

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ  
РОССИЙСКОЙ ФЕДЕРАЦИИ**

**ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ**

**Государственное образовательное учреждение  
высшего профессионального образования**

**НИЖЕГОРОДСКИЙ ГОСУДАРСТВЕННЫЙ ЛИНГВИСТИЧЕСКИЙ  
УНИВЕРСИТЕТ ИМ. Н. А. ДОБРОЛЮБОВА**

**АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ЖУРНАЛИСТОВ**

**Второй год обучения**

**Учебное пособие для студентов переводческого факультета  
по специальности “Журналистика”**

**Нижний Новгород  
2004**

Печатается по решению редакционно-издательского совета ГОУ НГЛУ им. Н.А. Добролюбова

УДК 811.111: 070 (075.8)

ББК 81.432.1 – 93

К 682

English for Journalists. Second Year. = Английский язык для журналистов. Второй год обучения. Учебное пособие для студентов переводческого факультета по специальности “Журналистика”: Нижний Новгород: НГЛУ им. Н.А. Добролюбова, 2004. – 252с.

Настоящее пособие является второй частью основного курса учебного комплекса для студентов отделения журналистики и включает 4 основных раздела, в которых представлены темы социально-политического характера.

В пособии представлены современные аутентичные материалы, отобранные на базе последних изданий обучающих пособий издательств “Longman” и “Express Publishing”, а также последних выпусков традиционных британских газет: Daily Express, Financial Times, The Independent. Все материалы отвечают программным требованиям для студентов второго курса отделения журналистики. Пособие может быть рекомендовано широкому кругу учащихся, изучающих английский язык.

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## Введение

Учебное пособие «Английский язык для журналистов» представляет собой целостный курс обучения для студентов, обучающихся по специальности «Журналистика», и включает грамматический и лексический материал, соответствующий данной ступени.

Цель данного пособия – выработать у студентов необходимые коммуникативные навыки будущего журналиста. Предлагаемый лексический и грамматический материал предусматривает усвоение студентами четырех тем социально-политического характера – “Мир кино и телевидение.”, “Пресса и ее роль в политической жизни Великобритании и США.”, “Средства коммуникации: почта и деловая корреспонденция.”, “Средства коммуникации: телефон”. Представленная в пособии концентрическая отработка тем (в пошаговом режиме от Stage A до Stage D) позволяет вводить языковой материал постепенно, не перегружая студентов его количеством. Активная лексика составляет на первом этапе изучения темы (Stage A) основной корпус предлагаемого словаря и в дальнейшем постепенно дополняется в процессе работы над речевыми навыками.

Необходимо отметить практическую значимость пособия, которое имеет характерную коммуникативно-прикладную направленность. Актуальность настоящего пособия определяется новизной предлагаемого учебного материала для журналистов 2-го курса переводческого факультета. Здесь впервые представлен систематизированный учебный курс, разработанный на базе самых последних газетных и журнальных статей, а также учебников таких авторитетных зарубежных издательств как “Longman” и “Express Publishing”.

Тщательно подобранные аутентичные тексты содержат современный лексический материал и предоставляют студентам широкие возможности обогатить свой словарный запас и использовать его при обсуждении новых интересных проблем. Следует особо отметить интервью с известными личностями, деятелями культуры, позволяющими обратить внимание на специфику речевых формул, используемых журналистами. Кроме того, подобные тексты и задания к ним существенно расширяют кругозор учащихся, позволяют сформировать коммуникативные навыки, необходимые современному журналисту.

Существенным дополнением к предлагаемому лексическому материалу являются разделы, посвященные изучению разделов грамматики. Упражнения, помещенные в определенной части каждого тематического раздела, имеют коммуникативную направленность.

Коммуникативно-прагматический подход в составлении данного пособия позволяет максимально эффективно выработать у студентов не только речевые, но и профессиональные навыки и умения будущего журналиста-переводчика.

## Contents

1. Unit I. Spread the News .....	5
2. Unit II. Cinema .....	61
3. Unit III. Means of Communication: Post and Bank Services .....	136
4. Unit IV. Means of Communication: Telephone .....	182
References .....	250

*What is the difference between **literature** and **journalism** ?  
Journalism is unreadable and literature is unread.  
(O. Wilde)*

## Unit I

### Spread the News

*Before studying the topic let's sing the song about all possible ways of spreading the news in our world.*

I've got the blues so bad  
That I want the world to see  
I'm going to tell you all about it  
Are you listening to me?

\*\*\*

**I'm spreading the news  
That I've got the blues  
There're so many ways to  
tell you all  
That I can pick and  
choose  
Which method to use  
When I'm spreading the news**

\*\*\*

You can read it in the paper  
Or in a magazine  
You can see it in a newsflash  
On your TV screen  
**I'm spreading the news....**

\*\*\*

I'm going to send the world an e-mail  
To let everybody know  
Then I'm going to give an interview  
On the radio

**I'm spreading the news....**

\*\*\*

I've got to find a way  
To make the world sit up and look  
I'm going to write my troubles  
In an electronic book

**I'm spreading the news  
That I've got the blues  
There're so many ways to  
tell you all  
That I can pick and  
choose**

**Which method to use  
When I'm spreading the news**

<p><b>news</b> –          новость, новости,          известие, сообщение          = <b>data ~ information</b>          ~ <b>intelligence</b>          an interesting piece of          news  <b>a bit ~ item ~ piece of</b>          news          on the news – в          передаче новостей</p> <p><b>news media</b> –          средства информации</p> <p><b>news coverage</b> –          освещение в печати</p> <p><b>news release</b> –          сообщение для          печати, пресс-релиз</p> <p><b>news blackout</b> –          запрещение          передачи и          опубликования          информации</p> <p><b>news in brief</b> – кратк.          информация о посл.          событиях</p> <p><b>news briefing</b> –          брифинг по          последним событиям</p> <p><b>stop-press news</b> –          только что          поступившее          сообщение</p> <p><b>news flash</b> – короткое          экстренное          сообщение</p> <p><b>newsbreak</b> –          событие,          заслуживающее          освещения</p>	<p>sensational = shocking          = startling          unexpected          latest          current          noteworthy –          заслуживающий          внимания</p> <p><b>headline-grabbing</b> –          important and reported          in many newspapers          and on radio and TV</p> <p>bad          good          foreign          welcome – приятные          новости          morning          nightly – вечерние          local – местные          national – о событиях          внутри страны          political – на полит.          темы</p>	<p>to announce ~ give ~ spread          the news – передавать          новости</p> <p><b>A little information when          shared can go a long way.</b>  <b>(BBC world)</b></p> <p>to be worth writing about          to be worth reporting          to break (flash) the news to          sb – сообщить плохую          новость</p> <p>to give news about          to cover the news –          освещать          to cover up ~ suppress the          news – скрывать          to colour the news –          приукрашивать          to distort ~ twist the news –          исказить</p> <p>to turn on news – включать          последние известия          to be operated by the          government</p> <p>that's news to me – первый          раз это слышу          to make the news – быть          предметом          газетных/сенсационных          сообщений          to be in the news – попасть          на страницы газет,          оказаться в центре          внимания</p> <p>no news is good news –          отсутствие новостей –          хорошая новость</p> <p>bad news travels quickly, ill          news flies fast – худые          вести не лежат на месте</p> <p>to raise important issues</p>
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<p>в печати; интересное событие или происшествие</p> <p><b>all news format</b> - радиогазета</p> <p><b>newsmaker</b> - человек, о котором стоит писать, интересная или известная личность; интересное событие</p> <p><b>news analyst</b> - комментатор последних известий</p> <p><b>columnist-</b> журналист-комментатор, постоянно ведущий какую-либо рубрику; обозреватель, редактор отдела в газете или журнале</p> <p><b>newscaster,</b></p> <p><b>newsreader</b> - диктор/комментатор последних известий</p> <p><b>newsperson</b> - журналист(ка), корреспондент, диктор</p> <p><b>news reporter</b> ~ news man ~ chronicler ~ correspondent ~ newshawk (разг.)</p> <p><b>newsman</b> - газетчик, продавец газет; (разг.) репортер, корреспондент</p> <p><b>news-vendor</b> - продавец газет</p> <p><b>news-department</b> - отдел печати</p> <p><b>news-letter</b> -</p>	<p><b>syndicated</b> = their articles are simultaneously published in a number of newspapers</p> <p>honest/dishonest</p> <p>persistent</p> <p>with rough manners</p> <p>rude</p> <p>well-mannered</p> <p>observant</p> <p>careful</p> <p>attentive</p> <p>intelligent</p> <p>with a broad outlook</p> <p>broadminded</p> <p>experienced</p> <p>inexperienced</p> <p>politically biased</p> <p>efficient</p> <p>professional</p> <p>skilled</p> <p>sophisticated</p>	<p>news runs like wildfire/like lightning – новости распространяются с молниеносной быстротой</p> <p>the news may be slanted in one direction or another</p> <p>to comment on the latest events</p> <p>to make comments on sth</p> <p>to take an interview with sb on sth</p> <p>to report exactly what people say ~ to report people's exact words</p> <p>to have a high sense of responsibility</p> <p>to follow journalist ethics</p> <p>to provide information about</p> <p>to make people more aware of what's going on in the world</p> <p>to cause a lot of harm</p> <p>to annoy people sometimes</p> <p>their approach tends to be irresponsible</p> <p>to encourage/discourage people to do sth</p> <p>to notify the press of sth – сделать сообщение для прессы</p>
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<p>рекламный проспект  <b>news-sheet ~ leaflet</b> –          листовка  <b>newsmonger ~ gossip</b>          = <b>taleteller</b> - сплетник</p> <p><b>news agency</b> –          телеграфное          агентство, агентство          печати  <b>newsstand, news          stall/depot</b> – газетный          киоск  <b>news English</b> –          газетный английский  <b>news clipping/cutting</b>          – газетная вырезка  <b>newsreel</b> –          хроникальный          фильм, кинохроника,          киножурнал; (радио и          ТВ) обзор текущих          событий</p> <p><b>newspapers</b>          broadsheet = quality          papers  <b>tabloid</b> – smaller in          size with shorter          articles          an international digest          of news          a news gathering          business</p> <p><b>a newspaper account</b>          = report – газетное          сообщение, отчет  <b>a newspaper satirist ~</b>  <b>feuilletonist ~ topical</b>          satirist          newspaperese –          газетный стиль</p>	<p>government-owned,          controlled,          operated</p> <p>international          local          right-wing          left-wing          oldest and most          famous          daily          weekly          monthly          morning          evening          tabloid          serious          full-sized          widely read          widely distributed          highly respected          the biggest selling          best selling          newsy (<i>разг.</i>) –          богатый новостями,          сенсационный          alternative          most easily available          with the largest</p>	<p>to cause a bias in public          opinion          to modify public opinion          to influence the way people          think and behave</p> <p>to edit a newspaper –          редактировать газету          to print a newspaper –          печатать          to publish a newspaper –          выпускать газету          a newspaper comes out -          выходит          to have the highest daily          readership in the world          to have a political bias          (направленность)          to be independent <b>of</b> any          political bias          to reflect proprietorial          influence          to be delivered to people's          homes          to have a male readership          to have a female readership          to be published in          broadsheets; in a tabloid          format</p>
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<p><b>media event</b> – помпезное мероприятие для привлечения внимания прессы</p> <p><b>newspaper readers</b> <b>subscribers</b> = подписчики a mail edition – выпуск газеты для подписчиков, не предназначена для розничной продажи</p> <p><b>sections</b> = рубрики world news international news</p>	<p>circulation</p> <p>shrewd choosy well-read</p> <p>brief detailed boring exciting easy/difficult to read favourite most popular</p>	<p>to cover the most important events to give equal and balanced news coverage to give information about ... to focus <b>on</b> issues not personalities to cover local news to cover national and international news to express extreme political opinions to concentrate <b>on</b> business and financial news to contain comic strips (humorous drawings) to lack much serious information to feature crime, sex and scandal</p> <p>to choose a newspaper according <b>to</b> political beliefs, according to their tastes to subscribe <b>to</b> a newspaper to cancel a subscription to enter a subscription to – оформить подписку на to renew a subscription - продлить to scan newspapers to be <b>in</b> the habit <b>of</b> reading to be much interested in to be indifferent <b>to</b> to enjoy reading to hate reading to read over and over to be deeply affected by</p>
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<p>travel classifieds crossword horoscope property motoring <b>weather</b> <b>disasters</b> weather forecast weather bulletins</p> <p>letters to the editor a correspondence column – столбец в газете для писем в редакцию</p> <p><b>circulation</b> – the average number of copies of a newspaper or magazine that are usually sold each day, week, month etc.</p>	<p>volcanic eruption drought hurricane tornado tsunami hail storm landslide typhoon/cyclone <b>man-made:</b> forest fire gas explosion plane/train crash multi-car pile up war city fire gas leak</p> <p>full of love and gratitude/indignation</p>	<p>information which the government has ordered to be kept secret</p> <p>to break out to happen/take place</p> <p>to have no words to express one's gratitude – не иметь слов, чтобы выразить благодарность</p> <p>E.g. The newspaper has a daily circulation of 55,000.</p>
<p><b>headline</b> the title of a newspaper report = heading ~ title <b>subheading</b></p>	<p><b>headline-grabbing</b> – important and reported in many newspapers and on radio and TV <b>banner</b> – крупными буквами, на всю полосу screaming - кричащие <b>striking</b> <b>front-page</b></p>	<p>to carry a headline – быть под заголовком <b>to make/grab the headlines ~ to be in/hit the headlines</b> – to be reported in many newspapers and on radio and TV: a scandal that grabbed the headlines for weeks. <i>E. g. The former MP found himself back in</i></p>



	диалоговый line – строчный text	
<b>magazines</b> <b>a review of today's magazines</b> – обзор журналов	glossy fashion entertaining computer women's colourful popular illustrated	to flick through magazines to study thoroughly to look through to cast a glance at to scan
<b>information about/on</b> a piece of information data – данные, сведения <b>information overload</b> – when sb gets too much information at one time <b>information retrieval</b> – the process of finding stored information <b>information technology = IT</b> <b>leak = leakage of information</b> – утечка <b>information officer</b> – представитель по связи с прессой <b>informed circle</b> – компетентные источники информации <b>information desk</b> – справочный стол <b>information agency</b> – орган разведки <b>information tank</b> – накопитель информации <b>informational</b>	positive – верная, достоверная reliable sensational firsthand – из первых рук secondhand insider – для служебного пользования misleading further additional relevant = important useful useless necessary detailed global local sensitive ~ classified ~ confidential - секретный	to gather information ~ to collect information ~ to dig up ~ find to provide sb with information ~ to give ~ offer ~ furnish to extract information – выделять to classify information – засекречивать to declassify – рассекречивать to feed information into a computer – вводить в компьютер to retrieve information from a computer – получать из to cover up ~ suppress ~ withhold information – скрывать информацию My information is that ... to inform sb about/of The greater the amount of data, the greater the risk of information overload. to inform on/against sb – to tell the police information about sb that will harm them to keep sb informed - осведомлять to divulge ~ leak -

<b>blackout</b> – инф. блокада <b>informer</b> ~ squealer ~ talebearer ~ stool pigeon – информатор, доносчик		распространять to leak out – просачиваться to seal the leak – устранить утечку информации
<b>reporting</b> <b>report</b> ~ account ~ <b>story</b> ~ version ~ <b>reportage</b> [1rep]:3ta:∞]  <b>reportedly</b> – по сообщениям, как сообщают  <b>reporter</b> = <b>correspondent</b> , <b>journalist</b>	biased ~ slanted objective accurate annual daily classified = confidential = secret top secret detailed ~ exhaustive favourable ~ positive – благоприятный отзыв firsthand/secondhand incident – о происшествии majority – заявление большинства minority – меньшинства negative ~ unfavourable oral/written restricted – для служебного пользования informative very entertaining shallow meager newspaper media traffic – о ситуациях на дорогах weather	to confirm a report – подтверждать to draw up ~ make out ~ write ~ write out ~ write up a report – готовить доклад  to be mainly aimed at women/men/children to be harmless fun to give a report on/of to be reported to be/do sth – to say that a statement has been made about sth, but you don't know if it is true. to report accurately to distort the truth – искажать правду to change the facts deliberately/on purpose to have a moral responsibility to report the truth to report for work – являться на работу
<b>quote</b> = quotation <b>from</b> цитата		to quote (cite) from a newspaper article to quote a passage from

		to quote as an example of to cite data – ссылаться на данные
<p><b>point</b> – точка, пункт, вопрос, степень, суть, цель, намерение, характерная черта, намек</p> <p><b>3.2 – three point two</b></p> <p><b>a point of drafting</b> – вопрос редакционного характера</p> <p><b>the point at issue</b> – спорный вопрос</p> <p><b>a sore point</b> – больной вопрос</p> <p><b>a talking point</b> – тема для разговора</p> <p><b>beside the point</b> – не по существу</p> <p><b>to the point</b> – по существу</p> <p><b>a point of honour</b> – дело чести</p>	<p>sore</p> <p>acute</p> <p>topical</p> <p>burning</p> <p>chief = controlling =</p> <p>main</p> <p>minor</p> <p>major</p> <p>controversial - спорный</p> <p>turning – поворотный (пункт)</p> <p>neat = straight - точный</p>	<p>to argue a point ~ to cover ~ discuss a point – обсуждать вопрос</p> <p>to belabour ~ labour a point – исследовать вопрос</p> <p>to bring up = raise a point – поднимать вопрос</p> <p>to concede ~ yield a point – уступить в вопросе</p> <p>to drive ~ hammer ~ press a point home – доводить вопрос до сведения</p> <p>to emphasize ~ stress ~ underscore a point – подчеркнуть</p> <p>to strain ~ stretch a point in sb's favour – истолковать в чью-либо пользу</p> <p>to make a point of smth – обратить особое внимание на</p> <p>to agree to a point – соглашаться только в некоторой степени</p> <p>to get one's point across – убедительно и четко изложить суть вопроса</p> <p>to see the point – понять суть</p> <p>to miss the point – не видеть смысла</p> <p>to come/get to the point – дойти до существа вопроса</p> <p>to be beside the point – не иметь отношения к чему-либо</p> <p>that's not the point – не в этом суть</p> <p>to put sth point-blank – говорить напрямик, без обиняков</p>



<p><b>question</b> – вопрос, проблема, дело, сомнение, возражение</p> <p>interminable questions – бесконечные вопросы</p> <p>in answer to your question</p> <p>beyond all question ~ out of question ~ past question ~ without question – вне сомнения</p> <p>true beyond question – правда вне сомнения</p> <p>question from the floor – вопрос с места</p>	<p>major – главный</p> <p>main</p> <p>principal, urgent – неотложный</p> <p>pressing, topical – актуальный</p> <p>vital – жизненно важный</p> <p>vexed [vekst] = debatable – спорный, дебатированный</p> <p>acute = thorny – острый</p> <p>burning – животрепещущий</p> <p>unsettled, outstanding – нерешенный</p> <p>closed – исчерпанный</p> <p>first priority – первостепенный, первоочередной</p> <p>leading – наводящий</p> <p>provoking ~ loaded ~ pointed ~ tricky</p> <p>difficult</p> <p>easy, simple</p> <p>blunt ~ direct</p> <p>indirect ~ oblique</p> <p>searching, probing = in order to get a full and thoughtful answer from sb</p> <p>rhetorical = academic = hypothetical</p> <p>awkward ~ embarrassing ~ irrelevant –</p>	<p>to address ~ pose ~ put a question to sb – задавать вопрос</p> <p>to answer ~ field ~ reply to ~ respond to a question – отвечать на вопрос</p> <p>to parry a question</p> <p>the question of ... is bound to come up – неизбежно встанет вопрос о ...</p> <p>the question arose/came up – встал вопрос</p> <p>to raise/open/bring up a question – поднять вопрос</p> <p>to touch upon/on a question – коснуться вопроса</p> <p>to cause a lot of discussion and argument</p> <p>to take up/to tackle a question – заняться вопросом</p> <p>to treat a question – рассматривать вопрос</p> <p>to solve, resolve, settle a question – решать вопрос</p> <p>to come into question – стать предметом обсуждения</p> <p>to go into the question – вникнуть в вопрос</p> <p>to clear ~ clarify a question – внести ясность в вопрос</p> <p>to deviate ~ depart ~ digress from a question – уклониться от вопроса</p> <p>to avoid ~ evade ~ sidestep a question – уйти от вопроса</p> <p>to complicate a question – усложнять</p> <p>to entangle a question – запутывать вопрос</p> <p>to fire questions at sb ~ to</p>
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	<p>неуместный</p> <p>relevant – относящийся к делу</p> <p>crucial – важный</p> <p>sticky ~ ticklish – щекотливый</p> <p>civil - вежливый</p>	<p>bombard sb with questions – засыпать вопросами</p> <p>the question is that ... - дело в том, что ...</p> <p>the point in question – рассматриваемый вопрос</p> <p>this is no longer in question – вопрос об этом больше не стоит</p> <p>this is not the question – дело не в этом</p> <p>this is out of the question – об этом не может быть и речи</p> <p>to have nothing to do with the question ~ to be foreign to the question – не иметь отношения к вопросу</p> <p>there is no question about it – в этом никто не сомневается</p> <p>beyond the/out of the/without a question – вне всякого сомнения</p> <p>to call in question – подвергать сомнению</p> <p>to make no question of sth – не сомневаться в чем- либо</p> <p><b>to question sb</b> – спрашивать, расспрашивать</p> <p>to question sth – подвергать что-либо сомнению</p> <p>to ask sb a question</p> <p>to answer a question</p> <p>to put a question to sb</p> <p>to rephrase a question</p>
<p><b>issue</b> – выпуск, издание/номер газеты = review; исход, результат; <b>вопрос</b>,</p>	<p>acute</p> <p>thorny</p> <p>burning</p> <p>key – ключевой</p>	<p>to issue ~ to officially make a statement</p> <p>to raise an issue ~ to bring up – to say that an issue</p>

<p><b>предмет</b> <b>обсуждения, спора</b></p> <p>in the issue – в результате, в конечном итоге</p> <p><b>dead issue</b> –дохлый номер</p> <p><b>trivial issues</b> – пустяки</p> <p><b>issue of the day</b> – актуальная проблема</p>	<p>topical urgent vital major delicate collateral ~ side - второстепенный favourite divisive = controversial - спорный outstanding pressing long standing – давно стоящий dead-locked – зашедший в тупик first priority life and death issue – вопрос жизни или смерти important vexed ~ thorny = difficult to solve complex, complicated sensitive – секретный substantive - независимый political social moral economic environmental</p>	<p>should be discussed to address an issue ~ to discuss or deal with an issue to face an issue ~ to straddle – ставить вопрос to resolve an issue ~ to settle - улаживать to dwell on a sore issue to exhaust an issue – исчерпать вопрос to avoid/dodge/evade/duck an issue = avoid discussing an issue to confuse/cloud an issue = to make it more difficult by talking about things not related to it to take (join)issue with sb = to disagree with sb about sth – приступать к прениям с to argue political issues – вести политические споры to issue money, stamps, a newspaper – выпускать в обращение, издавать</p>
<p><b>perspective</b> – перспектива, вид; виды на будущее; <b>взгляд</b> a historical perspective – исторический аспект</p> <p>from a perspective – с точки зрения</p>	<p>different – иной взгляд на что-либо fresh – новое видение, взгляд, аспект the right = the proper = the true – верная the wrong when seen through the perspective of years –</p>	<p>to put the issue in a broad/new perspective – рассматривать вопрос в широком аспекте/ в новом свете to look at = see smth in perspective to view a situation from a new perspective to look through the wrong</p>

	рассматриваемый через призму лет	end of the perspective – неправильно оценить значение чего-либо here is our correspondent John P. with his perspective – слово нашему корреспонденту Джону Р., который изложит свой взгляд на события
<p><b>press</b>  <b>a press review</b> –          обзор печати          freedom of the press          press cutting/clipping          – a short piece of          writing cut out from a          newspaper or a          magazine  <b>press agent</b> – sb who          supplies information          about a particular          actor, musician.... to          newspapers  <b>press baron</b> – owns          and controls one or          more national          newspapers  <b>press accounts</b> –          сообщения в газетах  <b>according to press          accounts</b> – по          сообщениям газет  <b>press agent ~ press          officer</b> –          представитель по          связям с          общественностью  <b>press campaign</b> –          кампания в печати  <b>press photographer</b> –          фоторепортер  <b>press-release</b> –          сообщение для</p>	<p>kept – продажная          state-subsidized          state controlled          independent of          local          national          tabloid          popular          free          underground –          альтернативная          gutter = yellow –          бульварная          one-party –          выступающая в          поддержку одной          партии</p>	<p>to censor the press ~ to          control          to muzzle the press =          “зажимать рот” СМИ          to be given a bad press = to          be criticized in newspapers  <i>The press have been nasty          about him.</i>          to have a good press ~ to be          praised in the newspapers          to judge from the press          to receive good press          coverage          to be the largest advertising          medium          to be financially linked to          ...          to be owned by large media          corporations          to operate free from          improper pressure          to be blamed for:          ideological bias          ethical lapses          sensationalism          superficial news coverage          to maintain the highest          professional standards          to respect freedom of          expression</p>

<p>печати  <b>press proof</b> – сводка новостей  <b>press box (gallery)</b> – места для представителей печати  <b>press cutting ~ press clipping</b> – вырезка из газеты  <b>press corrector</b> = proofreader  <b>press people</b> – журналисты  press room – комната для журналистов; также где хранится пресса</p>		
<p><b>public</b> – народ, публика  <b>the public</b> – общественность  <b>broad strata of the public</b> – широкие слои общественности  <b>public pressure</b>  <b>public censure</b> – общественное порицание  <b>public relations</b> – связь с общественностью  <b>public opinion</b>  <b>public opinion poll</b> – опрос общественного мнения  <b>public confession</b> – общ. признание  <b>public figure/man = character</b> – обществ. деятель  <b>public career</b> – карьера гос. деятеля</p>	<p>general – широкая публика  public at large  reading  theatergoing  travelling    <b>in public</b> – открыто, на публике  public – общественный, общенародный;  открытый, гласный; государственный, национальный</p>	<p>to wash one's dirty linen/laundry in public = "muckraking" – digging out the dirt and exposing it for all to see  to be in the public interest  to shift public opinion in favour of  to make highly sensitive information public  to bring sb into the public eye  to be exposed to violence in the media  to work in the public sector – работать в государственном секторе  to make smth public – делать что-то общественным  to appeal to the public – обратиться к общественности  to fool the public  to mislead the public –</p>

<p><b>public officer/servant</b> – гос. служащий</p> <p><b>public eye</b> – общ. внимание</p> <p><b>public image</b> – репутация</p> <p><b>public ownership</b> = domain (property) – народное достояние</p> <p><b>public weal</b> – общее благо</p> <p><b>public expenditure</b> – расходы на гос. нужды</p> <p><b>public debt</b> – гос. долг</p> <p><b>public finance</b> – гос. бюджет</p> <p><b>public nuisance</b> – нарушение общ. порядка</p> <p><b>public purse</b> – гос. казна</p> <p><b>public record</b> – гос. архив</p> <p><b>public broadcasting</b> – гос. радиовещание</p> <p><b>public facilities</b> – коммунальные сооружения, места общественного пользования (больницы, школы...)</p> <p><b>public utilities</b> – коммунальные услуги (средства связи, городской транспорт...)</p>		<p>вводить в заблуждение</p> <p>to resist public pressure – сопротивляться давлению общества</p> <p>to receive (get) public support</p>
<p><b>say</b> – высказывание, мнение, авторитет, влияние</p>		<p>it is now my say – моя очередь говорить</p> <p>to say one's say – высказывать все, что думаешь</p> <p>to have a say in the matter – иметь влияние в каком-</p>

		либо деле to have the final say – иметь право принимать окончательное решение to say – говорить, сказать, сообщить; гласить, говориться; считать, полагать; свидетельствовать
<b>matter</b> – содержание, сущность, предмет обсуждения; вопрос; повод, причина <b>the essence of the          matter-</b> суть вопроса subject matter/matter of substance – предмет, суть <b>a matter of dispute</b> – предмет спора a small matter - пустяки <b>a matter of opinion</b> – спорный вопрос <b>a matter of principle</b> – принципиальный вопрос	<b>petty</b> = trifling - незначительный of great importance – очень важный  <b>as a matter of fact</b> – фактически, на самом деле, по правде говоря, собственно говоря <b>in/on matters of</b> economics – в вопросах экономики	to arrange ~ clear up ~ settle ~ straighten out matters – улаживать дела to complicate matters – усложнять ситуацию to simplify matters – упрощать ситуацию to give attention to the matter – уделить внимание вопросу to give thought to the matter – поразмыслить над вопросом to give the matter considerable thought to pursue ~ take up a matter – обсуждать вопрос to take matters into one's own hands – брать дело в свои руки not to mince matters – говорить прямо, без обиняков there is not much reading matter in this weekly – в этом еженедельнике почти ничего читать to provide matter for discussion – дать тему для обсуждения to attend to the matter – заниматься вопросом it is no laughing matter – это не шутка

		<p>as matter stands – при существующем положении дел</p> <p>it's a matter of common knowledge – общеизвестно, что ...</p> <p>the crux of the matter is that ... - суть дела в том, что...</p> <p>the matter is that – дело в том, что...</p>
<p><b>opinion</b> – мнение, взгляд, убеждение; оценка</p> <p><b>world public opinion</b> – мировое общественное мнение</p> <p><b>public opinion shift</b> – изменение в обществ. мнении</p> <p><b>public opinion poll</b> – опрос обществ. мнения</p> <p><b>an opinion maker</b></p> <p><b>an opinion giver</b> – выразитель общественного мнения</p> <p><b>shades of opinion</b> – всевозможные убеждения</p> <p>in my opinion my opinion is ...</p>	<p><b>horseback</b> – непродуманное, наспех высказанное</p> <p><b>extreme right</b> – крайне правого толка</p> <p><b>unanimous</b> – единодушное</p> <p>informed - обоснованное</p>	<p>to defy public opinion – бросать вызов общественному мнению</p> <p>to mold public opinion – формировать общественное мнение</p> <p>opinions differ</p> <p>to be of opinion that ... - полагать, что</p> <p>I'm entirely of your opinion – я полностью придерживаюсь вашего мнения</p> <p>to act up to one's opinions – действовать согласно своим убеждениям</p> <p>to air ~ express ~ give ~ offer ~ pass ~ state ~ venture ~ voice an opinion – выразить мнение</p> <p>to entertain ~ have ~ hold an opinion – иметь мнение</p> <p>to have a high/low opinion of sb/smith</p> <p>to have no settled opinions – не иметь определенных взглядов; to hand down an opinion – объявить официальную точку зрения</p>



## Stage A

### Approaching the Topic

*Read the next text, intone it, memorize and present its contents in class as if you were: a) lecturer, b) an editor, c) philosopher.... Choose any role to your liking.*

#### Hot off the Press

Millions of people from all round the world buy a newspaper every day. Some people read a broadsheet for its analysis of world events. Others just flick through a tabloid for the latest celebrity gossip or to glance at the horoscopes or TV listings.

Whatever the reason, your paper can provide you with all sorts of useful and entertaining information. In the past, newspapers played an even more important role, as they helped to improve literacy and encouraged people to fight for freedom and human rights.

The concept of newspapers can be traced as far back as ancient Rome, where each day handwritten notices would be put around the city and its provinces. They would give news about government decisions, important marriages, births and deaths, and even the results of gladiatorial contests.

Printed reports of news events started to appear in the 16<sup>th</sup> century, and by the late 18<sup>th</sup> century newspapers were common in Europe and the USA. In fact, many newspapers which are still going strong today, like The Observer and The Times in London, date back to this period.

As printing technology has improved, newspapers have been able to increase circulation, and now individual newspapers can sell millions of copies. Even with the introduction and development of other media, such as TV and radio, newspapers still play an important part in our lives.

*What are the main questions arising from the article?*

Useful Language:

“The question that struck us is this ...”

“The main issue I think it raises is this ...”

“What interests me, is whether or not ...”

“I’d be interested to know what other people think about ...”

#### Reading Skills

##### ***Pre-reading tasks:***

1. Read the title of the following text. What do you expect it is about?
2. How do you keep yourself informed? (newspapers, magazines, Internet, TV, radio, other)
3. Are you a bookworm? What do you like reading? What form of books do you prefer: **hardcover**, **paperback**, **e-book**? Give reasons. Think about the cost, convenience and binding. E. g. *I prefer reading paperbacks because they are cheap and easy to carry.*

4. Look at the survey results in the table. What do the percentages tell you? Is the printed word dying?

	No. of people who use	
	<b>printed word</b>	<b>electronic media</b>
newspapers	36%	64%
magazines	54%	46%
encyclopedias	74%	26%
dictionaries	78%	22%

*E.g. The percentages tell us that more people use electronic media to read newspapers than the printed word. This might suggest that the printed word is dying.*

### **E- books – the Books of the Future?**

A few years ago, nobody could have imagined buying a whole dictionary or encyclopedia on CD-Rom – but we do now, and it's a booming business. Are e-books set to take over from the printed word? Well, some multimedia companies are predicting that, in a few years' time, production of newspapers and magazines will have been halved, as we will be turning to our computers to get the latest news. But how do people feel about reading their daily newspaper, or even their favourite novels, on their computer screens? Would you be happy to get your newspaper on the screen, or do you still prefer turning pages?

It is certainly a question that we are going to have to think about soon. Technology produces new products every day and the publishing industry is already showing great interest in the future of the e-book. Many newspapers are already online; and you can read them on screen at home, or even on your mobile phone.

As for e-books, despite the fact that the technology has not been fully developed yet, and an e-book that you can carry about with you is still much more expensive than an ordinary book, researchers claim that soon e-books will become much cheaper than paper versions, and will be much more popular. It looks as if people are already interested in the general idea. Stephen King, the best-selling writer of horror books, posted his newest short story on the Internet and it sold more copies in its first days than many of his printed novels had. To publishers this meant the arrival of the e-book!

Well, is this really the end of the book and the newspaper? I doubt it, and it seems that even Stephen King agrees. Despite his success on the Internet, he does not seem to think anything can replace the book! This is partly because, although we like to think that technology is capable of anything, it isn't. At least, not yet!

First of all the Internet is slow. It took 25 hours for Associated Press to download Stephen King's story. This is because lack of band width makes it

very slow to send material, especially pictures, over the Internet. Even though work is constantly being carried out to solve this problem, demand for the Internet is increasing too fast for scientists to keep up. What is more, it takes much longer for us to read on the net. Did you know that we can read 50 % more quickly on paper than we can on a computer screen?

There is another problem, too, which has nothing to do with technology. People simply prefer paper. It doesn't matter how many books, magazines or newspapers are produced – we never stop buying them. It seems that we like the feel of books and magazines – we like to put them in our bags and pockets and take them out on the bus or the train on the way to work. We like to sit and read in the park or on the beach.

We like to decorate our rooms with books, too. How many of us would exchange what we have now – a row of books in a bookcase, or a pile of magazines on the coffee table – for a row of little screens? For many of us, the idea of Sunday morning without a cup of coffee and a pile of newspapers is impossible.

Nevertheless, by the time e-books have become as widely available as printed ones, it is likely that at least some of us will have changed our minds. Even if we haven't, it doesn't matter, as there is probably plenty of room for both books and screens.

Publishers will be delighted to cater for those who prefer to use a screen, but paper lovers shouldn't worry, as the printed page will undoubtedly keep its place in our lives. There is even news that MIT will have come up with a compromise soon – a system where we can tell our computers what we want to read, and then they will print our own personal newspaper for us. The difference will be that we will only have to read about things which interest us. Just think – if you hate the business section, you don't have to order it. If you dislike tennis, you can request only the football results. It sounds like this could be good news for everyone! (Upstream Intermediate)

### ***Follow-up activities***

Which of the following best describes the author's main point? Give reasons.

- a Books are old fashioned.
- b The printed word will never die.
- c E-books will replace paper books.

How far do you agree with the author? Make a report proving your point of view on the topic under consideration.

**Find the phrasal verbs in the text, which mean:** *think of, place inside, remove, do, move at the same speed, replace.*

**Explain the following words.** Look them up in the dictionary. Make up sentences of your own:

*booming*  
*predicting*  
*publishing industry*  
*download*  
*band width*  
*cater for*  
*exchange*  
*a compromise*  
*business section*  
*undoubtedly*

**Suggest synonyms for the words:**

*latest, to think about, ordinary, versions, constantly, demand, pile, personal, to order*

**Tick (✓) the arguments in favour of electronic media:**

access information without leaving your desk  
 carry it around with you  
 take longer to read  
 good graphics and layout  
 it is cheaper  
 can fit in your pocket  
 get up-to-date information instantly  
 read something over and over  
 lasts a long time, doesn't need replacing

**Use arguments from above to express your opinion.**

*E.g. Thanks to electronic media, I can access any information I want to without even leaving my desk. Sadly, I can't carry it around with me in the same way I can with traditional books.*

**Find English equivalents for:**

взять верх над чем-либо;  
 сократить выпуск газет и журналов наполовину;  
 узнавать самые последние новости;  
 на экранах компьютеров;  
 ежедневно;  
 обращаться к компьютерам;  
 интересоваться будущим электронных книг;  
 несмотря на тот факт, что...  
 не совсем развитая технология;  
 намного дороже;

намного дешевле и популярнее;  
 автор бестселлеров;  
 в интернете;  
 напечатанные романы;  
 несмотря на успех;  
 отчасти;  
 заменить книги;  
 технология может все;  
 выполнять работу;  
 спрос на интернет;  
 успевать за быстро развивающимся интернетом;  
 более того;  
 не иметь отношения к технологии;  
 ряды книг в книжном шкафу;  
 стопка журналов на столике;  
 широко доступные;  
 угождать кому-либо, подстраиваться под кого-либо;  
 несомненно;  
 любители напечатанных книг;  
 сделать запрос на результаты игры;

## Vocabulary Practice

### The News

**Ex. 1.** *Match the newspaper headlines to the sections.*

<b>Poland hit by more bad weather</b>	UK news
<b>Mobile phone company makes bid for rival</b>	world news
<b>Russian satellites launched</b>	politics
<b>Poor results force England's cricket captain to quit</b>	business
<b>Cancer screening benefits praised</b>	education
<b>A Magical Performance</b>	sports
<b>TV standards falling</b>	science/technology
<b>UK backs peace plan</b>	entertainment
<b>South-East Asian Leaders Meet For New Talks</b>	health
<b>Education spending key to next election</b>	reviews

*Can you think of any other sections? Which is your favourite section of the newspaper? Why? Which do you never read?*

E.g. I like reading the sports section the most. ....

I never read the politics section. I'm not interested in it. ...

*How often do you buy a newspaper? Is it a daily or a weekly paper? Is it a tabloid (popular press) or a broadsheet (quality press)? What is its circulation?*

**Ex. 2.** *The following words often appear in newspaper headlines. Match them to their meanings.*

quit	the important factor
bid	try to buy/take over sth
cut	support
back	reduce
hit	affect sb/sth badly
talks	resign
key	formal discussions

**Ex. 3.** *Find the above words in the headlines in Ex. 1 then rewrite each headline without using them.*

E.g. Poland **hit** by more bad weather.

Poland **has been badly affected** by more bad weather.

**Ex.4.** *Match the columns to form compound nouns, then use them to complete the sentences given below.*

magazine	films
radio	effects
black and white	broadcast
special	station
current	covers
live	affairs

1. Photographs of her have appeared on ... all over the world.
2. I always listen to that ... in the morning because I really like the DJ.
3. We'll go over now to a ... from the Houses of Parliament where the Prime Minister is about to give his speech.
4. I love watching old ... . Some of them are classics.
5. We should watch that new ... programme on TV tonight; it looks like it will be really interesting.
6. The plot was a bit silly but the ... were amazing.

**Ex. 5.** *The people below are reading the newspaper. What sections are they reading: entertainment? business? sports? local news? horoscopes? international news?*

1. The World Health Organisation will hold a meeting to discuss the effects of tobacco on public health.

2. This is definitely one of the best films to come out of Hollywood this year.
3. The recent increase in oil prices has had a negative effect on the stock market.
4. A new sports and entertainment complex is to be built next to Brentwood shopping centre.
5. Manchester United won the FA Cup.
6. Gemini: Not a good day to make a financial investment. You will hear from an old friend, but do not mistake friendship for romance.

## Stage B Grammar Builder

Future Perfect

Linkers

Listing Points

Quantifiers

Phrasal Verbs

Abbreviations

Revision Box

### For Study:

- We use the future perfect for actions that will have finished before a stated time in the future. *They will have finished shooting the film by the end of March.*

The time expressions are: before, by, by then, by the time, until/till (only in negative sentences). *He won't have finished writing the article until Thursday.*

- We use the future perfect continuous to emphasize the duration of an action up to a certain time in the future. This tense is used with *by ... for*. *By the end of this month, he will have been working at this radio station for ten years.*

**Ex. 1.** *Look at the newspaper headlines. Which do you think will have happened in twenty years' time?*

1. Another huge leap as first man walks on Mars.
2. GMX announces the invention of the world's first hover car.
3. First woman president of the USA celebrates victory.
4. Scientists claim they can now cure all major diseases.
5. New global currency to be adopted by more than 100 countries.

*E.g. I don't think man will have walked on Mars in twenty years' time.*

a. What do you think you will have done by the time you are 30 years old? (*set up my own business, graduate from the University, become a famous journalist, publish X articles, become an editor...*)

b. Complete the sentences by using the **Future Perfect Simple** or the **Future Perfect Continuous**.

1. By the end of the year, I (work) here for 5 years.
2. Brenda (finish) writing that report in half an hour.
3. By the time Greg retires, he (run) the business for more than thirty years.
4. If we don't hurry, the concert (start) by the time we get there.



5. I won't be able to drive to work tomorrow morning because the mechanic (not fix) the car until the afternoon.
6. There's no point in phoning her now. She already (leave).
7. – Why don't we meet at the restaurant at 7 o'clock?  
- That's a bit early. I'm not sure if I (finish) by then.
8. – Do you think we should call John and tell him that we're going to be late.  
- No, there's no point. He (leave) by now.
9. – Did you hear that Lucy is moving at the end of the month?  
- Really? But by the end of the year she (live) in that flat for 11 years!
10. – I think Dave's really looking forward to retiring.  
- I'm not surprised. By the summer he (teach) for more than 35 years.
11. The workmen say they (not finish) until tomorrow.
12. By 8 pm tonight, I (eat) my dinner.
13. By next Monday, he (spend) all his money.
14. By noon tomorrow, her sister (be) at school for 4 hours.

c. Circle the correct tense.

1. By the end of the month, he ... here for 2 years.  
A will live B will be living C will have been living
2. My train ... at 7a.m. tomorrow.  
A leaves B will be living C will have been living
3. These bags are very heavy; ... me carry them upstairs?  
A will you help B will you be helping C will you have helped
4. By the time we ... this, it will be lunchtime.  
A will have finished B will finish C finish
5. It's hard to believe that this time next week you ... around Australia.  
A will have been traveling B will be traveling C travel
6. It's getting cold in here. I ... the heating on.  
A will have put B will put C will be putting
7. I hope the weather ... by the time we leave.  
A is going to improve B will improve C will have improved
8. I'm afraid I ... a chance to read this until tomorrow.  
A am not having B won't have C won't be having

**Ex. 2.**

**For study:**

Linking words show the logical relationship between sentences or parts of sentences.

**Positive addition:**

and, both ... and, too, besides (this/that), moreover, what is more, in addition (to), also, as well as, furthermore etc. E.g. *The assistant was **both** friendly **and** helpful.*

**Negative addition:**

neither (... nor), nor, neither, either etc. ***Neither** Sam **nor** I went to the meeting.*

**Contrast:**

but, although, in spite of, despite, while, whereas, however, even though, on the other hand, yet, still etc. ***Even though** we played very well we still lost the match.*

although + clause *Although it was raining, he left.*

despite/in spite of + noun *Despite the rain, he left.*

despite/in spite of the fact + clause *In spite of the fact that it was raining, he left.*

**Giving Examples:**

such as, like, for example, for instance, especially, in particular etc. *The weather has been excellent this week. Saturday **in particular** was very hot and sunny.*

**Cause/Reason:**

as, because, because of, since, for this reason, due to, so, as a result (of) etc. *He had to take the bus because his car had broken down.*

**Condition:**

if, whether, only if, in case of, in case, provided (that), providing (that), unless, as/so long as, otherwise, or (else), on condition (that) etc. *Amy's dad said she could go to the party **as long as** she was home by 11 o'clock.*

**Purpose:**

to, so that, so as (not) to, in order that, in case etc. *Dan went to the bank **to** get some money.*

**Effect/Result:**

such/so...that, so, consequently, as a result, therefore, for this reason, etc. *She doesn't really like her flat **so** she is looking for somewhere else to live.*

**Time:**

when, whenever, as, as soon as, while, before, until/till, after, since etc. *We'll go out **as soon as** you get here.*

**Exception:**

except (for), apart from etc. *I've paid all the bills **except for** the electricity one.*

**Relatives:**

who, whom, whose, which, what, that. *That's the girl **who** works in the bookshop.*

**Be careful!**

- Notice the word order after **so** and **neither**. The verb comes before the subject. E.g. *So is Mark. Neither did Mark.*
- Additions always use a form of be or an auxiliary verb (be, have, do, will, or a modal verb). E.g. *Gerald owns a dog, and so does Susan.*
- In conversation, you can use short responses with **so**, **too**, **neither**, and **not either** to agree with another speaker. In informal speech, people say **Me too** and **Me neither** to express similarity or agreement: - *I'm left-handed.*
  - *Me too.*
  - *I've never heard of these twins.*
  - *Me neither.*

**Both/Neither – All/None – Either**

- **Both** refers to two people, things or groups. It has a positive meaning and is followed by a plural verb.
- **Neither** refers to two people, things and has a negative meaning. It is followed by a singular countable noun. However, the **neither of + plural noun phrase** structure can be followed by either a singular or plural verb in the affirmative. E.g. *Sheila doesn't know where to go. Ann doesn't know where to go, either. Neither of the girls know/knows where to go.*
- **All** refers to more than two people, things or groups. It has a positive meaning and is followed by a plural verb.
- **Both/All** can go after the verb *to be* or after an auxiliary verb but before the main verb. E.g. *They are both/all very happy. They have all/both passed the exam. They both raveled by coach.*
- **Whole** is used with singular countable nouns. E.g. *She ate the whole cake. / She ate all of the cake. She spent all of her money.*
- **None of** refers to two or more people or things and has a negative meaning. It is followed by either a singular or a plural verb. E.g. *I asked all of the people at the bus stop but none of them knew where the theatre was.*
- **Either** refers to two people, things or groups and is followed by a singular countable noun. However, the **either of + plural noun phrase** structure can be followed by either a singular or plural verb. E.g. *The blue shirt is fine. The white shirt is fine, too. Either shirt is fine. / Either of the shirts is/are fine.*
- **Both ... and** is followed by a plural verb. E.g. *Both Chris and James live in Scotland.*
- **Neither...nor/Either ...or** take either a singular or plural verb, depending on the subject which follows. E.g. *Either Neil or Kate is going to drive me to the station. Either Neil or his parents are going to drive me to the station.*

**For practice:**1) Join the sentences using the words in brackets.

1. John has lived here for six months. Sue has lived here all her life. (whereas)
2. The play opens next week. Nick isn't at rehearsals. (despite)
3. The film is excellent. The special effects are stunning. (furthermore)
4. Stuart doesn't play the guitar. Mary doesn't play the guitar either. (neither)
5. He is a very talented actor. He is a good singer. (besides)
6. The article was very interesting. The writer was a little biased. (however)

Circle the correct word.

1. ... I normally enjoy detective stories, I found that one a bit predictable.  
A However B Although C But
2. Fiona speaks neither Spanish ... French.  
A not B no C nor
3. Dad always reads ... the international news and the sports section.  
A neither B both C either
4. Dan doesn't want to move, ... his house was damaged by the earthquake.  
A however B but C although
5. He's a very talented actor ... I don't think he is good enough to win the Oscar.  
A but B and C or
6. Andrea loves romantic films, ... Joe prefers thrillers.  
A besides B moreover C while
7. In ... to being an excellent journalist, he is also a newsreader.  
A addition B spite C order
8. Which programme do you want to watch? There is ... the news or a documentary.  
A either B also C both
9. ... the play's excellent reviews, we didn't enjoy it very much.  
A Despite B Apart C Whereas
10. Although she is best known for her role in the soap opera, she has ... appeared in some serious dramas.  
A more B neither C also
11. – Have you listened to those two CDs yet?  
1) No, I haven't had a chance to listen to ... of them yet.  
A all B neither C either
12. – Clive has got two cars, hasn't he?  
- Yes, but he bought ... of them second hand.  
A either B both C all

13. – That shop sells lots of nice clothes.  
 - Yes, but ... of them are very expensive.  
 A both B all C neither
14. – She has got three brothers, hasn't she?  
 - Yes. ... of them live nearby, though.  
 A None B Neither C All
15. – Are Danny and Michael coming tonight?  
 - No, ... of them could make it.  
 A either B both C neither
16. – What do your parents do?  
 - ... of them are teachers.  
 A Both B All C Either

a) Circle the correct words to complete this paragraph.

Sometimes being a twin can cause trouble. In high school, I was in Mr. Jacobs's history class. Neither/So was my brother. One day we took a test. I got questions 10 and 15 wrong. My brother did so/too. I didn't spell *Constantinople* correctly, and either/neither did he. The teacher was sure we had cheated. As a result, I got an F on the test, and so did/got my brother. We tried to convince Mr. Jacobs of our innocence, but he didn't believe us. The principal didn't either/too. We finally convinced them to give us another test. This time I got items 3 and 5 wrong. Guess what? Neither/So did my brother. Our teacher was astounded. So/Too was the principal. We weren't. We were just amused.

b) Underline the right word.

1. I can't speak French at all, *whereas/despite* my sister speaks it fluently.
2. They decided to go for a walk, *even though/in spite of* the rain.
3. Sara hasn't got a TV and she hasn't got a CD player *neither/either*.
4. I hate travelling by boat because I always get seasick.  
*Besides/However*, I can't swim.
5. *Both/Either* Jim and Sam were born in Canada.
6. The sales assistant was rude. *Furthermore/Even though*, he refused to call the manager.
7. *In addition to/ In spite of* being stubborn, he was lazy.
8. Of course you can borrow my car. *However/Yet*, I need it back by 8 o'clock tonight.
9. I love thrillers, *despite/in addition to* the fact that they always give me nightmares.
10. *Either/Neither* Simon nor Kelly had seen the film before.
11. She decorated the *all/whole* house by herself.
12. I asked everybody but *none/no* of the people there had seen Louise that day.

13. As soon as the guests arrived, *each/every* of them was shown to their seat.
14. I've been to that restaurant twice before and *all/both* times the food was excellent.
15. We're really busy at the moment; I've been working overtime *every/all* day this week.
16. *In spite of/Although* he could play the guitar very well he decided not to become a musician.

### Ex. 3. Study the phrasal verbs:

#### Stand

stand by = 1) support sb 2) be ready for action  
 stand for = 1) represent 2) tolerate, put up with  
 stand in for = replace sb temporarily  
 stand out = be noticeable  
 stand up for = support  
 stand up = 1) rise to one's feet 2) fail to meet  
 stand up to = resist

#### Take

take after = resemble  
 take away = remove  
 take back = apologise  
 take for = identify wrongly  
 take in = 1) give accommodation 2) make clothes narrower 3) fully understand  
 take off = 1) remove clothes 2) (of planes) leave the ground 3) imitate 4) (of time) take time as a holiday  
 take on = 1) undertake work 2) employ  
 take out 1) remove 2) clean  
 take over = gain control of sth  
 take to = 1) begin a habit 2) like  
 take up 1) begin a hobby, sport, job 2) fill (time, space)  
 to be taken aback = be strongly surprised  
 to be taken in = be deceived

#### Turn

turn away = refuse admittance  
 turn down = 1) refuse an offer 2) reduce loudness  
 turn in = 1) go to bed 2) give to the police  
 turn off = switch off  
 turn out = 1) produce 2) prove to be  
 turn over = turn to a new page; change the TV channel  
 turn to = 1) go to sb for help/advice 2) begin (a way of life or doing sth)  
 turn up = 1) arrive or appear (unexpectedly) 2) (of an opportunity) arise

**For Practice:**

a) *Fill in the correct form of take, turn or stand.*

1. I disagree with everything he ... for. He represents everything I hate.
2. It's amazing how much Jack ... after his father.
3. The radio is a bit loud, could you ... it down?
4. Rick will be earning a lot more although he'll have to ... on more responsibility as well.
5. She ... up skiing while she was living in France.
6. I'm really proud that he ... up for what he believes in.
7. Emma ... over control of the company when her father retired.
8. Do you think Rebecca will ... up at the party tonight?
9. The company is committed to ... out high quality goods at the lowest possible price.
10. They had already given him the money before they realized they had been ... in by a conman.

b) *Make up ten sentences of your own using the given phrasal verbs.*

**Ex. 4. Abbreviations****For Study:**

**c/o** – care of

**IOU** – I owe you

**PR** – Public Relations

**SAE** – self-addressed envelope

**VIP** – very important person

**DIY** – do-it-yourself

**HP** – high purchase (a way of buying sth by paying it off in regular installments)

**ETA** – estimated time of arrival

**PA** – Personal Assistant

**ASAP** – as soon as possible

**For Practice.**

*Fill in the correct abbreviations from the given list:*

1. Julia works in the ... department.
2. I didn't have any money so I had to give Tom an ... .
3. Fan mail should be sent ... the TV studios.
4. Helen works as a ... for a famous film producer.
5. Please send an ... with your application form.
6. He bought his new TV on ... .
7. We need to finish this report ... .
8. What's the ... of that flight?
9. Simon really enjoys watching ... programmes but he never does anything around the house.
10. The new cinema will be opened by a ... .

### Revision Box

**Ex. 1.** *Open the brackets, filling in the correct form of the given verb.*

1. "I (think) about buying a new car recently."  
"Really? What sort of car?"
2. "I haven't seen Mark for weeks."  
"Well, I (meet) him this afternoon. Why don't you come along?"
3. "We'd better take a taxi to the station."  
"Yes. The train (leave) in fifteen minutes."
4. "Where is the newspaper?"  
"I threw it away. I thought you (finish) reading it."
5. "I feel very tired."  
"How can you be tired? You (not do) a thing all day."
6. "Cathy doesn't study enough."  
"I know. I'm afraid she (not pass) her exam."
7. "It's bad news about Janet crashing her new car, isn't it?"  
"Yes. She (save) for months to buy."
8. "There's someone here to see you."  
"Oh, that (be) my sister. Send her in."
9. "Whose is this earring?"  
"I don't know. I found it when I (clean) the house."
10. "I (try) to reach Jane on the phone all day."  
"Don't you know? She's gone on holiday."
11. "I want to visit Katie."  
"Well, don't visit her before 5 o'clock. She (work)."
12. "That (sound) like Dad's car."  
"It is. He must have finished work early."
13. "Is that a new jumper?"  
"No. I (borrow) it from Laura yesterday."
14. "You (go) to the library today?"  
"Yes. Would you like me to return your books?"
15. "How is your grandfather?"  
"His condition (improve) day by day."
16. "When did you speak to Sue?"  
"I met her as I (walk) to work."
17. "Shall we go shopping?"  
"I can't go until the babysitter (arrive)."
18. "I've invited Sam to my party."  
"I doubt if he (come). He is studying for an exam."
19. "I'm sorry I'm late."  
"I (wait) here for over an hour."
20. "I'm having trouble with the car."  
"I'm sure John (help) you fix it if you ask him."



21. "How long (know) James?"  
"Since we were children."
22. "You (be) a good teacher one day."  
"Do you really think so?"

**Ex. 2.** *Put the verbs in brackets into the correct tense.*

Kate Teal (decide) to open her own restaurant. Yesterday, she (have) a meeting with her bank manager and she (ask) him for a loan. He agreed, so Kate (be able) to start making plans. In fact, she already (finish) a building for her restaurant and she (look) at tables and chairs next week. By the end of the month, work on the restaurant (begin) and by the summer, everything will be ready. Kate (hope) that her business will be a success. At the moment, she (interview) people to be chefs and waiters.

**Ex. 3.** *Correct the mistakes.*

1. I'm playing chess since I was eight years old.
2. I used to eat at that restaurant three times last week.
3. They haven't still delivered my television.
4. We haven't read yet his letter.
5. I have met that man a week ago.
6. We moved to Glasgow a year before.
7. Mike and Kelly got married last week. They had met each other 4 years ago.
8. I'll make the dinner when I'll get home.
9. Take some food in case you will get hungry.
10. The house will have been built until the end of May.
11. Peter still is at school.
12. When was the last time you have seen Tony?
13. I have seen the film three months before.
14. She hasn't been to a party since she has returned from her holiday.
15. Sally knows Jim for about six months.
16. At ten o'clock last night, I'm baking an apple pie.
17. Pollution in cities becomes a serious problem.
18. Who are you talking to just now?
19. Julie write five letters so far.
20. This time next week, Claire is flying to America.
21. We have visited our cousins last weekend.
22. The train from London is arriving at 1.15.
23. Shall you open the door for me, please?
24. I'm tired. I had been working hard all day.
25. She was used to play tennis when she was younger.
26. I will call Sam when I will have finished my homework.
27. We have done the shopping by the time the shops closed.

28. She talks on the telephone at the moment.
29. Susan can walk the dog when she will come home.
30. He had waited for half an hour before his friend arrived.
31. Paul will finish writing the report by lunchtime.
32. I am walking to school every day.
33. Last night, I am watching TV when the phone rang.
34. By the end of June, I will be working here for six months.

**Ex. 4.** *Fill in the correct prepositions.*

1. The advantage ... computers is that they can process information quickly.
2. She accused him ... stealing her bag.
3. The train arrived ... Manchester at 5:30 p.m.
4. Her parents did not approve ... her outfit.
5. He was aware ... being followed.
6. Mary agreed to help me ... the party.
7. We were amazed ... how many people attended the meeting.
8. Paul was angry ... me ... using his car.
9. Sarah is very bad ... Mathematics.
10. I don't believe ... ghosts.
11. According ... the weather forecast, it will be sunny tomorrow.
12. She blamed me ... the damage to the car.
13. We were carried away ... the voice of the singer.
14. The music ... this composer always touches me.
15. He took revenge ... the society.
16. ... my point of view the cast is awful.
17. ... my view she is a promising journalist.
18. He was bored ... death at the conference on retail banking.
19. George has absolutely no talent ... writing dialogues.
20. He touches ... essential issues in this new journal.
21. ... the mention of her name I flew into rage.
22. Philip hated the very idea ... going ... hospital.
23. We are sailing ... dawn.
24. She has been keeping ... touch ... me for a long time.
25. What are you going to do ... the weekend?
26. We've got a nice cottage ... the river Volga.

**Ex. 5.** *Insert the right article.*

1. She went to ... college in ... North.
2. It's no ... easy matter to manage ... house.
3. ... beautiful is not always the same as ... good.
4. ... new secretary doesn't like me.
5. ... life is hard upon poor Robert Shannon.

6. I used my shoe as ... hammer.
7. ... older I get, ... happier I am.
8. ... more dangerous it is, ... more I like it.
9. We had ... great evening at ... Philip's.
10. Oscar lived ... life of luxury.
11. The boy took ... fancy to Aunt Gloria.
12. Many ... man was happy that day.
13. Does he live at ... expense of his wife?
14. You're ... very man I want to see.
15. I read of it in a late edition of ... Globe.
16. ... elephant is found both in Asia and Africa.
17. ... man can adopt himself to any climate.
18. He ordered ... rich and expensive lunch.
19. ... malaria he contracted in the tropics ruined his health.
20. What ... unexpected news!
21. We went through ... college together.
22. It was ... slip of ... pen.
23. What sort of ... article was it?
24. The students are in ... room 14.
25. He asked for ... permission to leave.
26. We stayed at ... Greens.

## Stage C Conversation Practice

### I.

*Circle the correct response and act out the microdialogues.*

1. A: I've got the most amazing news. I've just been admitted to the Linguistic University!  
B: a Are you sure?  
b Really? That's wonderful!
2. A: You'll never believe who came round yesterday!  
B: a Tell me.  
b I won't tell a soul.
3. A: Did you hear that Frank is moving to Canada?  
B: a Are you sure?  
b That's fine.
4. A: Guess what! It's a holiday tomorrow, so we don't have school.  
B: a That's fine.  
b No, really?
5. A: Don't tell anyone I told you, but Jim is going to ask Liz to marry him.  
B: a I won't tell a soul.  
b No problem.
6. A: I'm sorry I'm so late.  
B: a Tell me.  
b No problem.
7. A: We'll meet outside the cinema.  
B: a Okay. See you there.  
b That's fine. Where?
8. A: I'm calling about the party on Saturday.  
B: a Great! Where shall we go?  
b I'm sorry. I can't make it.

### II.

*Read the dialogues. Which of the phrases in bold: passes on gossip? responds to gossip? In pairs, act out the dialogues.*

- A: **Did you hear that** Katie won a new car?  
B: **Are you sure?**
- A: **Guess what!** The lead singer of Sounbytes is buying a house near here.  
B: **No, really?** That's fantastic!
- A: **I've got the most amazing news.** You'll never believe it when I tell you! But you didn't hear it from me.

**B: Tell me. I won't tell a soul.**

A: Peter and Janet are finally getting married!

- A: **You'll never believe** what happened. Stacey just got fired!

B: No, really?

- A: Don't tell anyone I told you, but I saw Jim cheat on the test.

B: I won't say a word.

- A: **Did you hear about** Al? He's moving away.

B: Are you sure?

- A: I've got the most amazing news. You'll never believe it when I tell you! Tania is going to have a baby.

B: No, really? That's fantastic!

- A: Did you hear that Tony is going to appear on a TV quiz show?

B: Are you sure?

*Build up a dialogue of your own using the given above beginnings of the conversation.*

### III.

*Act out the following dialogue in class and then perform a dialogue by analogy:*

Angela: Turn that off Bernard! That's not suitable for the children to see.

Bernard: But I'm only watching the news.

A: I don't care what it is. It's too violent.

B: Yes, you're right, but I suppose it's a sign of the times we're living in. We live in a violent world and so it's only logical that there will be scenes showing **violent events on the news**.

A: Yes, but I don't want to see it. They should **cut those bits out**.

B: Now you're talking about censoring the news. We don't want to do that, Angela. Journalists have a moral responsibility to report the truth. If we allow them to distort the truth or change the facts just because it may offend or upset some people then we will be asking for trouble.

A: That may be so but they shouldn't show such violence early in the evening when there is the possibility that young children may be exposed to it. They could simply report the news and then show the pictures on a later edition.

B: That's a good idea. You know some people say that if children are exposed to violence in the media they develop aggressive behaviour. They say this is why there is so much violence in our society. The violence in society is reflected by the media and shown on TV. Children see it and copy it, and so we have a vicious circle.

A: I think they're right. Parents have to be responsible and make sure their children don't watch violent programmes.

B: That's why we have a rating system so people know before a film or TV programme starts what age group it is suitable for and whether it contains violence or sex or bad language.

A: Yes, but I don't expect the news to be X-rated!

## IV.

*Match the exchanges to form a dialogue. Then perform it in class.*

Hi Joanne, it's Rachel here. Listen, do you still want to go to an Internet café this afternoon?	a. Well, there is one in Church Street
Great! Where shall we go?	b. What time shall we meet?
Alright. We'll go there, then.	c. Hi Rachel. Erm yes, if you do.
How about six o'clock?	d. Okay. See you there.
We could meet at the bus station.	e. That's fine. Where?

*Make up a similar dialogue with your partner.*

### Group Discussion

Try to explain the following quotations in your own words. Do you agree with the given statements? Give your grounds.

- A community needs news for the same reason that a man needs eyes. It has to see where it is going. (Dame Rebecca West, British author)
- The public is like a piano. You just have to know what keys to poke. (Al Capp, US cartoonist)
- Bad news travels quickly, ill news flies fast.

## Stage D

### Practising Journalistic Skills

#### I.

*Read the report about a natural disaster in a village of Upton and analyze the presentation of information using the table below.*

#### Village Flooded as River Breaks Banks

The bad weather that has been sweeping the country for the last two months has taken its toll again on the unlucky inhabitants of the small village of Upton, in Warwickshire. They woke up on Tuesday to find that most of the village had been flooded for the second time in less than three weeks.

The village lies on the River Severn, which has been at a dangerously high level all month. The flood defences had been reinforced after the first floods but they did not prove to be strong enough. Early on Tuesday morning the river broke its banks again. Within hours, low lying parts of the village were submerged in more than a metre of water.

Local councillor, Bill Jameson said that it was a total disaster for the town, as things were just getting back to normal after the first floods. The flood has caused thousands of pounds worth of damage, and up to a hundred people have had to be evacuated from their homes. The army has been called in, and has been working all day using sandbags to try to build up the banks of the river again.

However, Jameson says that in the long term, more serious action will have to be taken. He said that the local council would be looking at ways of making sure that this never happens again. Even if it means such drastic action as diverting the course of the river away from the village...

<b>Where?</b> <b>When?</b> <b>What happened?</b> <b>Results:</b>  <b>Action taken:</b>	<ul style="list-style-type: none"> <li>• small village of Upton in Warwickshire</li> <li>• last Tuesday</li> <li>• river broke its banks village flooded</li> <li>• Thousands of pounds worth of damage; up to a hundred people evacuated their homes.</li> <li>• The army was called in. They used sandbags to build up river banks.</li> <li>• Council look at ways of making sure it never happens again.</li> </ul>
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*Imagine you are the newsreader at your local TV station. Write a news report about a recent remarkable event in your country. Start by giving the **summary of the event** (where, when, what, etc), and then **describe the event in***

**detail.** *Finish your news report by writing the action that will be taken.* Use the next listing points in presenting your report:

**To begin:** initially, first, at first, firstly, to start/begin with, first of all etc.

**To continue:** secondly, after this/that, second, afterwards, then, next etc.

**To conclude:** finally, lastly, in the end, at last, eventually, etc.

**Summarising:** in conclusion, in summary, to sum up, on the whole, all in all, altogether, in short etc.

Useful phrases for summarizing the article:

This article is all about....

The article describes...

Basically, what happened is this ....

The main point it's making is that ...

According to the article ...

The article under analysis claims that...

Apparently...

## II.

*Study the next interview with Mstislav Rostropovich, a musician, and take a similar interview (asking similar questions) with any person you like and whose opinion you highly value. Then present this interview in class.*

**Journalist: What new fears will emerge in the 21<sup>st</sup> century?**

R: I suppose a lot of our present fears will survive the next century, and the biggest among them will be the fear of the environmental catastrophe that threatens the Earth. The passionate desire to fell more trees, to bury nuclear waste in the ocean, to blacken the sky with industrial smoke, to build canals that will eventually drain seas, to pump as much oil and release as much natural gas as possible all over the world – this can destroy man as a species.

**J: Will human cruelty increase or decrease worldwide? Why?**

R: It all depends on which direction the development of humanity will take. If faith in God triumphs, then human cruelty will decrease. I pin my hope on the elimination of cruelty, the spread of spirituality, a more profound impact of art, culture and perception of beauty.

**J: From which countries and rulers do you expect global threats in the new era? Could the 21<sup>st</sup> century produce new Hitlers and Stalins?**

R: We should come to terms with the fact that in our world we no longer live in detached houses; each country is like a room in a shared apartment. The current UN policy is no guarantee against the emergence of potential dictators. Uncontrolled arms production on a mass scale far exceeds the needs of self-protection and, in my view, is a major reason why new dictators could appear in the 21<sup>st</sup> century.

**J: Can boredom become a serious global problem?**



R: As long as there is love, the feeling of friendship, and the desire for doing good, we do not risk feeling bored, even if the Earth suddenly becomes completely conflict-free. People with strong spiritual beliefs are never plagued by boredom. As a musician, I see that with only seven notes humanity has for centuries been able to create an endless variety of masterpieces. So the potential of the spiritual riches in our possession is virtually inexhaustible.

**J: What will remain an enigma in the 21<sup>st</sup> century?**

R: Science will never provide an answer for the innermost questions. If it does, that will mean the end of life. I don't think that the mystery of death, say, will ever be fathomed by science. There are things that should remain a mystery to us. I would count the mystery of love as one of them

**J: What changes will occur in the family structure and in male-female relationships? Will jealousy decrease? Will people marry at an earlier age?**

R: Speaking of marriage, I think confident people will get married at an earlier age than is common nowadays. My conclusion is prompted by my musical experience. Today children mature emotionally far more quickly than they did in my time. And this is the main precondition for early marriage, is it not?

As for changes in marital relationships in the future I believe there are certain fundamental properties of human nature that cannot be changed. Love and jealousy always go together. Love embodies a person's chosen partner. While jealousy, is a kind of consequence of that unique choice. I believe that being in love is no more than an intuitive search for one's genetic partner.

**J: Could you name, in order of priority, the main sources of human happiness in the new century: a good family; creative achievement; financial prosperity; religion; participation in politics; entertainment and travel; privacy.**

R: Some of the items in this list of hypothetical happiness are vital for human life; others are less important because they come naturally after a person has acquired strong spiritual and moral beliefs. Take religion, for instance. I think religion helps an individual develop fully, after which he is faced with the choice of whether to take part in politics, travel, or improve his financial standing. Creative achievement is rather the result of one's spiritual standards, life experience and inborn talent.

Frankly, I should add to your list one more source of human happiness, namely education. The joy of learning in a positive environment is an important source of human happiness. My own major sources of happiness are my family, love for the people around me and their reciprocal love, and adherence to religious faith.

The last item in your list, privacy, is an important and indispensable ingredient in human life. The chance of being on your own and being able to regularly contemplate life is needed for attaining harmony. Although I'm sure I could not bear a long spell of solitude... Many elements of happiness depend on

one another. For instance, a person was blessed with talent at birth, but the talent could not develop because of the poor environment or upbringing... And at different stages in one's life the idea of happiness is different... (Moscow News Questionnaire)

### III.

#### Written Practice

*Write **an article** on any of the mentioned in the interview topics. Express your own views on the raised points and support them with sufficient arguments. Follow the next plan:*

Introduction

Main Body

Conclusion

#### Writing a formal transactional letter

We usually write a formal transactional letter to respond to written information in the form of advertisements, letters, invitations, notes etc.

##### Introduction

In the first paragraph, we write our opening remarks and explain the reason for writing the letter.

##### Main Body

In the second and third paragraphs we ask questions or give the information required. We always ask our questions in a formal indirect way.

##### Conclusion

In the last paragraph we write our closing remarks. It is important to include all the facts provided in the rubric and the notes. However, we need to rewrite the information in our own words as much as possible. We do not use abbreviations, contracted types or colloquialisms for this type of transactional letter.

#### Analysing a Model Text

*Read the letter and underline the questions Mrs. Stephens asks. Has she included all the points?*

Dear Mr. Van De Vere,

Thank you for your kind invitation, I would be honoured to present the awards at the Book Society's 5<sup>th</sup> annual awards dinner. Unfortunately, you failed to mention a few important details.

Firstly, I would be grateful if you could let me know the exact date of the event, so that I can rearrange my schedule. I assume that you are holding the event at the Regency Hotel in London, as you did last year. However, I would be grateful if you could let me know if the location has changed. I also need to know what time the event starts.

In addition, I was wondering if it would be possible to bring my daughter as my guest. Finally, I would like to mention that I am a strict vegetarian, therefore I would be grateful if you could let me know whether there will be any vegetarian dishes on the menu.

Thank you again for choosing me to host such a worthwhile event. I am looking forward to it immensely.

Yours sincerely,

Jane Stephens

Answer the questions:

1. What is each paragraph about?
2. Find examples to suggest that the letter is formal.
3. Have any extra questions been asked?

*You have just received a letter informing you that you have won a competition. Write a letter to the competition organizers asking for the information you require.*

### **Plan**

Introduction (Para 1)

What are your opening remarks?

What is your reason for writing?

Main Body (Paras 2-3)

What questions do you have to ask?

Do you have any other questions to ask?

Conclusion (Para 4)

What are your closing remarks?

### **Useful Language**

I would be grateful if ...

I would appreciate it if ...

I was wondering if it would be possible (to/for) ...

Could you please let me know if ...

Could you please tell me whether ...

I would like to know if/whether ...

### **Rendering**

*Give the gist of the following articles avoiding a word-for-word translation.*

### **Сила слова**

Не зря сказано: “В начале было СЛОВО” и “за каждое слово ответите”. В начале многих психосоматических заболеваний были негативные слова. Это убеждение подтверждается многолетней врачебной практикой. Вспомните, сколько раз в день вы произносите слова типа “кошмар, ужас, беда”. Это слова, выражающие недовольство и

раздражение. Печальна участь людей, которые любят жаловаться всем подряд, на всех и все. К ним напрямую относится “закон бумеранга” и фраза “накликать беду”. Они чаще заболевают и труднее выздоравливают. Вы знаете свои ключевые слова, которые чаще всего употребляете в речи? Какая у них окраска (connotation, emotional colouring)?

Возможно, болезни нервные и телесные – это и есть наказание за речевую неводержанность. Попробуйте припомнить какой-нибудь спор, в котором родилась истина, а не раздражение, и скандал без неприятного осадка. Представьте, что существуют весы, взвешивающие негативную и позитивную речь. Когда “негатив” накапливается, то появляется симптом на уровне тела. Кроме того, речь присуща только человеку как носитель информации, жизненная установка и руководство к действию. Ни одно животное не способно *сознательно* произносить, читать, писать и реагировать на слова. Ведь даже анатомически голосовые связки находятся рядом с продолговатым мозгом, где расположены сосудо-двигательный и дыхательный центры. Несомненно, что голосовые вибрации влияют на тонус сосудов и кровотоков каждого органа.

Проведите эксперимент: 30-40 раз произнесите слово “кошмар”, и если вы внимательны, то заметите, как в различных органах появляются неприятные ощущения. Возможно, поэтому человек имеет свойственные только ему кармические заболевания.

Такие фразы, как “он меня убивает”, “у меня болит за него сердце”, “ноги не ходят”, “глаза бы не смотрели”, “руки не поднимаются”, “уши вянут”, включают программу болезней и самоуничтожения. И наоборот, такие слова, как “радость”, “любовь”, “верю”, “доволен”, “счастье” расправляют осанку, а значит, улучшают питание всех внутренних органов, снимают спазмы и вызывают приятные ощущения в теле. Люди, которые любят петь, психически и физически здоровее. Будьте внимательны к своей речи, коллекционируйте добрые слова, и вы расстанетесь с ненужными болезнями и переживаниями, и даже улучшите свою судьбу. Если очень хочется высказаться – пишите. Это средний путь между желанием “резать правду-матку” и все копить в себе. Заведите дневник чувств для оздоровления и увидите эффект.

По православным канонам на “том свете” первая расплата наступает за грехи речи: пустословие, ложь, осуждение, сквернословие.

### **Проклятие силой в 30000 рентген**

Необычайно интересными являются открытия ученых, которые создали аппарат, способный переводить человеческие слова в электромагнитные колебания. Эти колебания способны влиять даже на молекулы ДНК! И оказалось, что некоторые слова способны вызывать мутагенный эффект! Хромосомы рвутся и ДНК начинает вырабатывать неестественные программы.

По оценкам специалистов проклятия, оформленные в слова определенным образом, вызывали мутагенный эффект, подобный тому, что дает радиоактивное излучение мощностью в 30 тысяч рентген! Страшно даже подумать, что стало бы с человеком после такой словесной обработки, если 50 рентген считаются для него смертельной дозой. К счастью, эти эксперименты проводились на препаратах ДНК растений. Почти все они погибли, выжившие стали генетическими уродами, неспособными программировать развитие здоровых организмов.

Больше всего поразил ученых тот факт, что эффект не зависит от силы звука. Они произносили слова то громким, то тихим голосом, а иногда шептали еле слышно, но результаты получались одинаковые. Сила была не в громкости. Ученые пришли к выводу, что человеческие слова обладают не столько энергетическим, сколько информационным воздействием на ДНК. Сила воздействия зависит, главным образом, от содержания сказанного текста.

Так наследственные программы повреждались, когда исследователи говорили нечто ужасное: например, проклинали растение, из которого получили препарат ДНК. И тогда провели противоположный эксперимент. Через свой аппарат ученые благословили семена пшеницы, убитые радиоактивным облучением мощностью в 10 тысяч рентген. Результат превзошел ожидания: перепутавшиеся гены, разорванные хромосомы и спирали ДНК встали на свои места и срослись! Убитые семена ожили и вззошли. А в контрольной группе они так и остались мертвыми. Получается – ДНК слышат человеческую речь?

В принципе, исследователи не открыли ничего нового. Ведь их аппарат воспроизводит и усиливает природную способность человека влиять словами на объекты физического мира. Эти способности известны с древних времен. По молитвам многих святых исцелялись безнадежно больные и воскресали мертвые. А проклятия действовали на жизни людей с силой неотвратимого рока. История знает много примеров, когда здоровый процветающий человек вдруг начинал таять на глазах, а от его благополучия не оставалось и следа. ДНК слышат человеческую речь, поскольку приспособлены к восприятию таких акустических колебаний. Мало того, молекулы наследственности получают и световую информацию: человек может и не произносить ничего вслух, а мысленно читать текст (думать), но содержание сказанного все равно дойдет до генетического аппарата адресата (своего или чужого). Одни сообщения оздоравливают организм, другие разрушают.

Вывод: будущие журналисты, пишите и думайте только о хорошем, желайте людям только добра, и оно вернется вам с торицей!

## IV.

**Critical Thinking**

*Read the following text, do the comprehension test below it and express your idea of writing newspaper or magazine articles. Do you share the author's views on the raised issue?*

**Recapturing Creativity in Writing**

The art of magazine article writing becomes more craft and less creative artistry as the years wear on. Rather than seize the inspiration and go with an idea, the too-experienced writer usually finds that the ideas are created, the inspiration manufactured, and the artistry tempered by attention to editorial guidelines, word count, and audience anticipation. In short, writing becomes rote, pulsing word rhythms become pap, and ingenious turns of phrase become trite.

What emerges, then, is a document that resembles nothing so much as what Hamlet replied to Polonius when asked what he was reading, "Words, words, words." Sometimes our timing is perfect and we play words against each other so skillfully that even our worst critics, we writers, of course, grudgingly admit to success. At other times, the ideas seem forced and our management of them inept, even horrifying when compared with what could have been written, what we might have written if what – if we had the time? If we had the material? If we had the desire? That last is, perhaps, most disturbing of all to writers who feel that they have lost IT, whatever IT may have been. Sometimes IT simply means inspiration, a new way of looking at old ideas and circumstances. When that happens, a writer has two choices – neither pleasant – either close up shop and move to another location/profession or recharge the creative battery.

Bringing a new perspective to writing can be as easy as taking time away from writing to deadlines and to simply observe the world surrounding. Once away from what has to be written – a sort of canned creativity – many writers find they can recapture some of the freshness that they have lost in viewing the world surrounding. Still others need new places and new people to excite their senses. They must transplant themselves into less familiar, more exotic locales that require them to deal in a different way with their every day concerns. For some, the fire has gone out and no amount of stoking will rekindle it. For them, writing has become a business – and no longer a profitable business nor even one that permits a living. Among this sad group, a career change or modification is in order. The time may have come to move from the exciting, if somewhat precarious, world of freelance writing to taking a staff position somewhere, anywhere, that will allow them to write.

If that does not work, then the onetime freelancer may just have to accept the fact that, whatever he or she once had, it is no more. The fantasy for some at this point is to think of becoming an editor, to take out one's blue pencil and to brutalize someone else's work. Most writers tend to think that editing is something that anyone can do, but, of course, it is not. Too often, writers at this

stage of their careers choose not to recall the statement made by Robert Giroux in *The Education of an Editor* (1982): “Most editors are failed writers – but so are most writers.” (from *Megatonic*)

**Test.**

1. According to the passage, IT refers to which of the following?
  - A. personal attractiveness
  - B. acclaim
  - C. professional recognition
  - D. inspiration
  - E. religion
2. The metaphor of a fire is used to refer to which of the following?
  - A. the aging writer
  - B. the magazine editors
  - C. the creative spirit
  - D. the writer’s talent
  - E. none of the above
3. According to the passage, which of the following is the writer’s worst critic?
  - A. the editors
  - B. the public
  - C. family members
  - D. writers themselves
  - E. Robert Giroux
4. The author of this passage would be least likely to agree with which of the following statements?
  - A. Writing is a real profession.
  - B. Writers can recapture inspiration.
  - C. Writers and editors are similar.
  - D. Sometimes writing becomes stale.
  - E. Writing should follow a formula.
5. In this passage, the author’s reference to the “blue pencil” refers to
  - A. gratuitous vandalism
  - B. random colouring
  - C. the editing process
  - D. the pencil used for rejections
  - E. none of the above
6. According to the passage, the writer in need of creative recharging must travel abroad
  - A. stay home and meditate.
  - B. go to a tropical island
  - C. simply take time off
  - D. exercise

## II.

*The work of a reporter is known to be hard. What factors do you think make it not so easy? Read the text below and express your attitude towards data snatchers. Do you know any possible effective ways of avoiding computer virus strikes? How does the job of a journalist depend on Information Technology?*

### Invasion of the Data Snatchers

Froma Joselow was getting ready **to bang out a newspaper story** when the invisible intruder struck. Joselow, a financial reporter at the Providence Journal Bulletin, had carefully **slipped a disk holding six months' worth of notes and interviews** into one of the newsroom computers when the machine's familiar whir was pierced by a sharp, high-pitched beep. Each time she tried **to call a file to the screen**, the warning DISK ERROR flashed instead. It was as if **the contents of her floppy disk** had vanished. "I got that sinking feeling", recalls Joselow. "Every **writing project** of mine was on that disk."

In the Journal Bulletin's computer centre, where Joselow took her **troubled floppy**, the detective work began immediately. Using a binary editor – the computer equivalent of a high-powered magnifying glass – Systems Engineer Peter Scheidler examined the disk's contents line by line. "What I saw wasn't pretty," says Scheidler. "It was garbage, a real mess." Looking for a way to salvage at least part of Joselow work, he began peering into each of the disk's 360 concentric rings of data.

Suddenly he spotted something that gave him a chill. Buried near Sector o, the disk's innermost circle, was evidence that the glitch that had swallowed six months of Joselow's professional life was not a glitch at all but a deliberate act of sabotage. There, standing out amid **a stream of random letters and numbers**, was the name and phone number of a Pakistani computer store and a message that read, in part: WELCOME TO THE DUNGEON ... CONTACT US FOR VACCINATION.

Joselow had been **stricken by a pernicious virus**. Not the kind that causes measles, mumps or the Shanghai flu, but a special strain of software virus, a small but **deadly program** that lurks in the darkest recesses of a computer waiting for an opportunity to spring to life. The computer virus that struck Joselow had been hiding in the memory of the newspaper's machine and had copied itself onto her data disk, **scrambling its contents** and **turning the reporter's words and sentences into electronic confetti**.

*Make up sentences of your own using all the word combinations in bold. Look them up in the dictionary and memorize.*

## III.

*Read the next article on the state of British journalism. Define its subject matter and the tone the writer employed to highlight all the flaws of the news editor's job.*



### **A News Editor's Brain Is Just a Set of Buttons**

(from *The Independent*, August 2004)

It might be thought, by those who have never encountered Fleet Street news editors in full phlegm-flecked cry, that their brains are complex organisms, constantly calibrating the affairs of state against the needs of their papers.

In fact, and I speak as one who has carried out this hapless function on three national newspapers, a news editor's brain is but a rudimentary affair. After all, if you are running the news pages of a mass market paper, subtlety is not your friend.

Instead, there exists inside the head of every news editor a series of buttons, each one representing elements in the ideal story. They are best imagined as a series of organ stops, arranged according to contemporary tastes. Thus, today, you would find on the top rank: celebrity, sex, football and television; on the second tier: royalty, animals, chefs, housing values, and shopping; on the third, those former top rankers: aristocrats, scoutmasters, Harry Potter, and vicars; and so on, right down to the bottom rank: policy statements, local government and deserving but celebrity-free causes.

Of course, their arrangement varies according to the paper (for *The Daily Telegraph*, transpose aristocrats with footballers), but the general principle applies: the more stops pulled, the greater the interest. Imagine, therefore, the frisson of excitement when the following story hit news desks last week: football star Wayne Rooney's fiancée argues with her famous man about Sunday paper revelations concerning a prostitute, throws away her £25,000 engagement ring in a nature reserve, which bans locals from hunting for it, lest they disturb the rare, red squirrels.

Here, all at once, on the very verge of August, was: celebrity, sex (implied), a row, the vice industry, lost treasure, and cuddly animals. Get the local bishop to condemn the couple (or the "something-for-nothing" society represented by the treasure hunters), find a royal angle ("Get on to Charlie's office", desks might have told reporters, "and tell them Rooney's bird's been lobbying things at endangered animals"), and the yarn would have come close to that news editors' holy grail: *The Story That Has Everything*.

Alas, it stayed a mere six-buttoner; but it was a noble effort. The leader in the clubhouse, I have long thought, is this from the *News of The World*: "Nudist Welfareman's Model Wife Fell For The Chinese Hypnotist From The Co-Op Bacon Factory". Very few buttons unpushed there. Ditto the headline which journalist Steve Robles claims to have once written on a Melbourne crime story: "Vampire Man-whore Murdered While On Trial For Savage Attack On Woman Accused of Luring Him into Snuff Film".

Of course, it is not always how many buttons are pressed, but how hard. Consider this, perhaps the ultimate wildlife and royalty story, from *The Sport*: "Killer Plants Stalk Queen Mum". As it turned out, the plants in question were rampant rhododendrons smothering other species as they spread to, among other

places, Windsor Great Park – thus “threatening” the Queen Mum’s habitat. Something of a cheat, therefore. And speaking of cheating, not even US supermarket tabloid World Weekly News can make up The Story That Has Everything. Best recent efforts include: “Abe Lincoln’s private porno collection found”, and “I was Sexually Molested By A Female Bigfoot.”

The mythical all-purpose Fleet Street fantasy story used to be: “Sex-change vicar in mercy dash to Palace corgis”, but that now has a distinctly old-fashioned ring to it. Today’s all-button pusher would go something like this: “Sven and Madonna in three-in-a-bed romp with Big Brother nympho as Blair admits to pre-op Queen: WMD never existed”. Now that should shift a few copies. (by David Randall)

*After reading the article express your view on the chief “catching” topics that should be presented in newspapers. What kind of columns would you like to write yourself?*

*What points does an editor’s job consist of? Compare British and Russian problems that journalists might face in connection with the presentation of acute material in media.*

#### IV.

*Read the article by Peter Cole reflecting on the present state of British press. Does he approve or disapprove of it? Why? Is the article full of sarcasm? What annoys Peter Cole in the current press material? How does it characterize the writer himself? Make up the gist of the given text using the marked vocabulary on the topic “Press & Politics”.*

### **Having It Both Ways Has Been the Mark of the Tabloid Press**

(The Independent, August 2004)

The News of the World, **the largest selling newspaper** in Britain, is in many ways a very traditional product. It **provides smut and sleaze for readers of all social profiles**, and it looks you in the eye and, with a perfectly straight face, tells you it is doing this **in the public interest, in defence of a morality** that those appearing in its columns tend not to follow.

The old joke about the No W is that readers who would not be seen dead with it **conceal it within a more respectable broadsheet**, such as the one you are reading now, and then clandestinely **enjoy the seedy stories** served up each week by Rupert Murdoch’s **profitable scandal sheet**. At present it is footballer’s lives, and loves.

I should apologize, I suppose, for returning to these **seedy subjects**. It seems no time since we were discussing Becks and Rebeccks, but now the manager has made the ultimate gesture to his captain, by **taking the spotlight on to himself**. And in a useful word-saving gesture (columnists appreciate such things) Sven does not require us to use the word “alleged”, as Becks did. Text

messaging features prominently in both stories, which **gives the No W accounts just a flavour of** the 21<sup>st</sup> century.

I am sure I don't need **to go through the detail of** Sven's shared affair with Faria Alam, who works at FA headquarters in Soho, and had a little foreplay (actually it went further than that) with the FA chief executive, Mark Palios, before moving on to the coach. As ever with these stories, the real issue is not the sex (both men are single, as is Faria), it's the lies. Or so it is claimed. For some extraordinary reason the FA chose **to put out a statement denying** Sven's office affair, having got the impression that there was no truth in the story. Most organizations manage to get by without **issuing press statements** denying or confirming office affairs.

Worse – presumably after a word with a passing referee – the FA then put out a statement **rebutting their unnecessary earlier statement**. And you are surprised we lose football matches? Sven, whose job may be on the line, though nobody is quite sure why, has made it very clear he had nothing to do with either statement.

Still, if we put on a serious face, like the No W, we are shocked by the behaviour of football's finest, particularly when Sven is paid many millions a year and is unable to take his team beyond the quarter-finals. He is a national figure, and he is now **a laughing stock**, at best.

The No W was shocked by Sven's behaviour and decided that information about **it should be brought to a wider audience** – of eight million or so. The No W **is the modern equivalent of the stocks**. It brings humiliation to sinners by placing the details of their behaviour before the public. It always has. Incredibly, in the years after the Second World War it was selling more than seven million copies a week. It concentrated then on **raunchy court cases**, particularly when there was a vicar in the dock.

Roy Greenslade, in his admirable newspaper history *Press Gang*, points to 1959 and the arrival of one Stafford Somerfield as editor. "The titillating court reports were all very well but he soon introduced two new forms of provocative content: kiss and tell memoirs and saucy investigations." He paid Diana Dors £35,000 for her interesting life story. Today Faria would receive rather more than that, but essentially, 45 years on, nothing has changed, as Eriksson and Palios have discovered.

But what about the hypocrisy rating? A colleague tells me that his English lecturer at Liverpool University in the Sixties, the late Professor Kenneth Muir, used to tell his students, "the Sunday **papers are simply sin sugared with morality**". That was a time when sin was more tightly defined. Now the No W could argue that with **the decline in public morality**, the vastly reduced influence of the church and its reluctance to make moral judgements, **falling standards in public life** and the absence of well-behaved role models in sport and show business, only it exposes and condemns sin.

It is not alone in the hypocrisy league. The **supposedly serious newspapers**, even the BBC, have reported the Sven story. The Guardian last Thursday devoted a leader to the subject, saying loftily: “Only in Britain could an affair between an unmarried man and a secretary erupt into a job-threatening situation with reportedly  $\leq 14$ m at stake.” The Guardian had run the story across the top of the back page two days earlier. The BBC, which claims not **to cover the private lives of public figures**, reported the story on the basis that the FA was holding an investigation. And The Daily Telegraph carried a main op-ed piece, cleverly justifying its presence by explaining what it was not about, which required elaboration.

So that’s all right then. And I suppose we should be grateful to the No W for ventilating the issue that is not sex. My worry is the damage all this may do to young people like Wayne Rooney.

## Unit II

### Cinema

<p><b>cinema</b> movie industry the greatest aesthetic and educational force</p>	<p>a thought-provoking art entertainment</p>	<p>to be widely open to various experiments to be a powerful force in contemporary life to have the power to educate to be a window on the world to undergo aesthetic purification to give pleasure to millions of people to turn children into professors to turn children into criminals to have a terrible effect on family life to reduce the amount of television in a child's (man's) life to push the world closer to people to push the world further away</p>
<p><b>television</b> a cheap form of entertainment</p>	<p>terrifically exciting powerful potentially dangerous harmful addictive</p>	
<p><b>cinema house</b> open-air theatre drive-in-theatre cinema with continuous performance</p>		<p>to go to <b>the</b> cinema ~ to go to <b>the</b> movies ~ to go to <b>the</b> pictures</p>
<p>screen</p>	<p>wide large broad narrow normal</p>	<p>to make a screen version (adaptation) of a novel to screen a novel (play, story) to adapt a novel for the</p>

<p>entrance exit</p> <p>showing ~ performance ~ programme</p>		<p>screen to film a novel to play ~ act on the screen</p> <p>to begin at ... to end at</p>
<p><b>film ~ picture ~ movie</b> a comedy a tragi-comedy a musical a romance melodrama a tear jerker an action film a thriller a wartime epic newsreel serial sequels a soap opera</p> <p>“X” film – may be seen by adults only</p> <p>the screen version (adaptation) of the novel</p> <p>co-production ~ joint production</p> <p>scenery and costumes by the songs set to music by a new N film</p>	<p>documentary educational historical popular scientific science feature science fiction animated cartoon adventure musical puppet horror gangster crime secret-agent Western children’s theatrical wide-screen colour black-and-white mute sound dubbed with subtitles silent/sound/talking full-length short-length short two (three) part star-studded wide screen successful</p>	<p>to shoot ~ produce ~ make a film to release a picture to have a running time of to come out (about a film) to go into production to be a joint production to dominate on the screen ~ to flood the screens to eat up screening time to be the superior genre of the 90s to be nominated for best picture, Oscar etc. to be accepted at the festivals to be famous for its technique to remake a film to reissue a film to be dubbed in Russian to present a film in Russian to be directed by ... to be put on general release to be put on limited release to be a box office hit to be a huge success to be a complete flop ~ a failure</p>

<p><b>the message of the film</b></p>	<p>enjoyable with a happy ending miscast misdirected miswritten</p> <p>low/high budgeted with a lot of sobbing with a lot of pistol cracking</p>	<p>to be profitable for the movie industry to have incredible animation to be full of lovable characters to be for children and adults alike to have a star studded cast along with fast paced action to have a predictable plot to have exciting action sequences and a funny, well-written plot to depict historic events of the past on a grand scale to consist of musical numbers and dialogues a film about criminals/spies and detectives/recent events/danger and excitement/war a film with a sad end/of popular science events/of exciting and emotional drama with a happy end a film made by photographing a series of drawings/in which the main interest is a puzzling crime and a process of solving it the film deals with ~ depicts ~ presents ~ tells of to contain obscure and complex ideas to give a message of optimism and success</p>
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<p><b>scenic effects</b> <b>special effects</b></p> <p><b>remake</b> = a remade movie</p>	<p>up-to-date latest improved modern spectacular</p>	<p>to be simply a string of violent gags</p> <p>to create certain scenic effects (earthquakes, fires, horse races...)</p> <p>to make the film well worth watching</p> <p>to make up a high percentage of the finished film</p> <p>to be a fact of life</p> <p>to be a remake of a film</p> <p>can be thoroughly entertaining</p> <p>to surpass the quality of the original</p> <p>to re-do a script with a new set of characters</p>
<p><b>parts of a film</b> scene</p> <p>an episode still shot long shot close-up caption subtitle flashback(s)</p> <p>rushes = the prints of the negatives</p>	<p>outdoor indoor the opening the final crowd useless mass scary sappy love</p>	<p>to contain pleasant images but teach nothing</p> <p>to set up a scene</p> <p>a flashback is a scene in a film that shows sth that happened before that point in the story</p> <p>every evening the crew see the previous day's rushes</p>



<p><b>montage</b>  <b>shot(s)</b>  close up  far-away shot  long shot  crane shot  panorama shot  double exposure  shooting angle  slow/accelerated  motion  shot on location/on  studio sets  trick photography  in studio/outdoors  the use of  chase/suspense/comic  situation/music/light  and sound  effects/special effects</p>	<p>irreproachable  magnificent  clear  (in)comprehensible  (in)coherent  (in)consistent  (non)logical  faultless  (un)impressive  well/badly done  well balanced  expressive  impressive  original</p>	<p>to be a process of  assembling the desired  shots into sequences  to be taken with a  long/close distance  between the camera and  the subject/in motion  to show the subject on a  large/small scale/every  detail of/two pictures at  a time  to be taken in the film  studio/out of the film  studio/in the filming  hall/ on studio  sets/outdoors  to bring out the  subject's/character's  essential nature  to suggest the inner life  of the character/one's  thoughts, feelings,  dreams etc.</p>
<p><b>cinema workers</b>  film makers  producer  production manager  film director</p> <p>director of  photography</p> <p>art director</p>	<p>talented  capable  intelligent  skilful  professional</p> <p>demanding  painstaking</p>	<p>to make quite a number  of films  to calculate the budget  to book the studios  to arrange transport for  the crew and actors  to get hold of all the  props (objects used in  the film)  to be in charge of the  composition of scenes  to add to the original  sound track which has  been recorded  to put on different  sounds and music  to make a rough cut  to show (possess)  supreme technical  competence</p>

camera-man camera assistant	inventive resourceful highly skilled efficient (in)experienced sophisticated	to resort to modern techniques  to do all the shooting to handle the camera to make shots to change the film (ПЛЕНКА) to help with the lights to use all the possibilities of the camera to accentuate
sound crew lighting crew camera crew set decorator wardrobe assistant costume designer technical advisor		to manage to achieve a harmonious collaboration between the plot and music to win many technical achievement awards to make sumptuous, luxurious settings/costumes
script-writer	creative skilful with a vivid imagination	to be commissioned to write scripts to do screen plays to write scripts to create scenarios to reflect the significance of the time to sense the public approval/disapproval to carefully work out the plot of a film
sound technician		to make sure that all the sound is recorded to fix the microphones in position beforehand to do the sound dubbing to record sound effects and background sound

animator		<p>to use computer generated imaging and animatronics</p> <p>to acquire modern technique</p> <p>to combine live actors with animated drawings</p> <p>to be an expert at computer graphics and digital animation.</p> <p>to aim the film at an audience of teenagers, ...</p> <p>to give the audience sth easy and undemanding</p> <p>to mix languages to express the truth of a given situation</p>
a continuity girl	careful responsible	to keep a careful record of all the details in every shot
a clapper boy (in commercials)	(un)punctual accurate	to be responsible for the clapperboard
film agent		to shout out the number of the shot and the take
		to hire the team to work on a film
		to put together people
		to guide team members
		to have a great deal of authority over sb
<b>cinema goers</b> film goers audience film fans public at large TV viewers telly addicts	devoted indifferent	<p>to watch the film (screen)</p> <p>to see a film</p> <p>to watch sb acting on the screen</p> <p>to applaud</p> <p>to comfort and soothe the audience</p> <p>to influence the process</p>

		of film making to appreciate the work of the film director....
<b>actors and acting</b> the cast – состав актеров comedian an actor of great promise leading actor star	famed far beyond one's country borders reputable respected highly thought of prominent distinguished outstanding celebrated unsurpassable incomparable inimitable unrivalled genuine authentic out of the ordinary gifted talented versatile with a lot of accomplishments cut out for acting commonplace mediocre shallow superficial dilettantish resourceful (in)consistent self- made/educated/taught controversial	to be auditioned/to be given an audition = пройти прослушивание, пробу to create a true-to-life image to be a born actor to rank among to have all the makings of to have undoubted talent to have meager skills to go far ahead of one's time to get/gain/obtain the reputation of to remain unnoticed, ignored in the history of to become famous overnight to rise to international fame to bring to life on the screen to come alive on the screen to outshine everybody else to be miscast = to be ill- chosen to be cast to advantage
<b>role</b>	main leading title key small supporting minor	to costar to play a role to make the most of the role to star in a role to play the main role to portray a character to make a true-to-life

<p><b>portrayal</b></p>	<p>a typical N role</p> <p>convincing memorable captivating warm brilliant superb marvellous splendid wonderful</p>	<p>interpretation of characters</p> <p>to give a convincing portrayal of</p> <p>to give a magnificent performance as ... in ...</p> <p>to take (gain) the best actress (actor) award (title)</p>
<p><b>effect and impression film</b></p>	<p>delightful amusing entertaining powerful gripping absorbing vividly dramatic technically brilliant sad sentimental widely popular boring ~ dull depressing slow-moving fast-moving dragged-out ~ lasting longer than necessary empty of serious content not easy to watch not a film to everyone's taste run-of-the-mill = not special or interesting in any way = ordinary the best selling</p>	<p>to win universal acclaim to be worth seeing to make (produce) a (un)favourable impression on sb to praise unreservedly to leave a deep and lasting impression on sb to appeal so much to the audience to be (make) a hit with the public to give a short and pleasant rest to give a kind of relaxation to be a source of inspiration for... to be completely carried away by the film to mar (= spoil) a film to leave sb cold to have little current impact to be horrified by a film to tap the deepest reaches of man's spiritual life to suit all tastes to be not without flaws = не без недостатков to be a complete flop =</p>

		<p>to be a failure</p> <p>to contain obscure and complex ideas</p> <p>to prevent spectators from receiving the film properly</p> <p>to be readily accepted by mass audiences</p> <p>to be a film that inspires horror</p> <p>to give a spine-chilling effect</p> <p>to make your flesh creep</p> <p>to give a sudden sharp feeling of excitement</p> <p>to move one to tears</p>
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## Stage A

### Approaching the Topic

*Read, intone, memorize and perform in class the following text about the advantages and disadvantages of television. Complete it with your own point of view on the raised theme.*

The general opinion about television is that it is terrifically exciting, very powerful and potentially very dangerous. Undoubtedly, television has advantages. First of all, it has the power to educate. It is a window on the world and the children can learn a lot about anything from watching it. Furthermore, it is a cheap form of entertainment which gives pleasure to millions of people, especially those who live alone.

However, some people argue that television is so powerful that the disadvantages overweigh the advantages. Although it can turn children into professors, it can also turn them into criminals, and there is increasing concern about the effect of violence on television when even wars are brought into our living room.

Other people argue that television has had a terrible effect on family life. Many of us no longer talk to each other, and families spend hours in front of the “box” instead of going out together or simply having a conversation. Opponents of television suggest that we do something about reducing the amount of it. Unless we do something, young people today will all grow up to be telly addicts.

In conclusion, the power of television for good and evil is exaggerated. It does not bring the world closer to us. It pushes it further away. In fact, as soon as the subject appears on television, it loses its importance. We no longer care about problems, we just view them. I think television is another form of entertainment and, if you have other interests, it is neither harmful nor addictive. (from “Streetwise”)

## Reading Skills

### Pre-reading Tasks

*You are going to read an article about filmmaking. Choose from the headings (A-F) the one which best fits each paragraph. There is one extra heading which you do not need to use.*

A Lights! Camera! Action!

B Will They Like It?

C Phase One

D That’s Wrap!

E Home vs Professional

F Cut and Paste.

*Present the contents as closely to the text as you can in class.*

### **How to Make a Movie**

Nowadays, lots of people own a camcorder or a home video camera and often produce their own home movies, much to the embarrassment of their families and friends. Making a professional movie, on the other hand, is a long and difficult process with many steps and many more people involved.

The first step is pre-production. This is when the screenplay or script is written, the budget is organized and the designing and planning phases are completed. The screenplay is the written version of the movie. The budget is extremely important because it affects everything. It influences what actors are hired, where the film will be shot, either in a studio or on location, the set and costume designs and how long the film will be. Obviously, the more famous the actors, the more exotic the location and the more elaborate the sets and costumes are, then the bigger the budget will need to be. Finally, the designing and planning phase is when different versions of sets, scenes, objects and characters are tried and tested to visualize how they will appear on film.

Once the pre-production phases are complete the next step is production and filming. This is when numbers of people that need to be involved in the film start to show. There are camera crews, sound crews, lighting crews, set decorators, wardrobe assistants, technical advisors, art directors as well as the director and all the actors and actresses.

Finally, the last stage is post-production. Even when the filming is finished, the film is a long way from completion, because there is still the editing, music composition and sound dubbing to be done. Editing involves cutting and reordering the film to make the story comprehensible and to complete the narrative structure. If the editor is good, he can make an average production look good, and a good one look better. On the other hand, bad editing can ruin a perfectly good film despite the best efforts of the director, cast and crew. Then there's the musical composition. This can enhance the viewer's emotional response to scenes in a film. Finally, there's the sound dubbing to be done. This is where the dialogue, sound effects and background sound are recorded, mixed and dubbed. Sound technicians create a sound track for every scene in the film and have to make sure all the tracks are delicately balanced so no sound drowns out another.

Eventually, the film is completed and ready to be released. Now it has to be test screened and marketed. The producers then decide whether to put it on general release because they think it will be successful or to put it on limited release. After this, there's the marketing. This includes the advertising campaigns and other forms of promotion and publicity to get people to go and see the film. Although it might seem like it, this is not an exhaustive account of how to make a film. There are other factors such as special effects, which can, on occasion, make up a high percentage of the finished product. However, the next time you go to the cinema you can appreciate how much work has gone into what you are watching, even if you don't enjoy the film. (from Upstream Intermediate).



*Read the following article by an American critic for obtaining its information:*

### **The Role of Motion Pictures in Man's Life**

No other art form has had quite the impact on our lives that the motion pictures have. Indeed, the movies are truly an art of our time – they were born and have come of age in the 20th century, and they now demand the serious consideration given to the other arts.

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

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

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

No one has seriously doubted that the movies are a powerful force in contemporary life. Quite the contrary. Their potential for propaganda purposes was immediately recognized and in some cases exploited. What has been questioned is the capacity of the movies for doing good. Youthful and perhaps too much a work horse in the cultural market-place, they have been vulnerable to the charge that they are unable to awaken and refresh the mind, that they cannot tap the deepest reaches of man's spiritual life and so, incapable of articulating anything of consequence, are at best a rudimentary (недоразвитый, в зачаточном состоянии) art.

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

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

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

We would not, by any means take the fun off movies in order to fit them into the traditional earnestness associated with education ... but the aim is, and

should be, a higher hedonism which more profoundly (более основательно и глубоко) entertains the heart and mind. With the existing film classics and the fifteen to twenty a year from around the world capable of captivating attention – there are enough good and great movies for us to grow by. The movies arouse the mind and soul when given undivided attention.

*Answer the questions to the text:*

1. Why do you think movies are regarded as “truly an art of our time”? 2. What facts given in the extract prove the idea that nowadays people prefer a narrative told in visual images? Do you agree with this opinion? 3. How can movies be helpful for people besides relating stories? Which of the spheres do you consider most significant? Give your reasons. 4. Why do you think movies possess the greatest aesthetic and educational force? 5. How can you account for the fact that the capacity of the movies for doing good has been questioned? 6. Why, in your opinion, do some people regard movies as a rudimentary art? 7. Would you agree that cinema belongs to mass culture? What do you know about this art? 8. What kind of entertainment is nowadays rivaling cinema? Why? 9. What is the place of cinema, as the author sees it, among the other arts? 10. Do you think movies should be all fun or rather a thought-provoking and earnest art? 11. What is the main aim of the movies as the author thinks?

*Find in the text the arguments the critic gives to illustrate the following:*

1. Cinema – a wide –spread art and entertainment of the 20<sup>th</sup> century;
2. Its impact on people’s lives;
3. Cinema and story-telling;
4. Cinema and education;
5. Cinema – an earnest, thought-provoking or rudimentary art;
6. The place of cinema among the other arts, its main aim.

*Summarize the article in 4 paragraphs specifying the role of the cinema in our life.*

*Read the text below about the contemporary state of cinematography in Britain. After reading it compare the state of things in Russian cinema with that in today’s Britain. How is cinema industry connected with politics in both the countries?*

### **The British Film Industry**

(by Bethan Mair Williams, 1998)

Although the British film industry is minuscule compared to that of America (with a budget to match!), the last few years have been some of the most successful ever. After 19 years in power, the Conservative Party was ousted in May 1996, and the Arts world eagerly awaited the arrival of the Labour party who had well publicized links with leading “luvvies”. The Department of Culture, Media and Sport was created and the following year, Gordon Brown, Chancellor of the Exchequer, announced substantial tax concessions for film makers.

1996 marked a period of unprecedented success with a growing and palpable sense of confidence. Mike Leigh's "Secrets and Lies" won an award at the Cannes Film Festival and "The English Patient" won several Academy Awards – "Oscars". (Let's not forget, however, that the former was heavily financed by the French as the latter was by the Americans). Danny Boyle's "Trainspotting", however, was an entirely British product, and is a prime example of the new "Cool Britannia" image that the new Labour government have been so keen to promote. Its reputation was further enhanced by the cutting edge "Britpop" soundtrack which has been phenomenally successful in its own right.

That year is also flanked by other success stories. 1995 saw the release of "Four Weddings and a Funeral" which catapulted Hugh Grant to world-wide fame, and was the most successful British film ever until 1997's "The Full Monty". It is a comedy about a group of unemployed steel workers from Sheffield who resort to stripping as a means of generating income and regaining their self-esteem.

Many within the industry feel that the government is still not doing enough to support an industry with so much potential. Ireland is often referred to as an example of how things could be. It offers extremely favourable financial conditions for those who choose to make films there as a result, business is booming. Some parts of Britain are trying to follow suit (следуют примеру). Gwynedd County Council in north Wales for example, employs a full time publicity officer whose job is to travel the world publicizing the area as a suitable film-making location. As a result of his efforts, "First Knight" (starring Richard Gere and Julia Ormond) was filmed there in 1994.

As in most parts of the world, the British cinema scene is dominated by American films. It is extremely difficult to see foreign and/or low budget films in the provinces as they will rarely be put on general release outside London and one or two other large cities. At present, British audiences are eagerly awaiting the sequel (as yet untitled) to "Four Weddings and a Funeral", starring Hugh Grant and Julia Roberts, which was filmed this summer in London's ultra fashionable Notting Hill Gate.

Interestingly, there is a current vogue for successful Hollywood actors to try their hand "treading the boards" of London theatres. Nicole Kidman is, judging by recent reviews, currently wowing audiences at Islington's Almeida theatre for the (comparatively speaking) paltry (ничтожная, мелкая) sum of 250 pounds a week!

*You are going to read an article about Hollywood films. Five paragraphs have been removed from the article. Choose from the paragraphs (A-E) the one which fits each gap (1-4). There is one paragraph which you do not need to use.*

*On analyzing the article compare British and American film-making, its problems, assets and flaws.*

### **Making a Comeback**

Millions of films have been produced in Hollywood since it became the home of movies in 1911, covering every topic imaginable, from alien invasions to ancient history. Every kind of disaster, crime, success and love affair has been portrayed on the silver screen, which leaves us to wonder what else those inventive scriptwriters can possibly come up with.

Creating new ideas and scenarios continually must be a demanding job. For this reason, Hollywood producers often fall back on that old favourite; the sequel movie. After all, it makes sense that what was a box office hit once will be successful a second, third, or even a fourth time around. Unfortunately, this is not always the case. Sequels are universally, and usually justifiably, regarded as being inferior to the original film. Movie buffs everywhere know in their hearts that the follow-up to any movie will be a disappointment, yet, strangely, they can rarely resist heading along to their local cinema in the hope that, this time, things will be different.

1) Of course, there is a limit to the number of sequels we can stand, and the people in Hollywood are fully aware of this. Luckily for them, there is another way in which they can produce more films without actually having to think of anything new. Remaking film classics has recently become big business in the world of movies, and old-time favourites such as *Psycho* and *Cape Fear* have been re-vamped with new actors and the latest special effects.

2) Similar feelings are also expressed about another of Hollywood's money-making schemes: the practice of making films based on popular television series. Some of these movies (mainly those which feature the actors from the actual series), such as *The X-Files*, have been well-received by the moviegoing public. Others did not have quite such a warm reception, as those who loved the series did not take kindly to Hollywood interpretation of the stories, or their choice of actors for the starring roles.

3) If we are dissatisfied with the service offered by moviemakers, however, we really only have ourselves to blame. After all, we are the ones who buy the tickets and watch the films which we complain so strongly about. How are Hollywood scriptwriters supposed to sense our disapproval when their box office takings reflect constant success?

4) If you feel you have the making of a scriptwriter, with original ideas just waiting to be made into a movie, now is the time for action. Your public awaits you!

A There is always a problem with this approach to movie-making, though. In spite of the up-to-date soundtracks and improved effects, fans of the original are often outraged at the changes made and feel that no other actors, no matter how talented, can possibly replace the stars of the original.

B The making of sequels is now so commonplace that they are being planned even before the first in the series is completed. Worse, is the latest in

the saga-the prequel-the episode preceding the original. This opens the possibility of a never-ending stream of remakes.

*C* Particular offence is taken when British programmes are made into films by American producers, as it is believed that the difference in language, outlook and humour will cause problems. This was certainly the case when the cult 1960s series *The Avengers* was made into a Hollywood blockbuster in 1998.

*D* It is wishful thinking like this which makes sequels so profitable for the movie industry. Even though the film may be an artistic failure, commercially, a sequel is invariably a huge success. *Batman and Robin*, for instance, was criticized so brutally that it was assumed that it had been a complete flop. However, it brought in 237 million dollars and is still one of the best-selling movies ever made.

*E* While we continue to ensure the commercial success of disappointing remakes and sequels in this way, we are encouraging Hollywood to produce more of the same. On the other hand, perhaps we should spare a thought for the scriptwriters of Hollywood, who have exhausted almost every possible plotline.

## Stage B

### Grammar Builder Verbals: Infinitive and Gerund Phrasal Verbs Revision Box

#### I.

#### Study the forms of the Infinitive:

	Indefinite	Continuous	Perfect	Perfect Continuous
<b>Active</b>	to do refers to the present or future.  <i>She has a great desire to appear in this film.</i>	to be doing refers to an action happening now.  <i>The sound effects seem to be improving.</i>	to have done refers to the past and shows that the action of the infinitive happened before the action of the verb. <i>You could have helped him with the camera work.</i>	to have been doing refers to the past and emphasizes the duration of the action of the infinitive, which happened before the action of the verb. <i>They are said to have been shooting the film for a long time.</i>
<b>Passive</b>	to be done <i>Making a film can't be done in a short time.</i>	-----	to have been done <i>He is happy to have been invited to your studio.</i>	-----

Инфинитив представляет собой неличную форму глагола, которая только называет действие в процессе его совершения, не указывая ни лица, ни числа, ни наклонения.

Формальным признаком инфинитива является частица **to**, которая не имеет самостоятельного значения и не принимает ударения.

Инфинитив может служить в предложении:

1. *Подлежащим:*

**To aim** the film at a certain audience is important.

2. *Именной частью сказуемого:*

At a shooting site Bill's duty was **to clapper** the board.

3. *Дополнением:*

The film "To Kill Bill" gives much food for thought and teaches **to survive** in unbearable circumstances in life.

### Инфинитив без частицы **to**

1. После модальных глаголов:

*e.g. **Need he make** a true-to-life interpretation of all his characters?*

2. После глаголов to make, to let, to help (особенно в США), to have:

*e.g. The director **made me calculate** the budget of the film.*

*Could you have Mr. Clarke prepare some statistics?*

*She never lets me take any decisions.*

3. В обороте “объектный падеж с инфинитивом” после глаголов чувственного восприятия, напр. to see, watch, observe, notice, hear, feel:

*e.g. It's such a pleasure to watch Tom Cruise act on the screen.*

NOTE: Когда перечисленные глаголы употреблены в страдательном залоге, следующий за ним инфинитив используется с частицей to:

*He was **made to change** the film immediately.*

4. После сочетаний had better, would rather, would sooner:

*I **would rather not make** a screen version of such a banal novel.*

5. Если в предложении стоят рядом два инфинитива, соединенные союзом **and** или **or**, то частица to перед вторым из них обычно опускается.

*e.g. Gregory promised to arrange transport for the crew and actors **and get hold** of all the props.*

### Оборот “Объектный падеж с инфинитивом”

(Objective with the Infinitive)

Данный оборот представляет собой сочетание местоимения в объектном падеже или существительного в общем падеже с инфинитивом. В русском языке подобного оборота нет, поэтому он переводится дополнительным придаточным предложением.

*They expect **Madonna to costar** with Banderas in this new western film.*

Инфинитив в рассматриваемом обороте может употребляться и в страдательном залоге:

*We expect all the shooting to be done soon.*

Употребление данного оборота можно представить в следующей таблице:

1. После глаголов, выражающих <b>желание</b> : wish, want, desire, should like, would like, а также глаголов to like and hate	I like <b>people to tell</b> the truth. Would you like <b>him to outshine</b> everybody else? He wishes <b>the work to be done</b> at once.
2. После глаголов, выражающих <b>восприятие</b> посредством органов чувств: to see, watch, notice, hear, observe, feel, taste...	Have you heard <b>him play</b> the piano? I saw <b>him fix</b> the microphones in position beforehand.

3. После глаголов, выражающих <b>предположение</b> (to expect, to think, to believe, to consider, to find), а также после глаголов to know, declare и нек. др.	I find <b>him to be</b> an outstanding actor. He supposes <b>us to gain</b> the best actor awards. I don't consider <b>the film to be</b> enjoyable.
4. После глаголов, выражающих <b>приказание, просьбу, разрешение</b> (инфинитив в форме страдат. залога) to command, to order, to ask (зд. всегда с предлогом for)	The sound technician ordered sound effects and background sound to be recorded. He asked for the sound dubbing to be done as soon as possible.
5. После глаголов, требующих <b>предложного дополнения</b> – to wait for, to rely on, to count on и др.	We rely <b>on the camera crew to do</b> the work in time. We waited <b>for them to start</b> shooting the film.

#### Оборот “именительный падеж с инфинитивом”

Предложение с данным оборотом переводится на русский язык сложно-подчиненным предложением.

The film “Laws of Attraction” is reported to have produced a favourable impression on the public.

Сообщают, что фильм “Законы привлекательности” произвел хорошее впечатление на общественность.

Сводка случаев употребления рассматриваемого оборота:

1. При сказуемом в <b>страдательном залоге</b> , выраженном глаголами to say, to state, to report, to announce, to believe, to expect, to think, to suppose, to consider, to know и др.	The film “Harry Potter and the Chamber of Secrets” is reported to have been released. They were believed to be on their way to Hollywood. This actress is known to be extremely talented. Gibson was expected to shoot such a powerful wide-screened film.
2. При сказуемом в <b>действительном залоге</b> , выраженном глаголами to seem, appear, prove, happen, chance	Tom Hanks proved to be a distinguished actor in Hollywood. I happened to be at the cinema at that time. He doesn't seem to have any skills of acting on the screen.



3. При сказуемом, выраженном <b>прилагательными</b> likely, unlikely, certain, sure с глаголом-связкой.	The film is very likely to be a hit. The camera men are sure to win many technical achievement awards. There are certain to be many changes in the scenario.
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**The to – infinitive** is used:

chiefly with the following common verbs

intend	attempt	promise	plan	guarantee	claim
mean	try	undertake	arrange	offer	pretend
want	hope	forget	seem	fail	
wish	expect	remember	appear	neglect	

- to express purpose

*Sam went to the studio to check the rushes of the just-shot film.*

- to speak about a future situation:

*I've arranged to see the financial people tomorrow.*

*I expect to see them in Taiwan shortly.*

- after adjectives which a) describe feelings/emotions (happy, glad, etc.), b) express willingness/unwillingness (willing, eager, reluctant, anxious, etc.), c) refer to a person's character (mean, clever, etc.) and also with the adjectives *lucky* and *fortunate*.

*I was annoyed to hear that he had left.*

*He is reluctant to help me with animatronics.*

*You were clever not to believe them.*

**NOTE:** With adjectives which refer to character we can also use an impersonal construction: it + be + adjective + of + noun/pronoun.

*It was clever of you not to believe them.*

- after certain nouns and pronouns such as *something*, *somewhere*, *anyone*, *nothing*, etc. usually to show that sth is necessary or possible.

*We've got a lot of homework to do.*

*Take something to drink on the bus.*

- after too/enough.

**Too** has a negative meaning. It shows that something is more than enough, necessary or wanted. It is used in the following patterns:

a) too + adj./adv. + to-inf.

*It is too cold to go swimming.*

b) too ... for sb/sth

*This coffee is too sweet for me.*

c) too ... for sb/sth + to-inf.

*This flat is too small for us to live in.*

**Enough** has a positive meaning. It shows that there is as much of something as is wanted or needed. It is used in the following patterns:

a) adj./adv. + enough + to-inf.

*She is old enough to go out on her own.*

*He did not run fast enough to win the race.*

b) enough + noun + to-inf.

*He's got enough talent to appear in this film.*

**NOTE:** *too* comes before the adjective or adverb.

*enough* comes after the adjective or adverb

- with it + be + adj./noun

*It is important to get there on time.*

*It is Gibson's ambition to create his own film.*

- with a verb + it + object clause

*I find it impossible to understand their culture.*

*She feels it is necessary to send a copy to absolutely everyone.*

- to talk about an unexpected event which can be unpleasant, usually with *only*.

*She came home to find her sister waiting for her.*

*They rushed to the airport (only) to be informed that the flight had been cancelled.*

- after: be + the first/second, etc./next/last/best, etc.

*He was the first to use computer graphics and digital animation.*

- after verbs and expressions such as *ask, learn, find out, wonder, want to know, decide, explain*, etc. when they are followed by question words. "Why" is followed by a subject + verb, not by an infinitive.

*She explained how to operate the machine.*

*We have no idea why he left us so unexpectedly.*

- We use *for* + noun/pronoun to introduce the subject of the infinitive:

a) with verbs such as *arrange, hope, long, prepare, ask, wait*, etc.

*We've arranged for the plumber to come tomorrow.*

b) with adjectives such as *anxious, cheap, convenient, dangerous, difficult, important, necessary*, etc.

*I'm anxious for Simon to act the main role.*

c) with nouns such as *advantage, disadvantage, demand, disaster, idea, mistake*, etc.

*It was a mistake for you to expose our secret to him.*

### **Verbs taking the to-infinitive or the –ing form with a change in meaning**

**forget** + to-inf = not remember

e.g. *I must be off now. I forgot to switch off the gas at home.*

**forget** + -ing form = not recall

e.g. *I'll never forget travelling by ship for the first time.*

**remember** + to-inf = not forget

*e.g. Did you remember to remind Mike about the conference?*

*She remembered to turn off her headlights.*

remember + -ing form = recall

*e.g. I remember meeting her in Spain.*

**go on** + to-inf = then

*e.g. J.K. Rowling introduced herself and went on to talk about her new book "Harry Potter and the Order of the Phoenix".*

go on + -ing form = continue

*e.g. He went on presenting his new film until 10.00.*

**mean** + to-inf = intend to

*e.g. She means to enter the university soon.*

*I mean to see her later this week.*

mean + ing form = involve

*e.g. She is determined to get a ticket for the film, even if it means paying a lot of money.*

*I could get a better job but it would mean moving.*

**regret** + to-inf = be sorry to (it is normally used in the present simple and is followed by verbs such as say, tell, inform)

*e.g. We regret to inform you that the film is a complete flop.*

regret + -ing form = feel sorry about

*e.g. He regretted selling his car.*

**try** + to-inf = attempt, do one's best

*e.g. We tried to move the heavy branch to the side of the road.*

*He tried to learn car maintenance but gave up.*

try + -ing form = do sth as an experiment

*e.g. If you can't fall asleep, try drinking some warm milk.*

*Why don't you try giving the staff greater autonomy?*

**stop** + to-inf = stop briefly to do sth else

*e.g. He stopped to fill the tank with petrol, then continued driving.*

*He stopped to have a drink on the way back home.*

stop + -ing form = finish, give up

*e.g. He stopped drinking coffee because it upset his stomach.*

*He was an alcoholic but stopped drinking.*

**be sorry** + to-inf = apologize for a present action

*e.g. I'm sorry to say this, but your special effects leave much to be desired.*

**be sorry for + ing form** = apologize for an earlier action.

*e.g. We are sorry for keeping you waiting.*

**like + to-inf** = think that sth is good or right to do

*e.g. I like to pass my exams in time.*

**like + -ing form** = enjoy (general preference)

*e.g. Timothy likes watching comedies.*

**would like + to-inf** = want (specific preference)

*e.g. I would like to go to that new cinema house.*

**be afraid + to-inf** = the subject is unwilling to do sth

*e.g. He is afraid to touch the dog in case it bites him.*

**be afraid of + -ing form** = (the subject is afraid that what is described by the ing-form may happen)

*e.g. She doesn't want to drive her father's car. She is afraid of crashing it.*

### **Verbs taking the to-infinitive or the -ing form without a change in meaning**

- begin, start, continue, propose, bother, intend

We never have two -ing forms together.

*e.g. They continued to discuss/discussing the plans.*

*Don't bother to lay/laying the table, I can do it myself.*

*It's starting to get cold. (NOT: getting cold)*

- advise, allow, permit, recommend, encourage

take the to-infinitive when they are followed by an object or when they are in the passive form. They take the -ing form when they are not followed by an object.

*e.g. He advised us to book in advance. (object)*

*We were advised to book in advance. (passive)*

*We advise booking in advance. (no object)*

- **need/require/want + -ing form**

This construction often shows that it is necessary to repair or improve something. "Need" can also be followed by a passive infinitive.

*e.g. The carpet needs cleaning.*

*The carpet needs to be cleaned.*

**Ex. 1.** *In pairs, ask and answer questions using the prompts below, as in the example:*

SA: Has he lost his keys?

SB: *Yes, he seems to have lost his keys.*

- Has he hurt his finger?
- Has he been sleeping?
- Is he building a house?

- Have they been running?
- Is she painting a picture?
- Have they shot the film yet?
- Has he been working on the computer all morning?
- Has she won a lot of money?
- Is he working too hard?

**Ex. 2.** *Practise the following according to the model.*

**Model:** A. You asked him the time. Was this part of a plan?

B. No, I just *happened to ask him* the time.

You ...

1. were in the phone box when I passed. Were you watching me?
2. looked at your watch. Was this a signal of some kind?
3. were sitting by the window when I passed. Were you watching me?
4. were leaning against your gate when I passed. Were you watching me?
5. gave him a lift. Was this part of a plan?
6. were waiting for a bus when I passed. Were you watching me?
7. were standing in the doorway when I passed. Were you watching me?
8. travelled on the same train as Peter. Was this part of a plan?
9. got out at the same station as Susan. Was this part of a plan?
10. waved at Jack. Was this a signal?
11. sat at the same table as John. Was this part of a plan?
12. were wearing dark glasses when I saw you. Was this part of a plan?

**Ex. 3.** *Practise the following according to the models.*

**Model 1:** A. He avoids people.

B. Well, he *seems* to avoid people.

He ...

1. is afraid of someone.
2. suspects everyone.
3. distrusts his neighbours.
4. prefers to be alone.
5. thinks he is in danger.
6. wishes to avoid us.
7. lives on pills.
8. eats very little.
9. works at night.
10. reads a lot.

**Model 2:** A. He doesn't usually watch television.

B. Well, he *seems* to be watching it today.

He doesn't usually ...

1. help his wife.
2. play with the children.
3. bring his wife flowers.
4. talk to his art director.
5. do the shopping.
6. carry his wife's parcels.
7. quarrel with his neighbours.
8. walk to work.
9. pick up the children from school.
10. wait for his wife.

**Ex. 4.** Practise the following according to the models.

**Model 1:** A. They service the lift once a year.

B. It used to be serviced twice a year, didn't it? (stress on "twice")

1. They make tea once a day. 2. They deliver mail once a day. 3. They sweep the street once a week. 4. They change the film once a week. 5. They publish the paper once a month.

**Model 2:** A. Did you paint the house?

B. No, it was to have been painted, but the plan fell through.

Did you ...

1. clean the carpet? 2. cut down the dead tree? 3. mend the roof? 4. repaper the hall? 5. rebuild the garage? 6. make the new path? 7. polish the car? 8. install central heating? 9. repair the gate? 10. sweep the chimney?

**Ex. 5.** Replace the group of words in italics by an infinitive.

**Model:** He was the first man who arrived.

He was the first (man) to arrive.

1. The captain was the last *who left* the ship. 2. He got to the top *and was very disappointed when he found* that someone else had reached it first. 3. I was astonished *when I heard* that he had left his native town. 4. There was no place *where he could sit*. 5. He put his hand into his pocket and *was astonished when he found* that his wallet wasn't there. 6. I can't go to the party; I have nothing *that I can wear*. 7. He reached the station exhausted *and was very disappointed when he learnt* that the train had just left. 8. He was the first man *who swam* the Channel. 9. He was the only one *who realized* the danger. 10. He took out his spare wheel *and was very disappointed when he discovered* that the tyre was also punctured.

**Ex. 6.** *Combine each of the following pairs of sentences into one using an infinitive.*

**Model:** They sent me to Spain, they wanted me to learn Spanish.

They sent me to Spain to learn Spanish.

1. I'm buying paint. I want to paint my hall door.
2. He opened the lion's cage. He intended to feed the lions.
3. He rushed into the burning house. He wanted to save the child.
4. He rang the bell. He wanted to tell us that dinner was ready.
5. The farmer put a scarecrow up in the field. He wanted to frighten the birds.
6. He sent his children to his sister's house. He wanted them to watch the television programme.
7. I am saving up. I want to buy a car.
8. I keep my hens to protect them against the foxes.
9. You should take your holidays in June. In this way you would avoid the rush.
10. They evacuated everybody from the danger zone. They wanted to reduce the risk.

**Ex. 7.** *Combine each of the following pairs of sentences into one using "enough" with infinitive.*

**Model:** He is strong. He can carry it.

He is strong enough to carry it.

1. The rope wasn't strong. It couldn't support the two men.
2. The fire isn't very hot. It won't boil a kettle.
3. The coffee isn't strong. It won't keep us awake.
4. I am quite old. I could be your father.
5. You aren't very old. You can't understand these things.
6. He was very curious. He opened the letter.
7. You are quite thin. You could slip between the bars.

**Ex. 8.** *Combine each of the following pairs of sentences into one using "too" with infinitive.*

**Model:** 1. It is very cold. We can't go out.

It is too cold for us to go out.

2. He is very ill. He can't eat anything.

He is too ill to eat anything.

1. It is very chilly. We can't bathe today.
2. I am rather old. I can't wear that kind of skirt.
3. Nick was furious. He couldn't speak.
4. I was terrified. I couldn't move.
5. It is very cold. We can't have breakfast in the garden.
6. He was very snobbish. He wouldn't talk to any of us.

7. It was very dark. We couldn't see him.
8. It was rather cloudy. We couldn't see the eclipse properly.

**Ex. 9.** Complete the sentences with “too” or “enough” and the adjective in brackets.

**Model:** A. Did you go to the beach yesterday?

B. No. It wasn't ... *warm enough* ... to go to the beach. (warm)

1. A: Do her new shoes fit her?  
B: No. They are ... (small).
2. A: Have you finished your homework?  
B: I can't. It's ... (difficult).
3. A: Did you hear the announcement?  
B: No. It wasn't ... (loud).
4. A: Can you open the window, please?  
B: I can't. I'm not ... to reach it (tall).
5. A: It's ... in here. (hot)  
B: Why don't you take your coat off, then?
6. A: Did you enjoy the party last night?  
B: No. We were ... to enjoy it. (tired)
7. A: Why don't you drink your tea?  
B: It's not ... for me to drink. (sweet)

**Ex. 10.** Rephrase the sentences, as in the example.

1. He is very short. He can't be a basketball player.  
He is too short to be a basketball player.
2. She has saved enough money. She can go on holiday.
3. This tea is very hot. I can't drink it.
4. Daisy is very young. She can't go to school.
5. They have got lots of space. They can arrange a housewarming party.
6. Paul is extremely rich. He can buy a yacht.
7. It's hot outside. You can't wear a coat.
8. Mary is mature. She can make her own decisions.
9. This house is small. We can't live in it any more.
10. Ron has a lot of patience. He can look after the children.

**Ex. 11.** Fill in “too” or “enough” and one of the adjectives from the list. Add an object where necessary.

**heavy, cold, old, quiet, tired, cool, tall, boring**

1. I went to bed early last night because I was ... too tired to stay ... (stay) up late.
2. The soup is too hot. It isn't ... (eat) yet.
3. She isn't ... (reach) the top shelf, so she uses a ladder.
4. The children aren't ... (attend) school yet.



5. It's ... (go) outside without a coat today.
6. The film was ... (watch), so we went for a meal instead.
7. Close the door, please. It isn't ... (work) in here.
8. The bag is ... (carry). Someone else will have to take it.

**Ex. 12.** *Rephrase the sentences, as in the example.*

1. I don't think Ann should watch the late film.  
I don't want ... Ann to watch the late film.
2. Maria is going to tidy her clothes away. Her mother asked her to do it.  
Her mother wants ...
3. Why don't you come to my party?  
I would like ...
4. You have to finish this project today.  
I need ...
5. I don't think my secretary should attend the meeting.  
I don't want ...

**Ex. 13. a)** *Rewrite the sentences using **for**, as in the example.*

1. He shouldn't play his music so loud. It's too late.  
It's too late ... for him to play his music so loud.
2. Barry must go to the bank today. It's necessary.  
It's necessary ...
3. They must finish their report on the recent hurricane. It's important.  
It's important ...
4. No one has taken my order yet. I'm still waiting.  
I'm still waiting ...
5. You should move to the town centre. It will be more convenient.  
It will be more convenient ...
6. John should study journalism. That would be a good idea.  
It would be a good idea ...
7. There are several news agencies in the city. Graduates can get a job there.  
There are news agencies ...
8. The spokesman of "The Times" spoke loudly. Everyone could hear him.  
The spokesman of "The Times" spoke loudly enough ....
9. I've brought some glossy magazines so that you can read them.  
I've brought some glossy magazines ...
10. Children shouldn't play with matches. It's dangerous.  
It's dangerous ...

**b) Match the sentence halves in order to make logical sentences.**

1. The opposition party has called for	a) the company to increase its share capital.
2. The conference organizer has arranged for	b) the spare parts to arrive.
3. The production manager has been waiting for	c) the prime minister to resign.
4. The shareholders voted for	d) her to go to an American university.
5. Her father paid for	e) the delegates to stay in a four-star hotel

**Ex. 14.** Complete the sentences, as in the example.

1. The supermarket has a car park for the customers ... to park their cars in.
2. The hotel has a gym for the guests ...
3. The school has a playground for the children ...
4. The office block has a restaurant for the staff ...
5. The bus has a bin for the passengers ...
6. The plane has lockers for the passengers ...
7. The youth club has a cloakroom for the members ...

**Ex. 15.** Combine each of the following pairs of sentences into one using "so as/in order" with infinitive.

**Model:** He turned out the light. He didn't want to waste electricity.

1. I took off my shoes. I didn't want to make any noise.
2. He was playing very softly. He didn't want to disturb anyone.
3. I sent him out of the room. I wanted to discuss his progress with his headmaster.
4. I am learning Greek. I wish to read Homer.
5. He sent his children to their aunt's house. He wanted to have some peace.
6. He read only for short periods each day. He didn't want to strain his eyes.
7. They got up very early. They wanted to get to the top of the hill before sunrise.
8. We must keep our gloves on. We don't want to get frostbitten.

**Ex. 16.** Say the following in English using infinitives as part of a compound verbal predicate.

1. Это оказалось правдой. (to turn out)
2. Он, кажется, получил награду за спецэффекты в этом фильме. (to seem)
3. Где мисс Кроу? – Она, кажется, разговаривает с нашим продюсером. (to seem)
4. Создавалось

впечатление, что у него нет близких отношений ни с кем в офисе. (to appear) 5. Большая часть его сведений оказалась точной. (to turn out) 6. Казалось, что она пишет или рисует. (to seem) 7. Казалось, что сплетни эти не были восприняты общественностью всерьез. (to seem) 8. Он, кажется, единственный друг, который у меня есть. (to seem) 9. Репортер слушал внимательно или, по крайней мере, создавалось впечатление, что он слушал. (to appear) 10. У нас, кажется, уже был этот разговор раньше. (to seem) 11. Казалось, что его удивила эта новость. (to seem) 12. Так случилось, что он первый узнал об этом. (to happen) 13. Энн познакомилась с Джорджем в кино, и позже они много общались, так как он оказался хорошим другом. (to prove) 14. Случилось так, что они были приглашены на обед к Роджеру. (to happen)

**Ex. 17.** *Using the word in brackets, complete the second sentence so that it has a similar meaning to the first.*

1. I have every intention of complaining. (intend)

I fully ...

2. Send them the samples they requested – don't forget, will you? (remember)

Please ...

3. We will provide a 24 hour-a-day-hot line. (undertake)

We ...

4. I anticipate receiving an answer soon. (expect)

I ...

5. If you like we can send a replacement. (offered)

They have ....

6. She should have told them of the potential problem. (neglected)

She ...

7. I'm not sure, but I think there is a bug in the programme. (appears)

There ...

8. She says she has the necessary authority. (claims)

She ...

**Ex. 18.** *Read each statement. Complete the summary using the appropriate verb from the box followed by an infinitive or an object + infinitive.*

**agree remind would like urge invite need forget encourage**

1. Annie: I really think you should take things more slowly, Chet.

Summary: Annie *urged* Chet *to take* things more slowly.

2. Caryn: Tom, could you call me at 10:00?

Summary: Caryn ...

3. Kurt: Emily, please remember to buy gas today.

Summary: Kurt ...

4. John: We're going out for coffee, Marta. Would you like to join us?

Summary: John ...

5. Jason: Ok, Dad. I'll be home by 10:30 if that's what you want.

Summary: Jason...

6. Jeff: Oh, no! It's 4:15. I didn't go to the 2:00 staff meeting!

Summary: Jeff ...

7. Mom: Come on, Lisa, don't be scared. Just try again.

Summary: Lisa's mother ...

8. Terry: I'm using the car tonight. I'm taking Sue to the mall.

Summary: Terry ...

**Ex. 19.** *Read these excerpts from letters to the editor of a college newspaper. Complete them with the correct form of the words in parentheses.*

Last year I stopped eating in the school cafeteria because the food was so bad and it was such a grim ...*place to have* ... (place/have) a meal. Yesterday I went back for the first time. I was (delighted/find) Taco Bell there. Fast foods are the (way/go)! They're (fun/eat), and the cheerful atmosphere has made the cafeteria a (pleasure/eat) in. I'll be eating lunch there every day from now on. – L. Brenner.

It was a (mistake/bring) fast-food chains to the campus. It's (outrageous/see) the exact same restaurants everywhere you go. The food they serve isn't (good/eat). It contains much too much sugar, salt, and fat. For commuter students, it's (essential/have) a healthy meal before evening class, and it's (difficult/go) off campus for dinner. We just don't have the time. – B. Chen.

**Ex. 20.** *Read the conversation between co-workers. Complete it with the words in parentheses and the infinitive form of a verb from the box.*

**get cry hear keep work find decide wake up show take**

Chris: Hey, Dana. I've got to talk to you. Do you have ...*time to take* (time) a break?

Dana: Sure, Chris. What's wrong? You look like you're (ready).

Chris: Mr. Kay just asked me if I'd be (willing) from 4:00 p.m. to midnight.

Dana: You have an early class. It's (hard) early after working late.

Chris: Right. When I told him that he said, "I'm (surprised) that, Chris. I thought you were (eager) a promotion to shift manager."

Dana: It's (important) your grades up too. Did he give you (time)?

Chris: He just said, "OK. I'll ask Steve. We'll give him the (chance) his loyalty to the company."

Dana: Fast-food jobs are (easy). Just concentrate on school.

**Ex. 21.** *People have different opinions about public issues. Read each statement of opinion. Then circle the letter of the sentence (a) or (b) that best summarizes that opinion.*

1. Teenagers are responsible enough to stay out past 10:00 p.m.
  - a) Teenagers should have permission to stay out past 10:00 p.m.
  - b) Teenagers shouldn't have permission to stay out past 10:00 p.m.
2. Teenagers are too immature to vote.
  - a) Teenagers should be able to vote.
  - b) Teenagers shouldn't be able to vote.
3. Teenagers are responsible enough to use the Internet without censorship.
  - a) Teenagers can use the Internet without censorship.
  - b) Teenagers can't use the Internet without censorship.
4. Adults are too afraid of change to listen to children's ideas.
  - a) Adults to listen to children's ideas.
  - b) Adults do not listen to children's ideas.
5. At age seventy, people are not too old to work.
  - a) At age seventy, people can work.
  - b) At age seventy, people can't work.
6. Sixteen-year-olds are not experienced enough to drive at night.
  - a) Sixteen-year-olds can drive at night.
  - b) Sixteen-year-olds can't drive at night.

**Ex. 22.** *Some teenagers are leaving a concert. Complete the sentences. Use the words in parentheses with the infinitive and "too" or "enough".*

1. I couldn't hear that last song. The guitar was ... *too loud for me to hear* ... (loud/me/hear) the words.
2. Let's get tickets for the concert in Hampton. They are (cheap/us/afford).
3. I hope the concert hall is (large/hold) all the fans!
4. I hope my mother lets me go. This concert is going to be (good/me/miss).
5. Let's get a pizza at Sal's. The large ones are (big/share).
6. It's 9:30 already. It's (late/stop) for pizza.
7. I hate this curfew! I think we are (old/stay) out past 10:00!
8. Kyle didn't get out of work (early/come) tonight.
9. Val, I'm playing basketball tomorrow. Are you still (slow/beat) me?
10. Let's find out. But I want to walk. Your car isn't (safe/drive).

**Ex. 23.** *Read the conversation and underline all the infinitives that express a purpose. Act it out in class.*

Yoko: It's 5:00. Aren't you going home?

Lee: No. I'm staying late to finish this report. What about you? Are you going straight home?

Y: No. I'm going to stop at the bank to get some cash. Then I'm going to Lacy's Department Store to take advantage of the sale they're having.

L: Oh, what are you going to get?

Y: One of those new electronic organizers they're advertising. I've been looking for something to help me with my work.

L: What's wrong with just a regular calculator?

Y: Nothing. But sometimes I have to convert other currencies to dollars.

L: What else are you going to use it for?

Y: Oh, to store important names and phone numbers and to balance my checkbook.

L: What did we do before they invented all these electronic gadgets?

Y: We made a lot of mistakes!

**Ex. 24.** *For each action, find the correct purpose.*

1. He enrolled in Japanese 57	not to get any phone calls.
2. She took a bus	not to be late.
3. She went to the store	to store information.
4. We disconnected our phone	to listen to the news.
5. He turned on the radio	not to worry me.
6. He didn't tell me he was sick	to buy some dishes.
7. She bought a Datalator	to learn the language.

## II.

### The Gerund

Герундий представляет собой неличную форму глагола, выражающую название действия и обладающую как свойствами глагола, так и свойствами существительного. В русском языке нет формы соответствующей герундию. Функции герундия во многом сходны с функциями инфинитива, также сочетающего свойства глагола со свойствами существительного.

Герундий может служить в предложении:

1. **Подлежащим:**

Reading newspapers is his favourite occupation.

2. **Именной частью составного сказуемого:**

Her greatest pleasure is reading "Cosmopolitan".

3. **Дополнением:**

I remember reading this article.

Когда действие, выраженное герундием, совершается лицом, к которому оно относится, то употребляется герундий **в форме Active**:

*e.g. He entered the room without noticing her.* (Он вошел в комнату, не заметив ее.)

*I remember having shown her the letter.* (Я помню, что показывал ей это письмо)

Когда действие, выраженное герундием, совершается над лицом, к которому оно относится, то герундий употребляется **в форме Passive**:

*e.g. He likes being invited by his friends.*

*I remember having been shown the letter.*

*He entered the room without being noticed.*

В некоторых случаях герундий в форме Active употребляется со значением герундия в форме Passive. Такое употребление герундия встречается после глаголов **to need, to want, to require** и после прилагательного **worth**:

*e.g. My shoes need repairing.* (Мои ботинки нужно починить.)

*This dress wants washing.* (Это платье надо выстирать)

*The book is worth reading.* (Эту книгу стоит прочесть)

**Герундий в форме Indefinite** употребляется, когда действие, которое он выражает:

1. Одновременно с действием, выраженным глаголом в личной форме.

*e.g. I was surprised at hearing this.*

*I was quite disappointed at not finding him there.*

2. Относится к будущему времени:

*e.g. He intends staying there a few more days.*

*We think of going there in the summer.*

3. Безотносительно ко времени его совершения:

*e.g. Gathering information requires great skill.*

*Swimming is a good exercise.*

**Герундий в форме Perfect** употребляется, когда действие, которое он выражает, предшествует действию, выраженному глаголом в личной форме.

*e.g. I don't remember having seen him before.*

*He mentioned having read it in the paper.*

Однако когда нет необходимости подчеркнуть, что действие, выраженное герундием, предшествовало действию, выраженному глаголом в личной форме, употребляется Indefinite Gerund:

*e.g. I thank you for coming.*

*He apologized for leaving the door open.*

**Note:** После предлогов **on (upon), after** обычно употребляется Indefinite Gerund, хотя в этих случаях действие, выраженное герундием, предшествует действию, выраженному глаголом в личной форме:

*e.g. On receiving the answer of the firm we handed all the papers to our legal adviser.*

*After concluding the contract, the representative of the company left London.*

### Study the use of the Gerund:

1. After certain verbs: mind, suggest, keep, enjoy, avoid, imagine/fancy, mention, remember, admit, anticipate, appreciate, delay, deny, discuss, escape, excuse, involve, miss, postpone, practise, prevent, quit, recall, recollect, report, resent, resist, risk, save, stand, tolerate, etc.	Do you mind <i>closing</i> the window? He mentioned <i>having read</i> it in the paper. I suggest <i>discussing</i> this burning question. Do you enjoy <i>reading</i> journals? He keeps <i>asking</i> me the time and I keep <i>telling</i> him to buy himself a watch.
2. After “ <b>phrasal</b> ” verbs: give up, keep on, put off, go on	He went on talking, although no one was listening to him. She gave up driving a car after the accident. He put off answering the letter until yesterday.
3. After such <b>verb combinations</b> as: be worth, be no use, be busy, can't help, feel like, what about?, be no good, what's the use of, can't stand, have trouble, have a hard/difficult time, etc.	The film is worth watching. <b>It's no use crying</b> over spilt milk. I don't feel like taking an interview with him. What about setting up your own business? He is busy looking for the books for his report.
4. After verbs, adjectives or abstract nouns followed by prepositions: <b>verbs</b> to be surprised at, prevent from, consist in (заключаться в), persist in (упорно продолжать), result in, succeed in, be interested in, accuse of, (dis)approve of, suspect of, be (in)capable of, be proud of, depend on, insist on,	He doesn't object to being sent there. Have you any reason for saying such a thing? He has no experience in conducting negotiations. My friend insisted on going to the theatre. I'm sorry for being late. We got tired of waiting for the



<p>object to, get used to, etc</p> <p><b>Nouns:</b></p> <p>astonishment at, surprise at, apology for, plan for, preparation for, reason for, experience in, interest in, skill in, art of, chance of, opportunity of, fear of, habit of, hope of, idea of, importance of, intention of, means of (средство), method of, necessity of, pleasure of, possibility of, problem of, process of, way of, objection to, difficulty in</p>	<p>weather to clear.</p> <p>I have no intention of going to that film.</p> <p>There is no point in arriving half an hour early.</p> <p>At last he succeeded in getting that job.</p> <p>She is in the habit of working late at night.</p> <p>He expressed his surprise at hearing it.</p> <p>Did you find any difficulty in solving this problem?</p> <p>There is no sense in doing this kind of job.</p> <p>He was responsible for collecting the material.</p>
<p>5. After <b>prepositions</b>: besides, instead of, without, apart from, in spite of, on, after, before, in (в то время как), by, in case of, against, for</p> <p>6. After: dislike, enjoy, like, love, prefer to <b>express general preference</b>. NOTE: would like/would love/ would prefer + to –inf are used to <b>express specific preference</b></p> <p>7. After: spend, waste, lose (time, money, etc.)</p> <p>8. After <b>the verbs of perception</b>: hear, listen, notice, see, watch, feel – to describe an incomplete action,</p>	<p>He is <b>against</b> postponing the discussion of this question.</p> <p><b>Besides</b> being clever, he is very industrious.</p> <p>He left the room <b>without</b> waiting for the reply.</p> <p><b>Before</b> leaving for New York call on me.</p> <p><b>After</b> saying this he disappeared.</p> <p>He still works as journalist <b>in spite of</b> being deaf in the left ear.</p> <p>Mary likes collecting information about various kinds of people.</p> <p>I would like to paint your portrait.</p> <p>We wasted a lot of time trying to find a parking space.</p> <p>He lost 200 000 pounds investing in unsuccessful companies.</p> <p>I listened to James singing a song. (I didn't listen to the whole song)</p>

that is to say that sb saw, heard, etc. only a part of the action. NOTE: These verbs are used with a bare infinitive to describe a complete action, from beginning to end.	I listened to James sing a song. (I listened to the song from beginning to end)
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**Ex. 1.** *Put the verbs in brackets into the Gerund:*

a) 1. My watch keeps (stop). – That's because you keep (forget) to wind it. 2. Would you mind (lend) me ten pence? I need make a phone call. 3. I suggest (telephone) the hospitals before asking the police to look for him. 4. Why do you keep (look) back? 5. He kept (ring) up and (ask) for an explanation and she didn't know what to do about him. 6. Try to avoid (be) late. He hates to be kept (wait). 7. The taxi-driver tried to stop in time, but he couldn't avoid (hit) the old woman. 8. He offered to buy my old car, if I didn't mind (wait) a month for the money. 9. Imagine (have) to get up at 5 a.m. every day! 10. At first I enjoyed (listen) to him, but after a while I got tired of hearing the same story again and again. 11. I keep (try) to make mayonnaise but I never succeed. 12. He suggested (call) a meeting and (let) them decide the matter themselves. 13. Imagine (keep) a snake as a pet! 14. We suggested (sleep) in hotels but the children were anxious to camp out.

b) 1. Please go on (write); I don't mind waiting. 2. The baby started crying when he woke up, and went on (cry) all the morning. 3. The teacher was angry and said, "If you keep on (interrupt) me, I'll send you out of the class." 4. He didn't want to lose any more money, so he gave up (play) cards.

c) 1. It's no use (wait). 2. Try to forget it; it isn't worth (worry) about. 3. It's no use (have) a bicycle if you don't know how to ride it. 4. It's no use (try) to interrupt him. You will have to wait till he stops talking. 5. There are people who can't help (laugh) when they see someone slip on a banana skin. 6. He refuses to take advice from anyone, so it's no use (speak) to him. 7. I intended to go to the cinema yesterday, but my friend told me the film wasn't worth (see). 8. What about (buy) double quantities of everything today? That will save shopping again later in the week. 9. I promised to come early, but I couldn't help (be) late. 10. When I came he was busy (write) a letter to his friend. 11. Let's go for a swim. - What about (go) for a drive instead? 12. Mr. Shaw is very busy (write) his memoirs. He is far too busy to receive callers, so you'd better just go away. 13. I didn't feel like (work) so I suggested spending the day in the country. 14. It's no use (ask) children to keep quiet. They can't help (make) a noise. 15. Let's go fishing today. There's a nice wind. What about (come) with us, Ann? 16. Why didn't you warn him? It's no use warning him. 17. Where is Ann? – She is busy (do) her homework. 18. Do you feel like (go) to a film or shall we stay at home?

d) There is no point in (remain) in a dangerous place if you can't do anything to help the people who have to stay there. 2. At first I enjoyed listening to him but after a while I got tired of (hear) the same story. 3. He didn't leave the house as he was afraid of (meet) someone who would recognize him. 4. You'll soon get used to (sleep) by the phone. 5. He expects me to answer in return but I have no intention of (reply) at all. 6. I am tired of (do) the same thing all the time. 7. I'm not used to (drive) on the left. 8. There was no way of (get) out of the building except by climbing down a rope. 9. Would you like me to turn down the radio a bit? – No, it's all right. I'm used to (work) with the radio on. 10. I want to catch the 6 a.m. train tomorrow. – But you are not good at (get) up early, are you? 11. My father thinks I am not capable of (earn) my own living, but I mean to show him that he is wrong. 12. I called at his house on the chance of (see) him. 13. She caught a bad cold, because she isn't used to (sleep) with her windows open. 14. I wanted to pay the bus fares, but my friend insisted on (pay). 15. The little boy got tired of (play) alone. 16. The police accused him of (set) fire to the building. 17. The inspector asked to see my ticket and when I wasn't able to find it he made me buy another. – He probably suspected you of (try) to travel without one. 18. I tried to convince him that I was perfectly capable of (manage) on my own, but he insisted on (help) me. 19. I'm delighted to hear that you can come on Saturday. We are all looking forward to (see) you. 20. What's your idea of (do) it?

e) 1. Don't forget to lock the door before (go) to bed. 2. After (walk) for three hours we stopped to let the others catch up with us. 3. Before (give) evidence you must swear to tell the truth. 4. Without (realize) it, he hindered us instead of (help) us. 5. After (hear) the conditions I decided not to enter for the competition. 6. She rushed out of the room without (give) me a chance to explain. 7. Why did you go all round the field instead of (walk) across it? 8. After (spend) a week in the cottage, he decided that he didn't really enjoy living in the country. 9. You should clean your teeth before (go) to bed. 10. Please don't enter the room without (ask) permission. 11. By (neglect) to take ordinary precautions he endangered the life of the crew. 12. After (spend) two days arguing about where to go for their holidays, they decided not to go anywhere. 13. He surprised us all by (go) away without (say) "Good-bye". 14. The girl sat watching television instead of (help) her mother.

**Ex. 2.** Put the verbs in brackets into the correct *infinitive* or *gerund* form.

1. A: Have you decided where (spend) your holiday?

B: Yes. I would like (go) to a Greek island.

2. A: I hate (clean) the house.

B: Me too. I wish I could afford (employ) a cleaner.

3. A: Jane seems (sleep) for hours.

B: yes. She must (be) very tired.

4. A: What are you doing this weekend?  
B: Well, Tom suggested (drive) to the seaside.
5. A: Steve claims (travel) around the world.  
B: Yes. He seems (be) to a lot of places.
6. A: It was nice of John (visit) us yesterday.  
B: Yes. I was happy (see) him.
7. A: I'm sure I've failed my exam.  
B: Well, there's no point in (worry) until you get your results.
8. A: We should (tell) Sue about the party.  
B: Yes. We had better (invite) Tony too.
9. A: Did the police arrest that man?  
B: Yes. He admitted to (steal) a car.
10. A: Did you have a nice evening?  
B: Not really. I arrived home only (find) that I'd left my keys at work.

**Ex. 3.** *Put the verbs in brackets into the correct **infinitive or gerund** form.*

1. Simon was the last person (arrive) at the office.
2. She can't get used to (work) for such a large company.
3. It's no use (ask) Paul. He won't be able to help you.
4. Peter denied (break) the classroom window.
5. I will (feed) the dog this afternoon.
6. We had better (run) or we will miss the train.
7. It was kind of him (help) me tidy the house.
8. She refused (answer) his question.
9. He is far too young (stay) out late at night.
10. Her teacher let her (bring) her lunch into the classroom.
11. I don't mind (help) you with your homework.
12. We don't allow students (talk) to each other during exams.
13. She dislikes (wear) suits to work.
14. It was a mistake (leave) the door unlocked.
15. The thieves were seen (drive) a stolen car.
16. I advise you (look for) a new job.
17. There's no point in (get) angry with him. It's not his fault.
18. I'll take a book (read) on the plane.
19. He goes (swim) every morning before work.
20. We're still waiting for him (arrive).
21. I would love (visit) India one day.
22. Lisa is looking forward to (meet) you.
23. He is thinking about (change) jobs.
24. He only finished the essay on time by (work) all night.
25. Laura didn't want to leave without (speak) to Dan.

**Ex. 4.** Put the verbs in brackets into the correct *infinitive or gerund* form.

a) Susan has decided (apply) for a new job. Her mother advised her (write) to several different companies. Susan would like (work) for a large company where she can (meet) new people.

b) Carol is too ill (go) to work today. She has managed (drink) some tea and now she wants (sleep). Her husband offered (call) the doctor, but Carol would prefer (wait) and see if she feels better tomorrow.

c) Daniel would like (give) his teacher a present, but he doesn't know what (choose). He is thinking of (buy) her a book because he knows that she enjoys (read). His sister will help him (pick) a good one.

d) I dislike (shop) because I can't stand (be) in crowded places. If I have to (go) into town, I avoid (visit) shops where there are a lot of people.

e) Joan can't afford (go) on holiday this year, but she intends (save) up so that she can manage (travel) around Europe next summer. She is looking forward to (visit) a lot of exciting places.

**Ex. 5.** Put the verbs in brackets into the correct *infinitive or gerund* form.

1. A: Is Brenda in the office today?

B: Yes. I saw her (type) a report as I came in.

2. A: I walked past the lake yesterday.

B: So did I. I stood for a moment to watch some children (feed) the ducks.

3. A: Mary is good at playing the piano, isn't she?

B: Yes. I heard her (perform) in a concert last week. She was wonderful.

4. A: Is Paul at home?

B: No. I saw him (leave) for work as I passed by.

5. A: How do you know that Steve took the letter?

B: I noticed him (put) it in his briefcase.

6. A: Did Malcolm wash up properly?

B: Yes. I watched him (do) it to make sure.

7. A: Is that Janet's fiancé?

B: Yes. I noticed them (hold) hands as they went into the cinema.

8. A: Are there any children living next door?

B: Yes. I often hear them (play) as I'm hanging out the washing.

9. A: Did Sarah miss the train?

B: No, she didn't. I watched her (get) on the train before I left the station.

**Ex. 6.** Put the verbs in brackets into the correct *infinitive or gerund* form.

a) 1. We read this book in class last year. Do you remember (read) it?

2. He was very forgetful. He never remembered (lock) the garage door when he put the car away.

3. Did you remember (book) seats for the theatre tomorrow?
4. Don't ask me to pay the bill again. I clearly remember (pay) it a month ago.
5. Do you remember (post) the letter? – Yes. I remember quite clearly; I posted it in the letter-box near my gate.
6. Did you remember (lock) the door? – No, I didn't. I'll go back and do it now.
7. She remembers part of her childhood quite clearly. She remembers (go) to school for the first time and (be) frightened and (put) her finger in the mouth.
8. Did you remember (give) him the key to the safe? – No, I didn't. I'll go and do it now.

- b) 1. He forgot (bring) his exercise book; he left it at home.  
 2. Where is my dictionary? Have you forgotten (borrow) it a fortnight ago?  
 3. She often told her little boy, "You must never forget (say) please and thank you."  
 4. Why are you late again? Have you forgotten (promise) me that you would never be late again?

- c) 1. Do stop (talk); I'm trying to finish a letter. 2. I didn't know how to get to your house so I stopped (ask) the way. 3. We stopped once (buy) petrol and then we stopped (ask) someone the way.

**Ex. 7.** *Open the brackets using the Gerund.*

1. The windows are very dirty; they need (clean).
2. It's very hot so you don't need (bring) a coat.
3. The house is old, and it badly wants (paint).
4. The famous man didn't need (introduce) himself.
5. The floor is covered with dust; it needs (sweep).
6. The grass in the garden is very dry; it wants (water) badly.
7. The planners didn't realize they would need (build) so many houses.
8. This shirt is quite clean; it doesn't want (wash) yet.
9. Her shoes have a hole in them; they want (mend).
10. The room was in a terrible mess; it needed (tidy up).
11. The baby is crying; I think he needs (feed).
12. I know my hair needs (cut) but I never have time to go to the hairdresser's.
13. John needed (cheer up) when he heard that he had failed his exams.
14. You should tidy the garden. – Yes, it needs (tidy). The roses want (water), the peaches want (pick), the grass wants (cut).

**Ex. 8.** *Open the brackets using either an active or passive form of the Gerund.*

1. After the accident, the injured man recovered consciousness in hospital. He remembered (cross) the road, but he didn't remember (knock down). 2. I am still thirsty in spite of (drink) four cups of tea. 3. This carpet always looks dirty, in spite of (sweep) every day. 4. He didn't return the book he had borrowed after (promise) to do so. 5. He got into the house by (climb) through a window, without (see) by anyone. 6. I think he was foolish to buy a car before (learn) how to drive it. 7. Peter is a much better chess player than I am, and he was very surprised when I beat him yesterday for the first time. He isn't used to (beat). 8. He went to bed at 9 p.m. in spite of (sleep) all the afternoon. 9. He complained of (give) a very small room at the back of the hotel. 10. The little girl isn't afraid of dogs in spite of (bite) twice. 11. The little girl didn't go near the dog; she was afraid of (bite). 12. The baby went to sleep a few minutes after (feed). 13. The little girl never gets tired of (ask) her mother questions, but her mother often gets tired of (ask) so many questions. 14. They lived in a small town for ten years and then moved without (make) friends with any of their neighbours. 15. The little boy was punished for (tell) a lie by (send) to bed without his supper. 16. Helen was chosen a year ago to act in the school play. She was very pleased at (choose). 17. Jack doesn't like boxing. I don't know if he is afraid of (hurt) his opponent or of (hurt) himself. 18. He was taken to hospital unconscious after the accident. He died in hospital without (recover) consciousness. 19. I always treat people politely and I insist on (treat) politely. 20. The boy was very hungry at 11 o'clock in spite of (eat) a big breakfast two hours earlier. 21. She didn't get out of bed until 10 o'clock in spite of (wake) up at 7.

**Ex. 9.** *Choose the correct answer.*

1. ... is very relaxing.  
A Fish B Fishing C To fish
2. - I can't decide what ... to the party.  
- Why don't you wear your blue dress?  
A wear B wearing C to wear
3. - Did you go to the cinema last night?  
- No. My parents made me ... for the exam instead.  
A to study B studying C study
4. - Did you enjoy your holiday?  
- Yes, but I'm glad ... home again.  
A being B to be C be
5. - Shall we go to a restaurant this evening?  
- I'd rather ... at home. I'm exhausted.  
A stay B staying C to stay
6. - Why did you go to the library?  
- ... some book to read.

A Get B Getting C To get

7. – Why do you want to buy a car?

- Because I hate ... for the bus every day.

A waiting B wait C to wait

8. – Do you have any plans for the summer?

- Well, Danny suggested ... to Spain for a week.

A go B going C to go

9. - Shall we go for a picnic on the beach?

- Oh, no! It's far too cold ... to the beach today.

A going B to go C go

10.- What is the matter with Peter?

- There's no point in ... me. I have no idea.

A ask B asking C to ask

**Ex. 10.** Write the sentences using the Gerund.

**Model:** I told you that my watch was 5 minutes slow.

Have you forgotten my telling you that my watch was 5 minutes slow?

1. The children are making such a noise. Can't you stop ...?

2. Students must write their corrections carefully. The teacher insists on ...

3. No one helped her with her homework. She did her homework without ...

4. He got my letter although I had addressed it wrongly. He got my letter in spite of ... .

5. I beat him at tennis, and he wasn't pleased at all. He hated ... .

6. Did you give me back the book I lent you? I can't remember ... .

7. She was afraid that the baby would fall out of bed. She was afraid of ... .

8. The old lady said I could open the window. She didn't mind ... .

9. I'm sure he asked you not to phone after 11 p.m. Have you forgotten ...?

10. He doesn't believe that a boy of twelve should have too much pocket money. He doesn't believe in ... .

11. My father doesn't like me to stay out late at night. He doesn't like ... .

**Ex. 11.** Put the verbs in brackets into the correct *infinitive or gerund* form.

1. Jane went on (sleep) for another two hours.

2. He told us his name and went on (introduce) us to his wife.

3. We didn't mean (interrupt) you.

4. Being a doctor means (work) long hours.

5. She tried (finish) her homework, but it was too difficult.



6. You should try (eat) more fruit. It's good for your health.
7. He regrets (argue) with his best friend.
8. We regret (inform) you that tonight's performance will be cancelled.
9. Oh, no! I forgot (lock) the front door.
10. I'll never forget (meet) my favourite film star.
11. Claire likes (ski). She says it's very exciting.
12. I like (go) to the dentist every six months.
13. I must remember (post) these letters today.
14. I remember (read) the book, but I don't know who wrote it.
15. I am sorry for (forget) your birthday.
16. I'm sorry (say) that you have failed the exam.
17. She is afraid (climb) the tree in case she falls.
18. Mary never wears her diamond ring. She is afraid of (lose) it.
19. I have stopped (watch) horror films because they give me nightmares.
20. We stopped (buy) some food before continuing our journey.
21. Jamie couldn't stop (think) about what had happened the night before.
22. Sandra tried (write) him a letter but he didn't answer.

**Ex. 12.** *Match the sentence halves.*

1. I'm looking forward to	a) signing anything like that
2. I don't remember	b) talking for half an hour
3. He's decided to give up	c) increasing our debt-equity ratio
4. Borrowing any more money would involve	d) smoking cigars for health reasons.
5. She loves the sound of her voice and carried on	e) seeing you in Milan soon.

**Ex. 13.** *Complete the second sentence so that it has a similar meaning to the first.*

1. Travelling doesn't bother me as long as there are no delays. (mind)  
I don't ...
2. In my job I have to meet many people. (involve)  
My job ...
3. I certainly did not pass on any trade secrets. (deny)  
I firmly ...
4. There's a danger we will lose business to our competitors. (risk)  
We ...
5. I think it would be a good idea to get in touch with the commercial attaché. (suggest)  
She ...
6. We fully expect to double our turnover in the next two years.  
(anticipate)

We ...

7. He was late so I didn't see him. (miss)

He was late so ...

8. Why on earth did you spend so much on entertainment? (justify)

How can you ...?

**Ex. 14.** Read each numbered statement. Complete the following summary using the appropriate verb from the box and the gerund form of the verb in parentheses.

**acknowledge avoid consider deny enjoy go quit**

1. Tom: Ann jogs, but I don't really like that kind of exercise.

Summary: Tom doesn't ... *enjoy jogging*. (jog)

2. Martha: Oh, no thanks. I don't smoke any more.

Summary: Martha ... (smoke).

3. Chen: I'm going to that new swimming pool. Would you like to go with me?

Summary: Chen is going ... (swim).

4. Jim: I smell smoke too. But don't look at me! I didn't have a cigarette!

Summary: Jim ... (smoke).

5. Ina: I know I should exercise, but I don't want to. I guess you're right. I *am* lazy.

Summary: Ina ... (be) lazy.

6. Phil: No, thanks. The cake looks great, but I'm trying to stay away from sweets.

Summary: Phil ... (eat) sweets.

7. Vilma: I'm not sure, but I may go on a vacation.

Summary: Vilma ... (take) a vacation.

**Ex. 15.** Complete health issues with the gerund form of the verbs in the box. Choose between affirmative and negative.

**increase eat do walk drink smoke swim run go**

1. ... *Smoking* ... is bad for your heart and lungs.

2. ... too much fat and sugar is also unhealthy.

3. ... enough water is bad for your general health.

4. Doctors suggest ... the amount of fruits and vegetables in your diet.

5. Avoid ... too many high-impact sports such as jogging and jumping rope.

6. Instead, consider ... in a pool every day. It's an excellent low-impact activity.

7. Many health experts think that ... is better than ... because there is less stress on your body when your feet come into contact with the ground.

8. Some people are afraid of the doctor, but ... for regular checkups is a mistake.

**Ex. 16.** *Read the next comments from the school newspaper. Complete them with the appropriate preposition from the box (one may be used several times) and the gerund form of the verb in parentheses.*

**at   on   in   to   about   for**

1. I don't have any plans for spring break, but I'm not concerned ... (get) bored. I can always take a walk or something.
2. What are my plans for spring break? I'm very interested ... (listen) to jazz. I'm going to attend the Spring Jazz Festival.
3. My friends and I are driving to New Orleans. I'm excited ...(go) but I'm nervous ... (drive) at night.
4. I'm really looking forward ... (stay) at home and just ... (relax).
5. I am driving to Quebec. It's famous ... (have) great food.
6. I love languages, but I'm not good ... (learn) them, so I'm studying for my Japanese class over the break.
7. My friends and I are going camping, but my little brother insists ... (come) with us. A lot of fun that'll be!
8. My girlfriend plans ... (read) and (go) to the movies, so I guess I'll read a lot and see a lot of movies.

**Ex. 17.** *Read these pairs of sentences about school life. Combine them with the prepositions in parentheses.*

1. You can't walk on campus late at night. You have to worry about your safety. (without)

**Model:** You can't walk on campus late at night without worrying about your safety.

2. We can make changes. We can tell the administration about our concerns. (by)
3. The administration can help. It can listen to our concerns. (by)
4. In some cases, students just complain. They don't make suggestions for improvements. (instead of)
5. Students get annoyed with some teachers. Some teachers come late to class. (for)
6. You can improve your grades. Study regularly. (by)

**Ex. 18.** *Write T (True) or F (False) for the statement that follows the numbered sentences.*

1. Marta remembered meeting Mr. Jackson.
  - Marta has already met Mr. Jackson.
2. Richard stopped smoking.
  - Richard doesn't smoke any more.
3. She didn't remember to buy a cake for the party.
  - She bought a cake.
4. She stopped eating desserts.
  - She used to eat desserts.

5. Roland forgot to invite his boss to the party.
  - Roland invited his boss.
6. Hugh forgot inviting his neighbour to the party.
  - Hugh invited his neighbour.
7. Jimmy thinks giving a party is fun.
  - Jimmy thinks it's fun to give a party.
8. Madonna likes going to parties.
  - Madonna likes to go to parties.
9. My teacher made me rewrite the report.
  - I wrote the report again.
10. Ms. Trager let us use our dictionaries during the test.
  - We had to use our dictionaries.
11. Mr. Miner had us translate a short story.
  - We translated a short story.
12. Paul helped Maria do her homework.
  - Paul did Maria's homework for her.
13. Mrs. Bates got the director to arrange a class trip.
  - The director arranged a class trip.
14. Professor Willow let us choose our own topic for our term paper.
  - We didn't choose our own topic.

**Ex. 19.** *Complete the summary statement using a gerund or an infinitive.*

1. Roger: Hi, William. I brought the soda. Where do you want me to put it?  
Summary: Roger remembered ...
2. Miriam: You're Nat! We met last year at Jack's party! How have you been?  
Summary: Miriam remembers ...
3. Roy: Don't look at me! I didn't spill grape juice on the couch!  
Summary: Roy denied ...
4. Olga: I'm so glad Maxim plays jazz at his parties. I listen to it a lot at home too.  
Summary: Olga enjoys ...
5. Leo: Would you like to go dancing some time?  
Barbara: Sure. I'd like that very much.  
Summary: Leo suggested ... and Barbara agreed ...
6. Lisa: Ann, can we give you a ride home?  
Ann: Thanks, but I think I'll stay a little longer.  
Summary: Lisa offered ... and Ann decided ...

**Ex. 20.** *Complete the summary with the correct form of the verbs in parentheses. Choose between affirmative and negative forms.*

1. Mrs. Allen: Pablo, you can write this composition, but only if you want to.  
Summary: She (make/rewrite) his composition.

2. Mrs. Allen: I know you prefer working alone, Nelly, but you really need to work in a group today.

Summary: She (make/work) in a group.

3. Mrs. Allen: Listen, everyone! No dictionaries during the test, please. You should be able to guess the meaning from context.

Summary: She (let/use) dictionaries.

4. Mrs. Allen: Fernando, could you do me a favour and clean the board before you leave?

Summary: She (have/clean) the board.

5. Mrs. Allen: Jan, put the tip of your tongue between your teeth and say "thorn".

Summary: She (get/pronounce) an English *th*.

6. Mrs. Allen: Greta, please use English in class!

Summary: She (let/speak) in German.

7. Mrs. Allen: Jane, you can take the test in the classroom. Just move your desk to a corner.

Summary: She (make/leave) the room.

**Ex. 21. Say in English using the Gerund.**

1. Я возражаю против того, чтобы идти туда в такой поздний час. 2. Вы не будете против, если я открою дверь? 3. Недавно он бросил курить. 4. Я хорошо помню, что встретил его пять лет назад. 5. Попробуйте носить солнцезащитные очки. Вы почувствуете себя намного лучше. 6. Я люблю читать. Чтение – мое самое любимое занятие. 7. Перестаньте разговаривать. Я совершенно не слышу лектора. 8. Мы остановились, чтобы спросить, как пройти к озеру. 9. Я предложил поехать туда на машине, но мои друзья не согласились. 10. Как насчет того, чтобы провести день на открытом воздухе? 11. Избегайте читать при плохом освещении! 12. Бессмысленно давать ему советы, он все равно не принимает их к сведению. 13. Окна в этой комнате очень грязные; их необходимо вымыть. 14. Я очень сожалею, что опоздал. 15. Я вовсе не намеревался сегодня идти в кино. 16. Ребенок шел очень осторожно: он боялся упасть. 17. Перед отъездом на юг не забудьте мне позвонить. 18. Почему вы пошли туда пешком вместо того, чтобы поехать на автобусе? 19. Он удивил нас тем, что ушел, не попрощавшись. 20. Мы возвращались поздно вечером, не поймав ни одной рыбы. 21. Все дети любят, чтобы их водили в цирк. 22. Он пошел на работу, несмотря на то, что врач велел ему оставаться дома. 23. Он занят подготовкой к докладу, у него сейчас очень мало свободного времени. 24. Этот портфель настолько старый, что его не стоит хранить. 25. Вы забыли, что обещали мне заказать билеты заранее?

**Ex. 22.** *Rephrase the sentences using the word in brackets.*

1. I couldn't move the washing machine by myself because it was so heavy. (too)
2. I wanted to get two tickets for the concert but I could only afford one. (enough)
3. I always worry about my family when I go away on a business trip. (help)
4. I'm really excited about starting university. (forward)
5. I could never be happy working in a fast food restaurant. (would hate)
6. I always get depressed when I see people treating animals cruelly. (without)
7. My father insists that I water the plants on Saturdays. (makes)
8. I have never had such a tasty meal before. (best)
9. I can't afford to buy those boots. (too expensive)
10. It's not her fault that she's lazy as her mother always does everything for her. (help)
11. Please remind me to call the plumber tomorrow. (forget)
12. I can't wait to meet your brother. (forward)
13. I'm glad I don't live in a cold country. (hate)
14. Chris would rather not go to the cinema tonight. (feel)
15. My parents won't let me watch TV until I finish my homework. (make)
16. I have never met anyone who cooks as badly as your brother does. (worst)
17. Whenever I eat snails, I remember my first trip to Paris. (without)
18. The cake was too small so not everyone got a piece. (enough)
19. It was difficult to persuade Robert to take the course. (difficulty)
20. Ally's car is as old as Doreen's. (same)
21. I think it's difficult to raise children nowadays. (raising)
22. It's too dark to see anything in here. (bright)
23. She made him accept full responsibility for the accident. (was)
24. Could you post this letter for me, please? (mind)
25. She was amused by the story and burst out laughing. (found)
26. He had difficulty finding her house. (difficult)
27. They let me watch the rehearsal. (allowed)
28. The party was so boring that we didn't enjoy ourselves. (too)
29. Someone saw Ben throw an envelope in the rubbish bin. (was)
30. Using the office photocopier is not allowed. (do not allow)
31. Could you give me a lift to the office, please? (mind)
32. The ring was so expensive that he couldn't afford to buy it. (too)

33. I think it's interesting to learn about other cultures. (learning)
34. They let Edward go out with his friends last night. (allowed)
35. They heard Fiona quarrel with her brother last night. (was)
36. Mum was annoyed by Tina's behaviour and sent her to her room.  
(found)
37. This knife is too blunt for me to cut the bread with. (sharp)
38. He made us help with the cleaning. (were)
39. She had difficulty reading his handwriting. (difficult)
40. Making personal phone calls is not allowed. (allow)
41. The pool isn't deep enough for you to dive into. (shallow)

**Ex. 23.** *Correct the mistakes.*

1. You would better stay in bed today.
2. Mum has stopped to drink fizzy drinks. She is on a diet.
3. This bag is too expensive for me to buy it.
4. Smoking it is dangerous for your health.
5. Would you mind to open the window?
6. I'd love eating pizza tonight.
7. I stopped at the bakery for to buy some bread.
8. They made me to pay for the broken window.
9. I heard the Taylors to argue.
10. I'd better to ask someone for help.
11. I forgot calling you last night. I'm sorry.
12. He left the shop without to pay for the shirt.
13. You shouldn't to be rude to your parents.
14. He is enough old to drive a car.

**Ex. 24.** *Cross out the unnecessary word.*

1. He went to the florist's for to buy a bouquet of flowers.
2. Emily is not so talented enough to enter the competition.
3. I don't go for camping very often.
4. Mrs. Keaton made her daughter to stay at home during the holidays.
5. I hope that to hear from you soon.
6. We saw Helen to get into her car and drive away at top speed.
7. Bungee jumping it is a dangerous activity.
8. She will always remember about cruising the Caribbean.
9. The tickets were too expensive for me to buy them.
10. He dislikes to being alone at the weekends.
11. You had better not to leave without your passport.
12. The house needs being painting.
13. Children would love being given toys.
14. To spending a lot of money on clothes is foolish.

**Ex. 25.** *Complete the sentences using a gerund or an infinitive.*

1. They delayed ... the decision until they had read the report.
2. He refused ... the book back to the shop.
3. We'd rather not ... with you. We'll stay at home.
4. It's not worth ... John to the party. He won't come.
5. I'm really looking forward to ... to the theatre on Saturday.
6. Mark was kind ... you home after the party.
7. They were very happy ... the good news.
8. You can all ... now if you want.
9. She walked out of the office without ... goodbye.
10. They made her ... the latter again.
11. Jacob has gone to the post office ... some stamps.
12. You must ... hard for your exams.
13. You had better ... or you'll miss the train.
14. Lily spends most of her spare time ... the piano.
15. You are too young ... at home by yourself.
16. Graham opened the door only ... that the room was empty.

**Ex. 26.** *Use the next verbs in the correct form to complete each of the sentences.*

**manage pretend offer promise hope plan succeed in consider deny look forward to avoid risk**

1. She finally ... to escape by stealing a key.
2. He ... to carry the old man's suitcase.
3. I've never been to France before. I'm ... going there next year.
4. They ... reaching the frontier the following day.
5. She realized that she ... breaking a leg if she jumped from the window, but she knew there was no other choice.
6. Her mother made her ... to write home every week.
7. It was nice to see you. I ... to see you again soon.
8. When he gets out of prison, he ... to travel.
9. I would like you to ... working for me.
10. He ... stealing the car, although a witness saw him.
11. Give up smoking if you want to ... getting a cough.
12. He ... to be asleep, but in fact he heard everything they said.

### III.

**Study the phrasal verbs:**

#### **bring**

bring about: cause to happen

bring forward: suggest an idea (often passive)

bring on: cause (usually sth unpleasant)

bring out: publish; put on the market



bring round: 1) make sb regain consciousness, bring to, 2) persuade; bring over (to)

bring up: 1) raise a child, 2) mention; introduce a subject

### **call**

call back: return a phone call

call for: 1) need; demand, 2) demand sth, ask for

call off: cancel

call out: shout; yell

### **carry**

be carried away: be very excited

carry off: do sth successfully

carry on: continue (after interruption)

carry out: 1) fulfill (order, tasks), 2) conduct (an experiment)

### **For Practice**

*Fill in the correct particle.*

1. When the noise stopped, she carried ... as if nothing had happened.
2. It's difficult to bring ... children alone.
3. The heavy rains brought ... severe flooding.
4. My favourite singer has just brought ... a new record.
5. Paul carried ... his plan very successfully.
6. I'm busy now, so I'll call you ... later.
7. Some excellent ideas were brought ... at the annual meeting.
8. Scientists carry ... experiments in their laboratories.
9. I'm trying to bring my father ... to my ideas.
10. This job calls ... knowledge of a foreign language.
11. The audience was carried ... by the singer's performance.
12. Janet's asthma attack was brought ... by the smoky atmosphere.
13. When their son was ill, they called ... the doctor.
14. The children carried ... their tasks quickly and quietly.
15. Having fallen in the river, the woman called ... for help.
16. Dad brought ... the subject of holidays during dinner last night.
17. The football match was called ... due to bad weather.
18. The nurse used smelling salts to bring the patient ... .

### **IV.**

#### **Revision Box**

**Ex. 1.** *Choose the correct answer.*

1. "What do you do for a living?"

"I ... portraits of famous people."

A am painting B paints C paint

2. "Did you find Tom?"

"Yes. He ... in his study when I found him."

A worked B was working C works

3. "Where ... when you went to London?"

"In a small family hotel."

A were you staying B did you stay C do you stay

4. "Did you speak to Kate on the phone last night?"

"Yes, but I ... for ages before I finally got through."

A am trying B have been trying C had been trying

5. "Could you take the rubbish outside for me, please?"

"I ... it."

A have already done B already do C had already done

6. "Where is your brother?"

"He ... in the garden, I think."

A is playing B plays C played

7. "Do you see Catherine very often?"

"We ... for lunch twice a month."

A have met B meet C are meeting

8. "What are you doing?"

"I ... for the recipe I want to use tonight."

A looked B look C am looking

9. "Why is Linda so tired?"

"She ... very hard recently."

A works B is working C has been working

10. "You are very late. Where have you been?"

"Well, I ... home from work when the car broke down."

A was driving B am driving C drove

11. "Have you got your exam results yet?"

"Yes. I ... all of them."

A am passing B passed C pass

12. "... your homework yet?"

"No, I'm still busy doing it."

A Have you finished B Are you finishing C Do you finish

13. "Sorry I'm late. ... very long?"

"No, only five minutes."

A Are you waiting B Do you wait C Have you been waiting

**Ex. 2.** *Put the verbs in brackets into the correct tense.*

1. A: I (see) three films this week.

B: I haven't seen any, I'm afraid.

2. A: Why you (taste) the stew?

B: I think I've put too much salt in it.

3. A: Where is Joe?

B: He (go) to the park with Cliff.

4. A: I haven't seen Tim for a long time.

B: I know. He (study) a lot since September.

5. A: Phil paid for the cinema tickets last night.  
B: Really? He (be) very generous these days.
6. A: The children are exhausted.  
B: They (play) for hours, that's why.
7. A: I had a very bad day at work yesterday.  
B: So did I. First, the computer (break) down and then I (spill) coffee on some papers.
8. A: Has Arthur retired now?  
B: Yes. He (work) for the same company for 35 years when he decided to retire.
9. A: Where are the children?  
B: Oh, Stan (take) them to the zoo.
10. A: Have the Smiths moved yet?  
B: Actually, they (move) next Saturday.
11. A: You (recognize) that man over there?  
B: No. I don't think I've ever seen him before.
12. A: Shall we stay in tonight?  
B: Actually, I (go) to my friend's birthday party.
13. A: Do you want to come to the cinema with me?  
B: Yes, but remember, I (not like) horror films.
14. A: I found a ring while I (plant) a tree yesterday.  
B: Really? Can I see it?
15. A: Life (be) a lot better 40 years ago.  
B: I agree. People (have) more fun.
16. A: I (try) to phone you since this morning.  
B: Oh, I have been out shopping with my sister.
17. A: Why are you annoyed with Michael?  
B: Because he always (forget) important things.
18. A: The orchestra played very well last night.  
B: Yes. They (practise) together for weeks before they held the concert.

**Ex. 3.** *Insert the right prepositions.*

1. Adam complained ... having a sore throat.
2. She was concentrating ... writing the report when the phone rang.
3. The two men were charged ... armed robbery.
4. I take care ... my neighbour's cat when she goes on holiday.
5. The politician refused to comment ... the new law.
6. Sheila's friends congratulated her ... passing her exams.
7. Contrary ... what had been written in the papers, the three women were proved innocent.
8. The new teacher found it hard to cope ... the naughty children.
9. I think Celia is very angry ... me.

10. He's really ashamed ... what he did.
11. We are all very obliged ... you.
12. I think he's capable ... anything.
13. This service is free ... charge.
14. Some people are very bad ... spelling.
15. London's full ... tourists at the moment.
16. He is quite careless ... danger.
17. They went ahead contrary ... my advice.
18. We are quite safe ... danger here.
19. You were wrong ... the election results.
20. She is very nervous ... the new boss.
21. Are you aware ... the cost of this?
22. We are grateful ... you ... all your help.
23. I am not afraid ... taking risks.
24. How long has she been absent ... class?
25. We're angry ... the way she's behaved.
26. He was married ... Sue for a day.
27. I hope you are satisfied ... my work.
28. Jane's busy ... the baby at the moment.
29. I'm faithful ... my principles.
30. I know you will be annoyed ... me.
31. I've been so anxious ... you.
32. I've always been fond ... oysters.
33. She's so clever ... solving problems.
34. I'm really amazed ... your behaviour.
35. I'm sorry ... the trouble caused.
36. I'm going to be late ... work again.
37. I hear you are very keen ... football.
38. Why is he so jealous ... his sister?
39. The twins are different ... each other.
40. Jane is very careful ... her money.
41. Alice is kind ... everybody.
42. We lost and we are very sad ... it.
43. Be careful ... talking to strangers.
44. You need to be certain ... your facts.
45. The issues are separate ... each other.
46. John is very good ... his hands.
47. It's natural ... parents that they should look ... their children.
48. We are ready ... action.
49. Jim is very good ... carpentry.
50. It's typical ... Helen to behave like that.

**Ex.4.** *Rewrite the sentences in the passive.*

1. They gave us very expensive gifts.
2. Many people watch the news.
3. You need a lot of wool to knit a jumper.
4. The gardener planted some flowers.
5. We spent a lot of money at the supermarket.
6. Most children enjoy cartoons.
7. The resort offers excellent accommodation.
8. She washed the clothes and hung them out to dry.
9. They examined the information before writing the article.
10. She told the police about the robbery.
11. We entertain guests in the living room.
12. The optician repaired and cleaned her glasses.
13. Do they sell clothes in this shop?
14. She tapped him on the hand with her pen.
15. I don't like people laughing at me.
16. People spend a lot of money on food.
17. Is Sue washing the car?
18. Who made this mess?
19. Grandfather is going to tell the children a story.
20. They will open the new sports centre soon.
21. They made him confess to the robbery.
22. Liz showed me some holiday pictures.
23. Sam remembers his friend telling him about the party.
24. They heard him calling for help.
25. Who broke this mug?
26. The jury will have reached a verdict by the morning.
27. The teacher will mark the essays.
28. People make jam from fruit.
29. They sent for the doctor.
30. Clive hasn't cut the grass yet.
31. They may not repair the car this week.

**Ex. 5.** *Fill in the spaces with the correct articles.*

1. Don't make ... noise.
2. ... yesterday's paper was interesting.
3. It's such ... hard work.
4. What he said is ... lie.
5. He is interested in ... Dutch music.
6. I'm keen on ... English literature of ... 20th century.
7. Bob has made ... great progress.
8. Do you remember ... last week's conference?
9. Who keeps ... house in your family?

10. We decided to gather on ... board that ship.
11. It was ... early morning.
12. It was ... evening when he decided to read.
13. It has been ... terrible summer.
14. ... lunch is ready and we can go in.
15. ... dinner was excellent but she noticed that John ate very little.
16. ... telephone in this town is as private as ... radio.
17. That evening he made ... confession.
18. She was in such ... hurry to get to the office.
19. ... dull burning anger rose in his chest.
20. ... moon hung in ... sky, .... young silver moon in the pale night.
21. Nothing of ... kind.
22. The place smelled of ... dust.
23. She had ... splitting headache and took ... aspirin.
24. I wanted ... book he lent me the other day.
25. ... light was coming into the cellar.
26. Soon he saw ... light in the distance.
27. Don't drink from this pond, ... water is stale.
28. ... tea is cultivated in the South of our country.
29. This actor usually plays ... lead parts.
30. ... Bolshoi Theatre ranks among ... best theatres of ... world.

## Stage C

### Conversation Practice

#### I.

*Over the telephone invite your friend to the cinema employing the next prompts of your supposed conversation:*

A: Hi Ann, it's Janet here. Listen, do you still want to go to the cinema this evening?

B: Hi Janet. Erm yes, if you do.

A: Great! Where shall we go?

B: Well, there's the Odeon on Shelley Road.

A: Alright. We'll go there, then.

B: What time shall we meet?

A: How about 8 o'clock?

B: That's fine. Where?

A: We could meet in the café over the road.

B: OK. See you there.

#### Conversational formulas:

How about going to ... ?

How about that action film?

Which one?

What is it like?

The newspaper says it's exciting ... and ...

Would you prefer ...?

Shall we ... ?

Why not? Is there anything good on?

In that case, why don't we go to ...

What do you think of ...?

Why don't we ... ?

I've got two tickets for ...

Would you like to go with me?

I wonder whether you'd like to ...

Do you feel like going to the cinema with me?

Do you fancy ...ing ?

*Fill in the gaps with: **due, fine, owe, overdue**, then, in pairs, read the dialogue aloud.*

A: Hello. I'm returning these videos.

B: Right. Oh dear. They are a bit ...

A: I know. I was ill and I forgot about them.

B: Well, you'll have to pay a small ...

A: Alright. How much do I ... ?

B: Let me see. Two videos ... that'll be 6 pounds.

A: OK. Here you are. And I'd like to take this video out, please.

B: Right. This one is ... back in a week.

A: Thank you.

*Now act out a similar dialogue.*

## II.

### Discussing a Film

Timothy: I thought the film was very good, didn't you?

Caroline: Well, the acting was certainly good, brilliant, in fact, but I didn't think much of the film itself.

T: Really? I found it very interesting. What didn't you like about it?

C: Well, the subject was treated in a very superficial way, and it was obvious about half way through how it was going to end.

T: It wasn't obvious to me!

C: In any case, it was so sentimental.

T: Yes, it was rather sentimental, but I thoroughly enjoyed it all the same.

C: Oh well, tastes differ.

## III.

*Act out the next dialogue in class and build up a dialogue by analogy. Use the conversational formulas in bold:*

A: **I think** "Jurassic Park" and its sequel "The Lost World" have some of the best special effects ever seen on film. **What do you think?**

B: Yes, they are good.

A: Good? They're **fantastic!** The dinosaurs represent state-of-the-art computer generated imaging and animatronics.

B: Yes, the dinosaurs are very lifelike and you can't tell which ones are computer generated and which ones are sophisticated robots.

A: **Exactly**, that's what makes them so good.

B: **But I think** "Star Wars: Episode 1" beats both of them hands down.

A: **How so?**

B: Well "The Phantom Menace" has 66 different creatures **for a start** and each one has a whole range of different facial expressions so there's much more artistry involved. Then, there's the sets, the robots, the starships and the battles in space not to mention the lightsaber battles.

A: **Okay, I'll admit it.** "Star Wars: Episode 1" must have the best special effects of any film ever made, but did you know the company that created those effects is the same one that did them for "Jurassic Park" and "The Lost World"?

B: Yeah. It was Industrial Light and Magic. The people there are experts at computer graphics and digital animation.

A: Yes, they've actually invented most of the software they use and they've won many technical achievement awards.

B: **Really? I didn't know that, but I do know** that because of the technological advances they had to actually downgrade some of their work on



“The Phantom Menace” to keep it in line with the earlier Star Wars films. Remember this part of the story takes place decades before the Star Wars Trilogy but it was made 20 years after the original Star Wars film.

A: **I don't quite follow you.**

B: Well, they couldn't make things look too perfect because that technology wasn't available when the first Star Wars films were made, so the new film wouldn't seem consistent. They had to keep things, like the lightsabers and the holograms, for example, just the way they had been established by the earlier films.

A: **Oh, I see.** So they could have done a lot more then?

B: **Exactly!**

A: **I bet** Industrial Light and Magic have worked on just about every film with aliens and space and monsters and stuff.

B: **Probably.** I know they did “Men in Black” and “Terminator 2”, and you said they did “Jurassic Park” and “The Lost World” **so you could be right.**

A: What a great job eh?

B: Yeah, **I'd love to** work in special effects.

A: **Me too.**

#### IV.

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

#### **The Reign of Disney**

A: Now, I'd just like to say that Walt Disney has dominated the cartoon greatly. To many people in the 30s – and that was the golden age of the cartoon – to many people then and since the cartoon has simply meant W. Disney's work.

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

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

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

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

B: That's exactly what I think. Micky is the quiet little chap, who at the end of the race has outdistanced his more spectacular rivals. He and Minnie both, are the innocents who triumph over the wicked world.

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

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

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

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

*Now discuss W. Disney's work in pairs.*

### **Conversational formulas**

#### Mild disagreement:

Well, I wouldn't go quite that far ...

I'm not so sure ...

That may be so ... but ...

Yes, that's true, but take my case ...

Oh, you wouldn't think so...

I wouldn't say that exactly ...

It might be right but ...

On the other hand ...

I'm afraid you're mistaken here.

I disagree with you here.

I'm afraid I can't agree with you.

Do you really think so?

#### Strong and a bit rude disagreement:

Rubbish!

Nonsense.

That's ridiculous.

That's totally unfounded!

That's all right for you to talk but ...

You seem to think that things are different for me.

Nothing of the kind.

On the contrary.

## V.

*Which films has Will Smith starred in? Have you seen any of them? Do you like him? Read the interview with Will Smith and take a similar interview with any cinema celebrity you like.*

### **A Superstar with Attitude**

Will Smith tells Barry Lister about his attitude to life

**Barry: How important is it for you to make a success of things?**

W: It's very important. I've always wanted to make something of my life and I guess I've been pretty lucky. The American TV comedy series *Fresh Prince of Bel Air*, which started in 1991, and the films *Independence Day* in 1996 and *Men in Black* in 1997 were major turning points in my career.

**B: How do you relax?**

W: I enjoy playing basketball and I love swimming and bowling. But I also spend hours playing video games! My other real love is music. I love all sorts, particularly soul, R and B and rap. In fact I started my career as a rapper at the age of fourteen. I played with a friend in clubs in Philadelphia. We had a big hit in 1986 with "Parents just don't understand". Good title, huh?

**B: What sorts of things make you laugh?**

W: Silly things make me laugh. On the set of *Men in Black*, Tommy Lee Jones and I often had shoe-kicking contests. A favourite game was to put up a trash can twenty metres away, take off our shoes and practise kicking them into the can. Brilliant fun!

**B: Does money mean a lot to you?**

W: Yes, it does, but not as much now as it used to. I made a fortune early on from the TV series and I went wild. I bought several Cadillacs, flew in a private jet and moved into an enormous house I didn't really like. But then I lost nearly all of it through some bad business deals. Now I look after my money quite carefully. I have a lovely house, a car and five dogs but nothing else really expensive.

**B: If you had one fantasy wish in life, what would it be?**

W: I'd like to be able to fly, like Superman!

**B: What sort of things annoy you?**

W: I sometimes get annoyed when I have to wait around on the film set. And I hate waiting for trains and planes and people.

**B: What are your best and worst qualities?**

W: In work I have lots of energy and I'm a perfectionist. I like the idea of a job well-done. but at home I'm too lazy and untidy to win any medals! My clothes are always lying around and I hate doing the washing-up! (Snapshot Pre-Intermediate. By B. Abbs, I. Freebairn and C. Barker)

## VI.

*Discuss the following text in pairs. One of the pair will take the optimistic view and insist that remakes should be done, the other will defend the opposite point of view.*

### Make it Again

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

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

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

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

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

*Be sure to provide sound arguments for whatever you say. Consider the following:*

<b>For</b>	<b>Against</b>
1. There is always a shortage of new, fresh story material.	1. Most subsequent renderings of the great cinema classics have been complete failures.
2. The public wouldn't notice or wouldn't care that they were paying to see the same story.	2. The director doing a remake might decide to "improve" the original story, to insert certain things, characters or eliminate others.
3. There is always a valid reason for doing it (the theme is timely, a new cast is available, the economic situation is favourable).	3. It is dangerous to use the original script almost word for word. Some stories require an updating of the dialogue.
4. The coming of new techniques (sound, colour, wide screen) inspired the studios to film their more popular pictures again.	4. In many cases, the moral values of the situations in a once exciting story have become so antiquated that the

	plot is not workable for contemporary audiences.
5. A remake of the same director gives the actor the opportunity to correct any mistakes he may have made in the first version.	5. There is always the audience's memory of the earlier successful production, which can prevent spectators from receiving the film properly
6. The public at large seems to enjoy comparing the performances of current stars to the legendary ones.	

## VII.

### Group Discussion

Talking points:

1. Cinema is an art of illusion.
2. It is necessary for a film to leave certain shadows, unresolved fantasies.
3. Cinema can help a lot in the field of education.
4. In most films music is seldom used to advantage as it is extremely difficult to achieve a harmonious collaboration between the plot and music.
5. Violence should not be shown on the screen.
6. The success of a film mainly depends on the film director.
7. Cinema is not an earnest art. It is just entertainment.
8. Seeing a film is easier and more exciting than reading a book.
9. Is the ability to perform an inborn gift or is it an acquired skill?
10. Should the actor "live" his part or should he just perform?

## Stage D

### Practising Journalistic Skills

#### I.

*Before you read:*

Have you seen any films with Antonio Banderas in them?

Why do you think he is popular?

What difficulties do you think he has had to become an international filmstar?

*After reading the article write at least 6 questions which the interviewer asked Antonio Banderas. Use the following question words: When? Where? How? What? Why? How long?*

#### Banderas

##### International Filmstar

Already immensely popular in his native Spain, Antonio Banderas has recently leapt to international stardom with important roles in three major Hollywood films in quick succession.

In Philadelphia, the first major Hollywood film about an AIDS victim, he starred with Oscar-winning Tom Hanks. Then, in the film of Isabel Allende's novel, *The House of the Spirits*, he costarred with Meryl Streep and Jeremy Irons. In *Interview with a Vampire*, he played opposite Tom Cruise and Brad Pitt. However, he is probably more famous as the man who said "No" to Madonna when he told her that he was married.

"I was born in Malaga in 1960. I finished elementary school at the age of 13 and went to Malaga's School of Dramatic Art until I was 18. It was tough and exciting. We had a truck and we traveled throughout Spain with our plays. Everyone did everything – scenery, costumes, make-up. It was great training.

After graduating I went to Madrid. I did some TV work and got a job in a small theatre. A year later, after a matinee performance one day, someone said: "There's a young director outside who wants to meet you."

Then this man opened my dressing room door and said "Do you want to make a movie with me?" And I said "Yeah!" The director was Pedro Almodovar. During the 80s we worked together closely and for the next 9 years I had some great parts in Pedro's films. Eventually I went to Hollywood to make *The Mambo Kings* in 1992. It was a sensible decision for my career but hopefully I'll work with Pedro again in the future.

When I got the part in *The Mambo Kings*, I knew only a few words of English. I had to spend 8 hours a day learning English. Now I even dream in English.

I'm married to actress, Ana Leza. I don't really live a glamorous life, not like people imagine a filmstar lives. We have a comfortable apartment in the centre of Madrid. I play tennis. I play the piano. I go to bed fairly early. I also want to raise a family.

Nowadays, with all my Hollywood filming, I don't spend as much time as I would like in Spain. I have to spend a lot of time in America. I prefer New York to Los Angeles because it's real. When people get angry they show it. In L.A. people say everything is wonderful but it's not. But whatever happens, Spain will always be my home. I don't want to lose my roots. I think a man without roots is a nobody.

### *Follow up Activities*

1. How do you think Almodovar felt when Banderas went to Hollywood to make *The Mambo Kings*?
2. What do people expect the life of a famous star to be like?
3. What does he feel people from Los Angeles are like?
4. Why are the following important in Antonio Banderas' life:
  - a. Malaga's School of Dramatic Art
  - b. Pedro Almodovar
  - c. *The Mambo Kings*
  - d. Tom Hanks
  - e. Madonna

## II.

*Study the interview by Ch. Samuels and then perform a similar interview with any famous film director in class. Pay special attention to the journalist's remarks and phrases in the course of the interview.*

### **Interviewing Ingmar Bergman**

Ingmar Bergman – a famous Swedish film director, writer and theatre producer was born in 1918. His psychological films are well known all over the world. He himself wrote the scripts for most of his films and won awards for many of them. In the focus of his attention people's fates are put. Bergman focuses attention on the fate of individuals, on their problems and their search for life's meaning. Many of his characters are isolated people who suffer from harsh realities of the cruel world.

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

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

**S:** And –

**B:** Excuse me. I had very few contacts with reality or channels to it. I was afraid of my parents, my brother – everything. Playing with this puppet theatre and a projection device was my only form of self-expression. I had great difficulty with fiction and reality; as a small child I mixed them up so much that my family always said I was a liar.

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

B: No. When I began writing I liked it very much. But I never felt that writing was my cup of tea. And I always lacked words; it has always been very difficult for me to find the word I want. When I read a book I read very slowly. It takes me a lot of time to read a play.

S: Do you direct it in your head?

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

**S: I see that, but it raises a problem** I'm sure you have often discussed. Your films have emotional impact, but since they are also the most intellectually difficult of contemporary films, isn't there sometimes a contradiction between the two effects?

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

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

B: But that's you.

S: It's not the film?

B: No, the picture is just the game.

S: To puzzle the audience?

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

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

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

S: But Stravinsky was a composer. By its nature, music is nondiscursive; we don't have to understand it. Films, plays, poems, novels all make observations, embody ideas or beliefs, ...

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

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

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

S: May I ask you, why do you use less and less music in your films?



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

S: Why do you shoot all your films in black and white?

B: It is more fascinating to shoot in black and white and force people to imagine the colours.

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

B: Because human communication occurs through words.

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

B: I'm a director –

S: But aren't the two forms different?

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

**S: Do you have any idea why?**

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

#### *Follow Up Activities*

Find in the interview the English equivalents for:

привести хотя бы одну причину;

исключительное положение среди режиссеров;

соприкосновение с действительностью;

кинопроектор;

мне всегда не хватало слов;

огромная потребность иметь контакт с аудиторией;

руководить театром;

музыка не исходит из веления разума;

вы всё воспринимаете в искаженном свете;

ощущать техническую несостоятельность

Answer the questions and discuss the raised problems in your group:

1. Would you agree with I. Bergman that films and books have quite different impacts upon the audience? Justify your point of view.
2. Do you think every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Do you agree with the director that the audience should only feel without understanding what is happening on the screen?
3. Do you think the impact of films and music on the audience is comparable?

4. Would you agree with I. Bergman that the journalist's comprehension of films is distorted and that music, films, plays always work directly on the emotions?
5. What do you think of the director's aim to create films "just to amuse himself" and the audience? Justify your point of view.
6. Why does the director use less and less music in his films? Does his explanation sound convincing? What is the place of music in cinema production as you see it?
7. Would you agree with the director's opinion that shooting in black and white is preferable? Do you think that colour films produce a more powerful effect upon the audience?
8. What, in your opinion, is the role of dialogue in a film? Should camera work or dialogues predominate in films? Does it depend upon the genre?
9. Do you think that experience and skill are of great importance in the field of acting, directing, other professions? Do you think it natural for a person to have doubts as to his own proficiency, skill or do you think people usually know what to do from the first moment?
10. Do you really think that a day comes to each person when he suddenly feels that he knows his profession? Explain what usually helps people to achieve this.

### III.

#### For Critical Thinking

*Read the next article and define its controlling idea. Do the test below the given text and express your point of view on the tackled problem.*

*Comment on the phrases in bold.*

**The video wave has swept too far.** It bears a large responsibility for the declining interest in reading among the young. If we don't do something to stem the tide, the reading impulse will soon be drowned.

The time-honoured way of improving reading is by reading fiction. **Everyone**, psychologists tell us, **needs stories**. Cavemen told them round their fires. Mythologies and folk stories have been passed between generations for centuries. Most of us are literate and in theory our fictional needs could be satisfied by reading.

But it's not so. Today's generation of average and below average school children rely on video, television and film. While many of these offerings may be harmless in themselves, they do nothing to build up reading skills. They are replacing the consolidatory work which turns halting mechanical reading into the real thing. If some of the hours children spend watching television were devoted to reading, the population would be better educated.

Watching a story is a totally passive pastime. Someone else has made all the decisions about casting, set, clothing, facial expressions, tone and so on. **Reading a story is an active partnership between writer and reader.** Ideas are sketched and the mind of the reader creates the rest.

**Why is dramatized fiction usurping the written kind?** It is because children whose reading is hesitant cannot readily identify and enjoy the plot. Watching something is easier. This is leading to a generation whose mental processes are too stultified. The problem is that many children read very slowly. I worry, for instance, about children who carry the same 100-word book about with them for a fortnight. I meet them daily. They conscientiously decode a page or two in a class and about the same again for homework. It is hardly surprising that such children then declare that they find reading boring and prefer to watch television. Their difficulty is not reading the words – it is interpreting them. They need to be able to read fast enough to feed the mind's hunger for a story.

That means practice. Only by reading daily will a child become a strong and independent reader. Parents need to be convinced of the importance of preventing their children from wasting their hours on inert viewing. **Without the television the child is likely to turn to books for entertainment.**

I used to think that filmed versions of enjoyable books were a spur to reading. I have changed my mind. **Visual images drown the imagination.** A dramatization, seen once, can spoil your reading for ever. Dramatized fiction is the literary equivalent of empty calories. It replaces the appetite for real food. Children must have a nutritionally reading diet. (Megatonic by A. Kochetkov)

Test.

1. What is the writer's main objection to the "video wave"?
  - A It prevents children from learning how to read properly.
  - B It fails to provide children with enough good stories.
  - C It has replaced the reading of traditional stories.
  - D It exposes children to stories that they shouldn't see.
  
2. According to the writer, dramatized fiction is different from written fiction because
  - A it consists mainly of simpler stories.
  - B it concentrates more on action than on character.
  - C it does not contain as much detail.
  - D it does not require use of imagination.
  
3. What tends to put children off reading, in the writer's opinion?
  - A There are frequently words in it that they can't read.
  - B They lose interest because of their reading deficiencies.
  - C They are often required to do it for homework.
  - D The stories they are given take too long to develop.

4. What has the writer changed her opinion about?

- A the importance for children of reading.
- B the influence of parents on children's reading.
- C the effect of filmed stories on children.
- D the power of children's imaginations.

5. What is the purpose of the article?

- A to analyse the differences between dramatized fiction and written fiction.
- B to criticize parents for failing to encourage their children to read.
- C to urge greater concentration on developing children's reading skills.
- D to encourage children to do more reading than watching television.

*What do you think of the role women play in cinematography? Is movie industry male dominated? Read the following article on this theme and give your point of view supporting it with sound arguments.*

### **Women in Films**

In the last twenty years, much energy and ink have been spent arguing about the role and place of women, and films have reflected the change in attitudes.

In the early days of the cinema, until World War II and much before women's lib, the situation was quite clear. Most of the great stars were women: Jean Harlow, Greta Garbo, Marlen Dietrich. They were beautiful superwomen whom men dreamt about and women tried to copy. People went to the cinema to escape from day-to-day life, not to see reality. Men dominated the film industry, but women dominated films – rather like ballerinas steal the show in many ballets where men are only there to lift them up. Women in films had interesting complex personalities and audiences came to see them.

There were exceptions: westerns – traditionally male-dominated.

The other exception was romantic comedies where men and women were smart, witty and attractive, equal but different, and brought out the best in each other. All was well.

The picture changed after the war. People became more interested in psychology and realism in films – not, however, in women's psychology unless they were helplessly and pitifully neurotic. There were a great many war films, as male-dominated as westerns. The leading ladies of the romantic comedies changed, but the men stayed the same.

In films, as in real life, nobody objects to an older man falling in love with a girl half his age, but the opposite is unthinkable. In the fifties, women in films could be one thing at a time: a gorgeous sex object (Marilyn Monroe) or a well-groomed perfect wife (Doris Day), or a frustrated spinster, or a sweet young girl waiting to meet the right man.

In the late sixties and early seventies, a lot of very successful Hollywood and British films had no women in them except as props or in the distant background. Popular films in the 60s were a man's world.

Fortunately, the times have changed a little. Society is getting used to the idea of women's lib and the status of women is slowly improving. The film industry has recognized this and something strange is happening: it is now fashionable to make films about women. Women as individuals are once more worthy of being filmed. (Marie-Pierre Moine, abridged from "Current")

#### IV. Written Practice

##### Writing a Review

When we write a review of a book, film or a play, we usually write four paragraphs. In **the first paragraph**, we summarise background information such as the title, name of the author/director, type, setting, etc. In **the second paragraph**, we summarise the main points of the plot in chronological order. In **the third paragraph**, we usually include general comments on the plot, main characters, the acting/directing/writing, etc. Finally, in **the last paragraph**, we write our recommendation, positive or negative, giving reasons to support it.

Use present tenses and a variety of adjectives to make the review more inviting to the reader.

##### Analysing a Model Text

*Read the book review and match the paragraphs to the topics.*

1. Recommendation.
2. Background information
3. Main points of plot
4. General comments

##### Harry Potter and the Goblet of Fire

A) Harry Potter and the Goblet of Fire, by JK Rowling is an excellent story which takes place in Britain. This thrilling book is about Harry Potter, the teenage wizard, and is the fourth book in the famous Harry Potter series.

B) The magic begins as Harry is about to return to Hogwarts school for his fourth year of education as a wizard. This year there is a new interest for the students. Headmaster, Albus Dumbledore, announces that the exciting but dangerous Triwizard Tournament – a series of tasks for three chosen wizards to complete – will take place at Hogwarts. Harry has to take part, even though it may mean risking his life.

C) The book is well-written, with realistic and entertaining dialogue. Its range of characters, from the funny to the frightening, are so believable that you will feel as though you are at Harry's side as he experiences greater adventures than ever before.

D) Don't miss the chance to read this fascinating and imaginative story. Its plot is guaranteed to keep you turning the pages. Harry Potter and the Goblet of Fire has to be read to be believed!

*Write a review about a film you have recently seen for your university newspaper. Write your review, giving a brief summary of the plot and saying why you think others might enjoy it. Use the plan below.*

### **Plan**

#### **Introduction** (Para 1)

##### Background information

What is the title of the film?

Who plays the hero of the story?

What type of film is it?

Where is it set?

#### **Main Body** (Para 2)

##### Main points of the plot

How does the story begin?

Who are the leading characters?

What are the most important points of the story?

##### General comments (Para 3)

What can you say about the cast/special effects/scenes?

#### **Conclusion** (Para 4)

##### Recommendation

Why did you like the film?

Would you recommend it to other people?

### **Useful Language**

#### Background

The film is set in ...

The film tells the story of...

It is a comedy/horror film/love story.

The film is directed by ...

#### Main points of the plot

The story concerns/is about/begins ...

The plot is (rather) boring/thrilling.

The plot has an unexpected twist.

#### General Comments

The script is dull/exciting.

The cast is excellent.

The hero of the story is played by ...

The film is full of breathtaking scenes.

Recommendation

Don't miss it. It is well worth seeing.

I wouldn't recommend it because ...

I highly/thoroughly recommend it.

It's bound to be a box-office hit.

It's a bore to see.

It's a highly entertaining film.

### Unit III

#### Means of Communication: Post and Bank Services

<p><b>correspondence</b> = переписка a correspondent <b>letter</b> a letter to be called for = письмо до востребования = <b>Poste Restante</b></p> <p>care of – с/о через, для передачи</p> <p><b>a chain letter</b> – рассылаемое по нескольким адресатам с тем, чтобы получатель отправил его др. адресату <b>a follow-up letter</b> – повторное рекламное письмо <b>a form letter</b> – стандартное письмо с напоминанием об уплате, приглашении и др. <b>a letter of advice</b> – извещение <b>a letter of attorney</b> – доверенность <b>a letter of credit</b> – аккредитив <b>a letter of guarantee,</b> indemnity – гарантийное письмо <b>a letter of instruction</b> – директивное письмо</p> <p><b>letter balance</b> ~ scales for weighing letters</p>	<p>airmail open personal private business ordinary express = срочное registered = certified – заказное special-delivery post-paid – с оплаченными почтовыми расходами post free collect = доплатное dead – невостребованное адресатом или не дошедшее до него covering - сопроводительное handwritten typewritten anonymous fan – от поклонника love night – телеграмма по ночному тарифу (ам.) poison-pen – кляуза rambling – бессвязное brief detailed</p>	<p>to correspond with sb (e.g. a pen friend) to exchange letters to fold the letter = сложить письмо to close the letter = запечатать to open the letter to send off letters = to dispatch Mr. Black c/o Mr. Cruso = г-ну Блэку для передачи г-ну Крузо</p> <p>to date = датировать to write the date</p>
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<p>postscript date</p> <p>note-paper = почтовая бумага a sheet (piece) of paper</p> <p><b>envelope</b></p> <p><b>stamp</b> = почтовая марка a seal flap a book of stamps – альбом с марками, кляссер a stamp collector ~ philatelist</p> <p><b>postmark</b> = почт. штемпель</p> <p><b>address</b> = адрес, обращение, выступление an opening address = вступительное слово an address by the</p>	<p>window – с прямоугольником из прозрачной бумаги через которую виден адрес stamped = with a printed postage stamp on it at the bottom of the envelope in the top right-hand corner of</p> <p>postage - почтовая inland = внутренняя airmail commemorative – в честь памятного события revenue - гербовая foreign obliterated</p> <p>right wrong return = обратный</p>	<p>to address an envelope – отправить to seal an envelope to enclose sth in the envelope = вкладывать to enclose documents/catalogues /quotation to put the letter into an envelope to close the envelope to open the envelope to buy an envelope</p> <p>to stamp an envelope = наклеивать марку to lick ~ moisten a stamp to postmark a stamp to make a mark on the stamp to prevent re-use ~ to obliterate ~ to cancel a stamp to stick (stuck, stuck) a stamp on to issue a stamp - выпускать to collect stamps</p> <p>to imprint a postmark on a letter</p> <p>to address a letter to sb to write the name in full to address the question of = заняться вопросом ... to address oneself to the</p>
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satellite = выступление по спутниковой связи  letter-box/mail box  postcard ~ postal  handwriting = почерк	   picture pictorial  familiar unfamiliar	business of doing sth = приниматься за какое- либо дело  to drop (put) the letter into a letter-box  to enclose a card in the letter  to write legibly = разборчиво to write illegibly to make out sb's handwriting = разобрать почерк
<b>note</b> = записка an official letter a note pad = блокнот	informal sick delivery diplomatic	to take/make notes in the course of the interview to note down ~ to write down
<b>message</b> = сообщение, донесение; письмо, поручение	written telephoned = телефонограмма telegraph = телеграмма wireless = радиогамма	to convey a message by post to convey a message = передать послание to deliver a message = доставить сообщение; вручить записку и т.п.; передать сообщение to leave a message = поручить передать сообщение Did he leave any message? – Он просил что-нибудь передать? to send a message of <b>greetings</b> = отправить послание с поздравлением to send a message of <b>sympathy</b> = с выражением сочувствия



<p>postal authorities – почтовое ведомство</p> <p>postal ballot – голосование по почте</p> <p>postal code – индекс</p> <p>postal guide – справочник</p> <p>postal note – денежный перевод на сумму до 5 долларов</p> <p>postal order – денежный перевод</p> <p>postal trade – торговля по почте</p> <p>Universal Postal Union – Международный почтовый союз</p> <p>clerk ~ postal official</p> <p>post-master ~ chief post-office official post-mistress</p> <p>postman = mailman</p> <p><b>mail</b> = почта, почтовая корреспонденция</p> <p>post – 1) mail sent or received, postal matter 2) a building for postal business, also a letter- box</p> <p>a piece of mail - письмо</p>		<p>to sort the correspondence</p> <p>to stamp envelopes</p> <p>to sort letters for dispatch</p> <p>to deliver mail</p> <p>to hand = вручать</p> <p>to sign = расписываться в получении</p> <p>to look through the mail</p> <p>to carry letters</p> <p>to forward mail – пересылать почту по новому адресу</p> <p>to address mail = send out</p> <p>to mail – посылать по почте</p>
	<p>sent by air</p> <p>private</p> <p>business</p> <p>confidential</p> <p>informal</p> <p>official</p> <p>certified – заказная</p> <p>domestic – внутри страны</p> <p>foreign</p> <p>incoming – входящая</p> <p>franked – франкированная</p>	

<p>a mail order – почтовый перевод a mailer - отправитель</p> <p>postage = почтовая оплата, расходы rate = тариф, расценка, цена</p> <p><b>delivery</b> delay in delivery cash on delivery = наложенным платежом</p> <p>cable = message sent by submarine telegraphic cable telegram ~ wire phototelegram radiotelegram</p> <p>form = бланк printed paper with spaces to be filled in</p> <p>parcel = посылка parcel balance - scales weight = вес</p>	<p>junk – “макулатурная” outgoing – исходящая return</p> <p>special express ~ prompt urgent ~ immediate recorded = when the receiver signs a receipt <b>on delivery</b> timely = своевременная late morning evening</p> <p>regular ~ ordinary urgent = срочная express – молния reply-paid</p>	<p>to pay for postal services to give a discount = предоставить скидку</p> <p>to pay an extra charge to deliver = доставлять, вручать a letter may come by evening delivery to ensure safe delivery for prompt delivery = с немедленной поставкой</p> <p>to wire to send a reply-paid telegram</p> <p>to fill in a form = заполнять бланк to fill out (Am.)</p> <p>to wrap = завернуть, обернуть to tie up with a string = завязывать бечевкой to weigh to declare the value = объявлять ценность to ensure a parcel = оценивать посылку</p>
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money-order = денежный перевод postal order receipt [ri'si:t] = квитанция		to send a money-order to cash a money-order = получать деньги по переводу to get a receipt for insurance
savings bank – сберкасса при почте  depositor depositor's account = счет в банке traveller's cheque = аккредитив  account history = информация об операциях по счету account holder = владелец счета account inquiry = запрос по счету account name account number account transfer = перевод средств	central branch	citizens deposit their savings  to withdraw money from an account ~ to take out or away to have an account with Barcleys bank it's a written order to a bank to pay money, issued by a bank or travel agency for the convenience of travelers to pay money into a bank account = to make a deposit to deposit money into the account to open a bank account to pay by credit card

### Notes:

#### letter – note – message

**letter:** a written message

*e.g. On her birthday the teacher got many letters from her former pupils.*

**note:** a short informal letter

*e.g. Yesterday I received a note from my friend inviting me to the opera.*

The difference between letter and message is that message means any communication (written or oral) while a letter is a written communication only.

*e.g. Wireless messages told us that the ship was sinking.*

#### to inquire – to ask

The difference between inquire and ask is that inquire is more formal and expresses a more detailed examination.

*e.g. Let us go to the window for letters to be called for and inquire if there are any letters for me.*

*Mary asked me what I was doing at the post office.*

## Stage A

### Approaching the topic

#### I.

*Read, intone and present the contents of the following text in class.*

#### **At the Post-Office**

Anybody who wants to buy stamps or envelopes, to send a telegram or to get a postal order, must go to the post-office. There is a post-office in every town and nearly every village; cities, of course, have more than one. If you only want to post an already stamped letter, you needn't go to the post-office; ask for the nearest letter-box, or pillar-box, anybody will tell you where it is.

Let us drop in at the post-office and see what the inside of it looks like. There is generally a separate counter or window for each department: one for postal orders, one for telegrams, one for letters to be called for, one for registered letters, and so on.

On one side of the counter, you see several customers; on the other side the clerks. Customers are standing at various windows buying stamps, envelopes, postcards, registering letters; some are sending postal orders, others are cashing theirs. A number of people are inquiring if there are any letters for them at the Post Restante. You can also see people writing telegrams, or sending books by book-post and parcels by parcel-post.

If you want to buy or to send, or to receive something you must go to the right counter; if you go to the wrong one, you'll only waste your time. If you want a postal order you just say, "Give me a postal order, please." If you want to send a telegram ask for a telegram form. *(from Spoken English)*

#### II.

*Read the text about post-office operations in Britain. Compare the services of the post in Britain with those in this country.*

#### **Post Offices in Britain**

Post offices are found almost everywhere in Britain and are generally open 09.30 – 17.30 Monday to Friday, and 09.00 – 12.00 on Saturday. Some post offices in small towns and villages in Britain close for an hour at lunch time. Post offices in these smaller places may be just a counter within a large shop, or perhaps a general store.

Post boxes – places for posting letters – are found outside post offices and in streets all over Britain. They are easily identifiable: they are usually red and often at a street corner.

If you wish, you can arrange to have mail delivered to the main post office in Britain. This free service is called post restante. To collect your mail you will have to show some form of identification.

Post within Britain can be sent first or second class. First class post usually arrives the day after posting; second class takes longer. One first or second class stamp is enough for a normal letter. Stamps are available from post

offices, vending machines (slot machines for selling small articles), some shops and some larger hotels.

International letter rate leaflets explain how to send letters and parcels overseas and are available from all post offices. (*manual by Kuryatnikova E.G.*)

*Do the comparison of the services according to the following plan:*

1. The working hours.
2. The days off.
3. The usual location of post offices and post boxes.
4. The way of identification of post offices.
5. Post Restante service.
6. The ways of sending post.
7. Point out the common and peculiar features of both the services.

### III.

#### **Sending Letters**

Nowadays, most people send letters abroad by airmail. It's cheaper to use surface mail, which goes by land and sea, but it takes very much longer for the letters to arrive. If you are sending a letter abroad or inland which you want to arrive very quickly, it's probably a good idea to send it Express.

Valuable goods for an inland destination or abroad can be sent by Registered Mail. This means that the contents of the letter or package can be insured by the Post Office. The sender pays for this insurance according to the value of the contents of the letter or package.

Finally, if you want to be sure that the letter you send does arrive, you can send it Recorded Delivery. This means that the receiver signs a receipt on delivery. Recorded Delivery is often used for documents that are important, but have little or no financial value. You cannot send letters abroad by Recorded Delivery: it's only an inland service. (*manual by Kuryatnikova E.G.*)

*Will you send the following by Express, Recorded Delivery or by Registered Mail:*

- a) a roll of film with your holiday photographs on it.
- b) a letter with information which is urgently needed for an important conference.
- c) a small but valuable gift for your friend's birthday.

### IV.

#### **Telexes and Telegrams**

Bill Marseden told Ron Howells to send Foster a telex, asking him to tell them what he was doing in Hong Kong, and to inform them of the details of his future arrangements. Here's the full text of the message that Howells wanted to send:



It is important that we have information on your activities. Could you send us urgently details of your present activities and your future arrangements? The information we have received so far is not adequate. We hope everything is going well.

Ron Howells

When he sent the telex, it looked like this:

IMPORTANT WE HAVE MORE INFORMATION. SEND FULL DETAILS OF ALL YOUR PRESENT ACTIVITIES AND FUTURE ARRANGEMENTS. INFORMATION RECEIVED SO FAR NOT ADEQUATE. HOPE ALL OK. HOWELLS

Howells has shortened the message, leaving out all unimportant words. The message still makes sense.

In telexes and telegrams, you can very often leave out:

**pronouns:** "I left Liverpool yesterday" can become LEFT LIVERPOOL YESTERDAY

**the verb "to be":** "Sandra is in London" can become SANDRA IN LONDON

**prepositions:** "I'm arriving in Singapore on Monday" can become ARRIVING SINGAPORE MONDAY

But always make sure that the message is clear:

Lily is coming to Bristol on Tuesday. I am going to Japan on Thursday.

This cannot be shortened to:

LILY COMING BRISTOL TUESDAY. GOING JAPAN THURSDAY.

this message looks as if Lily is going to Japan too.

*Work out the full message from these telexes.*

1. RETURNING SINGAPORE SATURDAY
2. NEED FURTHER DETAILS. SEND TO TOURIST HOTEL SOONEST.
3. ARRIVED CHINA YESTERDAY. VISITED VIVIEN OFFICES. VIVIEN IN CUBA. SEND FURTHER INSTRUCTIONS.
4. BROKEN LEG. UNABLE TO TRAVEL TWO WEEKS PLEASE SEND 500\$ MEDICAL FEES INFORM WIFE RETURNING JUNE 5.
5. SEND 100\$ SOONEST; STAYING CHINA TILL FRIDAY THEN GOING TO MADRID.

*Make up telexes:*

1. Reserving a room at a hotel.
2. Congratulating sb on his/her birthday.
3. Informing relatives when to meet you at the station.
4. Inquiring after a relative or friend you are worried about because you have not received letters from him for a long time.

## V.

*Read and retell the article on British stamps as closely to the text as possible. Single out the main facts about the history of stamps.*

**Stamps**

In 1840, Rowland Hill's Penny Stamp Act became Law. Under this law, letters were paid for by weight. Previously, they had been charged according to the distance or number of sheets. It also became compulsory to pay for postage in advance. This had not always been done before and often people had refused to pay for the letters which were delivered to them. Stamps were introduced in 1840 as an easy way of checking that postage had been paid. As Britain was the first country to use stamps widely, the country's name was not written on them. However, the head of the ruling monarch has appeared on every stamp. (*manual by Kuryatnikova E.G.*)

## VI.

*Read some additional material on the studied topic.*

**The First Regular Airmail Service**

Do you know that the first regular airmail service was established as long ago as 1897 – before the time of man-carrying airplanes?

It happened in New Zealand, when a pigeon fancier started experimenting by flying his birds from Great Barrier Island to Auckland in just under an hour. Previously it had taken over two days to take the letters by boat, and as there was no telegraph service, people encouraged him to start regular “pigeon post” service. Messages were written on flimsy paper, an “airmail” stamp was affixed and the letters were fixed to a bird's leg.”

It cost sixpence to send a letter from the Island to Auckland and a shilling for the reverse journey – because it was more difficult to train birds to fly to the Island.

Needless to say, if you had any of these first airmail stamps now, you'd get very much for them than they originally cost! (*manual by Kuryatnikova E.G.*)

*Answer the questions:*

1. When and where did the first regular airmail service appear?
2. How long did it take the pigeons to carry letters from Great Barrier Island to Auckland?
3. Why was the reverse journey much more expensive?
4. How did the birds carry the letters?

## VII.

*Read the next article and give a detailed account of the advantages of the six-digit mailing code on envelopes.*

**Six Figures on the Envelope**

The post office has introduced a six-digit mailing code on envelopes. Why the innovation? Who benefits by it?

The new system benefits the people who need or receive letters.

Indeed, the main task of the post office is to deliver mail within the prescribed time. To do this, mail has to be promptly processed and sorted according to routes and populated points.

Manually, one worker can sort about 2000 letters per hour. The semi-automatic sorting machines increased efficiency by 50 per cent. The volume of mail in the country is mounting annually. In the last ten years, for example, it went up four times.

The vast territory of the country and the wide net-work of the postal system obliges a postal worker engaged in manual sorting to stock in his memory up to 10,000 communities. This could lead to errors.

Now manual labour has been completely replaced by mechanical processing: one machine handles more than 20,000 letters per hour and does several operations: sorts the correspondence according to the size of the envelopes, places the envelopes with the address side up, stamps them, and an electronic reader faultlessly sorts the letter for dispatch, according to the digit code. (*manual by Kuryatnikova E.G.*)

## VIII.

### **Subscription to newspapers and magazines**

*Put questions to the following text and ask your partner to answer them.*

This is the time of the year when far-sighted citizens start thinking about their newspaper and magazine subscriptions for next year.

If you like your newspaper in time for breakfast, or your favourite magazine hot off the press, without the risk of the bookstalls selling out, the thing to do is to take out a three, six or twelve month subscription.

Then it will be delivered, not by a newspaper lad, but by the postgirl – I can't ever remember having seen a postman in Moscow.

Our postgirls do three rounds a day, the first at about 7:30 a.m. with the papers, the second round about midday with the post and also magazines, and the third about 7 in the evening with post and evening papers.

Subs, by the way can be handed in at offices of the distributing agency or at a post office. (*from Daily Worker*)

## IX.

### **Letter Writing**

On the envelope, **the order is**: 1) the name of the person(s), etc., to whom the letter is being sent; 2) the number of the house and the name of the street or road; if the house has a name, this is placed on a separate line, above the name of the street or road; 3) the name of the town or village; 4) the name of the county (unnecessary if the town is large and well known), and in the USA the name of the state.

The address must be written in the centre of the envelope. Other remarks on the envelope may be: Please forward, Please send on, To be forwarded (or sent on) if the addressee is absent from home, Care of (c/o).

After the names of some large towns, the number of the postal district is added. Some English towns (e.g. Leeds, Edinburgh) have numbers only. London has eight districts: E., W., N.E., N.W., S.E., S.W., E.C. (East Central), and W.C. (West Central). These are again divided (e.g. N.W. 5)

The **return address** is usually placed on the seal flap. However, it may be in the lower or upper right-hand corner.

**The punctuation:** the full stop is used after abbreviations as: St. – Saint or Street, Rd. – Road, N.W. – North West, etc. The comma is used after the name of the addressee (Mr. James Burton), the name of the house (The Pines), the name of the street, square, road (Michael Street, Russel Square, Port Road), the name of the city (London).

A letter should consist of the following parts:

Heading

.....

Date

.....

Inside address

.....

Salutation

.....

Body of the letter

.....

.....

.....

Complimentary Close

.....

Signature

.....

**NOTES:**

1. The heading consists of the address of the writer.
2. Under the address the date is written: 11 June 2004; 11<sup>th</sup> June 2004; June 11, 2004; June 11<sup>th</sup>, 2004.
3. Titles that most commonly precede names in addresses are the following:

**Men**

Sir:  
 My dear Sir  
 Dear Sir  
 My dear Mr. Coe  
 Dear Coe  
 My dear Tom  
 Dear Tom

Sirs:  
 My dear Sirs  
 Dear Sirs  
 Gentlemen

**Women**

Madam:  
 My dear Madam  
 Dear Madam  
 My dear Mrs. Coe  
 Dear Mrs Coe  
 My dear (dearest) Alice

Mesdames:  
 My dear Mesdames (or Ladies)  
 Dear Mesdames (or Ladies)

4. The body of the letter should begin two spaces below the salutation and at the left-hand margin. The first line may be in block style, or intended.

The letter must be divided into paragraphs according to the development of the idea.

Here are some **ways of beginning a letter**.

Dear Mary,

In reply to your letter of Dec. 3 I hasten to give the information you ask for.

Dear Kate,

It would be difficult for me to put into words the feelings I experienced when I received your letter.

Dear Ned,

It must be ages and ages since I wrote you last.

5. **The closing sentences of a private letter** are:

Hoping to hear from you soon  
 Do let me hear from you soon  
 Do let me know about you  
 Do write soon

Will you drop me a line  
 My best wishes  
 My kindest regards to ...  
 Remember me to ...  
 My love to ...  
 Love and all good wishes

6. The complimentary close should be placed two spaces below the last line of the body and should begin about the middle of the page. It is begun on the margin with the date line.

Here are **complimentary closes** in order of decreasing formality:

Respectfully yours (=Yours respectfully)

Very truly yours

Very sincerely yours

Yours sincerely

Cordially yours

Faithfully yours

Yours affectionately

Your affectionate daughter (son...)

Yours, ...

With love

Ever yours ...

All but the first one may be correctly used in friendly letters. The latter ones in this group may be used only in cases of long-standing relationship. Only the first word of the complimentary close should be capitalized.

7. The signature (only written by hand) follows the complimentary close, beginning two or three spaces to the right of it.

When first writing to a person you are not acquainted with a married woman should sign her full name and immediately before it should write Mrs. An unmarried woman should place Miss in parenthesis before her signature. If a feminine name is signed without the parenthetical Mrs. or Miss, it is similarly permissible to assume that such a signature as H.B. Smith is that of a man unless the content of the letter shows that the writer is a woman.

*Write the following friendly letters:*

1. Inviting a friend to stay with you.
2. Accepting (refusing) an invitation.
3. To a friend congratulating him/her on his/her birthday.
4. To a friend with whom you spent a very pleasant fortnight in a campus.
5. Describing your last visit to the cinema.
6. Inviting your friend to go to the pictures.

**Stage B**  
 Vocabulary Practice  
 Grammar Builder:  
 Participle  
 Phrasal Verbs  
 Revision Box

**Vocabulary Practice**

**Ex. 1.** *Fill in the gaps with missing words.*

1. Large cities have a ... and District, or Branch Post-offices.
2. You buy stamps, ..., ..., ..., ..., ..., at the Stamp counter.
3. Letters to be called for are kept at ... .
4. To ensure safe delivery, you may send your letters ... .
5. If the message is urgent, you had better send it by ... .
6. The ... counter handles operations for sending or cashing postal or telegraph ... .
7. Don't ... the name of the street or city in any kind of mail.
8. The money may be delivered to the addressee at his home ... .
9. Printed matter (newspapers, periodicals and books) are posted at ... .
10. The ... address should be written at the bottom.
11. The post-office official ... the parcel ... with some string, weighs it on ..., ... the necessary stamps and ... the stamps.
12. ... telegrams and ... telegrams are sent when the news is very urgent.
13. If you are interested in saving money, you'd better keep it in ... .
14. A savings bank also ... traveller's cheques which make a trip more comfortable.
15. The letter box ... several times a day.

**Ex. 2.** *Change the nouns to verbs and make all the other necessary alterations in the sentences.*

1. There must be no *abbreviation* on the money-order. 2. Write your *signature* legibly. 3. We sent the letter by *post* two days ago; he will receive it tomorrow. 4. Send the letter to my sister's *address* if you do not hear from me in a week. 5. She put the book parcel on the letter balance to see what its *weight* was. 6. If the seal flap won't stick put some *paste* on it. 7. He put a *deposit* of three thousand roubles into the savings bank. 8. The *payment* of bills may be performed by giving *instructions* to the bank to draw the sum from your account. 9. There are several *collections* of mail daily. 10. There is a small fee for the *delivery* of a parcel.

**Ex. 3.** *Give definitions of the following:*

a picture postcard; a post office; a mailman; postage; a post-restante counter; air-mail labels; a postmark; stamped envelopes; a form; addressee; a depositor; obliterated stamps; a letter balance; an urgent telegram; a sub-post

office; a discount; savings bank; a postal order, postage, initials, to enclose, legible, to ensure, postscript.

**Ex. 4. Choose the right word.**

**a) to ask – to inquire**

1. He ... me to telephone him the results of the interview. 2. Were you ... many additional questions at your examination? 3. Having ... his way of a passer-by, he continued to walk. 4. Wait a minute, I'll ... if he has gone out. 5. "Have you come to ... about Father's health?" asked Henry.

**b) note – letter - message**

1. Ann gets many ... from her pen-friends in England. 2. A ... was received that the plane had been caught up in a severe storm. 3. I left a ... for Sally telling her that the evening party was fixed for Sunday.

**Ex. 5. Match the words in columns.**

registered	address
familiar	handwriting
wrong	stamp
picture	telegram
stamped	letter
ordinary	department
right-hand	post-office
morning	postcard
inland	corner
central	envelope delivery

**Ex. 6. Paraphrase the words and word combinations in italics.**

1. It is *a letter to be sent at once*. 2. She bought some *envelopes with stamps on them*. 3. There are *special boxes* in the streets for posting letters and postcards. 4. We *write each other* regularly. 5. Hasn't *the man who delivers our mail* come yet? 6. I want two *stamps for a letter to be sent abroad*. 7. The mail was brought to him *in the evening*. 8. The girl wants to send *a card conveying a message*. 9. She wrote her friend *a short letter* telling him about her arrival. 10. Judging from *the day his letter was sent*, my friend was still in Italy. 11. Filling in a form, don't forget to write *your own address*. 12. After I *closed* the envelope I remembered that I had forgotten *to put in* the postcard I had long promised my friend's little son. 13. The letter *was not signed*, that's why he paid no attention to it. 14. On her handkerchief were *the first letters* of her name beautifully embroidered in silk. 15. If you want to know his address *find it out* at the address bureau. 16. Seeing the *mark of the London post office* on the envelope I was very much surprised, for I had no friends there. 17. Some people



are fond of collecting *picture postcards*. 18. If you want *to receive money* for your friend you are supposed to produce a document signed by a witness and your passport. 19. I'll *telegraph* my arrival at once.

**Ex. 7.** *Insert prepositions and adverbs wherever required.*

1. Am I to stick a stamp ... the bottom ... the envelope, or ... the top right-hand corner? 2. ... the post office they were told that the telegram might yet come ... evening delivery. 3. It turned out that the letter had been delivered ... the wrong address. 4. I asked the clerk whether I could send the book ... book-post. 5. There is an express letter ... you. Will you sign ... it? 6. After filling ... the form she went ... the window marked "Money Orders". 7. When I dropped the post-card ... the letter-box I recollected that I had not stuck a stamp ... it. 8. I want some stamps ... a collection, please. 9. She found ... his address by making an inquiry ... the address bureau. 10. How much will it cost me to send a business letter ... England? 11. The messenger-boy carried a large bundle ... newspapers and magazines. 12. Hand ... your telegram ... the next window. 13. The parcel was insured ... 50\$. 14. What is the postage ... a phototelegram? 15. After you have filled ... the form hand it ... the next counter. 16. The telegram may arrive ... morning post yet. 17. The letter was addressed ... Mrs. Collins care ... Mr. Vax. 18. I intend to send my sister a copy ... her certificate. Shall I send it ... book-post? 19. I wonder why the letter didn't come ... time. There must have been some delay ... delivery. 20. We hope that ... your arrival home you'll drop a line ... us. 21. To make sure ... delivery send your letter ... registered mail. The addressee will have to sign ... it, besides you get a receipt. 22. I am afraid I have forgotten to stick a stamp ... my envelope. 23. She wants to enclose some stamps ... the letter ... her friend's collection. 24. Is there a postmark of the city where the telegram is sent ... ? 25. The postman called about an hour ago but didn't find you. He had a parcel ... you. 26. Where do I hand ... this express telegram? 27. This letter must go ... parcel post, it is too heavy. 28. What is the postage ... a registered letter ... Manchester ... airmail? 29. Do you count New York ... two words? 30. She folded ... the letter, slipped it ... the envelope, stuck a stamp ... it ... the right-hand corner and dropped it ... the letter-box. 31. I sent a wire ... the reply prepaid. I am surprised there is no answer. The wire should have reached ... Luke ... several hours ago. 32. ... the Poste-Restante Counter the mail is kept till it is called ... . 33. Even in the remote parts of our vast country postmen deliver mail ... the address. 34. He wrote ... the name ... full and the address, then he pasted ... the stamps and registered the letter ... declared value. 35. When I received the book parcel I had to sign ... it. 36. The postal airmail letters are posted ... a letter box ... the ordinary mail. 37. The parcel was insured ... a hundred dollars. 38. The clerk wrote ... the receipt and handed it ... me.

**Ex. 8. Complete the sentences.**

1. As I wanted to send the book by book-post ... .
2. Will you drop this postcard ... ?
3. They returned him the letter because ... .
4. When I showed my passport to the clerk ... .
5. He was to sign for the letter as ... .
6. To cash a money-order you must ... .
7. On writing a letter ... .
8. You go to the post-office when ... .
9. Before putting your letter into a letter box ... .
10. In the right-hand corner of the envelope ... .
11. If you want to register a letter ... .
12. You fill in a form when ... .
13. Let's drop at the nearest post office ... .
14. Write legibly if you ... .
15. As I wanted to send my letter registered ... .
16. Now we must get some wrapping paper in order ... .
17. As there were valuable things in the parcel ... .
18. What's the postage ... .
19. The letter was heavy as there were ... .
20. They won't give you the money until ... .
21. You'll have to rewrite the form because ... .
22. Senders are given receipts when ... .
23. It is more advisable to send a phototelegram because ... .
24. The duties of a mailman are ... .
25. If a letter is marked "Post Restante" ... .
26. We write "care of" on letters when ... .

**Ex. 9. Fill in the gaps with articles.**

a) In ... little parlour Jemma found ... clumsy-looking man. "You are Signora Bolla? I've brought you ... letter. It's from ... man that was shot last week."

He was fumbling in ... breast of his blouse. ... weather was hot, and ... sheet of folded paper that he pulled out was not only dirty and crumpled, but damp. ... moment later he made ... clumsy military salute and went away.

She stood still with ... paper in her hand; then sat down by ... open window to read. ... letter was closely written in pencil, and in some parts hardly legible. There was no signature, but ... verse which they had learned together as children was written under ... letter. (E.L. Voynich)

b) ... maid brought in ... note for Miss Nevada Warren. "... messenger-boy delivered it at ... door, please," she said. Nevada took ... envelope. She knew it was from Gilbert, before she opened it, by ... little gold palette in ... upper left-hand corner. (O. Henry)

c) When Manson returned at 11 o'clock ... post had come in with ... pile of letters forwarded from London. He sat down at ... table to open them . ... first letter was from Mary Bolland. As he scanned ... closely written sheets his face warmed to ... smile. Andrew laid down ... letter. Then, throwing aside ... number of circulars and advertising literature, all in envelopes with halfpenny stamps, he picked up ... next letter. This was ... long official-looking envelope. He opened it, drew out ... stiff sheet of note-paper within. Then ... smile left his face. (A. Cronin)

d) Barbara sat by ... library table. Her fingers nervously manipulated ... sealed letter. ... letter was addressed to Nevada Warren; and in ... upper left-hand corner of ... envelope was Gilbert's gold palette. It had been delivered at nine o'clock, after Nevada had left.

Barbara would have given her pearl necklace to know what ... letter contained. She had tried to read some of ... lines of ... letter by holding ... envelope up to ... strong light but Gilbert had too good ... taste in stationery to make that possible.

At 11:30 ... theatre goers returned.

"Here is ... letter for you, dear," said Barbara, "that came by special delivery just after you had gone."

"Whom is it from?" asked Nevada.

"I can only guess," said Barbara. "... envelope has that queer little thing in ... corner that Gilbert calls ... palette."

"I wonder what he's writing to me about," remarked Nevada.

"We're all alike," said Barbara, "all women. We try to find out what is in ... letter by studying ... postmark. As ... last resort we use scissors, and read it from ... bottom upward. Here it is."

She made ... motion as if to toss ... letter across ... table to Nevada. (O. Henry)

**Ex. 10.** Find nouns in the first column to fit the verbs in the second one.

to declare	a signature
to deliver	a money-order
to make	a parcel
to witness	a receipt
to ensure	an inquiry
to enclose	a photo
to cash	the value
to get	the mail

**Ex. 11.** Supply the missing words.

"Those who want situations advertise. You must enclose the money to pay for it in the ... directed to the Editor of the Herald; answers must be ... to

J.E. at the post office; you can go and inquire in about a week after you have ... your letter.”

Early in the morning I was up; I had my advertisement written, ... and directed. I visited a shop or two and slipped the letter into the ... .

The succeeding week seemed long: it came to an end at last. I stepped across the street to the ... .

“Are there any ... for J.E. ?” I asked.

The old dame opened a drawer and fumbled among its contents. At last, having held a document before her glasses for nearly five minutes, she presented it across the ... . (Ch. Bronte)

**Ex. 12.** *Give synonyms to:*

to slip, to telegraph, to guarantee, to enclose

**Ex. 13.** *Give opposites to:*

handwritten, legibly, addressee

**Ex. 14.** *Say in English.*

- a) 1. Почтовые операции проводятся либо на почтамте, либо в почтовых отделениях.
2. На почте можно купить марки, конверты, почтовые открытки, писчую бумагу, а также некоторые канцелярские принадлежности.
3. Для писем до востребования есть специальное отделение, куда человек обращается, предъявив документ.
4. Если вы хотите получить гарантию верной доставки адресату, отправьте его заказной почтой.
5. Авиапочта – очень удобный вид доставки, особенно при необходимости отправки письма в отдаленный пункт.
6. По почте можно отправить не только письмо, но и денежный перевод. Деньги можно перевести и телеграфом. Это, безусловно, дороже, но значительно быстрее.
7. Адрес отправителя обычно пишут внизу, а адрес получателя следует писать разборчиво в центре.
8. Плата за бандероль зависит от объявленной ценности, расстояния, а плата за посылку зависит еще и от веса.
9. Все срочные новости лучше посылать телеграммой. Самая быстрая, а также самая дорогая – “телеграмма-молния”.
10. Хранить деньги в сберегательном банке очень удобно: во-первых, это абсолютно надежно, во-вторых, вы всегда можете снять требуемую сумму, а в-третьих, сумма вклада увеличивается с каждым годом, потому что банк начисляет определенный процент.

б) 1. Вы уже отправили телеграмму? – Да, надеюсь, что ее доставят вовремя. 2. Будьте добры, опустите письмо в почтовый ящик. Я ношу его в кармане уже неделю и все забываю отправить. 3. Конверт никак не заклеивается. Придется купить другой. 4. Если тебе удастся достать эти книги, вышли мне их бандеролью и предупреди открыткой. 5. За сколько дней доходит посылка до Америки? 6. Скажите, пожалуйста, где можно отправить заказное письмо? Сколько стоит его отправка? 7. Если вы хотите отправить заказное письмо, вам придется пойти на почту. Заказное письмо стоит немного дороже. 8. Мой племянник занимается коллекционированием открыток и марок. Он переписывается с ребятами из Англии и Шотландии. 9. Вам срочная телеграмма. Распишитесь, пожалуйста. 10. Нужно ли мне взвешивать посылку перед отправкой? 11. Он поспешно вскрыл письмо и узнал почерк одного из своих приятелей из Германии. 12. Когда придет почтальон, спросите, нет ли для меня письма. 13. Заполнив бланк, она подошла к окошку с надписью “Денежные переводы”.

- с) – Сара, я думала, что вы уже уехали!
- Мы едем сегодня вечером поездом.
  - Зачем ты пришла на почту?
  - Мама очень занята и просила меня послать телеграмму тете, чтобы она встретила нас, а я не знаю, как это делать.
  - Я охотно помогу тебе. Прежде всего давай подойдем к тому окну с надписью “Телеграммы”. Возьми два-три телеграфных бланка. Так, теперь заполни бланк. Сначала напиши адрес тети, потом текст телеграммы, а немного ниже – свой адрес.
  - Сколько это будет стоить?
  - Спросим у почтового служащего.
  - Скажите, пожалуйста, сколько будет стоить эта телеграмма?
  - Это зависит от количества слов. (считает) 50 пенсов. Вот квитанция и сдача.
  - Спасибо. Когда адресат получит телеграмму?
  - Завтра утром.
  - Теперь ты идешь домой?
  - Нет, мне еще надо купить конвертов и почтовой бумаги. Я должна написать письмо подруге.
  - А ты знаешь, где опускать письмо? Проверь адрес и не забудь наклеить марку.

- d) 1. Имя писать полностью или достаточно инициалов?
2. Сколько стоит отправка заказного письма во Францию?
3. Скажите, пожалуйста, где можно отправить денежный перевод?
4. Вам не нужно платить деньги, так как это телеграмма с оплаченным ответом.
5. В адресном столе ей сообщили, что Елизавета не проживает больше по этому адресу.
6. Судя по почтовому штемпелю, письмо было из Австралии.
7. Дайте, пожалуйста три конверта с марками и телеграфный бланк.
8. В посылке были ценные вещи, поэтому она решила послать ее с объявленной ценностью.
9. Вкладывать деньги в письма категорически запрещается.
10. Уже много лет она работала в адресном бюро.
11. Доставить ей заказное письмо оказалось для почтальона нелегким делом. Он никак не мог застать ее дома.
12. Телеграммы принимаются и доставляются в любое время суток.
13. За это письмо надо доплатить (postage due on) пять рублей.
14. Если я пошлю вещи простой посылкой без указания цены, это будет стоить дешевле?
15. Напишите яснее фамилию получателя, здесь ничего нельзя разобрать.
16. Вы можете послать телеграмму с оплаченным ответом.
17. Это письмо было отправлено без марки, поэтому вы должны оплатить почтовые расходы.

е) “Здравствуйте! Рад вас видеть”, - сказал маленького роста человек, стоявший у почтового ящика. “Вы Симпсон, не так ли?” – сказал я, останавливаясь. Симпсоны недавно приехали в наш город, и мы с женой видели их только один или два раза.

“Да, - сказал Симпсон. – Простите, вы не одолжите мне немного денег? Видите ли, продолжал он, - жена просила меня отправить это письмо, а я только сейчас заметил, что оно без марки. А его необходимо отправить именно сегодня. Я не думаю, что почта еще открыта в это время”. “Конечно, нет, уже около одиннадцати”, - сказал я, намереваясь уйти. Но у него был такой расстроенный вид, что я сказал: “Пойдемте лучше ко мне. Я попытаюсь найти для вас мелочь.”

Дома мы нашли деньги, и Симпсон, поблагодарив меня, ушел. Однако он скоро вернулся. “Извините, что я вас снова беспокою, но вы не скажете мне, как добраться до почты?” Не сумев объяснить ему, как найти почту, я был вынужден пойти с ним. Симпсон вложил монету в автомат для марок, но марка не появилась. “Пустой”, - объяснил я.

Симпсон так разволновался, что уронил письмо на землю. И когда он поднял его, на голубом конверте было большое черное пятно. “Господи, - сказал он, наконец. – Жена просила отправить письмо сегодня. Вы не знаете мою жену!”

Вдруг я вспомнил, что у меня дома есть книжечка с марками. “Оно будет отправлено, - сказал я. – Однако нам нужно поспешить, чтобы успеть к последней выемке почты.” Когда мы нашли книжечку, мы увидели, что она была пуста. Последнее, что я мог посоветовать ему, это отправить письмо без марки. Пусть адресат заплатит за него двойную стоимость. Я взял его за руку и отвел на почту. Мы успели к последней выемке, и Симпсон опустил письмо. В довершение всего я проводил его домой.

“Я вам так благодарен, - сказал он. – Это письмо ... Это всего-навсего приглашение к обеду господину ... Боже мой!” “В чем дело?” – спросил я. “Ничего. Просто я что-то вспомнил.” “Что?” Но он не ответил мне. Он поспешно сказал “до свидания” и ушел. По дороге домой я все думал, что же это он вспомнил.

Однако я перестал думать об этом утром, когда мне пришлось уплатить почтальону двойную стоимость за голубой конверт с большим черным пятном.

## Grammar Builder

### Participle

Причастие в английском языке представляет собой неличную форму глагола, которая соответствует в русском языке причастию и деепричастию. В предложении английское причастие может выполнять функцию определения к существительному:

A **broken** cup lay on the table.

“The Times” is the **leading** newspaper.

Причастие также может выполнять функцию обстоятельства, определяющего действие, выраженное сказуемым:

He sat at the table **reading** his favourite magazine.

Participles can also be used:

- **instead of a relative pronoun and full verb.**

*e.g. The woman waving at me is my cousin.* (= The woman who is waving at me is my cousin.)

*The new shampoo advertised on TV is very expensive.* (= The new shampoo which is advertised on TV is very expensive.)

- **to express reason.**

*e.g. Feeling shy, Laura didn't talk to Ben.* (= Because she was shy, ...)

*Having seen the film before, I decided to stay at home.* (Because I had seen the film before, I decided to stay at home.)

- **to express time.**

*e.g. After taking his Master's degree, he applied for a job.*

*Having taken his Master's degree, he applied for a job. (= After he had taken his Master's degree, he applied for a job.)*

*We met Jack while shopping. (= We met Jack while we were shopping.)*

- **instead of the past simple in narratives when we describe actions happening immediately one after the other.**

*e.g. Hearing the news, she fainted. (She heard the news and she fainted.)*

- **to avoid repeating the past continuous in the same sentence.**

*e.g. He was walking down the street whistling a tune. (= He was walking down the street and he was whistling a tune.)*

- We use **have + object + past participle** to say that we have arranged for someone to do something for us.

*e.g. We had new cupboards made by the carpenter. (We didn't make them ourselves. The carpenter made them for us.)*

Questions and negations of the verb "have" are formed with **do/does** or **did**.

*e.g. Did you have your car serviced?*

We can also use **have + object + past participle** to say that something unpleasant happened to somebody.

*e.g. Paul had his bike stolen yesterday. (= Paul's bike was stolen.)*

We can use the verb "get" instead of the verb "have" only in informal conversation.

*e.g. You must get/have your hair cut this week.*

**Ex. 1. Underline the correct word.**

1. A: Did you enjoy the horror film?

B: No. It was very frightened/frightening.

2. A: Mark is always biting his nails.

B: I know. It's an extremely annoyed/annoying habit.

3. A: Why doesn't Fred study German?

B: He is not interested/interesting in learning a foreign language.

4. A: What did you think of that new restaurant?

B: It was horrible! The food was disgusted/disgusting.

5. A: Miss Shaw is an efficient teacher.

B: Yes. She is always encouraged/encouraging in her attitude towards the students.

6. A: Do you like windsurfing?



- B: Yes. I find it very exciting/excited.
7. A: Vicky is good at art, isn't she?  
B: Yes. I was impressed/impressing by her paintings.
8. A: Did you see the fireworks last night?  
B: Yes. It was an amazed/amazing display.

**Ex. 2.** *Rewrite the sentences using participles.*

1. Because she was tired, Katie went to bed.  
*e.g. Being tired, Katie went to bed.*
2. He was sitting in the garden and he was drinking his tea.
3. Simon cut his hand while he was chopping some wood.
4. After Janet had made dinner, she called the children.
5. The boy who is standing by the door is my brother.
6. Donna had a shower before she went to bed.
7. Because we were late, we took a taxi.
8. Gary opened the window and breathed the fresh air.
9. She was lying on her bed and she was reading a book.
10. The jewels which were taken by the thieves were very valuable.
11. Amy picked up her pen and started to write the letter.
12. The man who is walking towards us is a relative of mine.
13. After the teacher had explained the exercise, he asked the students to do it.
14. Because she had forgotten to take her purse, she had to borrow some money from a colleague.
15. Jim was playing tennis. He hurt his arm.
16. I was watching television. I fell asleep.
17. The man slipped. He was getting off a bus.
18. I was walking home in the rain. I got wet.
19. Margaret was driving to work yesterday. She had an accident.
20. Two firemen were overcome by smoke. They were trying to put out the fire.

**Ex. 3.** *Join each of the following pairs of sentences, using either a non-perfect Participle (e.g. knowing), a perfect Participle (e.g. having known), or Participle II (e.g. known).*

1. He found no one at home. He left the house in a bad temper.
2. Ben realized that he had missed the last train. He began to walk.
3. Richard was exhausted by his work. He threw himself on his bed.
4. Susan didn't want to hear the story again. She had heard it all before.
5. Catherine entered the room suddenly. She found them smoking.
6. I turned on the light. I was astonished at what I saw.
7. We visited the museum. We decided to have lunch in the park.
8. Nick offered to show us the way home. He thought we were lost.

9. Daisy asked me to help her. She realized that she couldn't move it alone.
10. Val fed the dog. He sat down to his own dinner.
11. I have looked through the fashion magazines. I have to admit that my clothes are hopelessly out of date.
12. We were soaked to the skin. We eventually reached the station.
13. I didn't like to sit down. I knew that the grass was very wet.
14. They found the treasure. They began quarrelling about how to divide it.
15. Jimmy sat in the front row. He used a pair of binoculars. He saw everything perfectly.
16. I felt tired. So I went to bed early.
17. I thought they might be hungry. So I offered them something to eat.
18. She is a foreigner. So she needs a visa to stay in this country.
19. I didn't know his address. So I wasn't able to contact him.
20. Sarah has traveled a lot. So she knows a lot about other countries.
21. The man wasn't able to understand English. So he didn't know what I wanted.
22. We had spent nearly all our money. So we couldn't afford to stay in a hotel.
23. She finished her work. Then she went home.
24. We bought our tickets. Then we went into the theatre.
25. They continued their journey after they'd had dinner.
26. After Lucy had done all her shopping, she went for a cup of coffee.

**Ex. 4.** *Open the brackets using the correct form of the Participle.*

**NOTE:** We use –ed participles to describe how we feel/felt. We use –ing participles to say what an experience is/was.

1. A crowd of (excite) people were watching the firemen trying to save the (burn) building.
2. "During my vacation I came across several extremely (interest) books," said he. "Which ones?" she asked in an (interest) voice.
3. Why do you look so (worry)? – I've had a number of (worry) telephone calls lately.
4. I don't know what was in the (burn) letter, I didn't read it.
5. Nothing can save the (sink) ship now, all we can do is to try and save the passengers.
6. It was an (excite) incident. No wonder she spoke about it in an (excite) voice.
7. After hearing the (frighten) tale, the (frighten) children wouldn't go to sleep.
8. The doctor did his best to convince her that there was nothing seriously wrong with the boy, but the (worry) mother wouldn't calm down.

**Ex. 5.** Suggest combinations with *Participle I* in place of the words in *italics*.

1. What we need is *a pan we can use for frying*. e.g. frying pan
2. We sat by *a stream that was running*.
3. You ought to read *a book that is interesting*.
4. Water out of this tap isn't *fit for drinking*.
5. I need some paper *I can write on*.
6. I can hear the sound of *glass that is breaking*.

**Ex. 6.** Read the situations, then write sentences using *have sth done*.

1. John's suit is dirty. It has to be dry-cleaned. What should he do?
2. All Linda's clothes are made specially for her. What does she do?
3. They arranged for their house to be painted last week. Now it has been done. What have they done?
4. Malcolm's car was broken into last night. What happened to him?
5. Her bag was stolen yesterday. What happened to her?
6. A printer has printed party invitations for Emma. What has Emma done?
7. Diana is at the hairdresser's. The hairdresser is cutting her hair. What is Diana doing?
8. Robert is taking his car to the garage for a service tomorrow. What is he going to do?
9. Their roof has a hole in it. What should they do?
10. Tracey's bicycle has got a puncture. What should she do?

**Ex. 7.** Complete the following conversation using *have sth done*.

A: I (an extension/build) on my house this week.

B: That's nice. When it's finished, (it/decorate)?

A: No, I'm going to do that myself. First, though, I (double glazing/fit). You (carpets/lay)?

B: I'm not sure yet. How about you? You (your curtains/deliver) last week?

A: Yes. They're really nice. I also (the carpets/clean), so everything looks lovely now.

**Ex. 8.** Rewrite the sentences using *have sth done*.

1. His teeth are checked twice a year.
2. Her skirt is being cleaned at the moment.
3. My hair is trimmed once a month.
4. Central heating is going to be installed in our house next month.
5. Sam's burglar alarm was fitted last week.
6. My car is being repaired at the moment.
7. The band's new single has just been recorded.

8. Our new furniture is going to be delivered tomorrow.
9. Their new house is being decorated at the moment.
10. The windows will be cleaned.
11. A new jumper has been knitted for me.
12. The lock has to be fixed.
13. A new pair of glasses is going to be made for him.

**Ex. 9.** *Rewrite the sentences using have sth done.*

1. Their windows need to be cleaned.
2. The hairdresser was styling Mrs. Howard's hair.
3. She told her son to carry the shopping to the house.
4. Dad is going to arrange for someone to cut the grass.
5. They used to employ a cleaner who cleaned the house.
6. Did the mechanic repair Paul's motorbike?
7. The boss asked his assistant to type the letter.
8. A plumber fixed the dripping tap for Joe.
9. Have you told the secretary to make some photocopies?
10. The chef was cooking Tom's lunch.
11. Did you tell the shop to deliver the sofa to you?
12. My purse was stolen last Friday.
13. Did you employ a painter to decorate your house?
14. The builders are putting a new roof on Adam's house at the moment.
15. She asked the maid to polish the silver.
16. The man had asked the porter to take his luggage to his room.
17. Did you ask Jenny to arrange the flowers for you?
18. When will your glasses be made?
19. I hired a professional to cater for my party.
20. Did you ask anyone to sweep the chimney?
21. She asked him to do the shopping.
22. Their house was burgled last night.
23. He employed a carpenter to build the fence.
24. Julie's housekeeper irons all her clothes.
25. His shop's windows were smashed in the riot.

**Ex. 10.** *Say the following in English.*

1. Путешествуя по стране, мы познакомились со многими достопримечательностями.
2. Поняв, что не сможет выполнить всю работу одна, она попросила меня о помощи.
3. Зная, что у меня достаточно времени, чтобы дойти до кинотеатра, я не поспешил.
4. Приехав в тот вечер к своему другу, я узнал, что его еще нет дома, но что он придет с минуты на минуту.

5. Увидев, что такси подъехало к дому, он взял вещи и быстро спустился вниз.
6. Как часто вы подстригаетесь?
7. Мне необходимо срочно отремонтировать часы.
8. Мы отремонтировали квартиру до того, как уехали на юг.
9. Вы хотите сшить новое платье?

### Phrasal Verbs

**give away:** 1) reveal sth; betray sb, 2) lose or waste sth

**give in:** 1) surrender, 2) hand in, emit (heat, fumes, smell, etc.)

**give out:** 1) come to an end, 2) distribute, hand out

**give up:** 1) stop/abandon an attempt, habit, etc., 2) surrender; offer oneself as a prisoner, 3) stop doing or having sth

**go ahead:** continue

**go along:** advance; make progress; go on

**go along with:** 1) agree with sb/sth, 2) advance with sth

**go back:** date back to

**go back on:** break a promise or agreement

**go by:** 1) (of time) pass, 2) (of a chance) let it pass without taking it

**go down:** 1) be reduced, 2) (of the sun/moon) set

**go down with:** become ill

**go in for:** take part in (a competition)

**go into:** investigate thoroughly

**go off:** 1) (of a bomb) explode; (of an alarm) ring, 2) be switched off, 3) (of food) go bad

**go on:** 1) happen, 2) make progress, 3) be turned on

**go out:** stop burning, be extinguished

**go over:** 1) examine details, 2) repeat

**go round:** 1) be enough for everyone to have a share, 2) visit; look round, 3) (of news, a disease) spread; circulate

**go through:** 1) examine carefully; go over, 2) (of money, food, etc.) use up; spend, 3) experience; endure

**go through with:** complete sth in spite of opposition; carry out

**go up:** rise (in price); increase

**go without:** endure the lack of sth; do without

**For Practice:** *Fill in the correct particle.*

1. They went ... the survey results carefully.
2. The price of petrol has gone ... again; the cost of running a car is increasing.
3. You must give ... your assignments at the end of the week.
4. Let's sit and watch the sun go ... from your balcony.

5. The candle went ... when a gust of wind blew through the window.
6. Pam isn't in today. She's gone ... the flu.
7. When their supplies gave ... , the team decided to abandon their trip.
8. He has gone ... some difficult periods this year.
9. They had a difficult childhood – they often had to go ... things they needed.
10. Please could you go ... what you said again?
11. My alarm went ... at 6 o'clock this morning.
12. The fraud team are going ... the matter thoroughly.
13. Robert has decided to go ... his plan to change jobs this year.
14. Things are going ... fine at the moment. There are no problems.
15. House prices are going ..., which is good news for buyers.
16. Someone is giving ... secret information.
17. Did you go ... the poetry competition?
18. Go ... with the project since you have already started it.
19. This fire gives ... a lot of heat, doesn't it?
20. Time goes ... very quickly when you're enjoying yourself.
21. The electricity went ... when there was a power cut this afternoon.
22. Is there enough coffee to go ..., or shall I make some more?
23. She gave ... her chances of promotion when she shouted at her boss.
24. The thieves gave themselves ... and were taken to prison.
25. The records in the office go ... ten years.
26. The teacher gave ... the exam papers after everyone had sat down.
27. The accountant went ... the receipt book to try to find the mistake.
28. Put the milk in the fridge, otherwise it will go ... .
29. I hope he doesn't go ... his promise.
30. The news went ... the office quickly.

### **Revision Box**

**Ex. 1.** *Supply the missing prepositions.*

1. I often suffer ... a bad back.
2. What time did you arrive ... Bangkok?
3. I must apologize ... my mistake.
4. I've borrowed some money ... the bank.
5. You can rely ... me.
6. He confessed ... everything in the end.
7. I advise you ... going to law.
8. My hands smell ... soap.
9. What's become ... old Mrs. Huston?
10. He quarrels ... everybody.
11. I insist ... knowing what happened.
12. I read ... it in the papers.
13. Success is something you dream ... .

14. She identified ... her mother.
15. I can't deal ... this problem.
16. This article refers ... you.
17. Who is going to pay ... all this?
18. He's failed ... his efforts to find her.
19. They all laughed ... me.
20. How dare you interfere ... my work?

**Ex. 2.** *Supply the correct forms of the verbs "do" or "make".*

1. You can't trust him. He's always ... excuses for never getting things done.
2. I hope you're not going to ... a habit of ringing me up in the middle of the night.
3. Just a minute, I have to ... a call home.
4. The recent storm has ... a lot of damage.
5. ... me a favour, will you, and post these letters when you're out.
6. Who ... the rules in this household?
7. You either know the answer or you don't. It's no good ... guesses.
8. Drink this. it will ... you a lot of good.
9. You can't come into the kitchen just now. We're ... the floor.
10. I've always liked the way you ... your hair.
11. Which modern languages are you ... ? – I'm ... Russian and French.
12. We ... an agreement and you've broken it.
13. I've got a lot of jobs to ... this morning.
14. Please don't ... a noise or you'll disturb the people upstairs.
15. Peeling onions is the last thing I want to do after I've ... a day's work.
16. I shouldn't employ him. He's always ... trouble.
17. We've been learning Chinese for a year, but we haven't ... much progress.
18. Don't tell me you still ... the washing on Mondays!
19. A car that size only ... about 10 miles to the gallon.
20. I went all the way there for nothing. I ... an unnecessary journey.

**Ex. 3.** *Insert the right article.*

1. Our children attend ... very good school.
2. Some people think they know about education just because they were once at ... school.
3. When we were children we were always in ... bed before 8:30.
4. ... bed is not something you buy very often.
5. Make sure you sweep in all the corners and under ... bed.
6. People who spend time in ... prison rapidly become institutionalized.
7. As soon as the riot broke out, the police surrounded ... prison.
8. A lot of people think ... prison should be just like any other building.

9. The trial attracted a lot of attention and ... court was crowded.
10. A lot of people have been taken to ... court for failing to pay local taxes.
11. Though it's a small town, it has ... school, ... church and ... court.
12. My relatives take a very grave view of ... present situation.
13. He looked at me with ... mocking smile.
14. ... attempt to persuade them left him exhausted.
15. She is ... woman enough to understand it.
16. He spoke with ... decision.
17. They walked in ... silence along the path.
18. After ... long silence he began his story.
19. Is Mr. Sampson in ... perfect health?
20. Do you approve of ... younger generation?
21. What ... beautiful furniture you have!

**Ex. 4.** Supply *fewer* or *less*.

1. .... unemployed can expect to find work during a recession.
2. ... people these days expect to stay in the same job all their lives.
3. You'll have ... chance of success if you don't change jobs reasonably often.
4. It just isn't true that there are ... opportunities for young people.
5. Newspapers in the past had ... pictures and ... pages.
6. Previously, ... paper was used in newspapers, so ... trees were destroyed.

**Ex. 5.** Rewrite the sentences in the passive. Omit the agent where possible.

1. Jack must have sent this letter.
2. He should plant some more flowers.
3. I object to her using my computer.
4. Does she train all the new staff?
5. We will have finished the project by next Friday.
6. Having posted the letters, John went back to the office.
7. What did they open the safe with?
8. You must inform the contestants about the rules of the game.
9. She had made all the beds.
10. Has Danny written a poem for you?
11. The children were feeding the dog.
12. She locked all the doors before she went on holiday.
13. Is Mark repairing my bicycle?
14. Dad decorated the living room last week.
15. People believe that he should be given a medal.
16. They heard him making the arrangements.
17. Everyone knows that she is a successful businesswoman.



18. Who broke this teapot?
19. We expect him to arrive early in the morning.
20. Why did they pull down that building?
21. People say that he is a very wealthy man.
22. When will they repair my car?

**Ex. 6.** *Choose the correct answer.*

1. You ... write and thank Aunt Louise for your present.  
A must B need C can
2. No announcement about the results ... so far.  
A has made B has been made C was made
3. He ... his teeth checked once every six months.  
A is having B has had C has
4. You ... wear a coat. It is very warm outside.  
A must B needn't C could
5. I can't come to the cinema tonight. I ... work.  
A could B needn't C have to
6. The children are at ... school at the moment.  
A – B a C the
7. She got ... of presents on her birthday.  
A several B a great deal C a great number
8. I brush my teeth twice ... day.  
A a B the C one
9. The play was said ... because the lead actor was ill.  
A to be cancelled B to have been cancelled C to have cancelled
10. He was very nervous. He ... for this moment all his life.  
A had waited B had been waiting C has been waiting
11. The advice you gave me ... really useful.  
A were B are C was
12. I read ... interesting article in the newspaper today.  
A a B an C the
13. No information ... to the new staff yet.  
A has given B has been given C was given
14. It's late. Mark ... have forgotten about the meeting.  
A might B will C ought
15. He ... be at work. His car isn't outside his house.  
A would B can't C must
16. ... we have lunch in the garden today?  
A Shall B Mustn't C Would
17. Sam ... carry the box. It was too heavy.  
A couldn't B could C can't
18. We ... go shopping because we had plenty of food.  
A needn't have B didn't need to C need to

19. She spends ... of her income on clothes.  
A a large amount B many C a large number
20. The football team which he supports ... a large fan club.  
A have B is having C has
21. The news ... at six o'clock last night.  
A announced B were announced C was announced
22. Could you get me two ... of bread from the bakery, please?  
A loaves B packets C kilos
23. He always catches ... 8 o'clock train to work.  
A a B the C –
24. It was very dark, but he ... find his way.  
A was able to B could C couldn't
25. She ... be on holiday. I saw her this morning.  
A can't B would C must
26. Two months ... a long time to wait for a reply.  
A are B were C is
27. ... you help me with my homework, please?  
A Will B Shall C Must
28. Steve fell asleep on ... sofa last night.  
A a B the C one
29. She ... her hair cut yesterday afternoon.  
A will have B had C was having D has had
30. ... day, I will buy a big house with a garden.  
A One B A C The
31. Matthew is busy ... for his interview.  
A prepare B to prepare C preparing
32. A lot of children ... to boarding school in the old days.  
A are sent B is sent D were sent
33. Simon is ... friendly than Jason.  
A the least B as C less
34. She heated up a ... of soup for her dinner.  
A bar B tin C plate
35. Her feet ache. She ... all day.  
A has stood up B has been standing up C had been standing up
36. Be careful. The saucepan is ... hot.  
A much B by far C very
37. Paul is not ... as Charles.  
A as handsome B more handsome C most handsome
38. A lot of people ... by this company last year.  
A hired B are hired C were hired
39. ... Queen is going to visit this town next month.
40. Cathy is ... the fastest runner in the school.  
A much B by far C very

**Stage C**  
**Conversation Practice**

*Read, act out and make up similar dialogues to the given below.*

I.

Customer: Where can I cash this postal order?

Clerk: Right here, sir. Please sign your name at the bottom. Here's the money.

Customer: Thank you.

Clerk: Thank you.

II.

Customer: I would like to register a letter. What is the postage?

Clerk: Is it for the Continent?

Customer: No, it's an inland one.

Clerk: Let me have it weighed. It will come to 3.5 pence.

Customer: And what's the postage on ordinary letters for the Continent?

Clerk: Two pence halfpenny.

Customer: And on postcards?

Clerk: Three halfpenny.

Customer: And if I want to send them by air mail?

Clerk: It's 6 pence for letters and 4 pence for postcards.

III.

Customer: I want to send a telegram, where can I get a form?

Clerk: You will find telegram forms over there; fill one up in ink and hand it in at the next counter.

Customer: How much will it cost me to send this telegram to Denmark?

Clerk: Let me see how many words... Sixteen words at 3 pence a word. That'll be 4 shillings, please.

Customer: And I want the telegram to reach the addressee by tonight.

Clerk: It will, don't you worry. Here is the receipt.

Customer: Thank you.

IV.

Customer: How can I send these 10 books to Moscow?

Clerk: You can send them by book-post or by parcel-post. Sending a book-parcel is less expensive. They charge much more for ordinary parcels.

Customer: What must I do to send a parcel?

Clerk: Wrap the parcel and fill in a form.

Customer: Where do I buy a form?

Clerk: To your left, please. Window 10.

Customer: Thank you. And where can I wrap the book-parcel?

Clerk: At the counter right there, across the hall.

Customer: Do they also weigh the parcels?

Clerk: They do it at the same counter when the parcel is wrapped.

Customer: Do they stick stamps on a book-parcel?

Clerk: By all means. After the parcel is weighed.

Customer: Thank you.

## V.

Mr. Wilson: I want to send a telegram to Liverpool.

Clerk: Very well, sir. Take a telegraph form, write out your telegram very legibly and hand it in at window № 15.

Mr. Wilson: What is the rate for an inland telegram?

Clerk: Twelve words are one shilling, and each word extra one penny.

Mr. Wilson: Thanks. Here is a telegram for Liverpool.

Clerk: (after counting the words) One shilling and sixpence.

Mr. Wilson: Now, I also have to write to Paris. What are the rates for foreign telegrams, please?

Clerk: Four words are 10 pence, and 2-5 pence for each supplementary word. But why don't you want to send a letter by airmail? It is almost as quick and is more advantageous.

Mr. Wilson: Really?

Clerk: If you post your letter in that special box which you see over there before 9 a.m., it will be delivered in Paris the same afternoon. However, don't forget to mark on the envelope "By Airmail". That'll cost you five pence.

Mr. Wilson: That is very practical, and I am much obliged to you for the information. Do you take cablegrams or wireless messages for the United States?

Clerk: No, sir. Inquire at the last counter at the end of the hall.

Mr. Wilson: Thank you.

## VI.

*A British student studying in Russia comes to the Petersburg Central Telegraph Office. He has a talk with a clerk.*

B.S.: Could I have a telegraph form, please?

C: Here you are.

B.S.: What's the charge per word to London?

C: Just let me see. Well, it's ... roubles per word.

B.S.: And the charge for an ELT telegram? (European Letter Telegram which is charged for at a reduced rate.)

C.: ... for the first twenty-one words and ... roubles for every additional word.

B.S.: Why is an ELT so much cheaper?

C.: Day letters are delivered on the same day; an ELT is a night letter and will reach the addressee on the following morning. That's why there's a discount for an ELT.

B.S.: Anyhow, it's late, so let it be ELT.

## VII.

*David Foster wanted to send a letter from Hong Kong to London. He wanted it to arrive in London as soon as possible.*

Foster: Good afternoon.

Hotel reception clerk: Good afternoon, sir.

F.: I'd like to send this letter to London.

C: Oh, yes, sure. I'll have to weigh it first. That's 3 dollars, sir.

F: Well, how long does it take to get to London?

C: It's about three or four days.

F: Three or four days?

C: Yes.

F: Could I send it Express?

C: Yes, of course, you can. But you'll have to pay another three dollars.

F: That's fine.

## VII.

*A traveller wants to send a registered letter from a Post Office in London to Hong Kong.*

Traveller: Good afternoon.

Clerk: Good afternoon, sir.

T: I'd like to send this letter to Hong Kong, please. Could I send it by Registered Mail?

C: Of course, sir. Please fill in this form, giving your name, address and contents of the letter.

T: Yes. The contents are rather valuable. **Will they be covered up to 250\$?**

C: You'll have **to pay a surcharge**. Now, the rates are seventy pence for a hundred pounds of insurance cover and one pound for two hundred and fifty pounds of insurance cover.

T: That's all right. How much do I have **to pay altogether**, then?

C: Let's see. That's twenty-six pence for the airmail letter, plus sixty pence for the registration, plus a pound for the extra cover, which makes 1.68p altogether.

T: There you are.

C: Thank you very much. And here's your receipt.

## VIII.

*Two friends are sitting in the hostel. Michael is writing a postcard.*

Michael: I want to send off a postcard tonight. I must let my mother know I've got here safely. When she saw me off, she said: "Mind you write, if it's only a line."

George: You are not a very good correspondent, are you?

M: I'm afraid I'm not. I prefer to make a telephone call, a long distance call I mean, or send a telegram by phone.

G: Why don't you call your mother then?

M: She's not on the phone at present. She's moved to a new flat with my sister and the telephone hasn't been installed yet.

G: Oh, I see. This postcard you've got here with the view of the Admiralty is very beautiful. Has your mother been to Saint Petersburg?

M: Yes, but it was long ago. The postcard will be a nice reminder of the city. Here, at last I've finished.

G: Just "love and kisses"! Your mother would like to know a bit more about you.

M: That's all right. She knows I hate writing long letters. Now I'm off to the post office.

G: Do you think you could possibly post these letters for me? I would have posted them myself, only I'm afraid I haven't got enough stamps or stamped envelopes.

M: You mean I'll have to buy stamps as well?

G: If you don't mind. I hope you won't be too long. Peter may turn up any minute. He so much wanted to see you.

M: I won't be away a minute.

## IX.

### At the Post Office

Roland: Here is my letter.

Clerk: What can I do for you?

R: I'd like to send a registered letter.

C: Have you got an envelope for your letter?

R: No. May I buy it here?

C: A stamp or an unstamped envelope?

R: Which is better?

C: It's all the same. If you buy an unstamped envelope you can stick stamps of different value ...

R: Here's the letter.

C: Please, write the addressee's address here and the sender's address at the bottom.

R: Let me see ... Oh, I'm afraid I don't remember the postal index ...

C: No need to worry. I may look it up in my directory. What is the address?

R: Oh, I completely forgot the house number!

C: Don't worry, please come back when you have the address.

## X.

Frederick: Could you help me with the book post?

Clerk: Certainly. Wrap your books in brown paper; don't forget to leave one end open and write "Printed Matter Only" on your pocket.

F: Here are the books.

C: Let me weigh them. Well, here is your receipt, you owe me 50 roubles.

F: Here is one hundred roubles.

C: And here is your change, please.

F: Thank you very much.

C: You are welcome.

## XI.

*Mr. Cranshaw at a Local Savings Bank.*

Mr. C: I would like to open a current account at this bank. Would you, please, provide me with the necessary forms.

C: What sum do you wish to deposit?

Mr. C: I have here seven thousand pounds.

C: Please fill up this form of application.

Mr. C: With a current account can I draw money on demand or is a week's notice necessary?

C: Of course you can draw money on demand. Only when you want to draw money from your deposit account which yields interest, you make out a cheque payable to yourself, and draw out the required amount, but a week's notice is necessary.

## Stage D

### Practising Journalistic Skills

#### I.

*Read the article about the boom in New York fax industry and speak on its advantageous and bad points. Make up the gist of the text and present it in class. What role do faxes play in running business in Russia?*

#### Fax-mad New Yorkers

Not so long ago, the typical New York sign-off used to be “Have a nice day”. It is fast being replaced by a new one: “What’s your fax number?” From Tokyo to London to Los Angeles, the craze of the facsimile machine is sweeping the world, but no city seems to have gone as fax mad New York. Radio stations, for example, are taking record requests by fax – the advantage is that office workers can do it without the boss hearing them telephone. To order lunch, you can zap off a completed “le fax menu” to your favourite restaurant. If you are looking for a partner for the evening you fax your needs to a fax-dating service. Down in Greenwich Village, there are even artists busy developing the genre of fax art. Half the telephone calls from New York to Japan are between fax machines. This being New York, you can also, of course, use the machine to communicate with your “shrink” for some fax therapy.

The craze, however, has its excesses and various spoilsports are already working on ways of reining in the more dubious joys of fax. First, there is the danger of faxing in the fast lane. The police have decreed that under no circumstances may you transmit from your car fax while on the move, though of course you may receive.

People in the fax industry are also expecting restrictions on a growing menace in the new culture – junk faxes. The advertising companies which pack your letter box with “personalized” brochures and telephone you to offer their goods just as you are sitting down to dinner, have latched on to the fax with a vengeance. Since they are presumed to be affluent, people with fax machines are a desirable target. Since machines cannot filter out unwanted callers, they are being increasingly clogged up with unsolicited advertising.

There is another hazard in faxing that can cause embarrassment – the wrong number. It can prove ticklish to fax a love letter to an office machine by mistake. More damaging, though, is the mis-faxed business letter. Things have gone so far that some experts are predicting an imminent “fax-lash”. (*The Times from Longman Advanced Grammar*)

#### II.

*How do you usually manage your account? (visit the local branch, by post, by phone, on the Internet) Would you like to change the way you bank?*

*Read the article about the Internet bank, would you like to become its client? Why? Highlight all the advantages and disadvantages of such banks.*



Before reading the article study the explanation for the next phrases from the text:

**glossy leaflets** = advertising material printed on expensive paper

we **accrue interest daily** = interest is added to your account each day

**encryption technology** = writing data in a code that people can not access

**relevant documents** = documents that have been signed

**deposit slip** = a form you complete when you pay money into your account

**in vain** = trying hard but without success

### Designed for the Internet

a) Next time you're in a High Street Bank, look around you and think how much it must cost to run – a prestige address, a nice office for the manager, lots of staff and glossy leaflets. You might as well enjoy it – because you are paying for it. With first-e, overheads and bank charges just don't apply. This means better interest rates for you.

b) First-e offers high interest on every pound you put in. We accrue interest daily and pay it monthly, without deducting tax, as long as you fill in the form we give you.

c) We use the most advanced and secure systems available to protect your assets – so your money is just as safe as it is in a High Street Bank. A number of sophisticated security layers including advanced encryption technology are used to protect all first-e customers.

d) All you have to do is:

1. Complete and submit the on-line application form.

You will then receive this e-mail, you will be able to access your account and transfer money from your current bank account.

2. Print, sign and post the relevant documents to us.

Once we have received these documents, we'll confirm without delay that your account is fully active.

e) You can transfer funds on-line from one first-e account to another – easily, instantaneously and without charge. Similarly, you can use the on-line transfer facility to transfer funds to and from another bank account in the UK, free of charge. Transfers to another bank normally take three working days to complete.

Note that we do not currently accept cheques for the first-e savings account. Handling cheques is a slow and expensive practice. By not processing cheques, we can pass the savings straight onto our customers.

f) We've all stood in bank queues, trying to find a deposit slip and fill it in while we're standing up with a biro on a chain that doesn't work. We've all tried in vain to get an appointment with some junior manager for an overdraft.

First-e aims to change all of that, and make banking easy and convenient. We've done everything we can to make our services as friendly and simple as possible. (*Market Leader Banking and Finance*)

*Match the following sub-headings with the extracts (a-f):*

1. transfer cash out conveniently and easily;
2. designed for the Internet, not the high street;
3. opening an account is simple – it only takes an instant;
4. manage your finances the easy way;
5. high interest rates;
6. your money is safe with us.

*Match these terms with their definitions:*

1. overheads	a) money kept in the bank to earn interest
2. bank charges	b) money spent on the general running of a business, not related to producing goods or selling services
3. interest rate	c) what customers pay the bank in return for its services
4. assets	d) amount the bank will pay customers on their deposits
5. savings	e) arrangement that allows customers to take out more money from their account they have put in
6. overdraft	f) funds belonging to an individual

*Find a word or phrase in the text that has a similar meaning.*

1. put money into the account
2. fill in a form
3. present
4. as soon as possible
5. money in your account
6. free

*Find a word or phrase in the text that has the opposite meaning.*

1. old-fashioned
2. risky
3. difficult
4. cheap
5. complicated
6. impersonal

*Match the verbs and nouns as they occur in the text.*

1. offer	a) funds
2. deduct	b) interest
3. fill in	c) an account
4. protect	d) a form

5. open	e) assets
6. submit	f) cheques
7. transfer	g) tax
8. accept	h) an application

Use the collocations from the previous exercise to complete the sentences.

1. The bank ..... of 5% on all deposits.
2. The customer was asked to ..... and hand it in at the desk.
3. With internet banking, it's possible to ..... on-line from one account to another.
4. In order to reduce costs, many internet banks don't .....
5. To apply for a job, or to open a new account, you have to .....
6. Many people ..... at a bank when they start their first job.
7. Interest is paid gross, which means that the bank does not .....
8. Customers needn't worry about security, the bank uses sophisticated encryption technology to ..... their .....

### III.

#### Written Practice

##### Writing a Letter to the Editor

We usually write a letter to the editor when we want to express our opinion about a topic that is of interest to the general public, to agree or disagree with something that has been reported, or to discuss a problem and suggest solutions. We usually write a letter to the editor in a formal or semi-formal style.

- We start our letter with *Dear Sir/Madam*,

##### Introduction

- In the first paragraph, we present our reason for writing and our opinion about the topic.

##### Main Body

- In the second and third paragraphs, we present our arguments/the problems, together with consequences/suggestions/results, in separate paragraphs.

##### Conclusion

- In the last paragraph we summarise our opinion or write it again using different words.

We end with *Yours faithfully*, and our full name.

##### Useful Expressions

- **To begin the letter:** I am writing to express my support for/(dis)approval of ...; I am writing with regard to ...; I am writing about ...; I have just read ...; etc.

- **To state an opinion:** In my opinion, ...; I (do not) feel/believe/think ...; I am (totally) opposed to/infavour of ...; I strongly (dis)agree with ...; It seems to me, ...; As far as I am concerned, ...; To my mind, ...; In my view, ...; In my opinion, ...; etc.
- **To express the consequences/results:** This will/would mean ...; Then ...; Therefore, ...; As a result, ...; Consequently, ...; If we/they do/did this, ...; Obviously, ...; Clearly, ...; etc.
- **To list points:** Firstly, ...; First of all, ...; Secondly, ...; Furthermore, ...; What is more, ...; Moreover, ...; In addition, ...; Finally, ...; etc.
- **To end the letter:** I hope my comments/suggestions/points will be taken into consideration; I hope the government/local council/we will ...; I hope something will be done about this urgently; etc.

### **Analysing a Model Text**

*The local council has decided to build a new sports centre in a small town where an old factory used to be. Analyse the next letter to the editor of a local newspaper. The writer of it completely supports the plan of building the centre.*

Dear Sir,

I am writing about the recent article in your newspaper regarding the decision to build a new sports centre in our town. In my opinion, this is an excellent idea which will have many advantages for our town.

To start with, the town has very few sports facilities. Many people do not get the chance to play sports when they want. A new sports centre will give more people the opportunity to play sports. It will also give children and teenagers access to better facilities than they have at school, as well as somewhere to go at weekends. At the moment there is very little for them to do.

Furthermore, the new centre will be in an excellent location. It is in the centre of town, near the railway station and several major bus routes. Consequently, it will be very easy to get to. What is more, the fact that it will be built on the site of the old factory means that the town's appearance will be improved.

All in all, I must state that I am in total agreement with the council's decision. I hope that the plan is put into effect as soon as possible.

Yours faithfully,  
James Marshall

*Now read the article below in Tuesday's edition of the Westvale Herald. Write a letter to the editor to express your opposition to the plan and urge the council to reconsider its decision.*

At yesterday's meeting, after a long discussion, Westvale Council finally made a decision on what to do with Longheath Park. The park has been neglected for many years and it would require a large sum of money to improve facilities and to carry out other restoration work. Despite the popularity of the park with local residents, the council decided that they could not afford to do this. Instead, in a controversial move, they have chosen to sell the land to a property developer. It is thought that the developer plans to build an estate of 50 houses on land.

*Use the plan and useful key words in your letter.*

### **Plan**

#### Introduction (Para 1)

Why are you writing?

What is your opinion?

#### Main Body (Paras 2-3)

What are your arguments/the problems?

What are the consequences or suggestions and results?

*clues:* no open spaces left; very few green areas in town; crowded and built up; not able to play freely; nowhere to walk dogs and ride bikes; people need fresh air and natural surroundings for good health; more traffic, more pollution; no longer a nice place to live.

#### Conclusion (Para 4)

What is your opinion again?

What do you think should happen next?

*clues:* to reconsider its decision; should not be sold to a contract developer.

Yours faithfully,

Your full name

## Unit IV. Telephone

<p><b>telephone</b> (разг. phone)</p> <p>a detectophone – для прослушивания</p> <p>a telephone apparatus ~ telephone set</p> <p>a telephone device – телеф. установка</p> <p>telephone circuit – цепь</p> <p>telephone capacitor – конденсатор</p> <p>telephone transmitter – микрофон</p> <p>multiple contact switch = multipoint switch – телеф. ключ</p> <p>telephone cable – кабель</p> <p>a telephone annunciator – телеф. номерник</p> <p>telephone dialer - номеронабиратель</p> <p>housing = корпус аппарата</p> <p>dial = диск тел. аппарата</p> <p>receiver = трубка</p> <p>button = кнопка</p> <p>hook/cradle = lever [‘li:vʃ] рычаг</p> <p>mouthpiece = микрофон</p> <p>earpiece = наушник</p> <p>cord = шнур</p> <p>wire – провод</p> <p>attaching plug - штепсель</p> <p>telephone repeater – усилитель</p> <p>French = dial-in-handset</p> <p>telephone – телеф. трубка с вмонтированным</p>	<p>automatic = dial</p> <p>call-phone = неавтоматический</p> <p>office = служебный</p> <p>private = личный</p> <p>public = телефон-автомат</p> <p>coin-operated</p> <p>phone card-operated</p> <p>home = домашний</p> <p>mobile = cellular (AmE)</p> <p>trunk line = междугородный</p> <p>cordless – беспроводной</p> <p>camp-field – полевой</p> <p>pay</p>	<p>to have a telephone</p> <p>to be on the telephone</p> <p>at home = иметь дома телефон</p> <p>to speak over/on the telephone</p> <p>to telephone sb ~ to ring sb up ~ to call sb</p> <p>to give sb a ring</p> <p>to give sb a call</p> <p>to give a call on sb’s mobile</p> <p>to make reservations by telephone</p> <p>to shout at sb down the telephone</p> <p>to dial Paris, London ...</p> <p>to dial direct, directly – звонить напрямую</p> <p>to turn a dial ~ to dial a number – набрать номер</p> <p>to protect the covering of the machine</p> <p>when one makes a telephone call the dial is moved round</p> <p>the receiver is held to one’s ear</p> <p>to press buttons</p> <p>the receiver rests on the cradle</p> <p>to hold a mouthpiece near the mouth</p> <p>to make the right buzz = when one hears the dialling tone</p> <p>to have a telephone installed/put in =</p>
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<p>номерабираателем</p> <p>signal = сигнал, телеф. гудки</p> <p>buzz = humming sound as that of bees</p> <p>frequent high tone buzzing</p> <p>prolonged buzzing</p> <p>purring noise = a low continuous sound = dialling tone</p> <p>a telephone pole/post – столб</p> <p>slot = прорезь автомата</p> <p>a telephone-box/booth ~ call-box = a telephone kiosk телеф. будка</p> <p>pip = a short high- sounding note</p>		<p>провести телефон</p> <p>to drop a coin in the slot</p> <p>Is there a public telephone near here?</p> <p>If you are not on the phone you can make a call from a public call- box.</p> <p>Do not put money into the phone until you hear the pips.</p> <p>to telephone for a doctor – вызвать врача</p>
<p><b>a telephone call = summons</b></p> <p>a trunk call (old-fashioned) = вызов по междугородному телефону</p> <p>ringing off = отбой (гудки “занято”)</p> <p>a telephone-subscriber = абонент</p> <p>a telephone drop ~ loop = line - абонентская линия</p> <p>a line of communication – линия связи</p> <p>a telephone station – абонентский пункт</p>	<p>urgent</p> <p>ordinary</p> <p>trunk</p> <p>long-distance</p> <p>reverse charge =</p> <p>transfer charge =</p> <p>collect = paid by the person you telephone</p> <p>emergency (Fire, Police, Ambulance) =</p> <p>made for nothing from any public box</p> <p>a hot line</p> <p>a long-distance line</p>	<p>to make a telephone call</p> <p>to get/receive/have a telephone call</p> <p>to call sb to the telephone – позвать к</p> <p>to take off = to pick up the receiver – снять трубку</p> <p>to dial the number = набрать номер</p> <p>to dial the right/wrong number</p> <p>to connect ~ to put through – соединять</p> <p>to put sb through with You are through = Your call has been put through. - Вас соединили.</p> <p>to get at sb =</p>

a telephone cabin – переговорная кабина		дозвониться до кого-либо
a telephone bell – звонок		to get through to sb ~ to reach sb by telephone
telephone equipment – аппаратура телеф. связи		Go ahead. = Вас соединили, говорите.
telephone banking – банковские услуги по телефону		Who is that speaking? This is N speaking. Get me number ..., please.
telepost – телеф. почта		to ring off = дать отбой
telephone message – телефонограмма		to ring sb back in X minutes = перезвонить через ... минут
telephone telegram service – передача телеграммы по телефону		Who is there? = Кто у телефона?
a telephone meter – счетчик		You are wanted on the phone. = Вас просят к телефону
telephone interview		I can't hear what you say. Speak louder, please
telephone instruction		Is there any message? = Что передать?
central battery system – телеф. система ЦБ		to hold the line/wire = не вешать трубку
central battery equipment – телефонная станция ЦБ		Hold on. = Не вешайте трубку.
a house telephone system – станция		to hang up the receiver = повесить трубку
telephone interdistrict network – тел. межрайонная сеть		to put down the receiver = положить трубку
radio telephone service –		Sorry for having troubled you. = Извините за беспокойство.
		to book a trunk call = заказать вызов по междугород. телефону



телефонная радиосвязь		Can you book a call through to London? = Примите заказ на разговор с Лондоном. I want to put a call through to London. = Я хочу позвонить в ... London is on the wire. = Вас вызывает Лондон.
<b>connection</b> telephone repairs service  a repairman ~ telephone engineer = telephone fitter МОНТЕР  a telephone suboffice - ПОДСТАНЦИЯ  a telephonic echo  telephonist release – РАЗЪЕДИНЕНИЕ ТЕЛЕФОНИСТКОЙ  telephone traffic – ТЕЛЕФОННАЯ НАГРУЗКА  phone-tapping – ПРОСЛУШИВАНИЕ ТЕЛЕФОННЫХ РАЗГОВОРОВ	wrong good perfect telephonically silent – БЕЗ ПОМЕХ	to hook up a telephone = to install Something is wrong on the line. Something is wrong with the phone. to report (a fault) = make a complaint about sth The number is engaged. = Занято The line is engaged. Line busy. The line is free/clear. to be disconnected ~ to be cut off The telephone is in order. to be out of order There's no reply. to be dead (fig.) = about the phone that is not working to go dead to go right = to start working properly to go right of its own accord = willingly Sometimes our phone goes right of its own accord.
<b>telephone exchange ~</b> telephone switch =		a control office where connections are made

<p>switchboard = reversing switch - телеф. станция, коммутатор</p> <p>telephone operator В operator = inward operator – оператор входящей связи А operator – оператор исходящей связи a controlling operator a telephone girl ~ a hello girl a telephonist</p> <p>telephone message switchboard = коммутатор, распределительный щит extension number = добавочный номер</p> <p>dial exchange – телеф. автоматическая сеть</p>	<p>urgent</p>	<p>to inform the exchange that the telephone is out of order to operate or work the telephone to ask the operator to connect you to make connections by telephone to be an essential part of the telephone exchange</p> <p>to telephone a message to sb</p>
<p>telephone directory = list of names in ABC order</p> <p>a telephone guide</p>	<p>useful necessary detailed accurate</p>	<p>to look up the phone number in the telephone book to use a telephone directory to find the phone number in the directory</p>

## Stage A Approaching the Topic

### I.

*Read, intone and present the contents of the text in class.*

### **The Telephone**

By means of the telephone we can communicate with people who are miles away from us. The telephone consists of the housing with the number dial and cradle and the receiver resting on the cradle. A cord connects the receiver and the housing. The housing is attached to the connecting box by means of a telephone cable. The telephone receiver has a mouthpiece into which you speak and an earpiece through which you hear.

Public telephones can be found in main streets and in some post-offices, large department stores, pubs and restaurants. There are two main kinds.

Coin-operated telephones accept coins only. You can make local, national and international calls from these telephones and use all operator services.

Phonecard-operated telephones accept only phonecards – green telephone cards which can be bought at post-offices and shops which display the green phonecard sign. Instructions for using the phonecard are given beside the telephone.

Telephone directories list home and business numbers in the local area and also contain information on dialling, dialling codes, and making international calls. Directories are usually found near telephones. There are also Yellow Pages directories of business numbers.

Leaflets on international dialling and operator services are available at TICs throughout the country.

### Dialling

There are two ways of making telephone calls in Britain: direct dialling, where you dial the number yourself and operator-assisted, where the operator connects you. Dialling direct is cheaper, quicker and usually easier than making calls through the operator.

The operator can connect you to special services, and give you information about them.

### Codes

Dialling codes (area codes) are the numbers which you dial before the actual number you are calling. All British area codes start with zero. Do not use the area code if you are dialling within the same area; for example, if you are in central London, omit the 071 code from London numbers.

The cost of calls within Britain depends on the time of day, the length of the call and the distance. The most expensive time of day to call is 09.00 – 13.00, Monday to Friday. The cheapest time is after 18.00 Monday to Friday and any time at the weekend.

To dial an international call direct, you dial 010 followed by the country code, then the area code, then the number you require.

### Useful Numbers

You do not need to insert coins or a phonecard for any of these services.

**International Operator: 155**

This operator will connect you to the international number you want and help with any queries (question, especially one raising a doubt about the truth of sth.).

**International Directory Enquiries: 153**

This operator provides numbers and dialing codes for numbers outside Britain.

**Domestic Operator: 100**

This operator can assist with calls within Britain that you can't dial direct, or help you with services such as alarm calls, reverse (transfer) charge calls (where a person you telephone pays for the call), faulty lines and difficulties in dialling.

**Directory Enquiries: 192** (or 142 in London if you want to find a London number)

**Emergency Services** (Fire, Police and Ambulance): 999

These calls are free and can be dialed 24 hours a day from all telephones.

*Answer the questions on the text:*

1. What are the parts of the telephone?
2. Where can you find public telephones in Britain?
3. Name the two chief types of public telephones in Britain.
4. Where can you buy phonecards?
5. What is a telephone directory?
6. Why do people use Yellow Pages directories?
7. What ways of making telephone calls do you know?
8. Which of the two is faster and cheaper?
9. What is the first digit in British codes?
10. How does the cost of calls vary?
11. What is the most expensive time to call?
12. When can you make the cheapest calls?
13. Is it possible to make an international call from a public box?
14. Name the useful telephone numbers in Britain.
15. Does one pay for the emergency services in Britain?

## II.

*Read and give the gist of the next text.*

### **The Switchboard**

Besides automatic dial phones connected with the automatic telephone exchange, large enterprises have hand-operated switchboards with ordinary call-phones.

When you pick up the receiver instead of dialling you have to call your number. The operator will say "Number, please?" or "Switchboard" and you must give your number. She will either repeat the number or say "Thank you". The prolonged buzzing sound means the call has been put through. If the line is engaged she will tell you so.

If you are calling from an automatic dial phone to an enterprise with a switchboard, you first dial the switchboard number. When the operator says "Switchboard" you must call the extension number she will connect you with.

### III.

*Some people hate the telephone and give a lot of reasons for their dislike. Here are some stories explaining such a negative attitude to the telephone. What do you think of it?*

#### **The Telephone: a Necessary Thing or Inconvenience?**

If, at the end of a conversation, somebody says to me, "As soon as I know, I'll ring you up," he is taking too much for granted. He is proposing to attempt the impossible. So I have to say, "I'm afraid you can't. You see, I'm not on the telephone. I just haven't got a telephone."

Reactions to this are various. Some people say: "Oh, but you must have a telephone!" as if they thought I had mislaid it somewhere, or forgotten about it. Some people say: "How terribly inconvenient! How can you do without a telephone". And some say: "Oh, you are a wise man. How I envy you!" But the usual reaction is astonishment, and although I regard myself as a quiet, conventional sort of character, I find myself stared at as a wild or willful eccentric, especially when somebody says, "Well, if I can't ring you up, perhaps you'll ring me up," and I reply, "Perhaps, but I'm more likely to write to you."

Why don't I have a telephone? Not because I pretend to be wise or pose as unusual. There are two chief reasons: because I don't really like the telephone, and because I find I can still work and play, eat, breathe and sleep without it. Why don't I like the telephone? Because I think it is a pest and a time-waster.

If you have a telephone in your house, you will admit that it tends to ring when you least want it to ring – when you are asleep, or in the middle of a meal or conversation, or when you are just going out or when you are in your bath. Suppose that you ignore the telephone when it rings and somebody has an important message for you. I can assure you that if a message is really important it will reach you sooner or later.

But, you will say, isn't it important to have a telephone in case of sudden emergency – illness, accident or fire? Of course you are right, but one is seldom far from a telephone in case of dreadful necessity. All the same, I felt an instant sympathy with a well-known actor whom I heard on the radio the other day. He

was asked: "Suppose you were left alone to live on a desert island, and you were allowed to take just one luxury with you, what would you choose?" "I would take a telephone," he said, "and I would push the wire into the sand, and my greatest pleasure would be to sit and look at it, and to think "It will never ring, and I shall never have to answer it."

### **An Untimely Call**

I was having my bath that morning when a telephone call dragged me out of it, and with a towel round my wet body I took up the receiver. It was Janet.

"Well, what do you think of it all?" she said. "You seem to have kept Charlie up very late last night. I heard him come home at three."

"He left me at Marylebone road," I answered. "He said nothing to me at all."

"Didn't he?" There was something in Janet's voice that suggested that she was prepared to have a long talk with me.

"Look here," I said quickly, "I'm having my bath."

"Oh, have you got a telephone in your bathroom?" she answered eagerly, and I think with envy.

"No, I haven't." I was abrupt and firm. "And I'm dripping all over the carpet."

"Oh!" I felt disappointment in her tone and a trace of irritation. "Well, when can I see you? Can you come here at twelve?"

It was inconvenient, but I was not prepared to start an argument.

"Yes, good-bye."

I rang off before she could say anything more.

### **IV.**

*Read the article about an answer-phone and then speak about its advantages and disadvantages.*

### **An Answering Machine**

A very ingenious combination of a telephone and a tape recorder has recently appeared: it goes under the name of Answer-phone, because its chief task is to answer the phone in the absence of people and to record messages.

If you phone somebody who happens to be out of the house, the phone is answered by the machine which automatically replies: This is (here follows the telephone number) Mr. X's answer-phone. The answer-phone will record any message you may wish to leave. Please speak slowly and clearly and begin speaking now."

As you replace the receiver the answer-phone automatically switches itself off and is then ready to receive the next message. The tape is sufficiently long to take down approximately a dozen normal messages. When the tape has reached its maximum recording capacity, it will no longer answer the phone.

On returning home the owner simply rewinds the tape and plays back all the messages that have been recorded in his absence.

## V.

*Read and retell the story by Jerome K. Jerome using the following words and expressions:*

to contrive to  
 to burn with indignation  
 to pay a sum  
 to get notice taken  
 to bother the number  
 to fall short of requirements  
 to give up attempts  
 meekly  
 to be put into communication  
 to stand on tip-toe  
 an exchange room  
 to retort bitterly  
 to cower  
 to handle properly  
 bother of that sort

### **The Early Days of the Telephone**

I suppose the telephone is really a useful invention. Businessmen tell me they wonder how they contrived to conduct their affairs without it. My own wonder is, how any human being with the ordinary passions of his race can conduct his business, or even himself, creditably, within a hundred yards of the invention. Myself I am, perhaps, too sensitive.

I once lived for a month in an office with a telephone, if one could call it life. I was told that if I had stuck to the thing for two or three months longer, I should have got used to it. I know friends of mine, men once fearless and high-spirited, who now stand in front of their own telephone for a quarter of an hour at a time, and never so much as answer it back. They tell me that at first they used to swear and shout at it as I did; but now their spirit seems crushed.

That is what happens: you either break the telephone or the telephone breaks you. You want to see a man two streets off. You might put on your hat, and be round at his office in five minutes. You are on the point of starting when the telephone catches your eye. You think you will ring him up to make sure he is in. You commence by ringing up some half-dozen times before anybody takes any notice of you whatever. you are burning with indignation at his neglect, and have left the instrument to sit down and pen a stinging letter of complaint to the Company when the ring-back recalls you. You seize the ear trumpets (receiver), and shout:

“How is it that I can never get an answer when I ring? Here I have been ringing for the last half-hour. I have rung twenty times.” (This is a falsehood. You have rung only six times, and the “half-hour” is an absurd exaggeration; but you feel the mere truth would not be adequate to the occasion.) “I think it disgraceful”, you continue, “and I shall complain to the Company. What is the use of my having a telephone if I can’t get any answer when I ring? Here I pay a large sum for having this thing, and I can’t get any notice taken. I’ve been ringing all the morning. Why is it?”

Then you wait for the answer.

“What – what do you say? I can’t hear what you say.”

“I say I’ve been ringing here for over an hour, and I can’t get any reply,” you call back. “I shall complain to the Company.”

“You want what? Don’t stand so near the tube. I can’t hear what you say. What number?”

“Bother the number; I say why is it I don’t get an answer when I ring?”

“Eight hundred and what?”

You can’t argue any more, after that. The machine would give way under the language you want to make use of. Half of what you feel would probably cause an explosion at some point where the wire was weak. Indeed, mere language of any kind would fall short of the requirements of the case. A hatchet and a gun are the only intermediaries through which you could convey your meaning by this time. So you give up all attempt to answer back, and meekly mention that you want to be put in communication with four – five – seven – six.

“Four – nine – seven – six.”

“Did you say seven – six or six – seven?” “Six – seven – no!” I mean seven – six: no, wait a minute. I don’t know what I do mean now.”

“Well, I wish you’d find out,” says the young lady severely. “You are keeping me here all the morning.”

So you look up the number in the book again, and at last she tells you that you are in connection: and then, ramming the trumpet tight against your ear, you stand waiting.

And if there is one thing more than another likely to make a man feel ridiculous it is standing on tip-toe in a corner, holding a machine to his head, and listening intently to nothing. Your back aches and your head aches, your very hair aches. It was twelve o’clock when you were fool enough to mix yourself up with this infernal machine, and it probably is half past twelve by now. Your past life rises before you, accompanied by dim memories of your grandmother. You are wondering how much longer you really want to see the man in the next street but two, when a girl in the exchange-room calls up to know if you’re done.

“Done!” you retort bitterly; “why, I haven’t begun yet.”

“Well, be quick,” she says, “because you’re wasting time.”



Thus admonished, you attack the thing again. "Are you there?" you cry in tones that ought to move the heart of a Charity Commissioner; and then, oh joy! oh rapture! you hear a faint human voice replying:

"Yes, what is it?"

"Oh! Are you four – five – seven – six?"

"What?"

"Are you four – five – seven – six, Williamson?"

"What! Who are you?"

"Eight – one – nine, Jones."

"Bones?"

"No, Jones. Are you four – five – seven – six?"

"Yes; what is it?"

"Is Mr. Williamson in?"

"Will I what – who are you?"

"Jones! Is Mr. Williamson in?"

"Who?"

"Williamson. Will-i-am-son!"

"You are the son of what? I can't hear what you say."

Then you gather yourself for one final effort, and succeed, by superhuman patience, in getting the fool to understand that you wish to know if Mr. Williamson is in, and he says, so it sounds to you: "Be in all the morning."

So you snatch up your hat and run round.

"Oh, I've come to see Mr. Williamson," you say.

"Very sorry, sir," is the polite reply, "but he's out."

"Out? Why, you just now told me through the telephone that he'd be in all the morning."

"No, I said, he won't be in all the morning."

You go back to the office, and sit down in front of that telephone and look at it. There it hangs, calm and imperturbable. Were it an ordinary instrument, that would be its last hour. You would go straight downstairs, get the coal-hammer and kitchen-poker, and divide it into sufficient pieces to give a bit to every man in London. But you feel nervous of these electrical affairs, and there is something about that telephone, with its black hole and curly wires, that cowers you. You have a notion that if you don't handle it properly something may come and shock you, and then there will be an inquest, and bother of that sort, so you only curse it.

### *Follow Up Activities*

1. *Pick out:* a) all the telephone expressions, b) all the words characterizing the narrator's irritated and distressed state.

2. *Paraphrase the sentences:*

1) Their spirit seems crushed. 2) The telephone catches your eye. 3) You pen a stinging letter of complaint to the Company. 4) You feel the mere truth

would not be adequate to the occasion. 5) A hatchet and a gun are the only intermediaries through which you could convey your meaning.

*3. Give English equivalents to the following:*

Вести дело, сам удивляюсь, удостовериться, раз шесть, замечать, негодовать, написать жалобу, это неправда, это позор, какая польза от ..., соединить с номером, нелепо, слушать внимательно, в конце концов, закончить разговор, схватить шапку, умело пользоваться, прочие неприятности.

### **Have Some Fun**

*Read, enjoy and comment on the funny stories below.*

#### **I.**

Mr. Brown's telephone rang sharply at four o'clock one morning. A woman was on the line.

"Your dog is barking and keeping me awake," she said.

Mr. Brown asked her name, thanked her, and rang off.

The next morning, precisely at four o'clock the woman was awakened by a phone call. It was Mr. Brown.

"Madame," he said, "I have no dog."

#### **II.**

The teacher asked: "When did Socrates live?" After the silence had become painful, she ordered: "open your history book. What does it say there?"

Pupil: Socrates, 469 B.C.

Teacher: Now, why didn't you know when Socrates lived?

Pupil: Well, I thought 469 B.C. was his telephone number.

**Stage B**  
 Vocabulary Practice  
 Grammar Builder: **Conditionals**  
 Phrasal Verbs  
 Revision Box

**Ex. 1.** *Fill in the gaps with the words in the list:*

**domestic, transfer charge call, area code, operator-assisted dialling, country code, direct dialling, dialling code, directories, international, dial, coin-operated, earpiece, mouthpiece, housing, cradle, receiver, main, phonecard-operated, local, national, emergency call**

1. The telephone consists of the ... with the number ... and ... and the ... resting on the cradle.
2. The telephone receiver has a ... into which you speak and a(n) ... through which you hear.
3. Public telephones can be found in ... streets and in some post-offices.
4. ... telephones accept coins only.
5. ... telephones accept only phonecards.
6. You can make ..., ... and ... calls from these telephones.
7. Telephone ... list home and business numbers in the local area.
8. There are also ... directories of business numbers.
9. When you dial the number yourself you make use of ... .
10. If the operator connects you, you make use of ... .
11. Every area in Britain has its own ... .
12. To dial an international call you dial 010 followed by the ... , then the ... then the number required.
13. If you have neither coins nor a phonecard you can make a ... .
14. The ... operator can assist with calls within Britain that you can't dial direct.
15. When you dial 999 you get the ... free of charge

**Ex. 2.** *Give definitions to the following.*

1. a list of names in ABC order;
2. a person who operates or works the telephone;
3. a small cabin with a public telephone;
4. a protective covering of a telephone;
5. the wheel on a telephone with numbered holes for the fingers which is moved round when one makes a call;
6. a place where the telephone receiver rests;
7. for no money;
8. a call that is paid by the person you telephone;

9. a telephone which accepts coins to connect you;
10. a telephone which accepts special green cards;
11. calls made when a sudden happening requires quick action;
12. a call made with the help of an operator;
13. a number that you dial before the actual number;
14. an operator that assists with calls within Britain;
15. alarm calls.

**Ex. 3.** *Supply the missing words.*

a) I have forgotten to make arrangements with my friend about a meeting and I think best to ... him. But I cannot find his ... . I look up his ... in the ... and go into a ... . I put a coin into the ... of the telephone. I take up the ... and hear a signal. I ... 152-10-00. But the line is ... . I ... the receiver and wait a couple of minutes. Then I try again. This time the line is ... . I hear a voice. It is my friend's mother saying: "... , who is calling?" I say: "This is Peter speaking. May I speak to Albert?" Then I hear his mother's voice: "Albert, you are wanted ... . ." And to me she says: "... he'll be here in a minute."

b) In the ... I take off the ..., hold it to my ear and speak into the mouthpiece. I listen. The telephone girl asks, "What ..., please?" I reply, "Battersea 325." Soon after she tells me to ... two pennies into the ... . I do so. She says, "You're ... ." I say, "... , Mr. Bogart speaking. Who's there?" A voice I do not recognize, replies and I ... the office and say, "Miss, you've put me on the . ." She says "sorry" and I wait a little. However, she cannot get on to the ... as it is ...

**Ex. 4.** *Insert the right articles.*

a) 1. Pauline Martell is making ... telephone call from ... public telephone-box. ... telephone she is using is ... automatic one, in which you dial your number. She has never used ... automatic telephone, and she has asked ... friend of hers to help her to get ... number. 2. ... receiver is ... part of ... telephone you raise to your ear and also speak into. 3. ... dial is ... round plate on which ... numbers and sometimes ... letters are shown. 4. I phoned for ... cab and sat down to wait for it. 5. For months they gave us no rest. Even in ... night. Who hasn't been phoned in ... middle of ... night with threats and every kind of foulness? 6. She phoned ... neighbour who was coming to stay with ... youngsters and told her she needn't come. 7. They had been discussing ... case for several minutes and at ... end of ... discussion Andrew telephoned Mrs. Vilder.

b) "Laura, Laura, where are you? Telephone, Laura!" ... voice cried from ... house.

"Coming!" Away she skimmed over ... lawn, up ... path, up ... steps, across ... veranda and into ... porch. In ... hall her father and Laurie were brushing their hats ready to go to ... office. "Dash off to ... telephone, old girl."

Telephone! “Yes, yes; oh, yes. Kitty? Good morning, dear. Come to lunch? Do, dear. Yes, isn’t it ... perfect morning? One moment – hold ... line. Mother’s calling.”

Mrs. Sheridan’s voice (Laura’s mother) floated down ... stairs.

“Tell her to wear ... sweet hat she had on last Sunday.”

Laura put down ... receiver, flung her arms over her head, took ... deep breath, stretched and let them fall. “Huh,” she sighed, and ... moment after ... sigh she sat up quickly. All ... doors in ... house seemed to be open. ... house was alive with soft, quick steps and running voices. (K. Mansfield)

c) One afternoon Andrew Manson was sitting in ... consulting room, counting ... receipts for ... past month, when suddenly ... telephone rang. Three seconds and he was at ... apparatus.

“Yes, yes! This is Doctor Manson speaking.” ... voice frightened and trembling came back to him, “Oh, Doctor Manson! This is Mr. Winch! We’ve had ... slight accident to ... customer. Could you come at once?” “I’ll be there in ... minute.” Andrew put down ... receiver and sprang for his hat. (A. Cronin)

**Ex. 5.** *Fill in prepositions or adverbs where necessary.*

- a) 1. You are wanted ... the telephone.
2. “Put me ... Mr. Manson’s office: it’s very urgent.” “You are ... .”
3. This is Ann speaking. Sorry ... troubling you.
4. “Did you ring me ... yesterday?” “I did, but I couldn’t get at you. The exchange said that there was something wrong ... the line.” “Nothing ... the kind. I spoke several times ... the telephone yesterday and it was ... perfect order.”
5. Did you look ... Albert’s telephone number ... the telephone book?
6. Our telephone is ... order. I can’t get at anybody today.
7. “Someone wants you ... the telephone.” “Who?” All at once he realized that Frances Lawrence had called him ... . There was silence ... the room. Then, hurriedly he said, “Tell her I’m not ... . Tell her I’ve gone ... . No, wait, I’ll speak ... myself.”
8. “Why were you expecting him?” “He telephoned ... me. He said he had to see me ... something important.”
9. Now I’m ... a mood for having a talk ... the telephone ... my friend. As I have forgotten the number I’m looking it ... the directory. Then I take ... the receiver and wait ... the telephone girl’s voice or ... the signal. I give her the number. Unfortunately, she fails to get the number, and I have the wrong connection. I hang ... the receiver and call ... again. While we are speaking, the telephone girl disconnects me. I’m getting angry. I call the number ... the third time. And now when I have got ... my friend ... last, she doesn’t hear me distinctly. I shout ... mouthpiece,

“Hallo! Is that you, Mary? This is Catherine speaking.” No answer. It’s hopeless! I hang ... the receiver angrily.

b) Three feet ... their table was the telephone booth. Kernan found a number ... the book, took ... the receiver and made his demand for the Central (the exchange). Woods sat still, looking ... Kernan’s cold face close ... the mouthpiece, and listened ... the words that came ... the thin lips.

“I want to speak ... the managing editor. Why, tell him it’s someone who wants to talk ... him ... the Norcross murder. Wait! Hold the wire. I killed the old man ... 2.30 a.m. two weeks ... .”

Kernan turned ... Woods ... a diabolic smile. “He (the editor) believes me now. He didn’t quite cover the mouthpiece ... his hand when he told somebody to call ... the Central ... another phone and get our number.”

“Hello! Yes, I’m here yet. You didn’t think I’d run ... such a newspaper, did you? Good-bye, old boy – sorry I haven’t time to call ... you.”

“He is as mad as a cat that’s lost a mouse”, said Kernan, hanging ... the receiver and coming ... (O. Henry)

c) Andrew hastened ... the hall and rang ... Toniglan. While he stood ... the receiver ... his ear he saw Annie, the servant, looking ... him ... the kitchen door.

“Hello! Hello! Is this Doctor Griffiths ... Toniglan?”

He got ... at last. A man’s voice answered, “Who wants him?”

“This is Manson ... Blaenelly. I’ve got five cases ... typhoid up here. I want Doctor Griffiths to come ... immediately.”

There was the barest pause, then ... a rush the reply came ... .

“I’m powerful sorry, Doctor, indeed I am, but Doctor Griffiths has gone ... Swansea.” “When will he be ... ?” shouted Manson. The line was bad. “Indeed, Doctor. I couldn’t say ... certain.”

“But listen – “

There was a click ... the far end. Very quietly the other had rung ... . Manson swore out loud ... nervous violence. He rang the number ..., failed to get a connection. Andrew replaced the receiver ... a sense ... indignation and distress. Cursing, he went ... and visited his cases once more. (A. Cronin)

d) 1. While you were ... Victor phoned and left a message ... you.

2. I tried to get ... touch ... him, but he was not available.

3. I’m engaged now. Will you call me ... an hour?

4. Don’t shout ... the mouthpiece. I hear you all right.

5. The trunk exchange interfered and we were cut ... .

6. I’ve been calling him up every half hour this morning and I can’t get ... him.

7. Please, hold ... and I’ll look ... the number ... my notebook.

8. It's so easy to ring ... London now. The trunk exchange puts you ...  
... no time.
9. What section do office phones come ...?
10. Don't press the receiver so tightly ... your ear. Your ear will begin to  
hurt.
11. Our telephone is ... order. Something is wrong ... the line.
12. I answered ... your calls while you were ... .
13. When you are ..., hang ... the receiver.
14. When he heard the telephone ringing, he took ... the receiver.
15. There is a telephone-booth ... the way.

**Ex. 6.** *Give opposites to the following and use them in sentences of your own.*

to take up the receiver  
the right number  
to connect  
the number is free  
the line is engaged  
the telephone is in order

**Ex. 7.** *Give synonyms to the following and use them in sentences of your own.*

to take off the receiver  
a telephone box  
a telephone book  
to speak over the telephone  
to put down the receiver  
to connect  
There is no reply.  
The number is free.  
Who is that speaking?  
Hold the line.  
The telephone is out of order.

**Ex. 8.** *Compose short stories using the next words and phrases.*

1. to go to a concert; to buy tickets; to telephone; to forget the number; to  
look up the number in the directory; to dial; to be disconnected.
2. to come to Moscow; automatic telephones; call-phones; a booth;  
signals; a coin; a slot; a hook; a receiver; to get no answer; a money-  
box; a queue, to help; to dial; to thank.
3. to make a telephone call; to get at sb; to put down the receiver; to  
disconnect; the telephone exchange; a telephone girl; to put sb through  
to; to be engaged; to be angry.

**Ex. 9.** *Make up a short story about untimely telephone calls. Begin your story with the following words:*

1. The piercing sound of the telephone woke me up in the dead of night  
...
2. I was just on the point of locking the door when I heard my telephone ring...
3. Davie was simply dying of hunger. And when he raised his first spoonful of soup the telephone started ringing....
4. I was enjoying listening to my favourite CD when my Mum entered the room and said I was wanted on the telephone ...

**Ex. 10.** *Look at these expressions which are often heard or used when telephoning. Decide which are from recorded messages, and mark them with X.*

1. Sorry to keep you waiting.
2. Pearson Travel. Christine speaking. How may I help you?
3. I'll get him to call you back as soon as possible.
4. Hold on a moment and I'll put you through.
5. Could you put me through to the accounts department, please?
6. Could you speak up a little?
7. We are unable to take your call at the present time. Please leave your name and number after the tone.
8. This is the Australian Embassy visa information line. The consulate section is open every morning from 10 o'clock to 1 o'clock.

**Ex. 11.** *Say the following in English.*

- a) 1. Телефон состоит из корпуса с диском и рычага, на котором лежит телефонная трубка.
2. С общественного телефона можно позвонить внутри города, в другой город или в другую страну.
3. Все коды в Англии начинаются с нуля.
4. В телефонном справочнике вы найдете список домашних и офисных телефонов города. В нем также содержится информация о телефонных кодах, а также о том, как позвонить за границу.
5. Звонить не прибегая к помощи оператора гораздо дешевле и экономит время.
6. Стоимость телефонного разговора зависит от времени дня, продолжительности и расстояния.
7. Самое дорогое время разговора по телефону с 9 до 13 часов с понедельника по пятницу, самое дешевое – после 13 часов с понедельника до пятницы и в любое время уикэнда.
8. С помощью телефона можно общаться с теми, кто находится далеко от нас.



9. Общественные телефоны в Британии находятся на главных улицах, в почтовых отделениях, больших магазинах, ресторанах и пабах.
10. Телефоны-автоматы в Англии принимают либо монеты, либо специальные зеленые телефонные карточки.
11. В Британии можно звонить либо без помощи оператора, либо с помощью оператора, если возникают какие-то сложности с набором.
12. Если у Вас нет ни мелочи, ни специальной телефонной карты, Вы можете позвонить за счет того, кому Вы звоните.
13. Если Вам нужно вызвать скорую помощь, звоните 999. Оператор быстро соединит Вас без дополнительной платы.
14. Чтобы позвонить за границу, нужно набрать 010, а затем код страны, код города и нужный номер.

b) 1. Вас соединили, говорите.

2. Не вешайте трубку. Я сейчас позову к телефону Марию.
3. Повреждение на линии. Тебе следует позвонить в бюро ремонта.
4. Можно заказать разговор с Лондоном? – Да, какой номер телефона?
5. Где находится междугородный переговорный пункт?
6. Мы хотим провести телефон в наш новый дом.
7. Я уже целый час звоню ей по телефону, но номер все время занят.
8. Попросите его перезвонить мне вечером. Запишите, пожалуйста, мой номер телефона.
9. Вероятно, ты неправильно набираешь номер. Сними трубку и слушай сигнал.
10. Короткие частые гудки означают, что телефон занят.
11. На соседней улице есть телефон-автомат. Позвони ему сам.
12. Я набрал номер. Я их слышу, а они меня нет. Наверное, телефон сломан.
13. Две недели я не могу дозвониться до Ивана. Либо мой, либо его телефон не в порядке.
14. Алло. Попросите, пожалуйста, к телефону Андрея.

c) Наступила долгожданная суббота. Сегодня ко мне придут ставить телефон. После обеда в дверь постучались. Это были монтеры.

Когда на моем письменном столе появился блестящий черный аппарат, я сказал жене:

- Может быть, позвоним Александру? Он будет очень рад.
- Ну, конечно! – согласилась жена.

Но прежде чем я снял телефонную трубку, раздался звонок. Мужской голос просил прислать такси. Я сказал, что произошла ошибка, и

положил трубку. В следующий момент телефон зазвонил снова: какая-то женщина настоятельно просила выслать такси – она с двумя детьми и вещами сидит на вокзале. К несчастью, такси было нужно не только ей ...

- Какой номер вы набираете? – спросил я, наконец, и мне ответили: 40-50.

Жена позвонила в справочное бюро. Действительно, согласно телефонному справочнику, 40-50 – это вызов такси. Видимо, произошла ошибка, и нам дали не тот номер.

Вечером, едва я заснул, как был разбужен телефонным звонком. Я взял трубку и сонным голосом сказал: “Я слушаю.” В ответ до меня донеслось: “Чего вы там спите? Пришлите такси в аэропорт.” Всю ночь мы не спали. То же самое повторилось и на следующую ночь. В понедельник нам дали другой номер телефона.

d) – Как хорошо, что я тебя встретил! Тебе несколько раз звонил Алекс, но не мог дозвониться. Просил передать, чтобы ты связался с ним. Очень срочное дело.

- Хорошо, попытаюсь позвонить ему сейчас. Нет ли здесь поблизости телефона-автомата?
- Да вот на той стороне. Я, кажется, не помню его номер телефона.
- 151-10-00, добавочный 36.
- Вас соединили, говорите.
- Это ты Алекс? Мне сказали у тебя ко мне срочное дело.
- Да, очень хорошо, что позвонил. Извини, что прерываю наш разговор прямо сейчас. Срочный вызов по междугородному телефону. Позвони мне минут через десять, пожалуйста.

e) – Джейн, вас просят к телефону.

- Алло! Кто говорит? Я ничего не слышу. Говорите, пожалуйста, чуть громче. А, это ты Джон. Здравствуй. Что? Не мог дозвониться до нас? Не знаю, телефон был свободен. Когда ты вернулся из Египта?

f) – Послушай, Петр, никто не отвечает на мой звонок.

- Как же так? Это служебный телефон Фреда. И там всегда кто-нибудь подходит к телефону.
- Может быть, телефон не работает.
- Мне кажется, ты набрал не тот номер. Дай-ка я попробую ...

## Grammar Builder: Conditionals

Conditionals are clauses introduced with **if**. The main types of conditionals are: Type 0, Type 1, Type 2 and Type 3.

Conditional clauses consist of two parts: the if-clause (hypothesis) and the main clause (result). When the if-clause comes before the main clause, the two clauses are separated with a comma.

### Type 0 Conditionals (general truth)

**If + present simple (if-clause)**

**present simple (main clause)**

They are used to express something which is always true. We can use *when* instead of *if*.

E.g. If/when it rains, the roads get slippery and dangerous.

We use **if** to show that something might happen. We use **when** to show that something will definitely happen.

E.g. If Steve calls, tell him I'll be back in ten minutes. (Steve might call.)

When Steve calls, tell him I'll be back in ten minutes. (It is certain that Steve will call.)

### Type 1 Conditionals (real present)

**if-clause:** if + present simple/present cont./ present perfect/present perfect cont.

**main clause:** future/imperative/can/may/might/must/should/could + present bare infinitive

They are used to express real or very probable situations in the present or future.

E.g. If we install the telephone, we'll be able to communicate more.

We do not normally use **will**, **would** or **should** in an if-clause. However, we can use *will* or *would* after *if* to make a polite request or express insistence or uncertainty (usually with expressions such as I don't know, I doubt, I wonder, etc.) In this case, *if* means whether. We can also use *should* after *if* to talk about something which is possible, but not very likely to happen.

E.g. a) If you will wait a minute, Mr. Carrington will be able to see you. (Will you please wait ... - polite request)

b) If you will go on making so much noise, I'll send you out. (If you insist on making ... - insistence)

c) I wonder if he'll call me tomorrow. (I wonder whether ... - uncertainty)

d) If Paul should turn up, tell him to wait for me. (I don't really expect Paul to turn up.)

### Type 2 Conditionals (unreal present)

**if-clause:** if + past simple or past continuous

**main clause:** would/could/might + present bare infinitive

They are used to express imaginary situations which are contrary to facts in the present and, therefore, are unlikely to happen in the present or future. They are also used to give advice.

E.g. (Robert is daydreaming) If I didn't have to work such long hours, I wouldn't be so tired.

If I met Brad Pitt, I would ask for his autograph. (comment made by a teenage fan)

We can use **were** instead of **was** for all persons in the if-clause of Type 2 conditionals.

E.g. If Andrew was/were taller, he could be a basketball player.

We use **If I were you** ... when we want to give advice.

E.g. If I were you, I wouldn't travel on my own.

### Type 3 Conditionals (unreal past)

**if-clause:** if + past perfect/past perfect continuous

**main clause:** would/could/might + perfect bare infinitive

They are used to express imaginary situations which are contrary to facts in the past. They are also used to express regrets or criticism.

E.g. (Simon made a big mistake as he wasn't careful) If I had been more careful, I wouldn't have made such a big mistake.

### Mixed Conditionals

We can form mixed conditionals, if the context permits it, by combining an if-clause from one type with a main clause from another.

**If-clause Type 2 + main clause Type 1:** If she got back late last night she won't come to work today.

**If-clause Type 2 + main clause Type 3:** If you were more sensible you wouldn't have spoken to your boss like that.

**If-clause Type 3 + main clause Type 2:** If she hadn't missed the bus, she would be here now.

### Wishes

We use the verb *wish* and the expression *if only* to express a wish. *If only* is more emphatic than *I wish*.

**wish/if only + past simple/past continuous**

This structure is used when we want to say that we would like something to be different in the present.

e.g. I wish/If only I didn't have to take the train to work every day.

**wish/if only + past perfect**

This structure is used to express regret that something happened or did not happen in the past.

e.g. I wish/If only I hadn't stolen the car.

**wish/if only + would**

This structure is used:

a) for a polite imperative.

e.g. I wish you would pay more attention!

b) to express our desire for a change in a situation or someone's behaviour.

e.g. I wish/If only he wouldn't give me so much work.

After the subject pronouns **I** and **we**, we use **could** instead of **would**.

e.g. **I wish I could** travel abroad.

### **Had Better/Would Rather**

**Had better + bare infinitive** (= should/ought)

This structure is used to give advice or to say what the best thing to do in a particular situation is.

e.g. You had better pay your telephone bills properly.

Had better is more emphatic than should/ought to, but it is not as emphatic as must.

e.g. You must see a lawyer. (strong advice)

You had better see a lawyer. (less emphatic than must)

You should/ought to see a lawyer. (less emphatic than had better)

**Would rather** (= **would prefer to**) expresses preference.

When the subject of *would rather* is also the subject of the following verb, we use the next constructions:

a) **would rather + present bare infinitive** (present/future)

e.g. I'd rather do my shopping tomorrow.

b) **would rather + perfect bare infinitive** (past)

e.g. I'd rather not have given him my telephone number.

c) **would rather + bare infinitive + than** (+ bare infinitive)

e.g. I'd rather watch a comedy than (watch) a thriller.

When the subject of *would rather* is different from the subject of the following verb, we use the following constructions:

a) **would rather + past tense** (present/future)

e.g. I'd rather Kate stayed with us tonight.

b) **would rather + past perfect** (past)

e.g. I'd rather Sam hadn't taken his father's car yesterday.

We can also use *prefer* in the next constructions to express preference:

a) **prefer + ing form + to + ing form** (general preference)

e.g. I prefer playing tennis to playing squash.

b) **prefer + full infinitive + rather than + bare infinitive** (general preference)

e.g. I prefer to eat fish rather than (eat) meat.

c) **prefer + noun + to + noun** (general preference)

e.g. He prefers basketball to football.

d) would prefer + full infinitive + rather than + bare infinitive  
(specific preference)

e.g. I'd prefer to walk home rather than take the bus.

I'd prefer to have juice rather than (have) Coke.

### The Unreal Present and Past

The **past simple** can be used to refer to the present (unreal present) when we talk about imaginary, unreal or improbable situations which are contrary to facts in the present.

The past simple is used with:

- Type 2 Conditionals

e.g. If he had the money he would buy a new car.

- suppose/supposing

e.g. Supposing he stood you up, what would you do?

- wish/if only

e.g. I wish/If only I had a better job.

- would rather (present)

e.g. I'd rather Nick drove me to the station.

- as if/as though

e.g. Mary talks as if she knew everything.

- it's about/high time

e.g. It's (about/high) time you went to bed.

The **past perfect** can be used to refer to imaginary, unreal or improbable situations which are contrary to facts in the past (unreal past). The past perfect is used with:

- Type 3 Conditionals

e.g. If she hadn't fallen down the stairs, she wouldn't have broken her arm.

- suppose/supposing

e.g. Suppose you had been invited, would you have gone?

- wish/if only

e.g. I wish/If only I hadn't argued with him.

- would rather (past)

e.g. I'd rather you had kept it a secret.

- as if/as though

e.g. He had never been abroad, but he spoke about Paris as if he had been there many times.

### **Notes**

- We can form conditionals by using words/expressions such as *unless* (Type 1 Conditionals), *providing/provided that*, *so/as long*

*as, on condition that, what if, suppose/supposing, otherwise (= if not), but for, and, or (else), even if, in case of/in the event of, etc.*

E.g. **Unless** you help me, I won't finish on time.

I'll water the plants **providing** I have time this afternoon.

**As long as** you promise to be back by midnight, you can go to the party.

He agreed to work Saturdays **on condition that** he was paid overtime.

**Suppose** you were fired, what would you do?

We'd better leave now. **Otherwise** we'll miss our flight.

**But for** your advice, I wouldn't have been able to solve my problems.

Don't do that again **or (else)** I'll punish you.

I wouldn't go to the party **even if** they invited me.

**In the event of** a fire, sound the alarm.

- We can omit *if* and use inversion in Type 1, 2 and 3 Conditionals.

This structure is more common in formal English.

e.g. Should he fail to be re-elected, it would be a great disappointment for him.

Were he more careful, he would make fewer mistakes.

**Ex. 1.** Match the items in the first column with those in the second in order to make correct Type 0 conditional sentences, as in the example:

e.g. If you wash woolen clothes in hot water, they shrink.

1. Wash woolen clothes in hot water.	a) They die.
2. Put food in the fridge.	b) It becomes ice.
3. Don't water plants.	c) It gets rusty.
4. Put water in the freezer.	d) They shrink.
5. Leave metal out in the rain.	e) It falls to the ground.
6. Drop something.	f) It stays fresh for longer.
7. Throw a pebble into the sea.	g) You get green.
8. Mix blue and yellow.	h) it sinks.

**Ex. 2** Read the headlines and make a conditional sentence for each, as in the example.

e.g. If the prisoner hadn't escaped, he wouldn't have robbed the bank.

1. Escaped Prisoner Robs Bank
2. Students' Hard Work Raises Thousands For Charity
3. Footballer Rows With Manager And Quits Team
4. Actress In Car Accident – Filming Delayed
5. Brave Teenager Saves Child From Drowning
6. Heavy Rains Cause Flooding Of Greek Valley

**Ex. 3** *Underline the correct form of the verb.*

My brother Kevin has always been a fitness fanatic. He believes that if you *look after/looked after* your body, it will look after you. Whenever anyone is ill, he *says/will say*, “if they had taken care of themselves, they *wouldn’t get/wouldn’t have got* ill. And the same thing *happens/will happen* to me if I *didn’t keep fit/don’t keep fit*.” I would often say to him, “If I were you, Kevin, I *would try/would have tried* to slow down a little bit. You will wear yourself out.”

Last month, however, I went to the doctor’s and he told me that I was unfit. He said that if I don’t start/didn’t start taking regular exercise, I *would be/would have been* in danger of becoming ill. I started going to the gym with Kevin and, after a week, I said to him, “I feel better already. If I *know/had known* how good it feels to exercise, I *would start/would have started* years ago!”

**Ex. 4.** *Put the verbs in brackets into the correct tense.*

1. Sally would have come to dinner if we (to invite) her.
2. If you had locked the door, the burglars (not to get) in.
3. Were I you, I (to put) on some warmer clothes.
4. Joan (be able to) come to the party if she wasn’t working.
5. Had I heard any news, I (tell) you immediately.
6. Paul (ruin) his shirt if he climbs that tree.
7. If Mark (be) younger, he could join the army.
8. She would have stayed at home if she (know) there would be so much traffic.
9. Should he (get) this job, he will be able to buy his own flat.
10. If you (put) your keys in your pocket, you wouldn’t have lost them.
11. She will be here at eight unless she (lose) her way.
12. If I were you, I (not go) out in this weather.
13. Emily (call) me if she had changed her mind.
14. If you like Tom Cruise, you (love) this film.
15. Dave (be) home at six o’clock, provided he catches the five o’clock bus.
16. “I can’t find my wallet.” “If I were you, I (look) in my jacket pocket.”
17. “Where’s my bank book?” “If you (look) in the drawer, you’ll find it.”
18. “Can I go and play football, please, Mum?” “If you (finish) your homework, you can go and play.”
19. “Dad shouted at me today.” “Well, if you (not break) the window, he wouldn’t have shouted at you.”
20. When ice melts, it (become) water.
21. “I’m going to a party tonight.” “If I wasn’t ill, I (come) with you.”
22. “If I were rich, I (sail) around the world.” “Perhaps you will one day.”



23. "Have you seen Daniel recently?" "No. If I have time, I (visit) him tomorrow."
24. "Paul lost his watch." "Well, if he had looked after it, he (not lose) it."
25. If you hadn't watched that film, you (not have) nightmares.

**Ex. 5.** *Underline the correct word or expression.*

1. I'll lend you the money on condition that/unless you pay it back soon.
2. Even if/But for her help, I'd be in trouble now.
3. Unless/Provided it stops raining, we won't be going to the park.
4. I couldn't lend them the money even if/or I wanted to.
5. Try to be here on time, and/otherwise we'll miss the beginning of the film.
6. "I'll wear Mum's necklace for the party." "What if/Otherwise you lose it?"
7. Supposing/ Providing we went to London – what could we do there?
8. Be late again provided/and you'll have to see the manager.
9. In case of/On condition that an emergency, call this number.
10. You can go to the party in case of/as long as you are home before 11 p.m.
11. Don't shout or/what if you'll wake the baby.
12. Supposing/Providing we get up on time, we will catch the train." "I will set my alarm clock."
13. "Why is the baby crying?" "Supposing/When babies are tired or hungry, they cry."
14. "Supposing/Providing we miss the bus, what will we do?" "Call a taxi."
15. "Providing/Unless you hurry, you will be late for school." "I'm nearly ready now."

**Ex. 6.** *Put the verbs in brackets into the correct tense.*

1. A: If you (pass) a bakery, you (buy) some bread, please?  
B: Yes, of course. How much do you need?
2. A: Did you invite Tim to the party?  
B: No, but when I (speak) to him, I (invite) him.
3. A: May I go out now, please?  
B: Yes, provided you (do) your homework.
4. Mum seems very busy at the moment.  
B: Were I you, I (offer) to help her.
5. A: Hurry up, or else we (miss) the train.  
B: I know, I'm being as quick as I can.
6. A: Unless you (work) hard, you (fail) the exam.  
B: I know. I've been studying every evening.
7. A: I forgot to ask Simon for his phone number.

- B: If I (see) him today, I (ask) him for you.
8. A: Peter won't help me with my homework.  
B: I'm sure he (help) you if he (have) the time.
9. A: I'm not going to tell him what happened.  
B: What if he (find out) on his own?
10. A: If I (not buy) that lottery ticket, I never (win) all this money!  
B: I know. Isn't it amazing!
11. A: Unless you (go) to bed now, you (be) tired in the morning.  
B: I know. I'm going.
12. A: I need some wrapping paper.  
B: Well, if I (find) any at the shop, I (buy) some for you.
13. A: Can I have some chocolate cake, please?  
B: Well, as long as you (eat) all your dinner, you can have some chocolate cake.
14. A: I hate going into town.  
B: So do I. Whenever I (go) into town, I (come) back with a headache.
15. A: You'd better apologize, otherwise he never (speak) to you again.  
B: You're right. I will.

**Ex. 7.** *Complete the following sentences with an appropriate conditional clause.*

1. Were I you, ....
2. If I hadn't met her, ...
3. Only if you work hard, ...
4. If they had been more careful, ...
5. If I won a lot of money, ...
6. Unless it rains, ...
7. I would have told you earlier, ...
8. But for your suggestions, ...
9. Should Annie phone, ...
10. If you had tried harder, ...

**Ex. 8.** *Rewrite the following as mixed conditional sentences.*

1. She didn't study hard. She won't pass the exams.
2. You didn't wake me up. Now I'm late for my appointment.
3. Lisa isn't well-qualified. She didn't get the job.
4. We didn't go to the restaurant. We don't like fast food.
5. She didn't bring her umbrella. Now, she's getting wet.
6. I don't know them very well, so I didn't go to the party.
7. He isn't at the lecture because he wasn't told about it.
8. They didn't take a map with them. They are lost now.
9. The driver isn't careful. He crashed his car into a wall.
10. I can't buy tickets. We can't go to the theatre tonight.

11. He didn't reserve a table. He has to wait for an hour.
12. She forgot to go to the bank. Now she can't go shopping.
13. They missed their flight. They won't arrive until tomorrow.

**Ex. 9.** Match the items in column 1 with those in column 2 to make complaints using **would/wouldn't**. Then decide which person from the list is making each complaint.

1. I wish my staff	a) take their medication properly.
2. If only drivers	b) be more polite.
3. I wish passengers	c) not light fires in the forest.
4. If only the customers	d) park illegally.
5. I wish campers	e) get to work on time.
6. If only patients	f) follow the safety regulations.
7. I wish bathers	g) put their luggage in the lockers.

**Ex. 10.** Put the words in brackets into the correct tense.

1. A: I wish Paul (tell) me what is wrong with him.  
B: Yes. He seems very upset, doesn't he?
2. A: I wish I (not shout) at the children like that.  
B: Why? They were being very naughty.
3. A: I wish you (tidy) your room more often.  
B: Sorry. I'll try to.
4. I wish I (practise) harder before the concert.  
B: I thought you performed very well.
5. A: If only Stuart (call) me.  
B: Don't worry. I'm sure he'll phone soon.
6. A: I wish I (be) back at school again.  
B: Those were great days, weren't they?
7. A: I wish Mark (stop) playing his music so loudly.  
B: Why don't you ask him to turn it down?
8. A: If only I (buy) those shoes we saw today.  
B: Why not go back and buy them tomorrow?
9. A: I wish you (try) harder with your Maths homework.  
B: Sorry. I find it very difficult.
10. A: If only we (go) to France last summer.  
B: We could go this year if you like.
11. A: I wish I (afford) some new CDs.  
B: Would you like to borrow some of mine?
12. A: If only it (stop) raining.  
B: Yes. Then we could go for a walk.
13. A: Are you going to Joanne's party on Saturday?  
B: No. I wish I (go), because I'm sure it will be fun.

14. A: I wish you (help) with the housework more often.  
 B: What would you like me to do?
15. A: I'm bored. I wish I (arrange) to go out this evening.  
 B: I'm going to the cinema. Why don't you come too?

**Ex. 11.** *Fill in the gaps with an appropriate auxiliary verb.*

1. I don't know many people, but I wish I ... .
2. He can't drive, but he wishes he ... .
3. We didn't move house, but we wish we ... .
4. I'm not very wealthy, but I wish I ... .
5. She probably won't help me, but I wish she ... .
6. He hasn't got any pets, but he wishes he ... .
7. They don't go out very often, but they wish they ... .
8. He won't listen to my advice, but I wish he ... .

**Ex. 12.** *Read the text and complete the sentences below using Type 3 Conditionals.*

The "Titanic" was a British luxury passenger liner which sank during its maiden voyage from Southampton to New York in 1912. On 14<sup>th</sup> April, the "Titanic" hit an iceberg in the Atlantic Ocean. Distress signals were sent to the "Californian", a ship 20 miles away, but their radio operator was off duty and the signals were not received. Some of the passengers got into lifeboats, but, although the "Titanic" was luxurious, it didn't have enough lifeboats for all the passengers on board. As a result, the loss of life was great. Many people died because the sea was very cold. Luckily, another ship, the "Carpathia", rescued some of the passengers. As a result of this disaster, new rules were made to ensure that sea voyages would be safer in future. It is now believed that the "Titanic" sank so quickly because it was too large.

1. If the ship had not hit an iceberg, ....
2. If the "Californian's" radio operator had been on duty, ...
3. If the "Titanic" had had enough lifeboats, ...
4. If the sea hadn't been so cold, ...
5. If the "Carpathia" had not arrived, ...
6. If the "Titanic" had not sunk, ...
7. If the "Titanic" had not sunk, ...
8. If the "titanic" had not been so big, ...

**Ex. 13.** *Put the words in brackets into the correct form.*

1. A: I'm going out in a minute.  
 B: So am I, so you'd better (take) your keys with you.
2. A: Do you watch much television?  
 B: No. I prefer (read) books to (watch) television.
3. A: I didn't enjoy the concert much.

- B: Nor did I! I would rather they (play) more modern music.
4. A: Shall we go to that new restaurant this evening?  
B: Good idea. We had better (book) a table.
5. A: Shall I tidy your bedroom for you?  
B: I'd rather you (not tidy) it. I'll do it later.
6. A: Shall we go for a walk this afternoon?  
B: No. I would prefer (stay) here and read a book.
7. A: My brother prefers (play) computer games to (do) his homework.  
B: So does mine.
8. A: Did you enjoy the play last night?  
B: No. I'd rather (go) to the cinema.
9. A: I'd rather you (not make) so much noise.  
B: Sorry. I'll try to be quiet.
10. A: You had better (work) hard at your new job.  
B: I will. I want to make a good impression.
11. A: Paul has bought Tania a present.  
B: Yes, but we'd better (not mention) it. It might be a surprise.
12. A: Did you enjoy the party last night?  
B: Yes, but I would rather we (stay) a little longer.
13. A: Shall we spend the evening together?  
B: Well, actually, I'd prefer (spend) some time alone.
14. A: That meal was terrible. I'd rather (eat) at home.  
B: It was very expensive, too.
15. A: It's the company's office party tomorrow.  
B: Yes. To be honest, I'd rather (not go).

**Ex. 14.** *Underline the correct tense.*

1. I'd rather you *did/had done* your homework before you go out.
2. Supposing you *had heard/had been heard* telling me, what would have happened?
3. He acted as if he *owns/owned* the house.
4. I wish I *went/had gone* to the library yesterday.
5. I would have made a cake if I *know/had known* you were coming.
6. It's about time we *employed/had employed* some new staff.
7. If she *had won/won* the competition, she would have had a party.
8. I'd rather you *didn't interrupt/hadn't interrupted* me when I'm talking.
9. Suppose you *saw/had seen* a crime being committed, what would you do?
10. If only you *told/had told* me, I would have understood.
11. He would have sent a card if he *realized/had realized* it was your birthday.
12. If you *met/had met* John now, you wouldn't recognize him.
13. It's high time you *learnt/had learnt* how to drive.

14. I'd rather you *hadn't misbehaved/didn't misbehave* at the party last night.
15. They spoke as if they *knew/had known* each other for years.

**Ex. 15.** *Put the words in brackets into the correct form.*

1. Would you rather (come) shopping with me or stay at home?
2. If only I (not confide) in her, now everybody knows my problems.
3. Amy says she would rather (organize) the event herself.
4. I'd rather you (get) a full-time job than a part-time job.
5. Supposing I invited you to a party, ... you (accept)?
6. I wish I (ask) my parents for some advice before I made up my mind.
7. Suppose you (meet) a film star, what would you say?
8. She didn't understand the question, but she looked as though she (understand) it.
9. Liz studied Art at university, but she says she would rather (study) History.
10. I wish Alan (not move) away, as I miss him a lot.
11. It seemed as if she (forget) about the meeting.
12. If you hadn't left early, you (meet) Tim.

**Ex. 16.** *Complete each sentence with two to five words, including the key word in brackets.*

1. You will be late for school unless you leave now. (if)
2. If you touch the iron, you will burn your fingers. (else)
3. I don't think it's a good idea to buy that jacket. (were)
4. I want to have a party, but my flat isn't big enough. (wish)
5. You shouldn't go out tonight; you have to go to school tomorrow. (better)
6. John would prefer to eat pizza rather than chips. (rather)
7. Jane regrets spending all that money on new clothes. (wishes)
8. It's a pity I don't make it to your wedding. (wish)
9. Colin wishes he hadn't missed the bus; now he is late for work. (if)
10. If the weather gets better, we'll go on a sailing trip tomorrow. (provided)
11. You should write a letter to your pen-friend. (better)
12. Samantha wants to be a model, but she isn't tall enough. (wishes)
13. Why don't you wipe your feet when you come back from the park? (wish/would)
14. If you don't stop being naughty, I'll tell the headmaster. (else)
15. Sam would prefer to go out rather than stay at home. (rather)
16. It's a pity I didn't go to that party. (wish)
17. I didn't know your address; that's why I didn't send you a postcard. (if/would)

18. He wouldn't have finished his report if you hadn't helped him. (but for)
19. If you exceed the speed limit, you'll have to pay a fine. (else)
20. If you don't practise daily, you will never learn to play the piano. (unless)
21. It's a pity I missed your graduation. (wish)
22. Why don't you make an effort to improve your life? (wish/would)
23. You should join a gym. (better)
24. Mary regrets not studying hard for her exams. (wishes)
25. Jack would prefer to learn Italian rather than learn German. (would rather)
26. Tony wants to buy a new car, but he hasn't got enough money. (wishes)
27. If Helen gets a grant, she will be able to continue her studies. (provided)
28. Simon ran out of time; that's why he didn't go shopping. (if/would)
29. If you don't act quickly, you may find yourself in trouble. (unless)
30. It rained heavily all day, so they didn't go out. (but for)
31. If you sit next to the fireplace, you'll get too hot. (else)
32. I don't think it's a good idea to lie to your parents about what happened. (were)

**Ex. 17.** *Correct the mistakes.*

1. You'd not better be late for your interview.
2. We would better go soon.
3. It's high time you tidy your bedroom.
4. We'd better to do the washing-up.
5. I'd rather the guests come at eight o'clock.
6. Unless you don't study, you won't pass the exams.
7. I wish we would afford a new car.
8. If you will need any help, just call me.
9. You'd better to apply to a university in your country.
10. As long as you will book early, you wont have a problem finding a seat.
11. I wish if someone would do something about it.
12. John would rather his sister had made less noise every time she comes back from a party.
13. It's time Paul had stopped acting like a child.
14. They won't let you in unless you will wear a suit and tie.
15. Unless you not ask him, he won't come.
16. Even if he offered to lend me the money, or I wouldn't take it.
17. I prefer playing cards than to playing board games.
18. Had if we been there, we would have offered to help.

19. Emma would rather to study Medicine than Chemistry.
20. If they will practise hard, they may win the match.

**Ex. 18.** *Match the sentence halves.*

- |   |                                    |
|---|------------------------------------|
| 1. If the government lowers interest rates, | a) it loses market share.          |
| 2. If you want to play golf well,           | b) people tend not to save.        |
| 3. If inflation is high,                    | c) it is more difficult to export. |
| 4. If the national currency is strong,      | d) you get monkeys.                |
| 5. If you have an offshore bank account,    | e) you have to practise regularly. |
| 6. If you pay people peanuts,               | f) it makes borrowing easier.      |
| 7. If a firm doesn't advertise,             | g) you don't pay income tax.       |

**Ex. 19.** *Future consequences.*

*Write what you will or may do in the following situations.*

1. if your car is stolen
2. if a close colleague gets married
3. if you are offered a better-paid job abroad
4. if your firm is taken over by a competitor
5. if you have to give a presentation in English
6. if your computer is infected with a virus

**Ex. 20.** *Complete each sentence with either **if** or **unless**.*

1. ... you don't have persistence, you can't be a good journalist.
2. We don't employ people ... they're flexible and keen to work hard.
3. ... you do business abroad, it's a good idea to learn about the local culture.
4. ... you encounter any problems with your mobile phone, we will provide a complete repair service.
5. ... you call to tell me you're not coming, I'll see you tomorrow afternoon.
6. Don't promise anything ... you're completely sure.
7. Your presentation will be better ... you make good eye contact with the audience.
8. ... you increase sales by over 20 %, the company will pay a performance bonus.

**Ex. 21.** *Complete the sentences.*

1. If we went by boat ...
2. I'd carefully recommend it if ...
3. If the weather were better ...
4. If I needed help ...



5. He wouldn't upset her if ...
6. She'd be very grateful if ...
7. If you wore warmer clothes ...
8. If you gave up smoking ...
9. They'd regret it for the rest of their lives if ...
10. If you weren't so absent-minded ...
11. He'd make her very happy if ...
12. I'd go to the theatre more often if ...
13. It wouldn't be such a delightful and amusing comedy if ...
14. He wouldn't make a professional actor if ...

**Ex. 22.** *Complete the sentences giving advice.*

1. Why don't you have something to eat? If I were you ...
2. Why don't you phone him?
3. You know his address, don't you?
4. You love him, don't you?
5. She is ill, isn't she?
6. Your accent isn't very good.
7. You don't read much in English, do you?
8. She asked you for help, didn't she?
9. You are a cinema-goer, aren't you?
10. She doesn't know what to do, does she?

**Ex. 23.** *Express reluctance to do things when there's no choice as in the example:*

Sally is going to University to please her parents.

**But for** her parents, she wouldn't be going to University.

**If not for** her parents, she wouldn't be going to University.

**If it were not for** her parents, she wouldn't be going to University.

1. Greg is going to the circus to satisfy his girlfriend.
2. They're staying together for the sake of the children.
3. He's only doing this to indulge his sister's whim.
4. We're leaving early due to the adverse weather conditions.
5. He's changing his job for the sake of promotion.
6. Maria is going to the party to accompany her husband.
7. He's buying a small car because of the cost of petrol.
8. They're buying a video to please their children.
9. She wants another ice-cream but has a sore throat.
10. Jack's selling his motor-bike to comfort his anxious parents.

**Ex. 24.** *Answer the questions putting yourself or somebody else in imaginary situations in the past.*

1. Where would you have gone for your summer vacation last year if you had had the choice?
2. What would you have done if your friends had dropped in at your place yesterday?
3. Would she have fallen behind the group if she hadn't been ill for a long time?
4. Could she have passed her exams successfully if she hadn't worked hard?
5. Where would he have preferred to work if he had had the choice when he graduated the University?
6. Would you have invited them to the pictures if you had known that they were eager to go?
7. You'd have come on time if you had known about the change introduced into the time-table, wouldn't you?
8. Would you have kept us company to the cinema if I had phoned earlier?

**Ex. 25.** *Put the words in brackets into the correct tense.*

1. If I (have) time yesterday I'd have gone to the theatre with you.
2. If the rain (not stop) we wouldn't have gone on a picnic.
3. If I (not take) money with me I wouldn't have been able to buy the dictionary.
4. If he (not help) his friend he wouldn't have caught up with the group.
5. If she (not buy) the tickets beforehand she wouldn't have been able to get to the concert-hall.
6. If he (not hire) a taxi they would have been late for the train.
7. If he (take) the trouble to be introduced, this wouldn't have happened.
8. If you (know) you'd have been much more eager about the party, wouldn't you?

**Ex. 26.** *Rewrite the sentences like the example.*

She would have gone on but he interrupted her.

She would have gone on if he hadn't interrupted her.

1. The students would have asked many more questions but the bell rang.
2. We would have invited you, but I thought you were engaged.
3. I would have done it myself only she didn't want to stand by.
4. I could have disclosed the secret to her, only she didn't want to listen to me.
5. We had to ask them to join us, or there wouldn't have been enough people.
6. Luckily I was detained, otherwise I shouldn't have met you.

7. I should have put up at my aunt's when I were in Moscow but unfortunately she had gone to the countryside.
8. She must have been pretty sure of it, otherwise she would have done it.

**Ex. 27.** *Rephrase the excuses:*

**Model:** I'm sorry I didn't phone but I was in such a hurry.  
Sorry, I'd have phoned if I hadn't been in such a hurry.

1. I'm sorry I was late but I lost the way.
2. I'm sorry I didn't come but I had a terrible headache.
3. I'm sorry I didn't let you know earlier about it but I lost your telephone number.
4. I'm sorry I missed your party but I was delayed at work.
5. I'm sorry I didn't help you but I didn't know you needed my help.
6. I'm sorry I didn't come to the theatre but my little son was ill.
7. I'm sorry I forgot about our meeting but you didn't remind me.

**Ex. 28.** *Rewrite the sentences using but for /if not for.*

1. He went to the party to please his wife.
2. I didn't buy the canvas because it was beyond my means.
3. We felt ill at ease due to his bad manners.
4. She couldn't enjoy the concert as she had a splitting headache.
5. I managed to finish the work in time only because he helped me.
6. We didn't reach the village in time because it began to rain.
7. He wanted to stay longer with you but he had no time.

**Ex. 29.** *Change the "if" sentences using "otherwise".*

**Model:** If I hadn't been wearing my safety-belt, I'd have been hurt.  
It's a good thing I was wearing my safety-belt, I'd have been hurt otherwise.

1. If we hadn't brought our umbrellas, we'd have got wet.
2. If he hadn't braked in time, he'd have killed the cat.
3. If she hadn't tipped just before she reached the line, she'd have won the race. (It's a pity ...)
4. If she hadn't been wearing a safety-belt, she'd have fallen in his lap.
5. If they hadn't waved to us, we wouldn't have seen them.
6. If we hadn't missed the train, we would have arrived on time. (It's a pity...)
7. If we hadn't paid the rent, the landlord would have thrown him out.
8. If you hadn't spoken to her like that, she wouldn't have got upset. (It's a pity...)
9. If they hadn't rehearsed so much they would have failed.

10. If you hadn't told her about the change in the schedule, she would have been late.

**Ex. 30.** *Make these sentences sound emphatic by inverting the word order.*

1. If Sue had fallen ill I would have come at once.
2. If Brenda had learned the truth she would have never talked to him again.
3. If I had known how dull the film was, I should not have gone to the cinema.
4. If you had been in my place at that time, you would have acted exactly as I did.
5. If Shirley hadn't cried so bitterly his heart wouldn't have been touched by her tears.
6. If Lily had let me know about her arrival, I should have met her.
7. If I had known she wanted to go to the theatre I should have bought a ticket for her.
8. If you had told me Brian would spend the weekend in your country house, I would have never come there.

**Ex. 31.** *Say the following in English.*

1. Я бы сейчас так не беспокоилась, если бы не знала, что она нуждается в моей помощи.
2. Генри снял бы эту квартиру на следующий год, если бы она не была такой дорогой.
3. Оскар никогда бы не покинул свой родной город, если бы он мог здесь учиться на журналиста.
4. Если бы я был уверен, что этот фильм стоит посмотреть, то я бы составил вам компанию.
5. Если бы не дождь, то мы бы сейчас пошли гулять.
6. Если бы детям сейчас не нужно было идти в школу, мы бы остались в деревне еще на одну неделю.
7. На твоём месте я бы вел себя более вежливо и тактично – ведь она такой ранимый человек!
8. Если бы Чарльз заранее отправил телеграмму, я бы его встретила.
9. Если бы он меня встретил, мне бы не пришлось самой нести тяжелый чемодан.
10. Николь Кидман лучше бы сыграла эту роль, если бы у нее был другой режиссер.
11. Он не был бы сейчас на вершине славы, если бы не работал так много все эти годы.
12. Помоги ей, иначе она не закончит эту работу вовремя.

**Ex. 32.** *Let's practise a miscellaneous type of conditionals. Rephrase the sentences.*

**Model:** They performed many experiments that's why the results of the research are so convincing.

If they hadn't performed so many experiments the results wouldn't be convincing.

1. I fully sympathize with you because I've gone through a similar experience myself.
2. She neglected the doctor's advice and went to the South and now she is in hospital.
3. Susan is a very irresolute person and it took her very long to make that decisive step.
4. He succeeded where everyone failed, that's why he is so much spoken about.
5. William is a man of nerve and when the situation demanded he rose to the occasion.
6. Barbara at once understood what sort of man he was as she has a keen insight into human nature.
7. We've lost our way as the streets are poorly illuminated.
8. The car has broken down because the roads are badly paved.
9. Undoubtedly John is very gifted, that's why he got recognition and fame so early.
10. You didn't phone him yesterday, that's why he isn't with us now.

**Ex. 33.** *Complete the sentences.*

1. If she had entered the University last year, ... now.
2. If I had got in touch with him yesterday, ... now.
3. If I hadn't watched TV until late yesterday, ... now.
4. If he had rung me up yesterday today ...
5. If she had studied hard last year this year ...
6. If you had listened to the text in the lab yesterday now ...
7. If you had revised all the rules yesterday today's test ...
8. If she hadn't neglected her disease, now ...
9. If I had followed my mother's advice, ... now.
10. If I had consulted the doctor in good time, now ...
11. If I had gone to the country for the weekend, I ... now.
12. If you had booked the tickets beforehand, today ...
13. If he were an honest man ... then.
14. They would be with us now if ... yesterday.
15. She would be here now if ... on Friday night.
16. If he were a reliable person ... last time.
17. If she were clever ... then.
18. I could stay at a good hotel now if ... beforehand.

19. If you had economized ... now.
20. I would know what to say now if ... yesterday.

**Ex. 34.** *Change “but for” for “if it weren’t for” or “if it hadn’t been for”.*

1. But for her accent nobody would guess she isn’t English.
2. But for Mr. Homer’s interference she’d have been dismissed.
3. But for her illness she’d come.
4. But for him everything would have gone wrong.
5. But for the circumstances she wouldn’t have done it.
6. But for the rainy weather the crops would be fine this year.
7. But for my brother I’d never have visited Moscow.
8. But for his bad manners I’d invite him.
9. But for the children they would have stayed there longer.
10. But for his earnest desire to take up painting he’d have become a gardener.

**Ex. 35.** *Open the brackets.*

1. It looks as if she (be) quite certain about it.
2. Bob interferes in everything as if he (live) here all his life.
3. She treats him as though he (be) the most wonderful man in the world.
4. I held the glass to his mouth as though he (be) a child.
5. I felt as if I (not sleep) for centuries.
6. Why do you look as though you (hear) it for the first time?
7. They met as if they never (part) in anger.
8. He behaves as if he (not be) personally responsible for the whole thing.
9. He spoke about the places of interest in London so vividly as if he (live) there at least a year.
10. It looks as if spring (set) in already.
11. His hands moved strangely, as though they (have) nothing to do with his body.

**Ex. 36.** *Complete the sentences.*

1. It looks as if ...
2. You don’t look as though ...
3. He sounds as though ...
4. When you talk to her she looks through you as if ...
5. I just feel as if ...
6. It’s not as though ...
7. You’re talking as if ...
8. Do I look as if ...
9. They spoke as though ...
10. You must act as if ...

**Ex. 37.** *Say the following in English.*

1. Она выглядит так, как будто серьезно больна.
2. Не смотри на меня так, как будто ты слышишь об этом впервые.
3. Все в комнате выглядело так, как будто хозяйка только что вышла из нее.
4. Почему она ведет себя так, словно является здесь хозяйкой?
5. Через час они уже говорили так, словно знали друг друга очень давно.
6. Город так изменился, словно прошел не один десяток лет с тех пор, как я из него уехал.

**Ex. 38.** *Make sentences in response to the situations expressing regret.*

e.g. She hates straight hair. – She wishes her hair were curly.

1. He doesn't like his job.
2. It's much too expensive.
3. She is an only child and very lonely.
4. He's beginning to feel homesick.
5. I'm tired of being single.
6. It takes her a long time to go to work.
7. She's extremely bad-mannered.
8. Her friend never comes to her place.
9. She has very little time to spare.
10. I lack money to buy a cassette-recorder.
11. The weather is very dull.
12. There's no disco in the neighbourhood.
13. She wears too much make up.
14. He worries too much.
15. She's very inconsiderate.
16. You get no letters from your pen-friends.

**Ex. 39.** *React to the statements expressing envy.*

1. They have a villa by the Black sea.
2. My job involves a lot of travelling.
3. I'm going to work abroad next year.
4. We've bought a new car.
5. I have lots of relatives.
6. Professor Eriksson is our lecturer.
7. I go to the seaside every summer.
8. Her imagination is very vivid.
9. My friend has got a knack for journalism.
10. She's excellent at swimming.

**Ex. 40.** *Change the sentences to make regrets sound stronger like the example.*

I wish I were young again.

If only I were young again!

1. I wish I were an actress.
2. I wish he were with us here.
3. I wish I had enough money to buy this picture.
4. I wish I knew the truth.
5. I wish I knew how to help them.
6. I wish I were a bird.
7. I wish I knew what to say.

**Ex. 41.** *Express your annoyance or regret about yourself using the prompts given below.*

1. I'm shy when I meet new people.
2. I often leave my things behind.
3. I have a lot of work to do.
4. My imagination is poor.
5. I have no friends.
6. I lack money.
7. I have no ear for music.
8. I have no knack for drawing.
9. I never listen to what my parents say.
10. I don't know French.

**Ex. 42.** *Rephrase the sentences like the example.*

e.g. She hasn't finished the work yet.

She wishes she had finished it.

1. I didn't learn to type.
2. They haven't done their homework.
3. I haven't done this film yet.
4. I didn't go to the premiere of the film "Night Watch".
5. I haven't seen her in the role.
6. She left school at fourteen.
7. I didn't have the chances.
8. I had no choice.

**Ex. 43.** *Change the "if" sentences for the "wish" subclauses.*

1. If I had spent more time in the open air I shouldn't have fallen ill.
2. If I had known about his illness I'd have visited him.
3. If he had worked hard he would have passed that exam successfully.
4. She wouldn't have translated the text if I hadn't helped her.
5. If my friend had dropped in at my place yesterday we'd have watched that interesting film together.



6. If I had gone to London last summer I'd have done the sights of the capital.
7. If Margaret hadn't been seriously ill she wouldn't have lagged behind the group.

**Ex. 44.** *Complete the sentences.*

1. It was silly of me not to buy that dress. I wish I ...
2. I never studied at all when I was at school. I wish I ...
3. I'm sorry I've mentioned it to him. I wish I ...
4. We went to the opera but I didn't like it at all. Now I wish I ...
5. I'm sorry I've done it. I wish I ...
6. Helen is sorry she didn't invite the Wrights to dinner. She wishes she ...
7. Charlie is sorry Sharon didn't phone him on Sunday. He wishes ...
8. I thought you would come to the party, but you didn't. I wish you ...
9. I didn't have enough money on me when I saw the book in the shop. I wish I ...
10. It's a pity I didn't see that new play. It's not on any longer. How I wish I ...
11. Why didn't you come on time? I wish you ...

**Ex. 45.** *Respond to the next situations.*

Her husband smokes too much. – She wishes he'd (would) stop smoking.

1. You're in a café and the service is slow.
2. She speaks so quickly that I can't understand her.
3. That student always turns up late.
4. You never get any letters.
5. Their son is overweight.
6. His girlfriend has left him and he misses her terribly.
7. He never does as he's told.
8. She never smiles when she meets people.

**Ex. 46.** *Open the brackets.*

1. I wish I (take) up music when I was younger.
2. I wish I (have) time to finish the work yesterday.
3. She wishes he (follow) her advice next time.
4. I wish Laura (be replaced) as she isn't fit for the concert.
5. We wish we (know) where he lives.
6. I wish I (not to say) what I did say.
7. Now we wish we (leave) the house earlier.
8. I wish you (not call) me that.
9. Sarah wished she (be) 18 again.
10. If only you (listen) to me!

11. I wish you (not take) me so much for granted.
12. If only you (try) a little harder.

**Ex. 47.** *Say in English.*

1. Жаль, что я не могу присоединиться к вам.
2. Как жаль, что его нет сейчас с нами.
3. Нам бы очень хотелось, чтобы вы пришли.
4. Очень сожалею, что не смог прийти к вам вчера.
5. Очень жаль, что вы пропустили первое действие спектакля.
6. Сожалею, что пошел на этот скучный фильм.
7. Мне бы очень хотелось, чтобы он бросил курить.
8. Как жаль, что я не последовал вашему совету. Лучше бы я остался дома.

**Ex. 48.** *Open the brackets.*

1. It's high time we (get) ready for dinner.
2. It's about time you (make up) your mind.
3. I think it's high time you (come) out of hiding.
4. Eight o'clock. Time you (be) up.
5. It's about time he (settle) down.
6. Isn't it time you (call) me Sally?
7. It's time she (understand) where she was wrong.
8. It's high time you (know) how to behave in public.
9. It's about time he (start) behaving like a grown-up.
10. It's high time you (finish) with your make-up.

**Ex. 49.** *Make up sentences in response to the situations.*

1. She's had a terrible toothache for a month. It seems to be getting worse.
2. His hair is so long that he looks quite a girl.
3. If they don't leave soon, they'll be late.
4. I've been hesitating for far too long.
5. She hasn't written to her parents for a month.
6. Sandy is taking a driving test for the thirteenth time.
7. It's midnight. The children are still watching TV.
8. He is forty and still goes to work every day.
9. The alarm clock went off half an hour ago. I'm still in bed.
10. She's always asking me the time because she doesn't have a watch.
11. The train was due at three. It's now a quarter past 3 and there's still no sign of it.
12. He always wears the same jeans and they are beginning to look shabby.

**Ex. 50. Say in English.**

1. Давно бы пора приняться за работу.
2. Он давно должен бы понять свою ошибку.
3. Не настало ли время вести себя по-взрослому?
4. Ему уже давно пора быть здесь.
5. Вам давно надо было вернуть журнал в библиотеку.
6. Звонок прозвенел пять минут назад. Не пора ли сдать тетради?
7. Давно пора закончить уборку квартиры.
8. Не пора ли начать собрание?

**Phrasal Verbs****For Study:**

pay back: 1) return money owed, 2) get revenge on sb

pay for: receive punishment for a wrongdoing

pull down: demolish a structure

pull in: (of trains, etc.) arrive, draw in (opp. pull out)

pull through: survive

pull up: slow down and stop

put aside: save; put by

put away: put sb into prison or mental hospital

put back: cause to be delayed

put down: 1) make a note; write down, 2) pay a deposit for sth

put down to: attribute sth to sth else

put off: 1) postpone, 2) discourage sb from liking sth

put on: 1) dress oneself in, 2) increase (in weight), 3) switch on, 4)

pretend, 5) cause to take place (show/performance)

put out: 1) extinguish (fire, etc), 2) cause inconvenience to sb

put through: 1) connect by telephone, 2) make sb undergo or suffer sth

put up: 1) offer sth for sale, 2) (of prices) increase, 3) offer hospitality (put sb up)

put up with: tolerate; bear

**For Practice:**

*Fill in the correct particle.*

1. The train pulled ... at the station and hundreds of people got off.
2. The taxi pulled ... outside my house. I paid the driver and got out.
3. Put your ideas ... on paper and I'll look at them later.
4. I'll put you ... to the correct department, madam.
5. Put ... your gloves. It's very cold outside.
6. Walter's parents tried to put him ... becoming an artist.
7. She put her tiredness ... the fact that she had been working very hard.

8. Ignore James. He's not really ill, he's just putting it ... .
9. That shop has put ... its prices again.
10. Kelly is trying to put ... some money every week for her summer holidays.
11. The firemen put the fire ... very quickly.
12. You'll just have to put ... the noise until the repairs are finished, I'm afraid.
13. The snowstorm caused the team's expedition to be put ... a few days.
14. Gordon vowed to pay Phil ... for what he had done to him.
15. We put ... going on holiday because I was very busy at work.
16. The drama group are putting ... their first performance next month.
17. Alice said to Jane, "You'll pay ... this one day."
18. The young soldiers were put ... strict training in the first few weeks.
19. His house was put ... for sale after he lost his job.
20. He put ... a deposit of \$100 when he booked the holiday.
21. He borrowed \$50 from me but he still hasn't paid it ... .
22. I'll put you ... for the night if you can't find a hotel.
23. It was a serious operation, but the patient pulled ... .
24. If you don't stop eating sweets, you'll put ... weight.
25. I don't want to put you ... , but could you babysit for me tonight, please?
26. All the old buildings in this area are going to be pulled ... .
27. Put the television ... if you are bored.
28. The public called for the criminal to be put ... for a long time.

### Revision Box

**Ex. 1.** *Fill in the gaps with the correct preposition.*

1. She wrote the report ... hand, as the computer wasn't working.
2. You look worried. What's ... your mind?
3. ... Tim's surprise, his boss gave him a bonus.
4. Passengers must check in ... arrival at the airport.
5. He's saving money ... a view to buying a car.
6. Don't worry. I've got everything ... control.
7. He was ... breath after running for ten minutes.
8. I think I'll have a sandwich. ... second thoughts, I'll have a salad.
9. Steve has not been ... touch with us recently.
10. We must put out the fire ... all costs.
11. People living in developing countries are ... need of our help.
12. Where have you been? I've been waiting ... ages.
13. James is ... a bad mood today.
14. Medicine should be kept ... reach of children.
15. This hotel is the cheapest on the island ... far.
16. Her name is Joanna, but we call her Jo ... short.

17. She searched ... vain for the missing money.
18. I don't believe in love ... first sight.
19. He was sentenced ... two years in prison for his crime.
20. Your sister is very similar ... a girl I used to know.
21. Is James worried? he seemed to have something ... his mind.
22. Alison suffers ... lots of allergies.
23. He was very upset ... failing the exam.
24. That entry wasn't worthy ... winning first prize.
25. It's typical ... Lillian to be late.
26. I'm not sure ... the answer ... that question.
27. She has terrible taste ... clothes.
28. You should be suspicious ... anyone who you don't know well.
29. Her novels have been translated ... twelve languages.
30. The fire brigade soon had the blaze ... control.
31. They emptied all the cupboards in search ... the money.
32. You waste too much money ... sweets and magazines.
33. .... my surprise, he bought me flowers.

**Ex. 2.** *Turn the following sentences into reported speech.*

1. Why are you in such a hurry?
2. Where did you go last night?
3. I would go out tonight if I didn't have to work.
4. You should ask your teacher for help.
5. Clean up the mess!
6. Birds make nests in trees.
7. Belgium is a small country.
8. I'll help you paint the garage.
9. You can visit whenever you like.
10. Would you like to come to my party?
11. I'm the fastest runner in the school.
12. I'll phone you every week while I'm away.
13. Don't go near the waterfall.
14. Could you lend me some money?
15. Everyone wait outside!
16. Can I borrow your pen?
17. Would you like to help me make dinner?
18. I didn't borrow your football.
19. Don't forget to water the plants.
20. I'm sorry I was late.
21. Let's go for a walk.
22. I've got toothache.
23. Please, please help me.

**Ex. 3.** *Underline the correct verb in bold.*

1. A: **Should/May** I speak to you in private, please?
2. When **shall/will** we meet to discuss the plans?
3. A: Those files **mustn't/couldn't** be moved.  
B: Alright. I'll leave them where they are.
4. A: I've been feeling very tired recently.  
B: You **couldn't/ought** to have a holiday.
5. **Would/Could** you tell me where the accounts department is, please?
6. A: **Can/Must** you cook?  
B: Not very well, although I enjoy it.
7. A: Why are you working late?  
B: I **ought to/have to** finish updating the files by tomorrow morning.
8. A: There were lots of fast runners in the race, weren't there?  
B: Yes, but Alex **was able to/could** finish second.
9. A: Shall I take the rubbish outside?  
B: No, you **didn't need to/needn't**. I'll take it in a minute.
10. A: I phoned Jill and Martin, but there was no answer.  
B: They **must/can** have gone to the supermarket.
11. A: Brenda's late. I wonder where she is.  
B: She **could/should** have got stuck in traffic.
12. A: **Might/May** not I speak to Miss Andrews, please?  
B: One moment, please. I'll see if she's available.
13. A: **Will/Shall** we rent a video this evening?  
B: That's a good idea.
14. A: You **should/must** wear protective clothing in here. It's a rule.  
B: Yes, I know.
15. Where is Angela?  
B: She **may/can** be in her bedroom, studying.

**Ex. 4.** *Rewrite the sentences in the passive.*

1. The police found the missing jewels.
2. A wealthy businessman donated the money.
3. Scientists made an important discovery last weekend.
4. Who painted Susan's portrait?
5. Simon paid the deposit for the new flat.
6. They did the washing up before they watched TV.
7. Jenny made the arrangements for the school trip.
8. What destroyed the village?
9. Melissa ate all the fruit.
10. Mother decorated Jim's birthday cake.
11. Gordon introduced me to the managing director of the company.
12. The cat broke the vase in the dining room.

**Ex. 5.** *Put the verbs in brackets into the correct tense.*

1. I wish I (not break) my favourite toy.
2. If only she (listen) to what I tell her.
3. I wish I (not go) to bed late last night.
4. If only Linda (apply) for that job.
5. If only the boys (not arrive) so late last night.
6. If only we (have) enough money to buy a car.
7. I wish I (be) rich.
8. If only we (be) old enough to live alone.
9. I wish my neighbours (not have) parties every weekend.
10. If only I (apologise) for my bad behaviour yesterday.
11. I wish I (not make) such a big mistake.
12. I wish my brother (not borrow) my favourite clothes.
13. If only Trevor (remember) to post the letter.
14. If only I (invite) more people to the party.
15. Tara wishes she (know) more people in the area.

**Ex. 6.** *Open the brackets.*

1. If you (tidy) your room, you can go out to play.
2. Alan apologized for (forget) Jane's birthday.
3. If I feel better tonight, I (go) to the party.
4. Malcolm hates (cook), so he often eats out.
5. Sam (search) for his wallet for hours before he found it.
6. They advised me (ask) for some help.
7. Jack broke his leg while he (ski) last winter.
8. If you (not leave) in such a hurry, you wouldn't have forgotten the file.
9. If I were you I (write) a letter of complaint.
10. Melissa (work) in a very busy office now.
11. He denied (break) his mother's vase.
12. The boys admitted (smash) the window.
13. I don't mind (iron). In fact, I quite enjoy it.
14. Nothing will stop her from (move) out.
15. If the temperature rises above 0, the ice (melt).
16. If you (not try) to open the box, you wouldn't have broken it.
17. He enjoys (spend) time by himself.
18. If you had arrived earlier, you (not miss) dinner.

**Ex. 7.** *Fill in so, such or such a/an.*

1. The party next door last night was ... loud that I couldn't sleep.
2. They sell ... lovely things in that shop.
3. I bought ... lot of shopping that I couldn't carry all the bags.
4. It was ... late when I got home that I didn't have dinner.
5. She dresses ... elegantly that everyone admires her.

6. I had ... bad headache yesterday that I had to leave work and go home.
7. I'm ... hungry that I could eat anything for lunch.
8. He had put ... little salt in the soup that it was tasteless.
9. It was ... amusing film that I laughed all the way through.
10. They have got ... fashionable furniture in their house that it is often photographed for magazines.
11. She is ... interesting person that I could spend hours talking to her.
12. I had ... much homework to do that I couldn't go out.
13. The bus was ... late that we decided to take a taxi.
14. He was sleeping ... soundly that we couldn't wake him.
15. It was ... exciting news that I couldn't wait to tell everyone.
16. She's ... a clever girl that her parents are very proud of her.
17. Jane spends ... little time studying that she may fail her exams.
18. Peter did ... much work yesterday that he has nothing to do today.
19. He had ... a heavy luggage that he decided to call a porter.

**Ex. 8.** *Fill in another, (the) other(s), each other or every other.*

1. Can I have ... cup of coffee, please?
2. This book is mine and ... are Dave's.
3. Frank and Sandy have had an argument. They aren't talking to ... today.
4. This magazine comes out ... week.
5. That watch is gold; ... are silver.
6. You have ... two days to register for the course.
7. Some people work during the day, ... work at night.
8. We usually help ... with our homework.
9. I have my hair cut ... month.
10. Would you like ... biscuit?
11. Brothers and sisters look after ... .
12. Jack works the night shift ... week.
13. I saw Mark ... day. He looked well.
14. That cake was lovely. Can I have ... piece?
15. "Where are ... children?" "Outside."
16. Are there any ... questions before we go?
17. John called me ... day; he said he was coming home the following week.
18. Have you got any ... blouses in black?
19. These apples are delicious. Can I have ... one?
20. We are going to stay here for ... four days.



### Stage C

#### Conversation Practice

*Read, act out and make up similar dialogues to the given below. Use the expressions in bold in the dialogues of your own.*

#### I.

The London Operator: Hello! Moscow **on the line**, you're through.

Mr. Adams: The Cosmos Tourist Company in London speaking. May I speak to Mr. Vasilev, please?

The switchboard assistant at "Metropole": Mr. Vasilev?

Mr. Adams: Mr. Vasilev at the hotel department, please. I think the extension number is five eight.

The switchboard assistant: Extension five eight. All right! **Hold the line**, please.

Mr. A: Thanks.

The switchboard assistant: **You're through**.

Mr. A: Hallo! This is "Cosmos" of London. **May I speak to** Mr. Vasilev, please?

V: Vasilev speaking.

Mr. A: Good morning, Mr. Vasilev. This is Adams speaking. How are you?

V: I'm fine, thank you. And **how goes the world with you**?

Mr. A: Thanks. I'm all right. Yesterday I tried **to ring you up**, but when I **booked the call** I was told all **the lines were down** because of a storm over the south of England. I'm **calling you up** now to tell you that I'm leaving for Moscow by air tomorrow morning.

V: Excellent. When is your plane due in Moscow?

Mr. A: I expect to be there at about twenty past four.

V: Good. I shall make reservations for a room for you.

Mr. A: **That's very kind of you**.

V: Hello! Hello! Mr. Adams, **can you hear me? Who is speaking?** Hello! Hello!

A London girl: Listen, darling, how about going to the pictures tonight?

V: Definitely not. Moscow calling. **Please disconnect**.

The London operator: Have you finished?

V: No, not yet. **Someone else cut in**.

The London operator: Oh, I'm sorry. **Which number did you speak to?**

V: as a matter of fact, I was called up by London. It was Monarch (*the name of the exchange*) two four seven seven.

The London operator: Monarch two four ... double seven. Trying to connect you but number engaged. Hold on, please. (A little later) Hello, you're through.

Mr. A: Is that "Metropole" in Moscow?

V: Yes, Vasilev speaking. **Someone interrupted our conversation**.

Mr. A: Yes, someone cut in, and we were cut off.

The London operator: Your time's up, sir. Ring off, please.

Mr. A: See you tomorrow, then.

V: So long and bon voyage.

Mr. A: Thanks.

## II.

Mr. Henderson: Is there a telephone at your lodgings?

Bodrov: Yes, there is one, but **I haven't plucked up enough courage** to use it yet.

Mr. H: Oh, there's no need to be afraid. It's quite a simple process. The same as in your country.

B: Maybe, but **speaking a foreign language over the telephone** is much more difficult.

Mr. H: You do it once and you won't be afraid any more. Just **lift the receiver** and **wait for the dialling-tone**. This tone indicates that you can **commence to dial the number you require**. Dial the first three letters of the exchange, for instance my number is Hampstead 2134. So dial HAM and then the four numerals.

B: **That sounds very simple.**

Mr. H: Baby's play. The rather shrill "Buzz-buzz-buzz" indicates the engaged tone.

B: Have you **an automatic telephone service** all over the country?

Mr. H: Of course, all the villages and small towns are switched over to the automatic service. By the way, when you **ring through to** my office, ask the operator **to put you through to** me – extension 17.

B: I'd like to ring up my friend in Scotland while I am here.

Mr. H: **That is a trunk-call**. It is better to ring after 7 o'clock in the evening, the call will be much cheaper then. You simply dial TRU and when the trunk operator answers give the town and number you require.

B: Maybe I'll telephone tomorrow from a public booth.

Mr. H: Remember **to have plenty of small change with you** and see that **the coins are not bent, or battered**. Don't press button A until **you are definitely connected**, otherwise you will lose your money. There's a Telephone Directory in all public kiosks, so that you can find any local number you require, otherwise ring "Enquiries".

B: Lots of thanks for the information.

## III.

*(the following day)*

Bodrov: Hello, is that Museum 2712?

Operator: Speaking.

B: **Please connect me with** Mr. Henderson, extension 17.

Operator: **The line is engaged at the moment**, but hold on. I'll connect you as soon as it is free.

B: All right. I'll wait.

Operator: Connecting you, sir.

B: Thank you.

Mr. H: Hello, Mr. Henderson speaking. **Is that you**, Mr. Bodrov?

B: Yes.

Mr. H: **So you got through all right**. My congratulations.

B: **Without the slightest difficulty**.

Mr. H: What are you doing with yourself?

B: This morning I have been doing some sightseeing – the Houses of Parliament, Westminster Abbey and Trafalgar Square.

Mr. H: Where are you now?

B: Outside Charing Cross Station.

Mr. H: I'll be with you in a few minutes. Wait for me underneath the clock at the entrance.

B: Fine. Don't hurry. **There's plenty of time**. Good-bye.

Mr. H: Good-bye.

#### IV.

Alec: Harry has been trying **to get at you** all morning long. I told him that you were not in and he **left a message for you to call back** from five to six. But our **telephone is out of order**. **There's something wrong on the line**. We have phoned to **the repairs bureau** but the repairman will come only in an hour or so.

Bred: Where's the nearest telephone-box?

A: There's one round the corner in the chemist's and one in the shop over the way.

B: I'll have **to look up his number**. **Give me the Telephone Directory**.

A: Here you are. His number **comes under the section** of "Private telephones". Is he **a telephone-subscriber**?

B: I think so ... I've got it. A 1-62-05. Unfortunately, **I haven't got any small change about me**. Could you **spare me some change**?

#### V.

*The telephone rings and the secretary picks up the receiver.*

S: Hello. Secretary of the directing manager speaking.

Customer: **Is Mr. Greenberg available**?

S: He is out at present.

C: **Did he leave any message with you for Mr. Ford**?

S: I don't think so.

C: **Sorry for troubling you**. **Do ask him to phone me** when he returns. **Kindly take down my number**. B 2-56-75. Mr. Ford.

S: Sorry, **I didn't catch your name.**

C: Ford, please. I need him concerning a very urgent matter.

S: I'll report to him about your call as soon as he returns.

## VI.

Timothy: I want **to phone to Edinburgh** [3edɒnbɪrɪʃ]. The number is 516603.

Collin: You want to ring up Edinburgh number 516603?

T: yes, a trunk-call to Edinburgh, please.

C: (on the telephone): Hello, **trunk-call to** Edinburgh ... please, put me through to number 516603. yes, I'm waiting. Thank you. – Hello, Edinburgh 516603? – Please, hold on! Call-box number 6, sir. **Edinburgh is on the line.**

## VII.

Grandfather: Come over here, Ann, and have a look.

Ann: Why, Grandpa, there's the telephone extension\*. You didn't tell me! When did they bring it?

G: The man came about two hours ago and **fixed it all up.**

A: Doesn't it look nice over that corner? Now we shan't need to stand in the cold hall whenever we have to use the telephone.

G: No. And we can take the telephone upstairs as well and **plug it in** there.

A: Really, Grandpa. I didn't know we were getting **an extension which you can plug in and out.**

G: Yes, Ann. I asked the man **to put a plug** in my room. Come and have a look at it.

A: All right, Grandpa.

G: Eh, Ann, let's take the telephone extension with us; then I can show how **convenient** it will be. Oh, oh!

A: Be careful, Grandfather! You nearly **tripped over the cable.** (Ann hears the telephone ring.) Oh, that's the telephone ringing now in the hall. I'll go and answer it. Here, hold this extension for me, Grandpa.

G: Why don't you plug it in again, Ann? Then **you can answer it** here.

A: Of course I can, but I'd better be quick. Where's the plug? Ah, here we are. There! Oh, dear!

G: The telephone **stopped ringing?**

A: I was too slow. What a pity! I wonder who was ringing us.

G: Never mind, Ann. We are sure **to get another call soon.** Now, come on, we were just going upstairs.

\* a telephone extension – an additional telephone apparatus that can be stationary, that is fixed in one place, or that can be moved from one place or room to another; in that latter case it can be plugged in and out (plug in – включать; plug out – выключать)

## VIII.

*Helen, a Swiss girl, has missed her train. She is sitting at the station when her friend Pauline comes up to her.*

P: Why are you sitting out here in the cold?

H: It's too stuffy in the waiting-room. But those poor Forests! They want to meet me at Brimstead station, and they don't know where I am.

P: Haven't you telephoned them?

H: I tried, but I have lost their telephone number. And I don't know how to **talk on the English telephone**.

P: Why not? You speak very good English.

H: I did when I was at school, but now I'm in London I don't know a word.

P: You silly old thing! Never mind, let's **call them up** now. We can easily find their number. Come along – there's a telephone-box on Platform One. Leave your luggage there – it's quite all right.

## IX.

Mr. Wood: Would you be kind enough **to get me through to Bristol**? I promised to ring up Mr. Black at two.

Mrs. Wood: (takes off the receiver) Yes, rather. Do you know the number or shall I **ring up the inquiry**?

Mr. Wood: (looking into his note-book) No, I have it already. Here it is: Bristol 23-42, extension 4.

Mrs. W: All right! Now you go on with your meal while I get the call through. Hello, is that Trunks?

The girl at the exchange: Trunk station 6.

Mrs. W: This is London Central 42-12.

Girl: London Central 42-12. **What number do you require?**

Mrs. W: I want to speak to Bristol 23-42. How long will it take **to put me through**?

Girl: Is it to be an ordinary call or an urgent one? The lines are pretty busy just now.

Mrs. W: One moment, please. (hastily whispering to her husband) There are a lot of **calls booked to Bristol**. **Shall I make it an urgent call?** (Mr. Wood nods. So she says): Yes an urgent call.

Girl: I repeat: London Central 42-12 wants Bristol 23-42, urgent, I will give you a ring.

*After some time the telephone rings.*

Girl: Is that London Central 42-12?

Mrs. W: Yes, it is.

G: Your urgent call to Bristol. Will you speak to them, please?

Mrs. W: (to the girl in Bristol): **Will you give me extension 4?**

G: Just a minute. Who do you want to speak to, please?

Mrs. W: Mr. Wood wants to speak to Mr. Black, please. (a minute later)  
Mr. Black?

Mr. Black: Speaking.

*Mr. Wood hastens to the telephone.*

Mr. Wood: Wood speaking. Good afternoon, Mr. Black.

*They talk about some business matters when suddenly the girl interrupts them.*

G: The three minutes are up. Will you have another call?

Mr. W: No, thanks. (to Mr. Black): Well, thank you very much. Hope to see you again soon.

*He puts down the receiver.*

## X.

*A hotel guest in Bali has to telephone London.*

Operator: Switchboard.

Guest: Hello. This is Miss Burnell, room 115. I'd like to make a call to London, please.

Operator: Certainly, madam. **What number do you want?**

G: 457 3389

Operator: So that's London 457 3389. I'm afraid there's a three-hour delay to London, madam.

G: Oh, is there? Can you tell me what time it is in London now.

Operator: It is 11 p.m. here, so it's 4 p.m. in London.

G: (to herself) 4 o'clock ... and **a three-hour delay** and they leave the office at 5:30. No, I think I'll make the call tomorrow. Could I book a call for 9 o'clock tomorrow morning, London time?

Operator: Of course. So that's London 457 3389, tomorrow at 9 a.m. – that's 4 o'clock our time.

G: That's right. Thank you very much.

**NOTE:** When you are telephoning another country, there can be a delay of several hours. sometimes it is better to book a call in advance. There is a time difference between countries. Sometimes your telephone call is not successful. Either you get cut off – you completely lose contact with the other person. Or you get a bad line – it's difficult to hear what the other person is saying. if this happens, replace the telephone. Pick it up again and say to the operator: Can you reconnect me to my number in London? I had a bad line. Can you get my number in London again? I was cut off.

## XI.

### An Embarrassing Situation

Barbara: **What's wrong with the telephone?**

Alison: I haven't the slightest idea. It was all right when I last used it. Have you already **tried getting the exchange?**

B: I can't get anything at all. When did you use it?

A: Some time in the afternoon. **Is it completely dead?**

B: No, **it makes the right buzz** when you pick up the receiver, but as soon as you **dial a couple of digits** it starts buzzing again. I've tried three times!

A: Well, I suppose you can always **report the fault** from another apparatus if necessary. I believe you can **do it for nothing from a call-box**.

B: A lot of help that is.

A: The only other thing I can suggest is to try again later. **It sometimes goes right of its own accord.**

B: No, that's no use. I must get through now. I have to go out. Can I borrow your umbrella? I'm afraid it's still pouring.

A: Sure. If you are going out, you might as well tell the exchange about the trouble.

B: Yes, I will. I shan't be very long. Why not have supper when I get back?

A: Willingly. I'll get the food ready while you're phoning.

\*\*\*

B: Hullo! Is that 255- 7890?

N: Yes, that's right.

B: Is that you, Jane? It's Barbara speaking. I tried to get you on the telephone from my place, but our telephone is out of order. I had to come out in the pouring rain. I couldn't wait. I have so much to tell you. You know, the boy next door I was so crazy about invited me out to an Italian restaurant last night. Oh, Felix is really wonderful. He's tall, broad-shouldered, blue-eyed ... I'm sure you like such a type!

N: I do, but I must tell you, my dear ...

B: And fancy, he's one of the best basketball players.

N: I hate young men playing basketball...

B: Oh, you do, do you? Since when may I ask? As far as I remember yesterday you didn't mind going to a basketball match **at the expense of** your lectures on Foreign Literature. Was it because Henry went as well?

N: Now I see ...

B: Will you speak louder? **I can't make out what you say.** These public **call-boxes are such a nuisance!** And don't forget we're going to a dance club tonight. I'll introduce you to a handsome sporty chap. **We are certain to have** lots of fun together!

N: No chaps for Jane, my dear Barbara or Brenda – whoever you are.

B: What do you mean? Who's speaking?

N: It's Jane's mother. Jane's out. **Thank you for the valuable information.** And in the future I'll see to it that my daughter doesn't miss her lectures and think more of her studies. Good-bye.

B: Good-bye, Mrs. Wilson.

## XII.

**How to Use a Public Telephone**

*Basil, with Dorian's help, is making his call from a telephone box with a new type of coin-box. In this type the charge for local calls is only three pence and the procedure for making local calls is slightly different from that with the older boxes.)*

Basil: Now what do I do?

Dorian: You **lift the receiver and dial**. Then when you **hear a buzzing noise** insert three pence.

B: I see. Let me try. (he dials) I hope the man's there. He should be. My friend said he would certainly be in London now. Oh, there's the buzzing noise.

D: **Insert three pence**.

B: It won't go in.

D: You're trying **to get it into the sixpenny slot**.

B: Oh, dear! (he puts the money into the correct slot now) That's better. But now **the line's gone dead**.

D: They probably got tired and rang off.

B: It's so confusing. Would you do it, Dorian?

D: I think you should try again yourself, then you'll learn.

B: Well ...

D: Try once more. I said I would help you and I will, but ...

B: Yes, all right. I should learn how to do it. I remember my grandmother was so nervous, she would never use a telephone; she was frightened of it. I don't want to think **I feel the same about English telephones**. Aha, I'm through! Hallo! Hallo! I'd like to speak to Mr. MacAndrew ...

D: Well done!

B: He's there. The girl told me **to hold on a minute**. Oh, what's happened? There's that purring noise. We seem to be cut off again.

D: Yes, of course you are! You put your arm down on the receiver rest. I'll get through for you.

## XIII.

**Ordering Tickets on the Telephone**

*Megan, who comes from a small Welsh village, is spending a week in London with friends. She has just had lunch with an aunt, Erica Antrim. Erica wants to take Megan to the theatre.*

Erica: There's a good play on at the Siddons Theatre. Let's go tonight.

Megan: I'm sorry, I can't manage tonight. I'm free on Friday, though.

E: Good, I'll book the seats now. Look, there's an empty telephone box. Can you look up the number for me – I haven't my glasses with me. Here's the right directory.

M: It's 987-3624.

E: Have you used a telephone like this before?



M: No, tell me what I have to do.

E: You lift the receiver and wait – usually only a second for the dialling tone. Can you hear it?

M: Yes, I can.

E: Now I'm going to dial the number I want. Now wait. Bother! Listen. That's the number engaged signal. It's very difficult to get a theatre box office on the telephone – the number always seems to be engaged. Let's try the next box we come to.

*(They walk along to the Underground station and find a free box there. Erica dials again.)*

E: Good. The pips – we're through. Now I put two pence in this slot quickly – you must have the money ready, otherwise you can be cut off again. Hallo! Is that the Siddons Theatre box office?

Box Office: Speaking.

E: Have you any seats at a reasonable price for the Friday evening performance this week?

Box Office: The only seats we have left are at the back of the stalls, one pound fifty pence.

E: May I have two at 1 pound 50? When must I collect them by?

Box Office: Half an hour before the performance at the latest. After that they may be sold. They are Row W, 32 and 33. What name is it, please?

E: Antrim. Thank you. Good-bye.

#### XIV.

#### **Enquiring about a Fitness Centre**

Receptionist: Good afternoon, Hi-tone Health and Fitness Centre. How may I help you?

Tim Saunders: Oh, hello. I'm thinking of joining a fitness centre. Could you give me some information about Hi-tone?

R: Yes, of course.

TS: So first of all, could you tell me how much it costs.

R: Is it just for you?

TS: Yes.

R: OK. It's 550 pounds for a year and for that you can use all the facilities. We have a fully-equipped gym, saunas, steambaths and a swimming pool and squash courts. And you can pay in monthly installments if you like.

TS: Right. And what are your opening hours?

R: We're open 7 days a week from 6.30 in the morning to 10 every evening.

TS: OK. And how does it work? I mean, could you tell me what the procedure is.

R: You have a fitness assessment with an instructor, then we design a fitness programme for you ... and we review your programme every two months.

TS: That's good. Could you tell me what qualifications your instructors have.

R: Oh, they are fully qualified and very experienced.

TS: Uh-huh. Do you have fitness classes as well?

R: Yes, we do. We run six different types of fitness class. There's one every evening except Saturdays.

TS: Right, and what about the class size? Is there a maximum number in each class?

R: Yes, the maximum number of people in class is fifteen. But there are usually only about 8 people in a class.

TS: And can I come and see if I like it? Do you offer a free introductory session?

R: Yes, we do. I can book you in for that, if you like.

TS: Yes, thank you. Just one final question. Can you tell me if it's possible to bring guests?

R: Yes when you're a member you can bring one guest. It costs 7.50 pounds a visit.

TS: OK. Can I book an introductory session for next week?

R: Sure. Could you give me your name and a telephone number?

*(from First Insights into Business)*

## XV.

### **Business Communication**

#### Through the switchboard

#### 1.

A: Good morning, Dunton Associates.

B: Oh hello, could I speak to Amanda Holt, please?

A: Just one moment. I'm afraid Ms Holt's line is busy.

B: Could you put me through to her secretary?

A: Just one moment. I'm afraid that line is busy, too. I can put you through to the message desk, if you like.

B: No thanks, I'll call back later.

A: Thank you. Goodbye.

#### 2.

A: Smith, Thomas & Manton.

B: Could you put me through to Barry Smith, please?

A: It's ringing for you.

C: Hello, Barry Smith speaking.

B: Hello Mr. Smith, it's Melanie Grant here.

C: hello, Ms Grant.

**Direct Line**

A: Hello' Joanna Coutts. How may I help you?

B: Hello. This is Chris Parry. Could I speak to Pat Summers, please?

A: I'm afraid she's out of the office at the moment. Can I get her to call you?

B: Yes, please.

A: Can you give me your number?

B: 03071 888935.

A: And, I'm sorry, your name again?

B: Chris Parry.

A: Ok Ms Parry, I'll ask her to call you.

B: Thank you.

A: Thank you. Goodbye.

B: Goodbye.

*When building up dialogues of your own employ the following conversational formulas over the telephone:*

Is that the Inquiry Office?

Is that the Hilton Hotel?

Is that Mrs. Jones?

Is Mr Silkin there?

Can/Could I speak to ...

Mike, is that you?

Yes, it's me/Jane.

I'm ringing to ...

I'm ringing about ...

I'm phoning because ...

\*\*\*

Sorry, wrong number.

I'm afraid you've got the wrong number.

I'm afraid you've dialled the wrong number.

There's some mistake, I'm afraid.

You must have the wrong number.

\*\*\*

There's no one by the name of ... here.

Sorry, there's no one by that name here.

What number were you calling?

What number did you dial?

Did you dial right?

\*\*\*

Would you tell Mr. Black that I'm on the phone?

Would you kindly tell Mr. Bright that he is wanted on the phone?

It's urgent. Could you please tell him he's wanted on the phone?

Can I trouble you to tell Mr. Brown that I'd like to speak to him?

\*\*\*

Nick, it's for you.  
 Miss Jones, the call is for you.  
 Miss Jones, you're wanted on the phone.  
 Mr. Simpson, Mr. Reid is calling.  
 Mr. Simpson, Mr. Reid is on the line.  
 Mr. Simpson, it's a call from the Ministry.

\*\*\*

Just a minute/moment.  
 Coming. On her/his way.  
 Hold on, please.  
 Hold the line, please.  
 Can you hold on a minute?  
 Will you wait, please?

\*\*\*

I'm afraid he/she is out at the moment.  
 Sorry, he is not in now.  
 Sorry, not in now. He's gone out.  
 She will be back later.  
 Could you call back in an hour?  
 Could you call back, say, an hour from now?  
 Could you (possibly) call back later?  
 Could you call back later, if that's not too much trouble?  
 Sorry, Mary is still out. Call again, please.

\*\*\*

Would you like to leave a message?  
 And who's calling/speaking?  
 Just tell him/her that Bred called.  
 Will you kindly tell her that Mrs. Lesly called.  
 Can I leave him a message?  
 Can I give him a message?  
 I'll pass that on to her.  
 Could you ask her to get back to me?

\*\*\*

There was a call for you from Mr. Reid.  
 Nick called and left a message. He wants you to call him back.  
 They expect you to call the Ministry at 4 sharp.  
 Tom called and said he'd be calling again tonight/in the evening.  
 Somebody called but didn't leave his name.

\*\*\*

I didn't recognize you at once.  
 I didn't recognize your voice.  
 I'm sorry I didn't recognize you at first.

Sorry, I didn't quite catch that.  
 Could you repeat that, please?  
 Could you speak up a little?

\*\*\*

We've been cut off. Are you still there?  
 We've been disconnected.  
 Sorry, can't hear a thing. I'll call you back.  
 Put down /replace the receiver. I'll call again.  
 Try ringing/calling me again.

*Number this jumbled conversation in the correct order.*

- I'll sign them this afternoon and send them back to you.
- Hello. My name's Beata Szlachetka. I'd like to speak to Katie Chapman, please.
- Good morning. IKI Industries. How may I help you?
- Hold the line, please. I'll see if she's in.
- Great. Thanks a lot.
- (pause) Hello, this is Beata.
- Sorry, I didn't quite catch that.
- Hi, Beata. How are you doing?
- OK. Busy as usual.
- Fine, thanks. And you?
- Yeah, they came this morning but I haven't signed them yet.
- I'm just ringing to find out if you've received the copies of the contract.
- OK, there's no rush.

#### **Suggested situations for conversation**

1. You ring up the telephone repairs service as your home telephone is out of order.
2. You want to ring up from a telephone booth, but you have no money on you. Ask your friend to give you a coin.
3. You are booking a trunk-call.
4. Suppose you have never used a public telephone. Ask your friend to help you.
5. You have forgotten the telephone number of the person you are going to ring up. You have a poor memory for numbers. You call up the inquiry bureau.
6. You have fallen ill and phone a friend of yours.
7. Daisy is ringing you up at your office to explain that something was wrong with the line yesterday and she could not get through to you.
8. You are expecting a long-distance call. The telephone starts ringing. Moscow (Madrid) is on the line.

9. You're in Manchester ringing up your friend in Italy. You hear the ringing tone, then the ringing stops and you hear rapid pips.
10. Help your English friend to make a call to England from Nishny Novgorod.
11. Have a talk with the domestic operator in London. Remember the services of the domestic operator.
12. You are staying in Moscow with friends. While you are out, you find you've got some free time, so you decide to telephone an acquaintance of yours. He doesn't know you're staying in Moscow. What do you both say in the telephone conversation?
13. Robert who lives in London wishes to phone Sally in San Francisco, California. The number is 066-768807. The operator does not understand the number at first. The switchboard operator in San Francisco puts him through to the wrong extension. A girl named Susan answers. Then Robert is suddenly cut off and has to get the number again. This time the right extension.
14. Order tickets to the cinema (railway tickets, a football match...) over the telephone.

### **Topics for Group Discussion**

1. Discuss all the advantages and disadvantages of the telephone using the next arguments:

#### For the telephone:

It's so convenient. It saves a lot of your time. We can't do without a telephone. Suppose somebody has an important message for you. It's so important to have a telephone in case of sudden emergency – illness, accident or fire. The telephone isn't a luxury, it has become a necessity....

#### Against the telephone:

I'm not on the telephone. You are a wise man not to have it – I envy you. It is a pest. It's a time-waster. I can work and play, eat, breathe and sleep without it. It tends to ring when you least want it to ring – when you're asleep, or in the middle of a meal, or conversation, or when you are just going out or when you are in the bath. It is such a nuisance.

2. The industry of mobile phones is booming nowadays. Why? Will it last long? What kind of telephone has the future.
3. Are automatic answer phone devices a useful invention or a nuisance?
4. The telephone is of great help if you want to play a practical joke on someone.
5. When telephoning you should always come to the point at once.
6. A poor connection often leads to misunderstanding or an embarrassing situation.

## Stage D

### Practising Journalistic Skills

#### I.

*Define the style of the following story by Dorothy Parker, an American writer known for her short stories and witty poems. She started her career as a drama critic and later became a screenwriter in Hollywood.*

#### The Telephone Call

“Please, let him telephone now. Please. Please. Please. If I could think of something else, maybe the telephone might ring. Maybe if I counted to five hundred by fives, it might ring by that time. I’ll count slowly. And if it rings when I get to three hundred, I won’t stop. I won’t answer it until I get to five hundred. Five, ten, fifteen, twenty, twenty-five. Oh, please ring. Please.

This is the last time I’ll look at the clock. It’s ten minutes past seven. He said he would telephone at five o’clock. “I’ll call you at five, darling.” I think that’s where he said “darling”. I know he called me “darling” twice, and the other time was when he said goodbye. “Goodbye, darling.” He was busy, he can’t say very much in the office, but he called me “darling” twice. I know you shouldn’t keep telephoning them – I know they don’t like that. But I hadn’t talked to him for three days. And all I did was ask him how he was. He couldn’t have thought I was bothering him. “No, of course you’re not,” he said. And he’d said he’d telephone me. He didn’t have to say that. I didn’t ask him to, truly I didn’t. I’m sure I didn’t. I don’t think he would say he’d telephone me, and then just never do it. Please don’t let him do that. Please let him telephone now. Please.”

(from Blueprint Upper-Intermediate. By B. Abbs & I. Freebairn)

#### *Follow-up Activities*

1. Which of the next words do you think best describe how the woman feels? *happy hopeful desperate angry anxious obsessive contented*
2. Do you think she has known the man for a long time?
3. Do you think the man will ring? Why? Why not? How do you think the story ends?
4. What would be your advice to the woman?
5. Do you think this situation is typical of a certain type of person or of a certain age group? Could this have happened to a man?
6. What do we call the style when a person’s thoughts are written down in a continuous stream? What effect does this have?

## II.

## Written Practice

**Writing a for and against essay**

We usually write a for and against essay in a formal style. When we write the essay, we need to discuss both sides of the argument to give a balanced view.

Introduction

In the introduction we present the topic, but do not give our opinion.

Main Body

In the second paragraph we give the arguments for the topic together with justifications and examples.

In the third paragraph we give the arguments against the topic. We start each paragraph with appropriate topic sentences.

Conclusion

In the last paragraph we write a balanced personal opinion, or summarise the main arguments for and against.

We also need to use appropriate linkers to connect similar ideas and introduce opposing ideas.

**Analysing a Model Text****More Exercise, Less Stress?**

Do you know how dangerous stress can be? It affects us both physically and mentally, so reducing stress is something that we should all try to do. While many people feel that the best way to get rid of stress is some form of exercise, there are other ways which are just as effective.

The benefits of physical exercise are obvious. First of all, keeping fit helps your body stay strong and healthy. Therefore you are less likely to get sick or suffer from stress-related health problems such as heart attacks and cancer. Furthermore, exercise is a good way to get rid of frustration and anger, because after exercise the brain produces hormones called endorphins which make us feel good.

On the other hand, if you are out of shape, exercise can be quite painful. You may pull a muscle or injure yourself. Furthermore, exercising may even cause more stress since it will add to your already hectic schedule.

In conclusion, the best way to combat stress in our lives is to live a healthy life. As James Freeman Clark says, "Never hurry. Take plenty of exercise. Always be cheerful. Take all the sleep you need. You may expect to be well."

*Now list the points for and against the discussed topic. Are they similar to yours? What justifications/examples does the writer give to support each point?*

*What techniques has the writer used to start/end his article: a quotation? addressing the reader directly? a rhetorical question? Can you suggest another beginning/ending?*



For Practice: Write an article discussing the pros and cons of a telephone. Write this article for a university newspaper in about 180-200 words. Use the plan.

### **Plan**

#### Introduction (Para 1)

How can you present the topic?

What general remarks can you make?

#### Main Body

(Para 2) Which are the pros? What examples can you think of?

(Para 3) Which are the cons? What examples can you give?

#### Conclusion

(Para 4) What is your opinion?

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**English for Journalists. Second Year. = Английский язык  
для журналистов. Второй год обучения**

**Учебное пособие для студентов переводческого факультета  
по специальности “Журналистика”**

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Редакторы: Л.П. Шахрова  
Н.И. Морозова

Лицензия ПД № 18-0062 от 20.12.2000

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Подписано в печать 15.10.04  
Печ. л.15,6  
Цена договорная

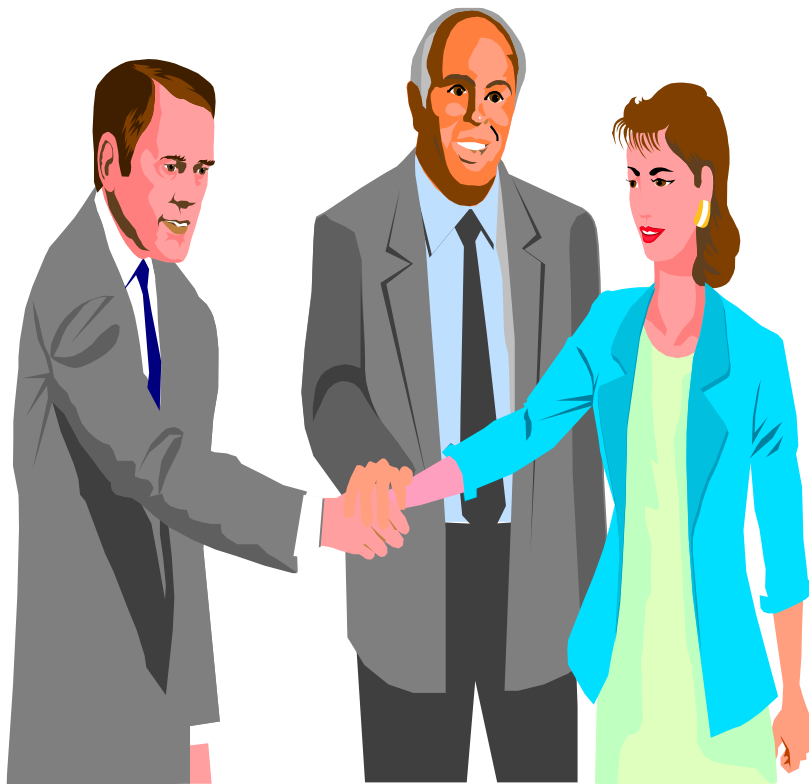
Формат 60х90 1/16.  
Заказ  
Тираж 100 экз.

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Типография НГЛУ им. Н.А. Добролюбова  
603155 Н. Новгород, ул. Минина 31а

# English for Journalists

## Second Year



**Nizhny Novgorod**

**2004**