

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение
высшего образования

**«Нижегородский государственный
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ENGLISH REPRODUCTION WRITING

Написание изложения на английском языке

Учебно-методические материалы
для студентов, обучающихся по направлениям подготовки
45.03.02 – *Лингвистика*,
44.03.01 – *Педагогическое образование*

Издание 3-е, стереотипное

Нижний Новгород
2017

Печатается по решению редакционно-издательского совета НГЛУ.
Направления подготовки: 45.03.02 – *Лингвистика*, 44.03.01 –
Педагогическое образование.

Дисциплина: Практика английского языка.

УДК 811.111(075.8)

ББК 81.432.1–93=Англ

Е 56

English Reproduction Writing = Написание изложения на английском языке: Учебно-методические материалы для студентов, обучающихся по направлениям подготовки 45.03.02 – *Лингвистика*, 44.03.01 – *Педагогическое образование*. 3-е изд., стер. – Н. Новгород: НГЛУ, 2017. – 28 с.

В учебно-методических материалах описывается методика, которой студентам II курса очного и заочного отделений следует придерживаться во время написания изложения во втором семестре учебного года.

Также предлагается алгоритм, включающий деление текстового отрывка на параграфы, выделение главной мысли каждого отрывка, составление плана (*outline*), описание событий текста с последующими выводами.

Материалы знакомят студентов с критериями оценки письменной речи с учетом ряда аспектов – грамматики, орфографии, содержания и логики повествования.

Предлагается список связующих слов (коннекторов), которые студентам следует использовать для расширения словарного запаса и совершенствования навыков письменной и устной речи.

УДК 811.111(075.8)

ББК 81.432.1–93=Англ

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Method of Work

The aim of writing an exposition is to teach the students to reproduce laconically from memory, but in their own words, the substance of the story, which has been read out to them immediately before they begin to write. The following method of work at the text may be recommended:

1) The unfamiliar words of the text are explained, translated and put down on the blackboard.

2) The text is read by the teacher twice whenever necessary, sentences presenting certain difficulties may be explained.

3) When the text has been understood, the teacher asks the students to find the main idea of each paragraph, formulate it as an item of the outline and put it down on the blackboard.

Indentation plainly shows that there are X paragraphs in the given text, accordingly X items of the outline (or the plan) are registered on the blackboard. (Inside a paragraph indentation is used to set off direct speech, which the students should observe and remember).

Thus, in the course of making up the outline, the students come to understand that a paragraph is a group of sentences, bearing on one subject and presenting a separate division of the story.

4) When the outline is ready and put down in the note-books, the students are asked to pick out the most important words, phrases or sentences expressing the bare contents of each paragraph and to copy them out into their note-books.

The teacher should direct the students' efforts and see to it that the few words and phrases copied out should really give the substance of the story. The sentences and the words expressing the main idea of the passage are underlined.

5) The active grammar patterns and vocabulary, especially the neutral vocabulary is to be discussed or offered in this or that way.

6) Then the students are asked (first orally) to connect these words, phrases, sentences, so as to have the contents of the story rendered in the form of a continuous narrative. Different variant may be suggested and discussed. The best variant, which both the teacher and the group approve of, should be written down in the students' notebooks.

7) The paragraphs in which direct speech is used should be gone over a second time for the purpose of finding some means to avoid direct speech, and polish up the language and style. The teacher should suggest the words suitable for the purpose.

6) After the students have rendered the text orally, they reproduce the text in writing.

Exposition

An extract from "OLIVER TWIST"

after Ch. Dickens

Board	to fall to smb starvation
to cast lots	inmates
to starve	Mr. Bumble
	Mr. Limbkins

To the student: the text of the exposition is divided into paragraphs according to the suggested "Method of work."

1) The members of the Board were very wise (clever) men; and when they turned their attention to the workhouse, they found at once: the poor people like the workhouse! It was a good place of entertainment for the poorest classes - a public breakfast, dinner, tea and supper all the year round - a hotel where there was nothing to pay! "Oho!" said the Board, looking very knowing:

"We'll stop it all in no time." So they established the rule that all poor should be given the choice of being starved to death by a gradual (slow) process In the workhouse, or by a quick one out of it.

2) By this rule three meals or thin gruel a day were prepared and served to the inmates, with one onion twice a week and half a roll on Sundays. The system was in full operation when Oliver came to the workhouse.

3) The room in which the boys were fed was a large stone hall with a copper at one end, out of which the cook, assisted by one or two women, took the gruel which he put into each bowl (place) at meal times. Each boy had one portion of gruel, and no more, except on holidays, and then they had two pieces of bread besides. The bowls never needed washing - the boys polished them with their spoons till they shone again. And when they had finished eating (which never took very long) they would sit staring at the copper with such eager eyes as if they could eat the very bricks out of which it was made.

4) Oliver Twist and his companions suffered slow starvation for three months. At last they got so wild with hunger that one boy, who was tall for his age said to his companions that unless he had another bowl of gruel a day, he was afraid he should some night eat the boy who slept next to him. He had a wild, hungry eye, and the boys believed him. A council (meeting) was held, lots were cast who should walk up to the cook after supper that evening and ask for more; and it fell to Oliver Twist.

5) The evening arrived; the boys took their places. The cook in his long apron stood at the copper; his assistants were behind him. The gruel was served out (and a long prayer was said over the short rations). The gruel disappeared, and the boys whispered to each other and winked at Oliver. Child as he was, he was desperate with hunger. He rose from the table, and advancing, bowl and spoon in hand, to the cook, said, "Please, Sir, I want some more." The cook was a fat, healthy man, but he turned pale. The assistants were paralysed with wonder, and the boys with fear.

"What!" said the cook at last, in a weak voice.

"Please, Sir," replied Oliver, "I want some more." The cook seizes Oliver and held him tight, and then shouted to Mr. Bumble.

6) The hoard were having a meeting when Mr. Bumble rushed into the room in great excitement and addressed the gentlemen:

"Mr. Limbkins, I beg your pardon, Sir;-Oliver Twist has asked for more!" Horror was seen on every face.

"For more!" said Mr. Limbkins. "Calm yourself, Bumble, and answer more clearly. Do I understand that he asked for more after he had eaten his supper?"

"He did, Sir," replied Bumble. "That boy will be hung," said the gentleman in the white waistcoat. "I know that boy will be hung."

7) Everyone was of the gentleman's opinion. An excited discussion took place. Oliver was ordered immediately to be locked up. The next morning a bill was placed on the outside of the gate, offering 5 pounds to anybody who would take Oliver Twist.

Suggested Outline.

1. The Members of the Board Are Very wise Men.
2. Three Meals Are Prepared and Served a Day.
3. The Children Are Served Gruel.
4. The Boys Get Wild with Hunger.
5. Oliver Asks for More Gruel.
6. Mr. Bubble Complaints to the Board.
7. The Board Punishes Oliver.

The Mechanics of English Composition-Reproduction Writing

It is essential that our students should develop habits of neatness in writing. From the very beginning the teacher should acquaint them with the mechanics of English reproduction writing and firmly require that they should keep to these rules:

The Heading. - The heading should be written on the first line of the paper, neatly placed in the centre of the page.

The Outline is written below the heading, on the left-hand side of the page; each item should begin with a fresh line.

All the words of the title and the items of the outline, except the articles, prepositions and conjunctions, should be capitalized.

The items should be numbered.

Margin. - A margin at least three centimetres wide should be left on the left-hand side of the paper. It is preferable to have the margin ruled off.

Indentation. - A line should be left between the title and the outline, as well as between the outline and the body of the composition. There should be an indentation of about 2 or 3 centimetres at the beginning of every paragraph.

Neatness, legibility. - We have the right to expect a student to set a high standard of writing. Any work written by the student should be neat and legible. The teacher should refuse to accept work that is not carefully written.

PARAGRAPH STRUCTURE

PARAGRAPH WRITING

The paragraph is a unit of thought. It contains one incident, one complete little part of the story. Every turn, every change of the subject or point of view is shown by a new paragraph.

The paragraph is supposed to have a topic sentence, which calls the reader's attention to the central idea of the paragraph. The topic sentence generally stands at the head of the paragraph.

There must be a smooth flow of ideas within the paragraph. It can be achieved by various means:

- 1) by using the same subject in successive sentences, employing identical words, synonyms or pronouns;
- 2) by repeating some key-words from one sentence in the following sentence; for example an adverbial or an object in the first sentence may be used as the subject of the second;

- 3) by using a pronoun to refer to a word in the previous sentence;
- 4) by using enumerative devices and various transitional words and phrases.

Like the total communication, paragraphs should be unified; each should possess an obvious relationship to both the preceding and the succeeding paragraph. The smooth, flow of ideas between paragraphs is achieved: by the means mentioned above /1),2),3),4)/.

The list of transitional words and phrases

Demonstrative pronouns: this, these, that, those.

Modal words and phrases: certainty, surely, indeed, perhaps, possible, anyhow, anyway, in any case, etc.

Means of coordination and subordination:

1) Addition: and, again, also, besides, once more, for example, for instance, moreover, in addition, etc.

2) Contrast: but, still, yet, however, although, then, in spite of, on the one hand ... on the other hand, on the contrary, nevertheless.

3) Cause and consequence: as a result, because, in short, thus, therefore, as, so, consequently, in any case, etc.

4) Place: close by, inside, next to, opposite, outside, within, below, above, etc.

5) Time: after a while, afterwards, at the same time, in the meantime, immediately, presently, meanwhile, soon, until, while, after, before, etc.

Words and Phrases Used for Clarification, Enumeration and Summary

Clarification: evidently, in fact, in other words, too, of course, etc.

Enumeration: first, in the first place, to begin with, secondly, in the second place, lastly, the latter, the former.

Summary: in brief, in conclusion, in short, on the whole, to sum up, to summarize etc.

SAMPLE PARAGRAPHS (example)

1. The English people often say something about the weather when they begin a conversation with strangers. In fact, people talk about the weather more in Britain than in most parts of the world.

For one thing, the weather in Britain changes very quickly. You can never be quite sure what the weather is going to be like. The English often say, "Other countries have a climate, in England we have weather."

For another thing, the weather is a safe topic for conversation. When two Englishmen meet, if they can't think of anything else to talk about or if they don't know each other well enough to discuss personal matters, they talk about the weather.

(From "An Englishman's Diary" by St. Andrews)

In the paragraph the topic sentence stands at the head, introducing the subject and attracting the interest of the reader. The smooth flow of ideas is achieved by repeating the key-word "weather" several times all through the paragraph, by employing the synonyms "the English people, the English, the Englishmen" and the corresponding "they" and such transitional words and phrases as "in fact, for one thing, for another thing."

2. For thirty years now I have been studying my fellow men. I do not know very much about them. I suppose it is on the face that for the most part we judge the persons we meet. We draw our conclusions from the shape of the jaw, the look in the eyes, the shape of the mouth. I shrug my shoulders when people tell me that their first impressions of a person are always right. For my own part I find that the longer I know people the more they puzzle me; my oldest friends are just those of whom I can say I don't know anything about them.

(From "A Friend in Need" by S. Maugham)

The topic sentence of the paragraph contains the central idea: the author is doubtful if it is possible to know one's fellow men well. Everything else in the paragraph is a development of it. The smooth flow of ideas is achieved by:

1) employing various verbs such as "to know, to suppose, to draw one's conclusions, to find that, to say..." describing the author's attitude towards the problem;

2) enumerative means of coordination and subordination such as "it is ... that, for the most part, for my own part, the longer ... the more";

3) several contextual synonyms such as "fellow men, persons, people, friends."

A BASIS FOR COMPOSITION WRITING

HOW TO WRITE A COMPOSITION?

Writing an accurate composition requires good knowledge of the topic your composition is based on. It must clearly state the writer's attitude to the object the composition is concerned with. Here are some suggestions, which might prove helpful:

1) Begin by careful reading through the passage suggested for a sample composition in order to discover the main line of thought and paragraph plan.

2) Read the passage through again, this time more slowly and carefully, state the topic sentences of each paragraph and note how the paragraphs are connected.

3) Now go through the passage again, this time sentence by sentence. Make a list of words and word combinations that might be essential for your composition. Take notes of all the points you are going to use.

4) Write a draft composition. Mind the composition structure of the paragraph.

5) Write good literary English avoiding words and word combinations typical of more colloquial style.

6) Remember that your composition must necessarily have an introduction and a conclusion whatever short they may be.

7) Construct your writing in an orderly and logical way, use no direct speech, conversations or dialogues, if possible.

8) Phrase the idea in a way, which will be at once clear, brief enough.

THE UNITY OF PARAGRAPHS

The unity of paragraphs may be achieved by:

1) repeating key-words from one paragraph in the first sentence of the following paragraph;

2) using enumerative phrase openings such as:

evidently, in fact, thus, to begin with, frankly speaking, no wonder that, strangely enough, as a rule, in the first place... in the second place, secondly, lastly, in short, in conclusion, to sum it up, in simpler words etc.;

3) referring to the subject matter of the previous paragraph(-s) and relating it to the idea which is to follow.

Composition writing

A composition generally deals with one closely related set of facts or ideas, which are developed in a paragraph or a number of paragraphs, arranged in conformity with English organization patterns. For those who are just learning the art of composition writing it is better to express the main idea of the composition in the topic sentence or sentences, which come first in the paragraph. The kind of paragraph writing is generally found in narrative, description, dissertation and some others.

While writing a composition of the kind stick to one tense-form wherever possible and start with a broad general statement expressing the main idea the composition is concerned with.

You may choose to conclude your writing with the central idea but then you will need a different arrangement of facts or ideas. You will present your ideas or facts part at a time and move them towards the topic sentence.

Key to Abbreviations

AC	Accent missing or wrong
E	Elision, failure to elide or inappropriate elision
SP	Spelling error
GN	Gender wrong
NB	Number wrong—singular/plural
NEG	Negative wrong, misplaced, missing
VC	Vocabulary wrong, word choice, missing words
ART	Article missing, wrong form used, wrong after negative, expression of quantity
SVA	Subject/verb agreement lacking
VF	Verb form-stem incorrect
TN	Tense incorrect
MD	Mood incorrect (indicative, imperative, or subjunctive)
PP	Past participle wrong—form or agreement
AA	Adjective agreement wrong
POS	Possessive adjective wrong or missing, lacks agreement
DOP	Direct object pronoun wrong or missing
IOP	Indirect object pronoun wrong/missing
RP	Reflexive pronoun wrong or missing
PRO	Other Pronoun

ADV	Adverb wrong or misplaced
PR	Preposition wrong or missing
CONJ	Conjunction wrong or missing
WO	Word order wrong
INC	Incomprehensible, due to structure of vocabulary choice that makes it difficult to pinpoint the error

For the Students to Know

Testing the Exposition: the unity of aspects

Mark	Content	Organisation	Vocabulary	Grammar/spelling
5	Ideas are completely relevant, appropriately detailed and effective. They show some originality and provide for complete realization of the task set. All content points included.	Writing is consistently coherent. Main and supporting ideas are very well organized to convey the message. Excellent use of cohesive devices both inside and between paragraphs. Message is absolutely clear and effective.	Range and selection of words, phrases and structures are entirely appropriate and effective in terms of style. Imaginative choice of words.	Very high level of grammatical accuracy. Sophisticated range of structures used. Practically no spelling and punctuation errors.

4	<p>Ideas are completely relevant.</p> <p>Almost all major content points are included.</p>	<p>Writing is coherent most of the time.</p> <p>Main and supporting ideas are well arranged. Good use of cohesive devices both inside and between paragraphs.</p> <p>Message is effectively followed.</p>	<p>Range and selection of words are appropriate or effective in terms of style.</p>	<p>High level of grammatical accuracy. Good range of structures used.</p> <p>Very few spelling and punctuation errors.</p>
3	<p>Ideas are relevant and appropriate to purpose.</p> <p>Sufficient number of content points included.</p>	<p>Writing is reasonably coherent with the main ideas adequately organized with supporting ideas and/or examples.</p> <p>Linking both inside and between paragraphs achieves a reasonable degree of cohesion.</p> <p>Message is followed most of the time.</p>	<p>Range and selection of words and phrases are reasonably appropriate and effective in terms of style most of the time.</p>	<p>Acceptable level of grammatical accuracy.</p> <p>Reasonable range of structures used. Few spelling and punctuation errors.</p>

2	Ideas are almost relevant and appropriate for adequate coverage. Some major content points are included.	Writing lacks coherence. Ideas are badly organized. Inadequate use of cohesive devices. Message is difficult to follow.	Range and selection of words and phrases are often inappropriate and ineffective	Serious and frequent grammatical, spelling and punctuation problems. Poor range of grammatical structures.
1	Ideas are not relevant appropriate adequate coverage. Few major content points are included.	Writing is incoherent. Ideas are badly organized. Absence of cohesive devices. Message is impossible to follow.	Range and selection of words and phrases are inappropriate and ineffective	Errors in grammar, spelling and punctuation shoe lack of basic knowledge of English.

Assessment criteria:

1. Contents (Accuracy to facts, logical succession etc.)
2. Language (Vocabulary, syntactical units)
3. Correctness (Grammar, lexis, spelling)

Marks for correctness are given:

- 5 (excellent) - 0,5 mist. per 100 words
- 4 (good) - 1 - 1,5 mist. per 100 words
- 3 (satisfactory) - 2 - 4 mist. per 100 words
- 2 (bad) - 5 mist. per 100 words.

To the Student

Some pieces of advice «How to write an Exposition»

1. Make up an outline listing each main idea you're going to dwell upon. Don't forget that the outline is written in present tenses and all the words in it except conjunctions, prepositions should be capitalized. Remember that each item of the outline should be verbal (id est. it should contain a verb).
2. On a sheet of paper write all proper names used in the text and the main events connected with the name (in order not to forget what happened). Think of some possible grammar constructions you can use while describing the events.
3. Think of the body of the exposition: the beginning (introductory phrases - what the text is about), the events themselves and then the conclusion (your attitude to the events written above).
4. Only after that start describing the events using as many linking words as possible. Bear in mind that contracted forms are not used in the exposition.
5. After completing the exposition start proofreading: check the usage of tenses, articles, and prepositions. You should be very careful especially with tenses: check the verb forms you have used.
6. Count the number of words including outline.

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.

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.

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.

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'."

How to Correct Errors in Your Own Writing:

Suggestions:

1. Try to let some time pass between working on the content of your paper and editing it. This distance in time may help you to focus more sharply on the form.

2. Try to read your paper slowly, saying the sentences aloud or in your head.

3. Try to look for only one error at a time, e.g.

sentence boundaries

subject-verb agreements

verb tenses and forms

4. Try reading your text sentence by sentence beginning at the end instead of at the beginning. By doing this you will not be distracted by content and will be better able to concentrate on form.

5. Make marks on the margin where you are unsure of what you have written. Ask a native speaker, a classmate or your teacher for a correct form. If you are unsure of a rule, ask your teacher or consult a grammar handbook. If you are unsure of spelling or word breaks, consult a dictionary.

6. Each time you edit, make a note of errors you want to be particularly careful to avoid next time you edit. To be sure you understand the grammar rule involved, write the rule in your own words and ask your teacher to check that you have written it correctly.

Connectors

No story can sound really authentic if you don't use connectors (connective words) either to show the succession of the actions you are describing or to present the actions in order of importance. The following list of them is sure to help you.

TO MAKE A GOOD STORY USE THE FOLLOWING:

to begin with	afterward	above all
as to	as soon as	also
as for	at first	besides
luckily	at last	best
unluckily	at the same time	compared to
as good (bad) luck	before	equally important
would have it	during	for one reason
no wonder that	by the time	for some reason or other
evidently	earlier	furthermore
however	finally	in addition to
nevertheless	eventually	more important
nonetheless	in the long run	of less importance
thus	formerly	of primary importance
moreover	in the end	of secondary
curiously enough	later	importance
it turned out that	meanwhile	worse
to add to this	next	worst of all
to crown it all	then	what's more
to cap it all	second	to put it mildly
to make a long story	since	to put it another way
short	since then	to tell the truth
therefore	soon	to be frank
after a while	while	to return to

Go through the table and say the sentences in as many ways as possible as in the example:

e.g. Although killing endangered species is illegal, people will not stop hunting them. Killing endangered species is illegal, yet people will not stop hunting them.

To make contrasting points	although, yet, however, nevertheless, in spite of, but, while, despite, even if, even though, at the same time	<i>Killing endangered species is illegal. However, people will not stop hunting them.</i>
To list points	firstly, in the first place, first of all, to start with, secondly, thirdly, finally	<i>First of all, the government must revise the out-of-date environmental laws, which were written twenty years ago.</i>
To add more points on a topic	what is more, furthermore, also, apart from this/that, in addition to, moreover, besides, too, not to mention the fact that	<i>Furthermore, the city should conduct inspections of zoos.</i>
To list advantages/ disadvantages	one/another/one other/a further/the main /the first/the greatest advantage/ disadvantage of...	<i>The greatest advantage of regular exercise is that it leads to a healthier lifestyle.</i>
To express personal opinion	in my opinion/view, to my mind/way of thinking, personally I believe, it strikes me that, I feel very strongly that, I am inclined to believe that, it seems to me that, as far as I am concerned	<i>In my opinion/view department stores offer a greater selection of clothes than small boutiques.</i>
To refer to other sources	according to, with reference to	<i>According to this report, that brand of sun cream causes irritation to sensitive skin.</i>

To conclude	finally, lastly, above all, all in all, taking everything into account, on the whole, all things considered, in conclusion, as I have said, as was previously stated, to sum up	<i>On the whole, the university offers a wide range of courses and provides modern facilities.</i>
To express cause	because of, owing to, due to, for this reason	<i>Due to the harsh winter, many crops were destroyed.</i>
To express effect	therefore, thus, as a result, consequently, so, as a consequence	<i>As a result many people have lost their jobs.</i>
To emphasise what you say	clearly, obviously, of course, needless to say, in particular	<i>Needless to say, research has proved that eating healthy foods and exercising regularly reduce the risk of heart disease.</i>
To express reality	in fact, actually, as a matter of fact, in practice, the fact of the matter is that	<i>In fact, the report states that most college graduates are interested in pursuing a Master's degree in the future.</i>
To express difference between appearance and reality	on the face of it, at first sight, apparently	<i>At first sight, the building looked safe but after a detailed inspection it was reported to be in need of major structural repairs.</i>
To state an argument against your opinion	it is popularly believed that, people often claim that, contrary to popular belief, it is a fact that, it is often alleged that, people argue that	<i>Contrary to popular belief, the teaching profession is in need of qualified educators.</i>

To state other people's opinions	many people are in favour of/against, some people argue that, a lot of people think/believe	<i>Many people are In favour of/against the mayor's proposal to raise local taxes.</i>
To introduce the other side of the argument	opponents of this view say, however there are people/those who oppose... claim that	<i>Opponents of this view say that increasing the school year will only overwork students.</i>
To express balance	while, on the one hand, on the other hand, whereas	<i>While working for a large company is prestigious, it can be very stressful.</i>
To give examples	for example, for instance	<i>For instance, in the past six months, retailers have reported a 25% drop in sales of electronic equipment.</i>
To refer to what actually happens	in practice, in effect	<i>In practice, consumers spend more money on luxury items.</i>
To make general statements	as a rule, generally, in general, as a general rule, on the whole	<i>As a rule. girls get better exam results than boys.</i>
To make partly correct statements	up to a point, to a certain extent, to some extent, in a way, in a sense	<i>Some companies have tried to create more positions to some extent, considering the high rate of unemployment.</i>
To express limit of knowledge	to the best of my knowledge, for all I know, as far as I know	<i>As far as I know, residents were opposed to the city's plan to build a nuclear power plant in their area.</i>
To rephrase	that is to say, in other words	<i>In other words, they disagree with the manager's decision.</i>

To bring up other points or aspects	as far as ... is concerned, regarding, with regard to, as for	<i>As far as the community is concerned, the area is in need of a new elementary school.</i>
To imply that nothing else needs to be said	anyway, at any rate, in any case	<i>At any rate, a new community centre will greatly benefit the people of the town.</i>
Accepting the situation	as it is, under the circumstances, things being as they are	<i>Under the circumstances, the situation cannot be improved.</i>

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ENGLISH REPRODUCTION WRITING
Написание изложения на английском языке

Учебно-методические материалы
для студентов, обучающихся по направлениям подготовки
45.03.02 – *Лингвистика*,
44.03.01 – *Педагогическое образование*

Издание 3-е, стереотипное

Редакторы: Н.С. Чистякова
Д.В. Носикова
А.С. Паршаков

Лицензия ПД № 18-0062 от 20.12.2000

Подписано к печати			Формат 60 x 90 1/16
Печ. л.	Тираж	экз.	Заказ
Цена договорная			

Типография НГЛУ
603155, Н. Новгород, ул. Минина, 31а