Expressing reproach.

### *Main language points:*

Verbals (continued).  
Modal verbs.  
Use of prepositions of direction.

### *Other language points:*

Use of articles with geographic names.

### *Reading skills:*

Reading critically.  
Advertisements.

### *Writing activities:*

How to draw a conclusion.

### *Classroom English:*

Some useful hints about conducting a lesson.  
Corrections.

### *To the Student*

It's time to start thinking about holidays again. Planning lazy days in the sun, by sea, picnicking in grassy, fairy-tale forests or marvelling at the most breathtaking scenery you've ever seen. Or, perhaps, you want a get-away-from-it-all holiday in that little place you found last year and fell in love with.

Nowadays tourism has become a highly organized business. There are express trains, luxurious cruisers, cars and jet air-liners, all of which provide you with comfort and security. What choice to make? What route to take? These and other problems will be discussed in this Unit.

1. Look, listen and read. Pre-listening task: a) Listen to the text and make a list of the facts to prove that the author's last trip was nerve-wrecking. b) Pay special attention to logical stress in the sentences with inversion.

## GOING ON A TRIP

Some may be fond of travelling<sup>1</sup>. For me to travel is to go through a gradual state of nerve wrecking.

Once my wife and I decided to take a holiday trip. So I went to an agency to book a cabin on a ship. While I was away my wife was supposed to be packing. To my astonishment it was only half done when I returned as my wife was in doubt whether to take a trunk or just a few suitcases to carry our things in.

It was no use urging her to hurry or to be ready at a certain time because she was not the person to be hurried or ordered about. To try to speed her up was to make her excited and bad-tempered.

With only an hour to spare, the packing to do and the city to cross, I could not but be impatient, so I simply began to throw the things into the suitcases without folding them. The suitcase nearly burst, but I was willing to burst a dozen suitcases to catch the train. I knew my wife would have to iron everything again. But I thought it would teach her not to put things off to the last moment. Within 20 minutes or so we were ready to go.

I immediately found a taxi which seemed almost too good to be true and requested the driver to hurry and get us to the station in time. How the taxi-driver managed to get us to the station alive is difficult to understand because he drove at breakneck speed through the heavy traffic of the city. We got to the station, though strange to relate, quite safely to find the train still there and with a few minutes to spare. Some acquaintances were waiting on the platform to see us off, but we hardly had time to say "hullo" to them. We were almost the last passengers to arrive. This was no time for me to be genteel. Up went the mountain of luggage; down sank my wife in a corner, and away went the train.

In the compartment we were not the only ones to want to put our luggage on the racks. Our fellow passengers wanted to put theirs as well, only to find there had been no room left to speak of. It was enough to make anyone angry. When they tried to dump their suitcases in the corridor, the conductor would not have them do it. They tried to convince him that it was nothing to make a fuss about but he replied that corridors were to walk through, not to store luggage in. In the end the conductor calmed down. But the people were just bursting to tell us a thing or two.

When we had to change stations to go aboard the ship, my wife wanted me to carry all the luggage. She didn't want to waste money on porters when she had a strong, muscular husband to do it for her. But I had no desire to take the risk of breaking my back and so I went on strike. In the end my wife gave in.

It took the porter three trips to transfer it all and when he had finished he had no breath left to speak of. And the beauty of it was that she had us drag all that luggage only to leave half of it unopened when we did get there.

## Notes on the Text

1. to travel – a) to go from place to place, e.g. *to travel round the world for a year*;  
b) to pass, go or move through (a place or distance), e.g.:

How fast does light travel?

to travel light – to travel without much luggage.

travel *n* – the act of travelling, a general word for going from one place to another. The nouns **travel** and **travels** usually suggest travelling for long distances and long periods of time, e.g.:

He came home after years of foreign travel.

travel agency – office which arranges tickets/hotel reservations, etc. for you when you are making a journey.

Compare:

journey *n* – the distance covered and the time spent in going from one place to another, e.g.:

I go to work by train and the journey takes 50 minutes.

voyage *n* – is similar, but is used mainly of sea journeys (or sometimes journeys in space), e.g.:

I've never made a sea-voyage.

flight *n* – a journey by plane, e.g.:

Take some books to read on the flight/voyage/journey.

cruise *n* – a sea-voyage for pleasure, e.g.:

I'd love to go on a cruise.

trip *n* – a short journey from one place to another, e.g.:

Did you enjoy your day trip to the country?

tour *n* – a) a journey during which several places are visited, e.g. *a tour round Europe*; b) a short trip to or through a place, e.g.:

We went on a guided tour round the castle.

hitch-hiking *n* – travelling by getting free rides in passing automobiles and walking between rides, e.g.:

Hitch-hiking is a new way of travelling which gives one a chance to see much without spending anything.

## Remember:

to book a cabin on a ship  
to go aboard the ship  
to arrive in/at  
to take a holiday trip

to drive at breakneck speed  
to get to the station  
to see smb. off  
to change stations

### VOCABULARY PRACTICE

1.1. Choose the right word. Translate the sentences into Russian.

a) travel, travels, to travel, travelling

1. His mind ... to his childhood. 2. The news ... fast. 3. This is a book of ... . 4. His eyes ... over the picture. 5. He loves reading ... books. 6. He is fond of ... . 7. Nowadays ... has become a highly organized business.

b) trip, cruise, tour

1. Have you ever taken a holiday ... along the Black Sea coast or down the Volga? 2. When travelling you have to give special thought, not only to your route, but to what you wear and eat during your ... . 3. What clothes would you suggest to a young (old) passenger on ... ? 4. The National Theatre is on ... in the North. 5. It must be the bird's first ... from the nest.

1.2. Give Russian equivalents for the following:

to forget	one's name	to leave	a letter for somebody
	oneself		the window open
	one's troubles		the tickets behind
	one's disagreements		it at that

1.3. Write English equivalents for the following words and phrases. Use them in sentences of your own.

прибыть в Иркутск; багаж; пересестъ на другой поезд; опоздать на поезд; дорожный чемодан; нервотрепка; благовоспитанный; в конце концов; успокоиться

1.4. Give synonyms from the text to the following words and phrases.

to make up one's mind; to persuade; to bother one's head; to spend money; to continue; closed

1.5. Study vocabulary notes carefully and write a number of statements about travelling today. Ask your partner to agree or disagree with them.

1.6. Fill in the prepositions where necessary.

1. He arrived ... his destination ... time. 2. The train arrived ... Moscow early ... the morning. 3. I went straight ... the platform to look ... my carriage. 4. As the driver drove ... breakneck speed I felt my heart sink. 5. If you are not pressed ... time, you may travel ... water. 6. Mother asked me to book her a cabin ... a ship. 7. I hate seeing people ... . 8. On our way ... Moscow we had to change stations. 9. Though I did my best I failed to catch ... the train.

### ORAL PRACTICE

1.7. Read the text carefully and answer these questions. Begin when possible the answers with:

I think/guess/believe...  
The way I see it...  
I consider...

I should say...  
I reckon...

1. The author was fond of travelling, was he not? Why? 2. What was his wife supposed to be doing while he was away to an agency? 3. On returning he found the suitcases packed up, didn't he? 4. Why wasn't his wife through with packing? 5. Was it any use urging her to hurry? Why? 6. Why couldn't John but be impatient? 7. How did he teach his wife a good lesson? 8. Was it easy or difficult to find a taxi? 9. Did the taxi-driver manage to get the travellers to the station alive and in time? 10. Did they have enough time to say good-bye to their acquaintances? 11. What did the author mean saying, "this was no time for me to be genteel"? 12. What made everyone angry in the compartment? 13. Did the conductor let the passengers dump their suitcases in the corridor? 14. Why did the author go on strike when changing stations? 15. Did his wife give in in the end? 16. How many trips did it take the porter to transfer all the luggage? 17. How did the porter feel when he finished? 18. What was the beauty of the situation?

1.8. What Do You Think? Work in pairs and compare the lists you made while reading/listening to the text.

1.9. Read the text one more time and find the sentences with the verbals. State their functions.

1.10. Complete the following sentences using verbals and the words from the vocabulary notes.

1. If you are pressed for time you had better... 2. I had a lot of luggage. Mother insisted... 3. Have you ever seen a taxi-driver...? 4. You're fond..., aren't you? 5. What made your father...? 6. John, Jane is leaving. Why not...? 7. Bill happened.... 8. The passengers entered the compartment... 9. There is no sense ... during rush-hours. 10. I didn't object...

1.11. Imagine that

- a) You are the author. Speak about your going on a holiday trip once.
- b) You are the author's wife. Speak about the same.

1.12. Make up the conversation

- a) between the author and his wife when the man returned from the ticket agency;
- b) between the author and his wife when the travellers had to change stations to go aboard the ship.

1.13. Tell the class about the author and his wife as you see them. Choose suitable words for each of the characteristics.



fond of travelling  
hates travelling  
optimistic  
pessimistic  
obliging  
calm  
fussy  
extravagant  
...



fond of travelling  
hates travelling  
optimistic  
pessimistic  
punctual  
calm  
fussy  
economical  
...

1.14. Do you know much about youth travel in Russia? Study the article given below and tell your classmates what you learned about the Sputnik Travel Agency.

The Sputnik Travel Agency was founded in 1958 and it sponsors youth and student tours of Russia. The agency cooperates with 550 youth, student, trade union and travel organizations in 66 countries. Besides, it is active in the International Bureau for Youth, Travel and Exchange of the World Federation of Democratic Youth.

Every year about 400.000 Russian and foreign tourists travel on Sputnik sponsored tours. Both Russian and foreign travellers are bound to enjoy themselves thoroughly if they decide to spend their vacations at one of the 24 tourist centres and hotels run by Sputnik, including 11 international ones. By year 2000 Sputnik intends to build new youth centres, camps and tourist hotels with accommodations for 15.000.

Russian boys and girls travel abroad on chartered trains, airliners or sea cruisers, and youth groups from other countries arrive in Russia in similar ways.

Sputnik also arranges exchanges of youth groups between sister cities and border areas and promotes other ways of acquainting young Russian people with the life of their peers abroad.

The price of each voucher depends on the route, length of stay and the country. The vouchers available to young Russian tourists are sold at a discount of up to 50-70 per cent.

1.15. Render into English.



Пешком и по воде

Как отдыхает молодежь в России? Если ответить на этот вопрос одним словом, то можно сказать: по-разному. Это значит, что молодежь ездит в дома отдыха, в пансионаты и спортивные лагеря, ходит в походы, ездит на экскурсии в другие города, отдыхает на море и в горах. Но если говорить о самом распространенном и любимом виде отдыха, то надо говорить о туризме. Это туризм особый: больше всего молодежь любит ходить в походы по стране, плавать по рекам и озерам на плотах и байдарках, отдыхать на турбазах, откуда также можно совершать турпоходы. В походы ходят и на один-два дня в субботу и в воскресенье, и на 2-3 недели, уезжая далеко от дома.

Маршруты путешествий разнообразны: одни едут на север страны и в Карелию, путешествуют по северным рекам и озерам, другие отправляются на Кавказ или в Крым, где теплое море, горы и много солнца. Есть туристические группы, которые из европейской части страны едут путешествовать по Дальнему Востоку, на остров Сахалин и на Камчатку.

Походы по стране — это всегда новые, часто малонаселенные места, это жизнь в палатке на открытом воздухе, в лесу или на берегу реки, это костер вечером и туристские песни.

Именно среди этих юношей и девушек, которые с нетерпением ждут каждый год отпуска и каникул, чтобы отправиться в поход с рюкзаками за спиной, существует мнение, что туризм — лучший вид спорта.

1.16. Though travelling is rather expensive English students can afford it owing to Youth Hostels Association of England and Wales. It provides hostels to enable all young people to explore the countryside at a low cost. When hostelling you usually travel on foot, on horse-back, by pedal cycle or canoe.

There is a special questionnaire which is distributed among the students before holiday time comes. Here it is. Study the questionnaire carefully and say what you want from a holiday. Explain why.

*Location:* in your country/abroad/in the mountains/by the sea/in a village  
*Activities:* swimming/sunbathing/sightseeing/sailing/other activities:  
*Place to stay:* ... rented rooms/with friends or relations/hotel/camping  
*Travel:* by air/by train/by sea/by bicycle/by car  
*Month:* July/August

#### EXPRESSING DISBELIEF, DOUBT

Disbelief, doubt in reply to a question or in response to a statement can be expressed in various ways.

a) The simplest way to express disbelief or doubt is to use one of the expressions given in the list on the left (1). Examples:

- |   |  |
|---|--|
| 1. - I'm not sure/certain...<br>- I'm not quite/at all sure/certain...<br>- I don't believe it.<br>- I doubt it.<br>- (It's) hard to believe.<br>- Hardly.<br>- Most unlikely.<br>- Not likely. | 1. - When does our train leave?<br>- I'm not sure. I must ring up and find out.<br>2. - They say Professor Howells has retired.<br>- Most unlikely. He wasn't planning to. |
|---|--|

b) To express strong disbelief, doubt about the present or the past the modal verb *can/could* is used. In this meaning *can/could* may combine with any form of the infinitive and is found in interrogative and negative sentences. The intonation is most essential. Examples:

- |  |  |
|--|--|
| 2. <i>can/could</i> + any form of the infinitive (in interrogative and negative sentences) | 1. - If we don't make haste, we'll be late. We have only half an hour left before the beginning of the concert.<br>- Why? It can't (couldn't) be half past six now. Your watch is at least 10 minutes fast.<br>2. - Ben has gone to the river.<br>- Can he be swimming now? The weather is too chilly! |
|--|--|



*Could* implies more uncertainty

3. - Jenny is looking for her purse.  
- Could she have left it on the bus?

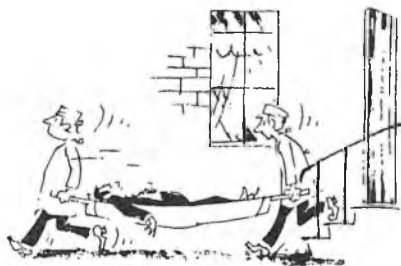
2. Work in pairs or in small groups. Express your disbelief or doubt the following.

I. 1. The Petersburg train is late. 2. Donald will go on holiday in June. 3. The lower berth is occupied. 4. Harry's in the dining-car waiting for us to come to lunch. 5. I'd like to take all these things with me on the plane. 6. They are approaching Odessa now. 7. The weather is very cold in the South now. 8. She leaves for the Far East tomorrow. 9. Violet is always interfering and criticizing every single thing we do. 10. Mary has heaps of luggage.

II. 1. We missed our stop. 2. Helen has been held up by the traffic. 3. The Moscow train has pulled out. 4. Jane refused to buy a return ticket. 5. At the station I had to queue for the ticket because I had no change for the slot machine. 6. Mike was charged for overweight. 7. Pat has just had a trip by air. 8. I was hungry and there was no dining-car on the train. 9. Our flight has been announced. 10. Brian had nothing to read during the journey.

2.1. Think of some idea to cause your classmates' disbelief or doubt. Make a list. Each student takes his turn presenting the ideas. Remember to use the modals "can/could".

2.3. Study the pictures given below. Continue the list of ideas about each of the situations. Ask your classmates to express their disbelief or doubt your idea.



- a. 1. The man is taken ill with the flu.  
2. ...  
3. ...  
4. ...



- b. 1. The students are enjoying the lecture.  
2. ...  
3. ...  
4. ...



- c. 1. The suit is a perfect fit.  
2. ...  
3. ...  
4. ...

2.4. What is your idea of having a rest? Study the given questionnaire and have a talk with your classmate.

1. Are you fond of travelling? Why?
2. Do you prefer to rest alone? together with your friends? relatives? wife/husband?
3. What is the most enjoyable means of travel for you? by train? by car? by sea? by air? hitch-hiking?
4. Do you prefer to travel light or with a lot of luggage?
5. Do you take a cassette player/recorder along?
6. Do you prefer to have a rest at a tourist centre? at a holiday home? at a sanatorium? at a youth camp?
7. Are you fond of getting tanned or do you prefer sitting in the shade?
8. When having a rest do you miss your home from the very start? soon? in the middle of the holidays? at the end of them? never?

2.5. Tell your friend that he/she should or should not go

- a) to the Crimea in June;
- b) to the Baltic Sea in November;
- c) to the Black Sea in August;
- d) to the country in January.

What do you think about the weather there at this time of the year? Will your friend have a good rest? What makes you think so?

2.6. Summer holidays are coming. You may go either to the mountains, as well as on excursion to St. Petersburg or to a holiday home. You are fond of mountaineering. At the same time you've never been to St. Petersburg. As to the holiday home your best friend is going there. What choice will you make? Why?

2.7. What choice will they make? The local trade-union committee offers passes to  
a) a sport centre on the Baltic Sea coast; b) a tourist centre in Karelia; c) a holiday home not far from Nizhny Novgorod.

1. Andrew was seriously ill in spring and got very tired during the exams. 2. Nick is crazy about swimming. 3. Oleg cares for hiking.

2.8. You and your friend are talking about travelling. One of you is fond of it, the other is quite pessimistic about it. In fact, to travel for him/her is to go through a gradual state of nerve wrecking. Use:

I feel quite sure about..., I am very optimistic about..., ...is wonderful/great/O.K., I don't think..., I'm not at all sure about..., I rather doubt..., I'm not happy about..., ...fat chance of...

#### READING CRITICALLY: ADVERTISEMENTS

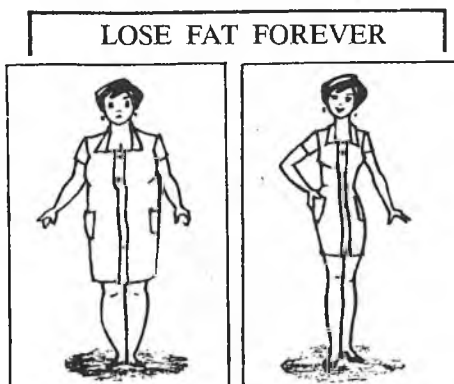
Do you read the ads in newspapers and magazines? It's hard to know if some ads tell the truth. They are believable and try to make you spend your money.

You must learn to judge ads. Here are some things you should know about ads in general:

1. Some ads lie.
2. Some ads tell half the truth.
3. Some ads appeal to your emotions:
  - your desire to look and feel younger or older, sexy, beautiful;
  - your identification with family, friends, country, the flag, a TV star;
  - your need to be part of the crowd.
4. Sometimes instead of facts ads contain a lot of glowing generalities. These ads tell you that something is WONDERFUL, GREAT, FANTASTIC, SUPER, BETTER THAN EVER! without giving a proof.
5. Some ads appeal to your senses, especially touch and taste. "COTTON CLOUD" Soap makes your towels feel soft and fluffy, "LEMON-LIME LEMONADE" tastes "lemony", "limey", and delicious.

#### Assignment: Reading Advertisements

a. Answer the questions about the following ads.



before

after

1. List all the information in this ad that you feel is not true or is only half true.
2. List all the information in this ad that you feel is true (fact).

**YOU CAN LOOK LIKE THIS!**

**Buy FAT OFF**

No pills, no exercise,  
no diet

**FAT OFF** approved by  
doctors and health clinics

**FEEL BEAUTIFUL ...  
LOOK BEAUTIFUL ...  
BE BEAUTIFUL ...**

Use  
**HAIR  
COLOUR  
MAGIC**

The shampoo and hair  
colour for the beautiful  
you ...

What does this ad appeal to?

- (a) Your need to belong.
- (b) Your intelligence.
- (c) Your vanity.
- (d) Your good looks.

- b. Set out below are two advertisements from a travel brochure. Read them and find the places in the map of Great Britain.

**WELCOME to WALES,**

a country full of colour, character and contrasts.

Welcome to a land of towering mountains and tiny narrow-gauge railways, of sweeping sandy beaches and secluded coves

**ENJOY THE BEST OF SCOTLAND!**

You're guaranteed to have a great time and a great adventure.

There are entertaining tourist attractions, outstanding hotels and restaurants and wonderful shopping.

So pack your bags, let your imagination go and we will be pleased to welcome you.

1. Which of the ads is more convincing? Why?
2. Phone your friend and tell him/her what you have learned from the ad.
3. Which of the routes do you like most?



To realize the plan of making a trip the first thing for you to do is to book a ticket and the last one, not less important, is to get on the train which you cannot always manage without the porter's help.

3. Listen to the dialogues and learn to communicate with a booking-office clerk and a porter.

#### Vocabulary

waiting-room

loud-speaker

to be in (to pull in/out)

upper berth

lower berth

platform

- 3.1. Listen to the dialogues again and write down the phrases which are used to ask for information. Compare them with the other similar ones given below.

- Will you kindly tell me..., (please)?
- Could you tell me..., (please)?
- Can you tell me..., (please)?
- I wonder if you could tell me...
- Excuse me, do you know...?
- I'd like to know...
- Have you got any idea...?

- 3.2. See whether there are phrases denoting requesting, suggestions, asking about preference, saying what one wants, asking for advice. Write them down. Are there any formulas denoting other functions in communication? What are they?

- 3.3. Can you answer these questions?

1. What did Mr Brown want the booking-office clerk to tell him?
2. What berths was he offered?
3. Was he going to pick up the tickets himself?
4. What was the messenger-boy supposed to do in case Mr

Brown was out? 5. Why did the passenger take a porter? 6. In what way did he address him? 7. Did the passenger know whether the train was in already? 8. Where could the passenger wait for the train to pull in? 9. Did it make any difference for Mr Brown whether his berth was an upper or a lower one?

3.4. Complete this conversation filling in the gaps with the proper prepositions.  
Before you start study the notes given after the dialogues.

*Passenger:* Porter, will you see ... my luggage, please?

*Porter:* Where ..., sir?

*Passenger:* I'm going ... the 10 o'clock train ... Glasgow. Will you have this trunk labelled and put ... the luggage-van? The suitcase and bag can go ... the luggage-rack.

*Porter:* Right, sir. What class?

*Passenger:* First. Try and find me a corner seat ... a smoker, facing the engine, if you can.

*Porter:* Have you got your ticket yet, sir?

*Passenger:* Not yet. Where's the booking-office?

*Porter:* Come ... me and I'll show you. ... Here it is. I'll meet you ... the platform.

*Passenger:* Which platform is it?

*Porter:* Number 8, ... there.

\* \* \*

*Passenger:* One first ... Glasgow, please.

*Clerk:* Single or return<sup>1</sup>?

*Passenger:* Single ... Do I have to change anywhere?

*Clerk:* No, no change, it's a through train<sup>2</sup>.

*Passenger:* Thank you.

\* \* \*

*Porter:* Here you are, sir. I've found a corner seat next ... the corridor.  
Your carriage is next ... the dining-car, and you can order lunch when the attendant comes along.

*Passenger:* What time do we get ... Glasgow?

*Porter:* You're due to arrive ... 6.15.

*Passenger:* Thank you. Here you are.

*Porter:* Thank you, sir. I hope you'll have a comfortable journey.

### Notes

1. a single ticket – a ticket which allows you to travel to a place but not back again.

a return ticket (a return) – it allows you to travel there and back.

You may often hear: "A second class return (single)". There are now two classes on English trains and boats, first and second. If you travel by air, you can either travel first class or tourist (economy) class, which is cheaper.

- a season ticket – a ticket which allows you to travel any number of times during the stated period.
2. a through train – a train going from one place direct to another when passengers do not have to change from one train to another.
- 3.5. Do your best to continue the conversation. Use the formulas denoting requests, suggestions, advice, preference.

*You:* Hey, porter!

*Porter:* Yes, sir (madam, miss).

*You:* Engaged?

*Porter:* Not yet, sir.

*You:* Good. Take the two suitcases.

*Porter:* What about the small package?

*You:* I can very well carry it myself.

- 3.6. Recall and act out the conversation you ever had with a) a booking-office clerk; b) a porter. You may want to mention the following:

to travel on business/for pleasure; to book a seat on/for a train; to reach one's destination; to make a trip by railway; to go on a guided tour; a through train; a return ticket; an upper berth

- 3.7. Do a bit of translator work. Compare your translation with those of your classmates.

### At the Station: Signs and Notices

Information	Hairdresser
Waiting-room	Telegraph
Registration	Postage Stamps
Departure	Money Orders
Arrivals	Parcels
Cloak-room	Service Bureau
To the train	Trunk Calls
Passengers are not wanted here	Refreshments

### Travelling by Train in Britain

One of the first things a foreigner notices about British railways is the platforms. They are higher than in most parts of the world. The platform is almost on a level with the floor of the carriages. You do not, therefore, have to climb up into a railway carriage in Britain. This makes it a little easier to get in and out of the carriage with your luggage.

The trains that go to and from London are very crowded at the times when people are travelling to work each day. There are cheap tickets after a certain time of the day, usually about 9.30 when everyone has gone to work. These are called cheap day return tickets. It is

often nearly 50% (fifty per cent) cheaper to travel to London after 9.30 than before this time.

On many fast trains to London there is a dining-car in which you can buy lunch, dinner or coffee. On others there is a buffet at which it is possible to buy snacks and drinks. Sometimes a waiter from the dining-car brings round cups of coffee to the passengers.

There are only two classes in Britain – first and second. A first-class ticket costs 50% more than a second-class ticket. On long journeys there is a ticket inspector, who visits every passenger to see if he has the right ticket and is not travelling in the wrong class.

In England train passengers seldom converse with their fellow-travellers even on a long journey – this is more a national custom than a matter of etiquette.

When the passenger reaches the end of his journey and leaves the train, he has to give his ticket to the ticket collector at the exit before he can leave the station. If he has luggage and wants someone to carry it for him to a waiting car or taxi, he must ask a porter. The porter does not make a charge for this service, but he expects a tip.

3.8. Point out the phenomena which are peculiar to travelling by train in Britain (the platform, the trains, the tickets, the classes, the passengers, the porters). How are the things with us? Do they differ greatly? Discuss it with a class-mate (classmates).

— To express your opinion use the following: —

What do you think of/about...?	I believe...
What about...?	I should say...
I don't think much of..., do you?	To my mind, ...
Don't you think...?	If you ask me...
In my opinion...	I reckon...

4. Have you ever heard of the Museum of British Transport? It is situated in Clapham, south London, and tells the story of public transport in Britain. Listen to the text given below and fill in the information in the correct box.

Who?	What?	When?	Where?
Shillibeer	...	...	...
Richard Trevithick	...	...	...
George Stephenson	...	...	...

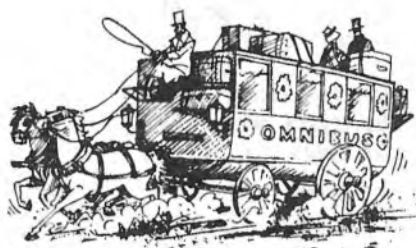


### The Museum of British Transport

Today it is very easy to travel from one place to another. But for thousands of years people had to walk or travel in horse-drawn vehicles.

In 1829 an Irishman called Shillibeer started the first bus-service in London. His bus was very different to the buses you can see in London today! It was drawn by three horses and looked very much like a large carriage.

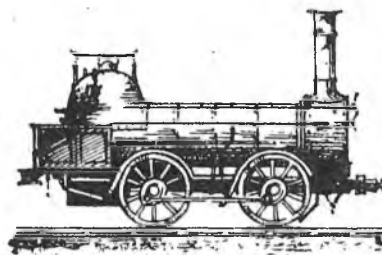
1. Shillibeer's bus



The first double-decker bus was built in 1851, but the upper deck did not have a roof until about 1930. The passengers were given rain-coats to put on if it started to rain!



2. An early petrol-engine bus



3. One of George Stephenson's later trains

In 1885 the first buses driven by a petrol-engine instead of a horse appeared in London. Picture number 2 shows an early petrol-engine bus. It was built in 1919 and its speed was 12 miles per hour!

The first trains, like the first buses, were drawn by horses but they were not passenger-trains! They were used in mines and factories to carry materials from one place to another. The first steam train, too, was used in iron-works in South Wales. It was built by a man called Richard Trevithick in 1804.

The first passenger railway in England – and in the world – was the Liverpool and Manchester Railway. In 1829 this company offered a prize of £500 for the best steam train. The prize was won by George Stephenson, with his famous train, *the Rocket*. It could travel at 29 miles per hour, which was very fast at that time!

Lots of people were afraid of the railways when they first began, and tried to stop them being built. People were afraid of accidents; farmers would not let the rails be laid on their land because they said that the trains would make their animals ill. But the rails were laid and, in 1842, people had to accept them. Why? Because Queen Victoria, herself, travelled in a train from Slough to Paddington!

Do you know the world record speed for a steam train? The record-breaking train, *Mallard*, is now in the museum at Clapham. This train was built in 1938 and, in July of that year, it travelled at 126 miles per hour!

4.1. Compare the chart you filled in with those of your classmates.

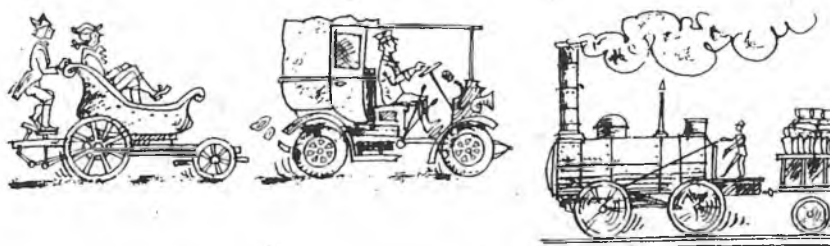
4.2. Ask your partner

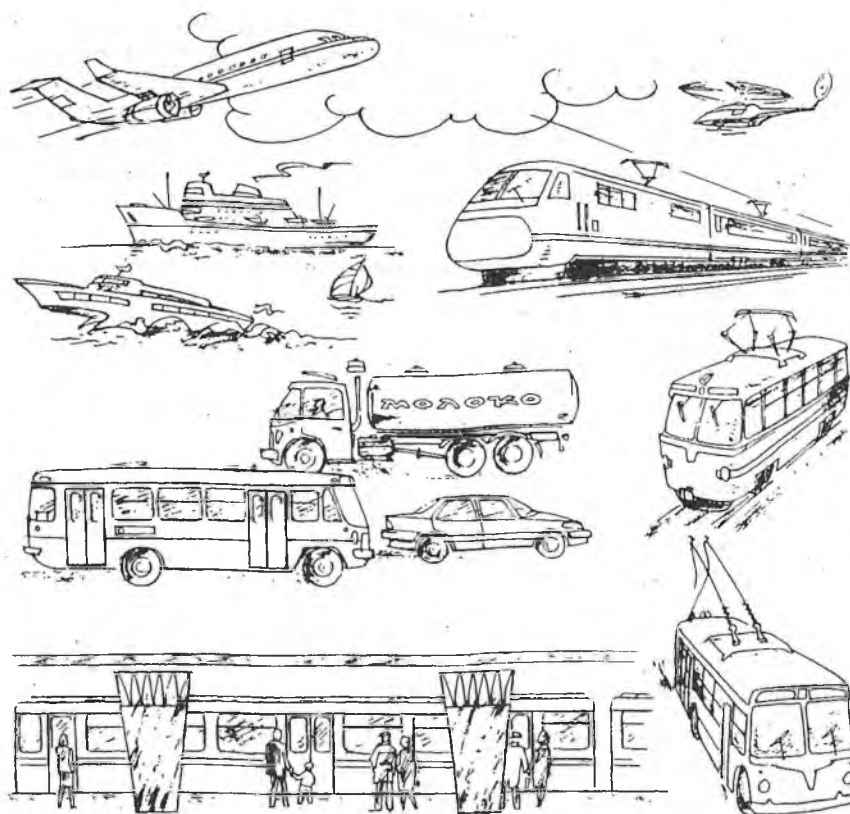
1. if the first bus was very much the same as modern buses; 2. when the first double-decker was built; 3. until when the upper deck had no roof; 4. if the speed of an early petrol-engine bus was very high; 5. whether the first trains were passenger-trains; 6. if the first passenger-railway in England and in the world was the London railway; 7. why lots of people tried to stop the railways being built; 8. why people had to accept the railways; 9. when the record-breaking steam train, *Mallard*, was built and what his speed was.

4.3. Work in pairs or in small groups. Tell each other what you have learnt about the history of British transport.

4.4. On your paper, write the summary of the text in 10 sentences. Use the strategies given on p. 273-274.

4.5. Write a story about the history of Russian transport. Use the pictures as a guide.





5. You agree, don't you, that railway is a very popular means of communication. Nevertheless many of us prefer, sometimes have, to apply to air service or travel by sea. Scan the following text for the purpose of enriching your "travelling" vocabulary.

Last Wednesday I went down to Southampton Docks to see my partner off to New York on one of our largest liners. What colossal ships these cruisers are when you see them from the landing-stage along the quay. I had a pass, so I went on board and had a look round. From the top deck I could see the huge cranes lifting the cargo and depositing it in the holds. I saw members of the crew carrying out their duties in various parts of the ship while the captain watched the operations and gave his orders from the bridge. Then the siren sounded and the visitors made for the gangways. Finally the ship began to move off, and the passengers, leaning over the rails, waved good-bye to their friends standing below amongst the crowd. Slowly she left the harbour, passing beyond the pier, and gradually disappeared in the distance.

A few days later I myself had to go to Paris. The journey was urgent and I went by air. A special bus provided by the company took us to the airport. On the airfield we saw a large plane waiting for us. We climbed into it, and at exactly twelve o'clock it took off. Very soon our "magic carpet" reached the sea, and shortly afterwards we saw the French coast. It wasn't long before we arrived at our destination. Our pilot made a perfect landing and we got out of the plane.

- 5.1. What words and word combinations have you picked up from the text? Add some more to your list of essential vocabulary.

a non-stop flight	to sail from
a steward(ess)	to call at a port (ports)
a runway	to pass up the gangway
an aircrash	to go ashore
to land	a life-belt, life-buoy
a forced landing	a good (poor) sailor
to fly at a speed (height) of	to have a smooth voyage
to hit an air-pocket	to have a rough voyage
to pick up speed	to be seasick
to have one's luggage weighed and registered	to be airsick
	to be due at (a place)

- 5.2. Explain the meaning of the following words and phrases. Use them in questions of your own and ask your classmates to answer these questions.

aircrash; non-stop flight; to hit an air-pocket; to take off; forced landing; poor sailor; promenade deck

- 5.3. Continue the list of nouns with the suffix "-ess". Translate them into Russian. Say what nouns are derived with the help of this suffix.

stewardess, actress, lioness...

- 5.4. At an international airport you are sure to see the signs and notices given below. Study them and ask your fellow-students to explain their meaning.

#### At the Airport

To the Customs	Departure Lounge
Check in	Duty Free
Passport Control	Withdrawals
Deposits	Gate 2

- 5.5. Fill in the blanks with suitable words or word combinations.

1. Last year we got a good chance of travelling ... enjoying the sea air. 2. She may have gone ... though she has never been a good sailor. 3. Of course you may ... if you do it in good time as a lot of people look forward to travelling by sea in summer. 4. Can it be true that ... is not on board yet? 5. Can ... have sounded already? Half an hour is

left before the ship is to ... . 6. I don't see him anywhere. He must have ... the plane already. 7. I feel airsick. The plane must have ... . 8. ... insisted on the passenger's fastening the belt when the plane was ... . 9. Can the plane be flying...? After the security check, you wait in the ... lounge.

#### 5.6. Translate into English.

I. 1. Когда отходит ближайший теплоход на Батуми? 2. Скажите, пожалуйста, как пройти в каюту первого класса? 3. Это судно заходит в какие-либо порты до Петербурга? 4. Мой сын перенес это морское путешествие как настоящий моряк. Я же очень страдал от качки. 5. Давай поспешим. Кажется, они собираются поднять трап. – Не волнуйся. У нас есть еще минут 10. Теплоход отплывает в 15.45, а сейчас только 15.30. 6. Это твое первое путешествие по морю? – Да, и я очень боюсь морской болезни. – Я надеюсь, что все будет хорошо. Море спокойное, волны небольшие и совсем нет ветра. 7. Пассажиры стояли на палубе и любовались берегами Крыма.

II. 1. В день отъезда мы поехали в аэропорт. Там мы зарегистрировали билеты и багаж и пошли в буфет выпить чашку кофе. 2. По радио объявили, что рейс 234 задерживается на два часа. 3. Вы не слышали, уже объявили о посадке на самолет? 4. У трапа пассажиров встречала стюардесса. 5. Через несколько минут самолет вырулил на взлетную полосу. 6. Над кабиной пилота зажглись надписи: «Не курить!», «Пристегнуть ремни!» 7. Стюардесса сообщила, на какой высоте и с какой скоростью летит самолет. 7. Пассажиры сидели в своих креслах, просматривали газеты, разговаривали. Многие смотрели в иллюминаторы. 8. Когда самолет пошел на снижение, снова вспыхнули надписи: «Не курить!», «Пристегнуть ремни!»

#### PRONUNCIATION PRACTICE



6. Read the information about tunes used in special questions, exclamations and commands in the Supplement (section II).
- 6.1. Listen to the conversation that follows carefully, sentence by sentence. Make the stresses and tunes.

#### Sea or Air?

*Susan:* Are you looking forward to your trip to Canada, Julia?

*Julia:* I can't wait to see Canada, Susan, but I'm scared stiff of the

journey. My husband insists on flying, but I want to sail. Planes make me nervous.

*Susan:* There's nothing to be frightened of. How many planes fly across the Atlantic every day?

*Julia:* I've no idea. Hundreds, I suppose.

*Susan:* And how often do you hear of a crash? Once or twice a year?

*Julia:* Yes, but aeroplanes fly so high and fast that once is enough.

*Susan:* Look, there are more road casualties per day than air deaths per year. Air transport is really safe compared with road transport.

*Julia:* I'd still prefer to go by sea. Ships may not travel fast but at least you can relax. I'd love a trip on a luxury liner like *The Queen Elizabeth II*.

*Susan:* It's fine if you're a good sailor, but have you ever travelled far in a rough sea?

*Julia:* No. I've only been in a boat once. I sailed down the river Thames on a sightseeing tour... But in any case I'd rather be sea-sick than dead.

6.2. Find in the conversation Yes-No and Wh-questions, explain why this or that tune is used in them. Practise the questions.

6.3. Listen to the conversation again and supply the responses to which the Yes-No and Wh-questions would serve as stimulating phrases.

6.4. Supply stimulating questions to which the following sentences from the conversation would serve as responses.

1. Planes make me nervous. 2. I've no idea. 3. Ships may not travel fast but at least you can relax. 4. In any case I'd rather be sea-sick than dead.

6.5. Add two or three sentences of your own to each of the following statements.

1. I'm scared stiff of the journey. 2. Yes, but aeroplanes fly so high and fast that once is enough. 3. I'd still prefer to go by sea. 4. No, I've only been in a boat once.

6.6. Record your reading of the dialogue. Play the recording back for the teacher and fellow-students to detect the possible errors. Practise the dialogue for test reading.

6.7. You and your friend are looking forward to a trip to the Caucasus in summer. You insist on flying, but your friend wants to travel by train. Discuss the advantages and disadvantages of travelling by air and by train.

#### EXPRESSING REPROACH

- I can't approve of...

- It isn't right to...

- It's all wrong...

- Why (on earth) didn't you...?

Reproach as a verbal reaction to an undesirable action or a non-performed action can be expressed in different ways. Ex-

- It serves you right.
- I find it quite unsatisfactory (most unsuitable)...
- You might have...
- I do think you might have...
- You should have...
- You ought to have...
- You shouldn't have...
- You ought not to have...
- Stop (doing) that!
- Stop fooling around/about!
- Behave yourself!
- Come on, be a good boy/girl (and...)

amples:

1. - I've booked tickets for the 10 o'clock train.  
- I find it quite unsuitable.
2. - Peter isn't willing to pay the fare.  
- I can't approve of it.
3. - You oughtn't to have asked her about her husband. He died in an accident two weeks ago.  
- How awful! You should have warned me.
4. - Stop grumbling, Lucy! I was too tired to do the cleaning last night!  
- Anyhow, you might've emptied the garbage-can at least.

Reproach is frequently used to prevent people (especially children) from behaving badly.  
Examples:

5. - Stop fooling around, children. I'll read you a nice story.
6. - Come on, Jacky, stop crying. Don't be a cry-baby.

7. Work in pairs or in small groups. Express your reproach using every means possible.

1. I had to queue for the ticket because my season ticket had run out and I had no change for the slot machine. 2. Alice was charged for overweight. 3. Richard was very rude to her. 4. She didn't write her friends for quite a while. 5. Frank hasn't taken the pills the doctor prescribed for him. 6. Don't be angry, dear. You must admit I seldom leave the room in a mess. But I overslept this morning. 7. Helen's boy has become awfully disobedient. 8. We'll be having another appointment at the time. 9. She's been running a temperature for two days, doctor. And the fever is getting worse and worse. 10. Ron missed the lecture of his professor again.

7.1. How would you reproach a person/persons in the following situations?

1. A group of teenagers are teasing a cat. 2. A friend who has promised to give you a new book refuses now. 3. You are a teacher.

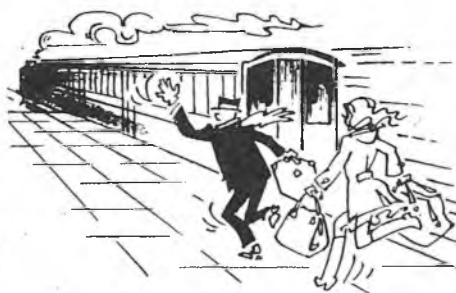
A student says he hasn't done his homework because he didn't know what had been set. 4. A friend comes half an hour late. He says he is sorry and that it's not his fault really, as his bus got into a traffic jam. You don't accept his apology. 5. You are on your teaching practice. Entering the classroom, you find the whole class running around and shouting like mad. 6. One of your pupils, Margaret, is late with her essay again. 7. You asked David to help you with a translation but he refused. 8. You have come to the station to meet a friend and when the train arrives, you find she isn't on it. 9. A friend missed his plane, coming to the airport after his flight had taken off. 10. Your younger brother has left the front door of your house unlocked.

7.2. Think what may cause your classmates' reproach. Make a list of facts. Each student takes his turn presenting the stimulus.

7.3. Give a piece of your unpleasant mind. Say what the people in the pictures should (not/ought (not) to..., might have done.



Bob and Bill got into an accident through their own fault.



Pauline and George arrived at the station to see their train gathering speed.

7.4. Travel is a big business. Hotels, airlines, and travel agents advertise in newspapers and magazines to attract visitors to vacation spots.

Daisy Smith (your mother/sister/elder brother) is finally going on her/his long-hoped-for journey to... . How do you think she/he ought to get there? Give your reasons.

7.5. You're thinking about visiting either N. or B. Your friend from N. is doing her/his best to persuade you to go to her/his native place. She/he compares the two places and tells the class which one is better and why.

N

B

means of communication – various  
climate – warm

beaches – clean and sandy

But in ...

The climate is wet. It may rain very often.

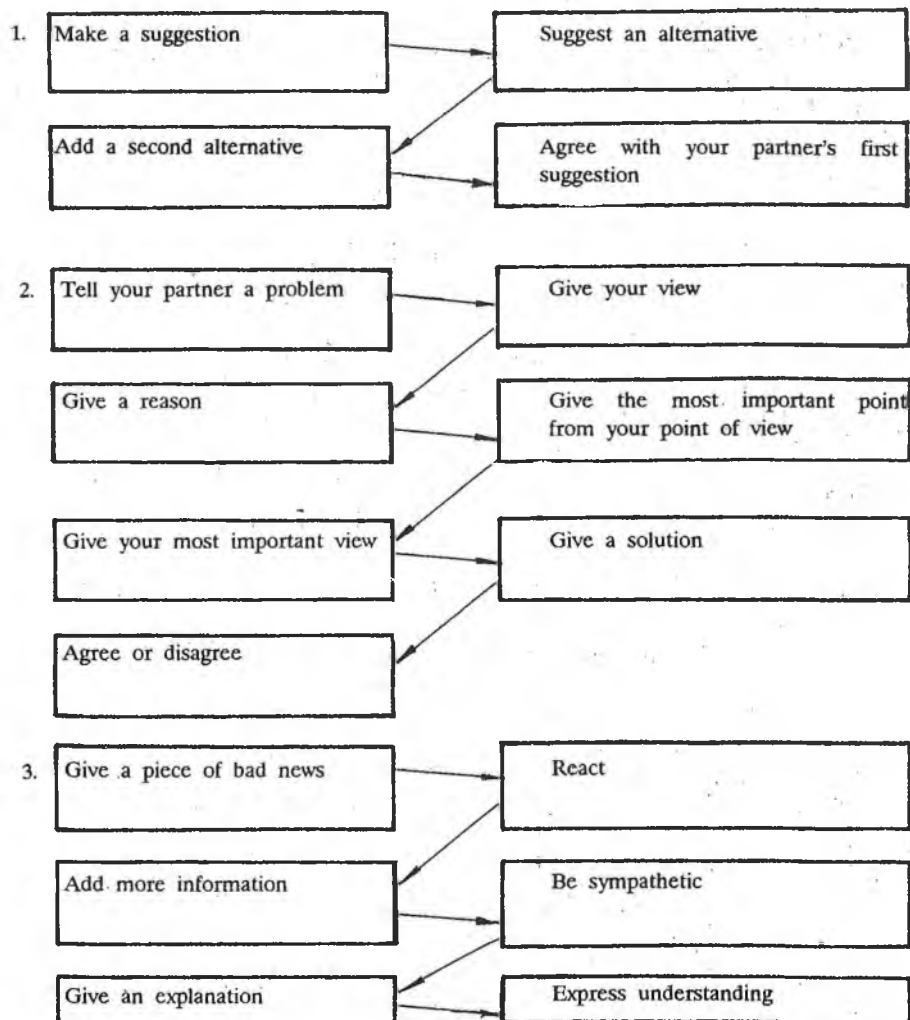
The beaches are dirty.



water – clean and blue  
 restaurants and cafés – cheap  
 food – delicious  
 people – friendly  
 discos – exciting

...  
 ...  
 ...  
 ...  
 ...

7.6. You already have a good grasp of English and can express yourselves fluently in everyday situations. Here you will find suggestions for some mini-conversations which you can practise in pairs. Remember, the idea is to practise various means to communicate ideas, feelings, attitude.





## READING PRACTICE

8. Pre-reading task: Read the text and make a list of facts that show the social position of Charlie and Lydia.

### GETTING BACK TO ENGLAND

by *W.S. Maugham*

Charley's train left at midday. Somewhat to his surprise Lydia told him that she would like to come and see him off. They breakfasted late and packed their bags. Before going downstairs to pay his bill Charley counted his money. He had plenty left.

"Will you do me a favour?" he asked.

"What is it?"

"Will you let me give you something to keep in case of emergency?"

"I don't want your money," she smiled.

They drove first to the Rue du Chateau d'Eau<sup>1</sup>, where she lived, and there she left her bag with the concierge. Then they drove to the Gare du Nord<sup>2</sup>. Lydia walked along the platform with him and he bought a number of English newspapers. He found his seat in the Pullman<sup>3</sup>. Lydia, coming in with him, looked about her.

"D'you know, this is the first time I've ever been inside a first-class carriage in my life," she said.

It gave Charley quite a turn. He had a sudden realization of a life completely devoid not only of the luxuries of the rich but even of the comforts of the well-to-do. It caused him a sharp pang of discomfort to think of the sordid existence<sup>4</sup> that had always been, and always would be hers.

"Oh well, in England I generally go third," he said apologetically, "but my father says that on the Continent one ought to travel like a gentleman."

"It makes a good impression on the natives."

Charley laughed and flushed.

"You have a peculiar gift for making me feel a fool."

They walked up and down the platform, trying as people do on such occasions to think of something that seemed worth saying. Charley wondered if it passed through her mind that in all probability they would never see one another again in their lives. It was odd<sup>5</sup> to

think that for five days they had been almost inseparable and in an hour it would be as though they had never met. But the train was about to start. He put out his hand to say good-bye to her. She crossed her arms over her breast in a way she had which had always seemed to him strangely moving<sup>6</sup> – she had her arms so crossed when she wept in her sleep – and raised her face to his. To his amazement he saw that she was crying. He put his arms round her and for the first time kissed her on the mouth. She disengaged herself, and turning away from him, quickly hurried down the platform. Charley got into his compartment. He was singularly troubled. But a substantial luncheon with half a bottle of indifferent Chablis<sup>7</sup> did something to restore his equanimity<sup>8</sup>, and then he lit his pipe and began to read *The Times*. It soothed him. There was something solid in the feel of the substantial fabric on which it was printed that seemed to him grandly English. He looked at the picture papers. He was of a resilient temper. By the time they reached Calais he was in a tearing spirit.

Once on board he had a small Scotch<sup>9</sup> and pacing the deck watched with satisfaction the waves that Britannia traditionally rules<sup>10</sup>. It was grand to see the white cliffs of Dover. He gave a sigh of relief when he stepped on the stubborn English soil. He felt as though he had been away for ages. It was a treat to hear the voice of the English porters, and he laughed at the threatening uncouthness of the English customs officials who treated you as though you were a confirmed criminal. In another two hours he would be home again. That's what his father always said:

"There's only one thing I like better than getting out of England, and that's getting back to it."

#### Notes on the Text

1. Rue du Chateau d'Eau – the name of a street in Paris.
2. Gare du Nord – a railway station in Paris.
3. Pullman *n* – (a) a railroad passenger carriage with especially comfortable furnishings, on which an extra fare is charged (so named after the American inventor George M. Pullman); (b) *Am.* a sleeping car (on a train).
4. sordid existence – poor existence.
5. odd *adj* – strange, peculiar, difficult to explain, mysterious (странный, необычный, чудаковатый, смешной).

He was an odd fellow.

Synonyms:

- (a) strange – hard to accept or understand, surprising (вызывающий удивление или недоумение своим несоответствием знакомому, понятному, обычному).

Strange, unstable woman!

- (b) queer – strange, odd (странный, необычный, неестественный).

What a queer story!

(c) **singular** – uncommon, strange (особенный, удивительный, необычный).

She looked singular in a dress.

6. **moving** *adj* – which affects your feeling, touching (трогательный, волнующий).

7. **Chablis** – a kind of French wine.

8. **equanimity** *n* – calmness of mind, temper.

9. **Scotch** = Scotch whisky.

10. "...the waves that Britannia traditionally rules" – an allusion to the old British song "Rule, Britannia, over the waves...".

#### VOCABULARY PRACTICE

8.1. Read the text carefully; point out sentences in which verbals are used, state their functions.

8.2. Interpret the usage of the Past Perfect Tense in the text.

8.3. Write out all the words and word combinations from the text which describe feelings. Quote the sentences in which they are used.

8.4. Remind your classmates of the synonyms to the word combination "to pass through one's mind". Write them down and illustrate their usage.

8.5. Choose the right preposition. Translate the sentences into Russian.

1. Will you see ... the children? 2. He's got quite enough money to see him ... a year abroad. 3. Someone walked ... with my bicycle. 4. Will our supplies see the winter ...? 5. His wife walks ... him. 6. She walked ... with the first prize. 7. It's time for me to see ... dinner. 8. He saw his friend ... at the bus station.

---

about, out, to, through, off, over, after

8.6. Fill in the blanks with suitable adjectives.

1. "I'm alone," she thought, "in a ... country, among ... people." 2. Her lips were tight and her mouth downturned beneath her long ... teeth. 3. The scene was rather... . 4. It was a ... way to look at things. 5. She was certainly a ... creature, always difficult to convince. 6. The ... thing is that he has made quite a lot of money lately – he is far from being clever at business. 7. Her request for help was very... .

#### ORAL PRACTICE

8.7. Answer the given questions. When in doubt, use the modals.

1. Where is the scene laid at the beginning of the text? 2. What were Charley and Lydia to each other? 3. Why was Charley surprised that Lydia wanted to come and see him off? 4. What kind of favour did he ask Lydia to do him? 5. Why did she refuse? 6. What gave Charley quite a turn? 7. What did he feel at the thought of the sordid

existence that had always been and always would be hers? 8. How did the two part? 9. Was it difficult for Charley to restore his equanimity? 10. Why did he give a sigh of relief when he stepped on the stubborn English soil?

8.8. The following statements are false. Correct them working with a classmate.

To say something is not correct use the following:

(Sorry,) ... 's not right.  
(I'm afraid) ... is/are not quite right.  
I'm not sure you're right about...  
I'm sorry, but you must be mistaken.  
Nothing of the kind.  
I might have misunderstood you, but...  
No, that's all wrong.  
I don't think...  
Far from it.

1. Charley's train left early in the morning. 2. To Lydia's amazement Charley couldn't pay the bill. 3. Charley occupied his seat in a third-class carriage. 4. While on the platform they were chattering all the time. 5. Charley got into his compartment with a smile on his face. 6. Charley hated to come back to England.

8.9. What Do You Think?

1. Were Charley and Lydia of the same social position? 2. What brought them together?

8.10. Explain what caused the following actions.

1. Charley counted his money. 2. They drove first to the Rue du Chateau d'Eau, where she lived, and there she left her bag with the concierge. 3. He put his arms round her and for the first time kissed her on the mouth. 4. ...he lit his pipe and began to read *The Times*.

8.11. Explain the undercurrent of these reactions.

1. It gave Charley quite a turn. 2. It caused him a sharp pang of discomfort. 3. Charley laughed and flushed. 4. He was singularly troubled. 5. By the time they reached Calais he was in a tearing spirit.

8.12. Say what impression you formed of a) Charley; b) Lydia. Find out your classmates' opinion. Make use of formulas of introducing opinions.

8.13. Say what you learnt about Charley by touching upon a) his attitude to Lydia; b) his attitude to England; c) changes in his mood.

8.14. Give character sketches of a) Charley; b) Lydia (appearance, social position, the traits of the character, attitude to each other).

8.15. Say what you liked and disliked about Charley. What should/shouldn't (ought to/oughtn't to) he have done?

8.16. Reread the following word combinations and suggest their Russian equivalents.

in case of emergency; to give a turn; to cause a sharp pang of discomfort; sordid existence; to pass through one's mind; singularly troubled; to restore one's equanimity; of a resilient temper; in a tearing spirit

8.17. Give the detailed retelling of the story.

8.18. Tell the story as if you were a) Charley; b) Lydia.

8.19. Give the summary of the text.

8.20. Dramatize the scene on the platform.

8.21. The list below presents some of the most usual types of short stories. Pick out the definition that best suits the story "Getting Back to England".

1. a story with an entertaining plot and a series of quickly moving events;

2. a humorous story written with the sole purpose of making the reader laugh;

3. a story of characters presenting vivid portraits of human beings either in everyday or unusual circumstances;

4. a psychological story making a study of human characters and of deeply-lying motives of human behaviour;

5. a one-character story giving a portrait of one person, usually with the view of creating a generalized, socially significant type;

6. a social satire presenting certain aspects of life and human behaviour in the life of bitter, relentless ridicule.

9. Getting about town you are either a native or a newcomer. Are you sure you know how to ask the way and how to tell it?

a) Listen to the dialogues and learn to communicate with a passer-by asking the way and telling it.

#### ASKING THE WAY

##### Vocabulary

turning

crossroads

traffic lights

to the left/right

to turn left/right/round

straight (ahead)

b) Play the cassette again and write down the phrases which are used a) to ask for information; b) to give the information. Compare them with the other similar ones given below.

### *Asking the Way*

- Excuse me, please. Could you tell me the way...
- Is it far?
- Will it take me long to get there?
- Should I take a bus?
- Is this the right bus for...?
- Am I O.K. for...? How much further is it?
- Can you tell me where to get off?
- Could you tell me when we get there?
- How do I get to...?
- Which is the shortest/nearest way to...?

### *Telling the Way*

- First right, second left. You can't miss it.
- No, it's only a couple of hundred yards.
- No, it's only about five minutes' walk.
- No, it's no distance at all.
- No, you're going the wrong way.
- No, you'll have to get off at ... and take a ...
- It's three stops after this one.
- It's the next stop (but one).
- It's quite a distance from here; I'll call out.

9.1. Continue the list of "thanking phrases" and those responding to thanks.

#### *Thanking*

- Thank you very much.
- Thank you.
- Thanks a lot.
- Thank you very much indeed.

#### *Responding to Thanks*

- Not at all.
- That's O.K.
- It's a pleasure.
- No trouble at all.

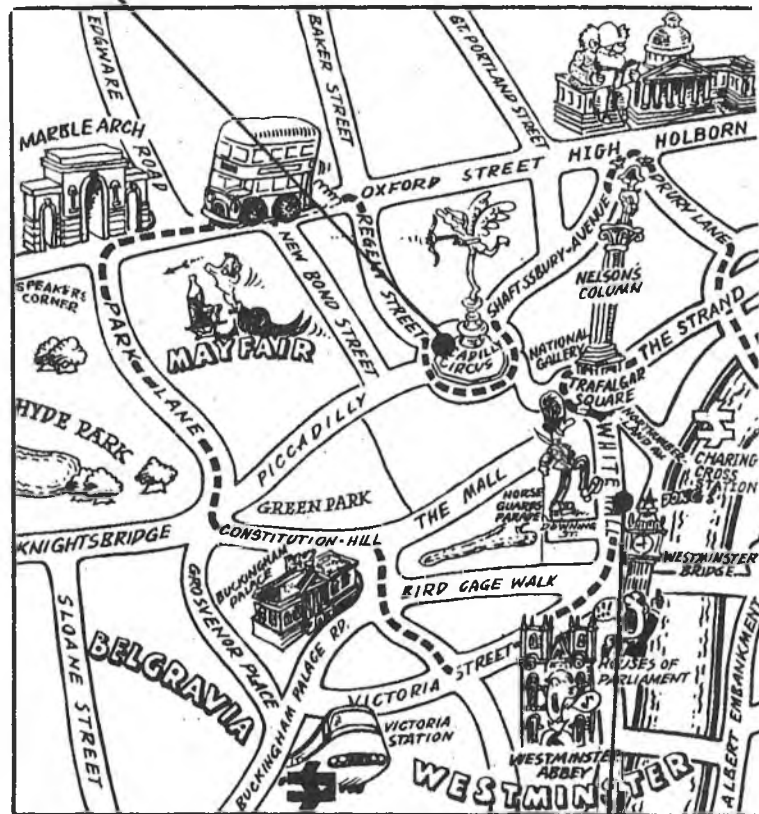
9.2. Work in pairs. Your partner is a tourist in your town/city. He/she stops you in front of your college and asks for directions. Give him/her directions. Ask and answer about:

the nearest café; a museum; a good hotel; the station; the post office; the nearest bus stop; the information office; the airport; a market/a supermarket

9.3. Complete the conversation using suitable words and word combinations from the list below. Then act it out with a classmate.

- Excuse me, sir/madam. Can you tell me how to get to Fortune Theatre?
- ...
- Yes, sir/madam.
- ...
- Very far?
- ...

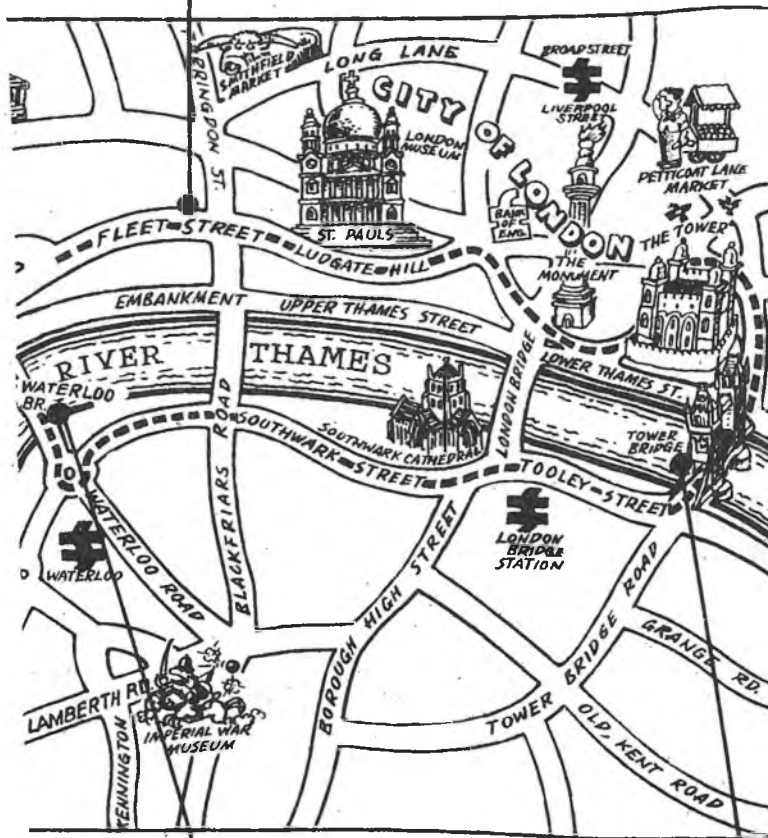
Good morning, ladies and gentlemen. We're in Piccadilly Circus now and we're turning left into Regent Street.



We're going along Whitehall. On the left you can see Horse Guards Parade. Straight ahead is Nelson's Column in Trafalgar Square.



Now we're going towards the City of London. Straight ahead you can see St. Paul's Cathedral. This was built in the 17th century by Sir Christopher Wren.



Now we're going over Waterloo Bridge. On the left you can see the Houses of Parliament and on the right you can see the City of London.

Now we're going over Tower Bridge. We're going away from the City of London. Behind us you can still see the walls of the Tower of London.

- Goodness. It's very close then and I may walk the whole way.
- ...
- Why, sir/madam?
- ...
- Yes, I see. What about the other way? I wouldn't like to waste money on the underground.
- ...
- Thanks a lot, sir/madam. Where do I go to take the bus and what's the number?
- ...
- Good-bye, sir/madam. And thank you very much.

a newcomer; two ways to get there; by the underground; to get off; a lot of crossings; a rush hour; to go by bus; the sixth stop is yours; to be close to the theatre; any bus in that direction; on the other side of the street; look out; well, let me think; I don't think; to be wise; I believe; good luck

#### 9.4. Did you know?

- London is really three cities: the City of London, the City of Westminster, the City of Southwark.
- London stands on the River Thames. There are 27 bridges over the Thames in London and 8 tunnels under the river.
- London is 46 kilometres from North to South and 58 kilometres from East to West.

A visit to London is full of surprises, so welcome to our round London sightseeing tour.

Look at the map of the sightseeing tour. Which of these did you see on the tour?

the Tower of London	Victoria station
Charing Cross station	the Imperial War Museum
Smithfield market	the National Gallery
Buckingham Palace	the Monument
the Houses of Parliament	Petticoat Lane market
Hyde Park	Fleet Street
the Science Museum	the Bank of England

#### 9.5. Use the map to describe the tour route. Take it in turns.

Example: The bus starts in Piccadilly Circus.

A: It turns into Regent Street. It goes along Regent Street towards Oxford Circus.

B: At Oxford Circus it turns left. It goes along Oxford Street towards Marble Arch.

A: At Marble Arch it...

9.6. Complete the conversation with your partner and show the route on the map.

David: ...

Bus Conductor: No, there isn't a bus from here to Westminster.

David: ...

Bus Conductor: You'll have to change at Oxford Circus.

David: ...

Bus Conductor: Full up inside. Standing only. Come along. Fares, please.

David: ...

Bus Conductor: It'll take about 15 minutes or so to get to Oxford Circus at this time of the day.

David: ...

Bus Conductor: Don't worry. I'll call it out.

David: ...

Bus Conductor: Marble Arch, please!

9.7. Look at the map of London underground. You are at Euston station. Do you have to change if you want to get to Bond Street? Charing Cross? Baker Street? Oxford Circus? Victoria? Piccadilly Circus? Marble Arch?

9.8. Some visitors are coming to your town. Explain how to travel around your town.

a) Find out:

1. What forms of transport are there? (buses, trains, trams, taxis, etc.) 2. Where do they go? 3. How do you buy a ticket? 4. How much do they cost?

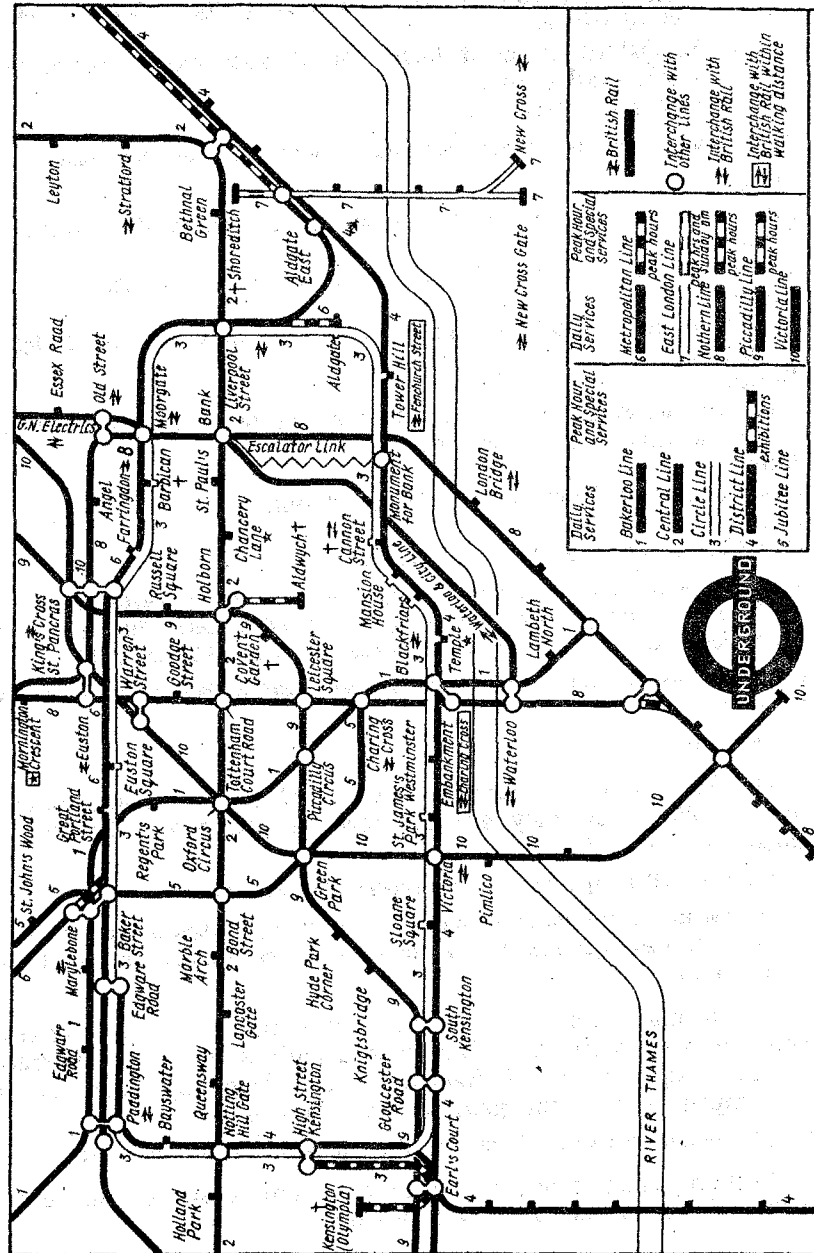
b) Make a leaflet explaining the information for your visitors.

9.9. Comment on the following proverbs and sayings (explain their meaning, give their Russian equivalents). Say under what circumstances you would use them in speech.

1. So many countries, so many customs. 2. For a morning rain leave not your journey. 3. The trodded path is the safest. 4. Praise the sea, but keep the land. 5. Rats desert a sinking ship. 6. A man knows his companion in a long journey and a little inn.

9.10. Study the following idioms. Use them in sentences of your own.

to burn one's boats; to be in the same boat; to sail one's own boat; to have an oar in every man's boat



### CONVERSATION PRACTICE

9.11. Speak on the following situations. Engage your classmates in the conversation.

1. A stranger comes up to you and asks you the way to the central railway station. You give him the necessary directions.
2. You are in a new district of a large city looking for your friend's house. The houses around you seem very much alike. You ask a passer-by to help you find the place.
3. The conductor of the bus explains to the passenger the best way of getting to his destination.
4. You've come to the booking-office to get a ticket for a train. What will you talk with the clerk about?
5. You've just arrived from C. Your friend has come to meet you at the airport. Tell her/him about your flight and stay at C.
6. You are on a plane going to London. It's your first trip to England. You have no practical knowledge of London, its transport, museums, and so on. A man beside you happens to be a Londoner. He is kind and ready to give you any information you need. You start a conversation.

### HOW TO DRAW CONCLUSIONS

Every day you face a torrent of information from radio, newspapers, magazines, textbooks, television and other people. Different kinds of *critical thinking* are the tools that you need to classify, analyse and interpret information. In this Unit you will practise steps for reaching conclusions.

Whenever you draw a conclusion, first examine all the evidence at hand and make certain that this information is accurate and reliable. It is helpful to know whether your evidence is fact or opinion, because opinions are often less reliable sources of evidence than facts. A *fact* is a statement that you can prove by researching, observing, experimenting, calculating or measuring. An *opinion* is a statement, idea, thought, feeling, prediction or judgement about a subject.

To draw a reliable conclusion, you need to analyse and interpret. *Analysing* means looking at the separate parts of something. Analysing is a method of examining facts, details, or other evidence in order to get a better understanding of the whole. *Interpreting* means explaining or clarifying to yourself or to someone else the significance of the information. An effective way to analyse and interpret information is to ask questions. After you have analysed and interpreted all the available facts and evidence, you are ready to draw a conclusion.

Use the following strategies when analysing and interpreting:

1. Examine all the related information available. Study any facts and evidence that you can find, as well as your previous knowledge. Make sure that all your facts are accurate.

2. Be aware of missing information. Find additional sources of information if necessary.

3. Consider only the facts. Do not be swayed by unsupported opinions, or other unreliable evidence.

4. Ask questions. Ask yourself questions that begin with *Who*, *What*, *When*, *Where*, *Why* and *How*.

### *Assignment 1: Analysing and Interpreting*

Analysis and interpretation are especially helpful in reading literature. Thoughtful analysis and interpretation, based on story facts and details, illuminate character, plot and theme. The information you glean from this process is crucial to understanding the meaning of a story and to extracting the author's purpose.

a. Read this excerpt from a short story. To analyse the passage, ask such questions as these:

1. Where does the story take place? 2. What character is introduced in this excerpt? 3. How long has John been travelling? 4. Why is he hungry? 5. What has John done with the packet of sandwiches his mother made for him? 6. What does John see when he returns from the lavatory? 7. What does he feel?

b. Then interpret by asking such questions as these:

1. What is John Kemp? How can you tell? 2. Why is John shy of eating in a public carriage? 3. Why does he grow desperate? How can you tell? 4. Why does John hardly dare to breathe?

John Kemp sat in the corner of the compartment in a train travelling over the last line before Oxford. He had been travelling all day and was hungry because he had had no proper lunch. When he started out that morning he had had two packets of ham and eggs sandwiches made the night before by his mother. He was shy of eating in front of strangers and looked at the other passengers to see if they were going to produce food themselves. They did not look as if they were. John had not travelled much before and for all he knew it was considered bad manners to eat in a public carriage. He tried to read. But soon he grew desperate and went to the lavatory where he locked himself in and threw out his packet of sandwiches out in the window and went back to his seat. As soon as he returned, the passengers took napkins, packets of sandwiches, small fruit pies, flasks and began to eat a small picnic. Meanwhile the girl in the opposite corner took out some rolls and cheese in silver paper and even the old man was crumbling biscuits into his mouth. John hardly dared to breathe. He could sense their glances and sat miserably waiting for what he knew must come – the offer of food.

### Assignment 2: Interpreting and Drawing Conclusions

a. Interpret the given ads and make your choice. Use the following criteria:

1. you are a future teacher of English;
2. you are in London for the first time and are soon leaving it;
3. you have to be economical

### A Day in London

#### *Museum of London*

Puts London's 2000-year history into perspective through specially constructed rooms. The Great Fire is a superb audio-visual presentation. Tues-Sat 10.00-18.00; Sun 14.00-18.00. London Wall, EC2. Admission free. St. Paul's.

#### *London Transport Museum*

Buses, trams and trains from nearly 200 years chronicle the progress of the capital's public transport. Daily 10.00-18.00. The Flower Market, Covent Garden, WC2. Admission charge. Covent Garden.

#### *National Gallery*

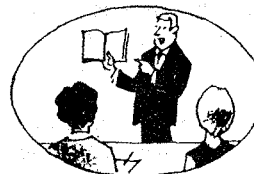
Over 2,000 pictures make a major collection of European art from 14th to 20th centuries. Mon-Sat 10.00-18.00; Sun 14.00-18.00. Trafalgar Square, WC2. Admission free. Sloane Square.

#### *Museum of the Moving Image*

Enter the world of film and TV in this exciting museum. Sets, props, movie memorabilia, and everything from silent classics to the latest cinema technology. Tues-Sat 10.00-20.00; Sun 10.00-18.00. South Bank, SE1. Admission charge. Waterloo.

b. Now explain your choice. Do it in writing.

BECOME PROFICIENT



### Some Useful Hints About Conducting a Lesson. Corrections

10. Study the list of phrases given on p. 364-365:

10.1. Warn the pupils against

mispronunciation; palatalization; devoicing the final consonants; stressing the wrong syllables; being too slow; being too fast; reading indistinctly; reading in a low voice; reading without any expression; reading with the wrong intonation (rhythm, logical stress)

## 10.2. Translate into English.

1. Как сказать по-английски «на картине девочка»? Неправильно, Н. Ты сделал грубую грамматическую ошибку. Г., исправь ошибку. Н., повтори за Т. 2. У тебя в ответе ошибка. Ты пропустила глагол-связку. Кто может исправить ошибку? Повтори предложение еще раз, пожалуйста. Скажи, что в ответе было неправильно. Молодец. Садись. К., повтори предложение. Следи за глаголом-связкой. 3. Теперь задайте вопросы друг другу. Принимайтесь все за работу и побыстрее. Я не расслышала, что ты сказал. Д., ответь на вопрос С. Неправильно. В., что неправильно? Д., исправь ошибку. Не забывай о прошедшем времени. Это твоя типичная ошибка. 4. Многие из вас неправильно произносят звуки [ð] и [θ]. Слушайте внимательно: "This is a thin book." Повторяйте за мной. Еще раз все вместе. А теперь повторите по очереди. Следующий. Скажи еще раз. Следи за правильным произношением [ð]. 5. Внимание! Посмотрите на картинку и ответьте на мои вопросы. Что изображено на картинке? Л., ответь, пожалуйста. В последнем предложении ты употребил неправильный артикль. Исправь ошибку. 6. Р., расскажи, пожалуйста, как ты собираешься провести лето. Следи за предлогами и артиклями. В., прекрати разговоры, повернись и слушай Р.

## REVIEW

### 11. Interclass check. Ask your classmates (your partner)

What is the English for?

1. багаж
2. зал ожидания
3. заботиться о пассажирах
4. скорый поезд
5. идти (следовать) по расписанию
6. международный вагон
7. верхняя/нижняя полка
8. пересест на другой поезд
9. прибыть на место назначения
10. на борту корабля
11. взлететь
12. провожать кого-л.
13. взлетная полоса
14. подняться по трапу
15. спасательные средства

What is the Russian for?

1. heavy traffic
2. a vacant seat
3. a ten-minute ride
4. nerve wrecking
5. to drive at breakneck speed
6. a single ticket
7. a return ticket
8. a season ticket
9. a through train
10. a cloakroom
11. to punch tickets
12. a double-decker
13. the terminus
14. to be caught in a storm
15. to be due
16. to book one's passage
17. to stop at the junction



- |  |                             |
|--|-----------------------------|
| 16. хорошо перенести морское путешествие | 18. to move up to the front |
| 17. светофор                             | 19. to elbow one's way      |
| 18. плата за проезд                      | 20. traffic jam             |
| 19. перекресток                          | 21. a busy corner           |
| 20. 40-й автобус                         |                             |
| 21. перекресток улицы                    |                             |

11.1. How many English equivalents for the following do you know?

путешествие/поездка; метро; самолет; очередь; пассажир

11.2. Explain what the following definitions refer to.

1. Price to be paid for a journey. 2. Money given back when you pay a larger amount than the price asked. 3. Time of day when traffic is bad/when trains are full. 4. The place where two streets cross. 5. Money to be paid as a punishment for doing wrong/to make someone pay money as punishment. 6. To get off one train to catch another. 7. Person who is walking past.

11.3. Fill in the missing prepositions and adverbs where necessary.

I. 1. Can you show me the way ... the British Museum, please? - Well, take the street ... your right and go ... as far as the little church. 2. Excuse me. Do I take the underground to get ... Marble Arch? - You'd better go there ... bus. The bus stop is just ... the corner while the nearest underground station is quite a long way ... . 3. I want to get ... Waterloo Bridge. What stop do I get... ..? - Waterloo Bridge? But the bus is going ... the opposite direction! 4. What's the fare ... the Central Park, Conductor? - 10 pence ... . Move ...! No standing ... the platform! Move ...! There's room there. 5. Where do I get ... to change ... route 45? 6. Time to move ... .. the front. I don't like elbowing my way ... the exit ... the last moment. 7. Look ... when crossing! It's a very busy corner. You might get run ...!

II. 1. If the weather keeps nasty I'm afraid our flight will be put ... or cancelled. 2. When you fly abroad you must pass ... customs. 3. Passengers are not allowed to have bulky and heavy luggage ... board a plane. 4. I've never travelled ... sea before and I'm afraid ... getting seasick. 5. Steward, can you direct me ... the first class? - Certainly. It is ... the main deck. 6. One can book ... any train ... window number seven ... the main hall ... the station. 7. I watched the incoming trains pull ... slowly and outgoing trains pull ... picking ... speed. 8. They left ... the dot. Hope they run ... time all along the route and nothing delays them. 9. Don't change that note. I've got a pocketful ... small change, I'll pay ... the fare.

11.4. Translate into English.

1. Извините, не покажете ли вы мне дорогу к железнодорожному вокзалу? 2. Скажите, пожалуйста, я пройду так к российскому посольству? – Идите прямо вдоль этой улицы, затем поверните направо. 3. Поезжайте на автобусе до метро (это конечная остановка), затем на метро к центру четыре остановки. 4. Я доеду на этом автобусе до Трафальгарской площади? – Боюсь, что нет. Вам надо было сесть на 22 или 14. А этот автобус вообще идет в обратном направлении. 5. На чем удобнее всего добраться до вашего колледжа? – Из отеля, где вы остановились, лучше всего идти пешком. 6. Какая следующая остановка? Разрешите пройти, я выхожу на следующей остановке. 7. Это поезд на Бирмингем? Где пятый вагон? 8. Билетные кассы находятся справа от зала ожидания. 9. Поезд № 33 идет без остановок, а поезд № 7 останавливается на многих станциях. 10. Я вам советую взять билет туда и обратно. 11. За мной приехал мой брат. Мы можем вас подбросить на машине.

### Group Work

11.5. Talk it over with your classmates.

I. 1. Are you keen on travelling? Why? 2. What is a travel agency? 3. What is more convenient, to travel by plane or by railway? Prove it. 4. What kinds of trains do you know? 5. What are waiting-rooms for? 6. Who can help you with the luggage? 7. Why do people usually avoid changing trains? 8. What do people usually inquire about at a railway station inquiry office? 9. Do you prefer a lower or an upper berth? Give your reasons. 10. Why are many people fond of travelling? Do you think travel helps a person to become wiser?

II. 1. What are the advantages and disadvantages of travelling by air? 2. What makes travelling by air almost as safe as travelling by rail? 3. Have you ever travelled by air? 4. Do passengers go straight to the plane? What do they have to do first? 5. In what case do they have to pay extra for their luggage? 6. Are flights sometimes put back? When does it happen? 7. When do students and schoolchildren pay reduced prices for tickets? 8. Is travelling by air more expensive than railway travel? 9. What information is usually given to the passengers on board a plane?

III. 1. What means of city transport do you know? 2. What do we call the hours when the city transport carries the greatest amount of passengers? 3. How do you usually get to the Institute? 4. How long does it take you to get to the Institute? 5. What is the most convenient kind of city transport? Give your reasons. 6. Are the traffic rules in Britain different from those in our country? 7. Are there conductors on buses and trams in your city? 8. What are traffic lights for? 9. What may happen if you cross the street in the wrong place? 10. When is the city transport usually overcrowded?

IV. 1. Have you ever travelled on board a ship? 2. Are you a good sailor? 3. What kind of people usually object to travelling by sea? 4. What does a modern passenger liner look like? 5. What safety devices are there on board a ship? 6. What is in your opinion, the most enjoyable means of travel? Why? 7. What are the advantages of hitch-hiking? 8. What do you think of walking tours?

11.6. "Summer Holidays As We See Them". Student-class interaction. Guidelines on role play:

1. Act out a 30-45 minute TV programme devoted to the problem of summer holidays. Be ready for a discussion.
2. Attitudes: official, business-like, friendly.
3. Main roles:

- Role 1.* You are a TV-reporter who chairs the programme; you introduce the participants and see to it that everyone gets a chance to speak. You sometimes ask provocative questions because your viewers enjoy programmes most when there is plenty of argument; you will try to sum up at the end.
- Role 2.* You work at the Sputnik Travel Agency. Advertise the routes the agency offers this year, types of accommodation and activities. Recommend what's most suitable, and suggest alternatives.
- Role 3.* You are a stewardess who is all for travelling by air. You believe it is more comfortable, more convenient and of course far quicker than any other method. Besides, flying is a thrilling thing.
- Role 4.* You are an elderly lady who is strongly against travelling by air. You think it is not safe and the number of air crashes and hijackers seem to increase from year to year.
- Role 5.* You are in favour of travelling by train. You are convinced that with a train you have speed, comfort and pleasure combined.
- Role 6.* You are fond of hiking. Only while hiking you see the real country and feel the quietness and calm of nature. Show the snapshots of picturesque places you visited last summer.
- Role 7.* For you there is no travel so fine as on board a ship. You can see the rise and the fall of the waves, breathe the fresh sea air and hear the cry of the sea-gulls. Modern cruisers offer a wide choice of sport and entertainment facilities, and a team of stewards and stewardesses cater for the passengers' wants and needs.
- Role 8.* You are a humorist writer who enjoyed travelling once but to travel for you now is to go through a gradual state of nerve wrecking. Recall a funny episode from your own experience dealing with travelling.

- Role 9.** You speak in favour of travelling by car. Travelling at high speeds is a pleasure in itself and it gives a chance of getting from one place to another very quickly. It is possible to see many places of interest and meet different people.
- Role 10.** You are a professional cyclist. You are convinced that cycling tours possess a considerable charm and help to keep fit at that.

**4. Linguistic input:**

1. Topical vocabulary.
2. Language focus: revision of tenses; verbals; modal verbs; use of prepositions of direction; use of articles with geographic names.
3. Functional phrases:
  - (a) *for the chairperson*: explaining the purpose of the meeting; eliciting opinions; provoking arguments; coming to conclusions/summing up the discussion; asking for details; bringing the discussion back to the point;
  - (b) *for the participants of the discussion*: introducing opinions/attitudes; putting a point very strongly; disagreeing politely; supporting what someone else has said; delaying an answer; putting forward defensive arguments.

**5. Non-linguistic input:** some authentic material from the Teachers Book.

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# АНГЛИЙСКИЙ ЯЗЫК

## для студентов педагогических вузов

### II КУРС

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